

Chapter 1 : Engaging Characters - Murray Smith - Oxford University Press

Engaging Characters presents a precise discussion of the varieties of emotional response to films, integrating them into a larger theory of our engagement (or "identification") with characters in both cinematic and literary fictions.

July 16, by Fiction Editor Beth Hill last modified July 16, How can you engage a reader, interest him in the events unfolding around a character, when the character himself is not engaged? We want readers who dive into our stories with the same passion and fervor our characters experience. We want readers to feel, to experience, as if their own lives or reputations or hearts were on the line. Yet we often sabotage our own efforts by ensuring that readers are kept at a distance, uninvolved. One way to bring readers close, to get them feeling what the characters feel, is to share character reactions with readers. A character who responds to something in his story shows the reader that he can be moved, has been moved, and also signals to the reader that something important has happened. He responds because he must. If a character laughs off a near-accident, the reader can as well. Readers know not to invest too much when little is at stake. Characters who remain unmoved keep readers unmoved. Character response drives reader response. Focus The reader looks where the character looks. What the character focuses on, the reader focuses on. Show characters involved in life-altering pursuits. Where the character goesâ€”in thought and action and emotionâ€”so goes the reader. Reaction Make sure characters react. When Bob tells John that he killed his brother, give John an appropriate reaction. Make him push for answers. Show characters reacting to the events that drive their stories. And show varying intensities in reactions, just as you show a variety of intensities in the events themselves. Use the spectrum of responses; not everything will be life-shattering. Realistic Characters Even a stoic character is moved, at least on the inside. They do lash out. They do get even. Whatever the nature of the provocation, make your characters respond in an appropriate manner. To make something happen? To get the character involved and willing to do something? Escalate Allow responses to grow as the story progresses. What a character might forgive early in a story might later produce an over-reaction. Pile on the stresses and problems and any character will respond. What moves characters also moves readers. Protagonist and antagonist should be affected by story events. Types of response Characters can react through action, through dialogue, and through thought. Writers should make use of all three types of reactions in their stories. A mother might tell a friend she could murder the drunk driver who killed her only child. Dialogue, thought, and action. Each brings a different emphasis to story, but all can be used to relay reaction. And tap those emotions by showing what moves your characters. Remember reaction as you write. Engage readers through character reaction. Create dynamic, engaging fiction.

Chapter 2 : Engaging Characters: Fiction, Emotion, and the Cinema - CORE

Engaging Characters presents a precise discussion of the varieties of emotion that film and literary theory have traditionally dealt with in only the most impressionistic and tangential fashion.

The kinetic typography engine: Lee, Jodi Forlizzi, Scott E. Kinetic typography is text that uses movement or other temporal change has recently emerged as a new form of communication. As we hope to illustrate in this paper, kinetic typography can be seen as bringing some of the expressive power of film such as its ability to convey emotion, portray compelling characters, and visually direct attention to the strong communicative properties of text. Although kinetic typography offers substantial promise for expressive communications, it has not been widely exploited outside a few limited application areas most notably in TV advertising. One of the reasons for this has been the lack of tools directly supporting it, and the accompanying difficulty in creating dynamic text. This paper presents a first step in remedying this situation an extensible and robust system for animating text in a wide variety of forms. By supporting an appropriate set of carefully factored abstractions, this engine provides a relatively small set of components that can be plugged together to create a wide range of different expressions. It provides new techniques for automating effects used in traditional cartoon animation, and provides specific support for typographic manipulations. In addition to emotional content, kinetic typography has also been successful in portraying characters and dialog. These principles include the need to establish identification and re-identification of a character across appearances and conversely separation of distinct characters. We establish this recognition Kinetic dynamic typography has demonstrated the ability to add significant emotive content and appeal to expressive text, allowing some of the qualities normally found in film and the spoken word to be added to static text. Kinetic typography has been widely and successfully used in film title sequences as well as television and computer-based advertising. However, its communicative abilities have not been widely studied, and its potential has rarely been exploited outside these areas. This is partly due to the difficulty in creating kinetic typography with current tools, often requiring hours of work to animate a single sentence. In this paper, we present the Kinedit system, a basic authoring tool that takes initial steps toward remedying this situation and hence promoting exploration of the communicative potential of kinetic typography for personal communication. Kinedit is informed by systematic study and characterization of a corpus of examples, and iterative involvement and validation by designers throughout the development process. We describe the tool and its underlying technology, usage experiences, lessons learned, and next steps. These principles include the need to establish identification and re-identification of a character across appearances and conversely separation of distinct Volume No. Descriptions of humans require several qualities for people to experience them as believable: Based on these we analyze non-player character Claud Oblivion to detect how these qualities can be created in the interactive environment of a game. We derive the gameplay Show Context Citation Context Similarly, events in games can be interpreted as a story [6] and also here characters are important: Anthropomorphism is a way of making sense of complex behavior in the world around us. It is not one process, but involves several -- quite independent -- levels, e. This paper explores psychological and This paper explores psychological and anthropological research into the different layers in order to better understand anthropomorphic processes triggered by computer interfaces and systems. Each level is exemplified by existing systems. In conclusion, when referring to anthropomorphism -- for instance in relation to an interface or system -- we must be clear about which level we indicate, since each has its own characteristics and involves specific types of user expectations. Both interact in complex and dynamic ways, whose details are still unknown by psychology, anthropology, literary and cinema studies. Long-term emotional bonding includes processes like friendship a Building and Reconstructing Character. Characters are

DOWNLOAD PDF ENGAGING CHARACTERS FICTION EMOTION AND THE CINEMA

in an important role in many games. A good player character is likely to leave good lasting impression about the game. It has been argued that creating the personality for a player character is problematic. However, there are multiple methods used in games to inform a player about the nature of a player character: In this paper the player character of Silent Hill 3 is analyzed using presented categorization. This paper shows that the classification is a useful analytic tool, but it needs to be developed further to include belongings and space as elements describing a player character. The categorization also highlights aspects that need to be addressed when designing player characters. Expressivity and televisual characterization by Monika Bednarek, Monika Bednarek " This article discusses expressivity emotion, attitude, ideology in televisual characterization. The article then introduces linguistic and paralinguistic expressive resources, and a model for analysing expressive character identity is briefly described which aims to combine semiotic and cognitive Culpeper, aspects as well as micro-, meso- and macro-levels of analysis. Expressive identity is also discussed with respect to dynamics, stability, individual and social identity. Quantitative and qualitative linguistic studies of characterization are also considered. The aim of the article is to contribute to research on expressivity in stylistics and to provide a springboard for future research on televisual characterization. This is to certify that the thesis prepared

Chapter 3 : Engaging Characters: Fiction, Emotion, and the Cinema - Kent Academic Repository

Thrillers, horror movies and melodramas evoke characteristic kinds of emotional response, yet emotion is not much examined by film or literary theory. This work discusses emotional responses to films, integrating them into a theory of identification with characters in films and literature.

Chapter 4 : Murray Smith, Engaging Characters: Fiction, Emotion and the Cinema | Screen | Oxford Academic

Thrillers, weepies, horror movies, and melodramas evoke characteristic kinds of emotional response, yet emotion is not much examined by film or literary theory. Engaging Characters discusses emotional responses to films, integrating them into a theory of engagement ('identification') with characters in cinematic and literary fictions.

Chapter 5 : Murray Smith, Engaging Characters: Fiction, Emotion, and the Cinema - PhilPapers

*Engaging Characters: Fiction, Emotion, and the Cinema by Smith Murray () Paperback on calendrierdelascience.com *FREE* shipping on qualifying offers.*

Chapter 6 : How to Write Character Reactions | The Editor's Blog

If your organization uses OpenAthens, you can log in using your OpenAthens username and password. To check if your institution is supported, please see this list. Contact your library for more details.

Chapter 7 : CiteSeerX " Citation Query Engaging characters: Fiction, emotion, and the cinema

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Chapter 8 : Engaging Characters: Fiction, Emotion, and the Cinema by Murray Smith

Yet emotion is a subject that film and literary theory have traditionally dealt with in only the most impressionistic and

DOWNLOAD PDF ENGAGING CHARACTERS FICTION EMOTION AND THE CINEMA

tangential fashion. Engaging Characters presents a precise discussion of the varieties of emotional response to films, integrating them into a larger theory of our engagement (or "identification") with characters in both.