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Carolyn Larrington

Transmedia Character Studies Tobias Kunz, Lukas R.A. Wilde, 2023-03-31 *Transmedia Character Studies* provides a range of methodological tools and foundational vocabulary for the analysis of characters across and between various forms of multimodal, interactive, and even non-narrative or non-fictional media. This highly innovative work offers new perspectives on how to interrelate production discourses, media texts, and reception discourses, and how to select a suitable research corpus for the discussion of characters whose serial appearances stretch across years, decades, or even centuries. Each chapter starts from a different notion of how fictional characters can be considered, tracing character theories and models to approach character representations from perspectives developed in various disciplines and fields. This book will enable graduate students and scholars of transmedia studies, film, television, comics studies, video game studies, popular culture studies, fandom studies, narratology, and creative industries to conduct comprehensive, media-conscious analyses of characters across a variety of media.

Storyplaying Sebastian Domsch, 2013-08-28 Incontestably, Future Narratives are most conspicuous in video games: they combine narrative with the major element of all games: agency. The persons who perceive these narratives are not simply readers or spectators but active agents with a range of choices at their disposal that will influence the very narrative they are experiencing: they are players. The narratives thus created are realizations of the multiple possibilities contained in the present of any given gameplay situation. Surveying the latest trends in the field, the volume discusses the complex relationship of narrative and gameplay.

All Men Must Die Carolyne Larrington, 2021-01-14 'All men must die': or 'Valar Morghulis', as the traditional Essos greeting is rendered in High Valyrian. And die they do – in prodigious numbers; in imaginatively varied and gruesome ways; and often in terror within the viciously unpredictable world that is HBO's sensational evocation of *Game of Thrones*. Epic in scope and in imaginative breadth, the stories that are brought to life tell of the dramatic rise and fall of nations, the brutal sweeping away of old orders and the advent of new autarchs in the eternal quest for dominion. Yet, as this book reveals, many potent and intimate narratives of love and passion can be found within these grand landscapes of heroism, honour and death. They focus on strong relationships between women and family, as well as among the anti-heroes, the 'cripples, bastards and broken things'. In this vital follow-up to *Winter Is Coming* (2015), acclaimed medievalist Carolyne Larrington explores themes of power, blood-kin, lust and sex in order to draw entirely fresh meanings out of the show of the century.

Chris Crutcher Bryan Gillis, Pam B. Cole, 2012-08-17 Chris Crutcher is a literary icon in the field of young adult literature. In this book, Gillis and Cole examine the life, career, and works of this young adult advocate. This volume opens with a never-before-published comprehensive portrait of the author's life, gleaned from numerous conversations with Crutcher. The authors explore Crutcher's childhood, his adolescent years, his life as an adult, and his career as a family counselor and examine how those experiences became fodder for his stories. The authors also discuss Crutcher's encounters with censorship and his philosophical stance. Gillis and Cole also analyze

Crutcher's novels, short stories, and novellas, examining his literary craft and such social themes as bigotry, identity, sexuality, relationships, and loss—themes almost always positioned within a sports story.

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A Semantic Wiki-based Platform for IT Service Management Kleiner, Frank,2015-02-25

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Popular Culture and Legal Pluralism Wendy A Adams,2016-06-17 Drawing upon theories of critical legal pluralism and psychological theories of narrative identity, this book argues for an understanding of popular culture as legal authority, unmediated by translation into state law. In narrating our identities, we draw upon collective cultural narratives, and our narrative/nomos obligational selves become the nexus for law and popular culture as mutually constitutive discourse. The author demonstrates the efficacy and desirability of applying a pluralist legal analysis to examine a much broader scope of subject matter than is possible through the restricted perspective of state law alone. The study considers whether presumptively illegal acts might actually be instances of a re-imagined, alternative legality, and the concomitant implications. As an illustrative example, works of critical dystopia and the beliefs and behaviours of eco/animal-terrorists can be understood as shared narrative and normative commitments that constitute law just as fully as does the state when it legislates and adjudicates. This book will be of great interest to academics and scholars of law and popular culture, as well as those involved in interdisciplinary work in legal pluralism.

The Oxford Handbook of Music and Medievalism Stephen C. Meyer,Kirsten Yri,2020-03-02 The Oxford Handbook of Music and Medievalism provides a snapshot of the diverse ways in which medievalism--the retrospective immersion in the images, sounds, narratives, and ideologies of the European Middle Ages--powerfully transforms many of the varied musical traditions of the last two centuries. Thirty-three chapters from an international group of scholars explore topics ranging from the representation of the Middle Ages in nineteenth-century opera to medievalism in contemporary video game music, thereby connecting disparate musical forms across typical musicological boundaries of chronology and geography. While some chapters focus on key medievalist works such as Orff's *Carmina Burana* or Peter Jackson's *Lord of the Rings* films, others explore medievalism in the oeuvre of a single composer (e.g. Richard Wagner or Arvo Pärt) or musical group (e.g. Led Zeppelin). The topics of the individual chapters include both well-known works such as John Boorman's film *Excalibur* and also less familiar examples such as Eduard Lalo's *Le Roi d'Ys*. The authors of the chapters approach their material from a wide array of disciplinary perspectives, including historical musicology, popular music studies, music theory, and film studies, examining the intersections of medievalism with nationalism, romanticism, ideology, nature, feminism, or spiritualism. Taken

together, the contents of the Handbook develop new critical insights that venture outside traditional methodological constraints and provide a capstone and point of departure for future scholarship on music and medievalism.

MEDIA OMNIPRESENCE A Study of Media, Marketing, Development and Politics Francis Arackal ,

Babylon Berlin, German Visual Spectacle, and Global Media Culture Hester Baer, Jill Suzanne Smith, 2024-03-07 The essays in this collection address the German television series *Babylon Berlin* and explore its unique contribution to contemporary visual culture. Since its inception in 2017 the series, a neo-noir thriller set in Berlin in the final years of the Weimar republic, has reached audiences throughout Europe, Asia, and the Americas and has been met with both critical and popular acclaim. As a visual work rife with historical and contemporary citations *Babylon Berlin* offers its audience a panoramic view of politics, crime, culture, gender, and sexual relations in the German capital. Focusing especially on the intermedial and transhistorical dimensions of the series, across four parts-*Babylon Berlin*, *Global Media and Fan Culture*; *The Look and Sound of Babylon Berlin*; *Representing Weimar History*; and *Weimar Intertexts*-the volume brings together an interdisciplinary and international group of scholars to critically examine various facets of the show, including its aesthetic form and citation style, its representation of the history and politics of the late Weimar Republic, and its exemplary status as a blockbuster production of neoliberal media culture. Considering the series from the perspective of a variety of disciplines, *Babylon Berlin, German Visual Spectacle, and Global Media Culture* is essential reading for students of film, TV, media studies, and visual culture on German Studies, History, and European Studies programmes.

Marketing with Social Media Beth C. Thomsett-Scott, 2013-12 Get up to speed quickly on using social media to promote your library. This basic guide will get you ready to set up your account and explore such tools as Facebook, wikis, YouTube, Pinterest Google+, Foursquare, blogging platforms, QR codes, and Twitter. After an introductory survey of the tools, chapters cover maintaining accounts, coordinating with colleagues, planning for sustainability, best practices, evaluation with built-in analytics, and references for additional information.

Sexed Up Julia Serano, 2022-05-17 The author of landmark manifesto *Whipping Girl* exposes the violent ways we are all sexualized—then offers a bold path for resistance. Feminists have long challenged the ways in which men tend to sexualize women. But pioneering activist, biologist, and trans woman Julia Serano argues that sexualization is a far more pervasive problem, as it's something that we all do to other people, often without being aware of it. Why do we perceive men as sexual predators and women as sexual objects? Why are LGBTQ+ people stereotyped as being sexually indiscriminate and deceptive? Why are people of color still being hypersexualized? These stereotypes push minorities farther into the margins, and even the privileged are policed from transgressing, lest they also become targets. Many view sexualization as a mere component of sexism, racism, or queerphobia, but Serano argues that liberation from sexual violence comes through collectively confronting sexualization itself.

Upside Down: Inverted Tropes in Storytelling Monica Valentinelli, Jaym Gates, 2016-12-13

Building Imaginary Worlds Mark J.P. Wolf, 2014-03-14 Mark J.P. Wolf's study of imaginary worlds theorizes world-

building within and across media, including literature, comics, film, radio, television, board games, video games, the Internet, and more. Building Imaginary Worlds departs from prior approaches to imaginary worlds that focused mainly on narrative, medium, or genre, and instead considers imaginary worlds as dynamic entities in and of themselves. Wolf argues that imaginary worlds—which are often transnarrative, transmedial, and transauthorial in nature—are compelling objects of inquiry for Media Studies. Chapters touch on: a theoretical analysis of how world-building extends beyond storytelling, the engagement of the audience, and the way worlds are conceptualized and experienced a history of imaginary worlds that follows their development over three millennia from the fictional islands of Homer's *Odyssey* to the present internarrative theory examining how narratives set in the same world can interact and relate to one another an examination of transmedial growth and adaptation, and what happens when worlds make the jump between media an analysis of the transauthorial nature of imaginary worlds, the resulting concentric circles of authorship, and related topics of canonicity, participatory worlds, and subcreation's relationship with divine Creation Building Imaginary Worlds also provides the scholar of imaginary worlds with a glossary of terms and a detailed timeline that spans three millennia and more than 1,400 imaginary worlds, listing their names, creators, and the works in which they first appeared.

Designing Web-Based Applications for 21st Century Writing Classrooms George Pullman, Gu Baotong, 2016-12-05

Designing Web-Based Applications for 21st Century Writing Classrooms brings together, for the first time, a group of scholars and teachers who have been developing, on their own initiative, web-based solutions to technical and professional writing instructional problems. In industry the perennial question is whether to buy or build, but in academia, for various reasons, buy is rarely an option. Individual faculty members do not have the money to pay for software solutions, and often their interests are too local or small-scale to warrant institutional-level involvement. In addition, the design of commercial applications from vendors typically does not take into account the unique needs and considerations of teachers of writing and often reflects a design ideology quite different from theirs. This is why so many writing teachers have turned to open source solutions and, in the process of learning how to tweak them to make them more responsive to their specific needs, why so many of these teachers have developed programming and design skills. Beyond exigency, the motivation for becoming proficient at interface and database design comes from the observation that the nature of writing is changing dramatically. Text is no longer an object. It has become a place of interaction; consumers are becoming producers. And the work of technical and professional communication, indeed the work of writing teachers more generally, is becoming increasingly involved in the design and implementation of places of interaction. Words have become data; texts are becoming communities.

PC Magazine, 2005

Life in a Cambodian Orphanage Kathie Carpenter, 2021-05-14 History of orphanages in Cambodia -- Orphanage tourism and the anti-orphanage tourism campaign -- Methods -- The rhythms of daily life in the orphanage -- The orphanage remembered: milestones and experiences -- Reflecting back and looking ahead.

Gender, Violence and Popular Culture Laura J. Shepherd, 2013 Telling stories: an essay on gender, violence and popular culture -- Morality, legality and gender violence in Angel -- Policing the boundaries of desire in Buffy the vampire slayer -- Gender, ethics and political community in Generation kill -- Feminism and political strategy in The west wing -- Gender, violence and security in Oz -- Security and governance after modernity in Firefly -- Hope and the politics of natality in The corner -- Points de capiton: aesthetics, ethics and critique.

The Film and Media Creators' Guide to Music Vasco Hexel, 2018-09-28 Music plays an integral role in the experience of film, television, video games, and other media—yet for many directors, producers, and media creators, working with music can be a baffling and intimidating process. The Film and Media Creators' Guide to Music bridges the gap between musical professionals and the creators of film and other media projects, establishing a shared language while demystifying this collaborative journey. Organized with a modular chapter structure, the book covers fundamental topics including: Why (and when) to use music in a project How to talk about music Licensing existing music Commissioning original music Working with a composer Geared toward emerging and established creators alike, this book takes a practical approach to the process of finding the best music for all forms of moving image. The Film and Media Creators' Guide to Music offers hands-on advice for media creators, providing readers with the confidence to approach the planning, commissioning, creation, and placement of music in their projects with the awareness, understanding, and vocabulary that will enable them to be better collaborators and empowered storytellers. For students and professionals working across film and media, this book is the essential guide to using music creatively and effectively.

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Table of Contents PmWiki

1. Understanding the eBook PmWiki
 - The Rise of Digital Reading PmWiki

- Advantages of eBooks Over Traditional Books
- 2. Identifying PmWiki
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
- 3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an PmWiki
 - User-Friendly Interface
- 4. Exploring eBook Recommendations from PmWiki
 - Personalized Recommendations
 - PmWiki User Reviews and Ratings
 - PmWiki and Bestseller Lists
- 5. Accessing PmWiki Free and Paid eBooks
 - PmWiki Public Domain eBooks
 - PmWiki eBook Subscription Services
 - PmWiki Budget-Friendly Options
- 6. Navigating PmWiki eBook Formats
 - ePub, PDF, MOBI, and More
 - PmWiki Compatibility with Devices
 - PmWiki Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of PmWiki
 - Highlighting and Note-Taking PmWiki
 - Interactive Elements PmWiki
- 8. Staying Engaged with PmWiki
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers PmWiki
- 9. Balancing eBooks and Physical Books PmWiki
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection PmWiki
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain

- Minimizing Distractions
- Managing Screen Time
- 11. Cultivating a Reading Routine PmWiki
 - Setting Reading Goals PmWiki
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of PmWiki
 - Fact-Checking eBook Content of PmWiki
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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