Chapter 5 “Into film: Does absorption in a movie’s story world pose a paradox?” contains an error. On page 103 we argue that narrative-syntactic categories escape conscious perception, and hence do not disturb the film viewer’s absorption in the story world. In one passage we quote a study by Neil Cohn (2012). The quotation does not appropriately represent Cohn’s conclusions. Moreover, the issue at hand is treated in another paper by the same author that we should have quotes instead.

The correction involves the following:

*Page 103, 4th paragraph, line 10 from bottom, reads:*

An important indication of low activation strength (see Table 1) of narrative syntactic roles and their combinations is that they play only a minor role in film comprehension. The minor role was observed when Cohn et al. (2012) tested in experiments whether VNG structures contributed to comprehension of the story and its events. They found that structural information was processed without much effort and contributed to global understanding of the relations between story world events and their unfolding. They also observed that coherence of event units in stimulus panels rather than adherence to narrative categories resulted in better and more effortless understanding than structural cohesion.

*It should read:*

An important indication of low activation strength (see Table 1) of narrative syntactic roles and their combinations is that they play only a minor role in film comprehension. Cohn (2016) argued that syntactic structures in film, contrary to those in comics, and a fortiori linguistic grammatical structures, contribute less to comprehension of the story. Film presents story events directly through image and sound, to the effect that they are directly perceived as would their real world equivalents. Cohn added that films do use syntactic conventions that are alien to general perception, but in some cases at least these manifest in quasi-perceptual form. For example, a zoom may represent an instance of a narrative category (“Refinement”), but disguised as motion that is naturally perceived as an element of the scene. General perception makes for a fluent experience, in which narrative syntax has only a low activation and attention status, see Table 1.