

# BETWEEN PEDAGOGY AND POETICS: HOW CONTEMPORARY AUDIOVISUAL NARRATIVES EDUCATE THE PUBLIC THROUGH FICTIONAL EMPATHY

---

**Ștefan ȘFICHI**

[stefans@usm.ro](mailto:stefans@usm.ro)

Faculty of Letters and Communication Sciences  
“Ștefan cel Mare” University of Suceava

**Abstract:** In contemporary audiovisual culture, fictional series and animated productions increasingly operate as vehicles for social and psychological education. This article examines two emblematic case studies - Sex Education and BoJack Horseman - to analyse how humour, character identification, aesthetic strategies, and narrative structures allow filmmakers to address sensitive subjects such as sexuality, mental health, and psychosomatic trauma in a subtle and emotionally resonant way. The article situates these productions within a broader evolution away from didactic documentary approaches toward hybrid forms that merge commercial appeal with artistic reflection.

**Keywords:** *audiovisual narrative, pedagogy through fiction, streaming platforms, empathy, mental health, cultural industries, animation, contemporary series.*

## **Introduction**

In recent years, contemporary audiovisual narratives have increasingly assumed an educational role, shaping how audiences understand sensitive social and psychological themes. Far beyond their entertainment function, series and animated films now operate as powerful cultural tools that model emotional responses, normalize difficult conversations, and cultivate forms of soft, viewer—centered pedagogy. This shift reflects broader changes within the media landscape, driven by the rise of streaming platforms, the diversification of narrative formats, and the growing public demand for stories that resonate personally and socially.

Within this evolving ecosystem, certain productions stand out for the clarity with which they merge pedagogy and poetics. Sex Education uses humour, relational dynamics, and a stylized teen universe to transform complex discussions about sexuality into accessible, empathetic encounters. BoJack Horseman employs dark comedy and anthropomorphic metaphor to explore depression, addiction, and self-destructive behaviour with a level of psychological realism rarely achieved in animation. Meanwhile, Inside Out offers viewers (especially younger audiences) a visual language for emotional

literacy, translating inner states into a colour-coded, personified world. These distinct strategies demonstrate how fiction can teach without preaching, allowing viewers to acquire insights through identification, comedy, and affective immersion.

Such productions exemplify a broader cultural movement away from didactic, documentary-style instruction toward hybrid forms that integrate entertainment value with emotional and cognitive depth. In this sense, contemporary audiovisual narratives function as sites of informal learning: they model coping mechanisms, challenge stigma around mental health and sexuality, and encourage introspection through character-driven storytelling. By blending commercial appeal with narrative sophistication, they reveal how the film and streaming industries actively participate in the negotiation of cultural norms, psychological understanding, and collective empathy.

This article situates these examples within a multimodal theoretical framework that draws from cinematic language, narrative theory, affect studies, and cultural industry research. Through a comparative analysis of key productions, it argues that modern audiovisual storytelling has become an influential pedagogical arena, one where fiction cultivates empathy, shapes public discourse, and fosters nuanced engagement with the complexities of contemporary life.

### **Theoretical Framework**

Understanding how contemporary audiovisual narratives function as tools of soft pedagogy requires a multidisciplinary theoretical lens. This study draws from narrative theory, film and animation studies, affect theory, and cultural industry research to examine how fictional works educate audiences indirectly—through identification, emotional resonance, and symbolic mediation rather than explicit instruction.

A foundational component is narrative theory, particularly regarding viewer identification and narrative cognition. Scholars such as Chatman (1978), Herman (2009), and Smith (1995) argue that narratives do not simply recount events but structure experience in ways that guide interpretation and emotional engagement. Fiction allows viewers to simulate psychological states they may not have encountered directly, facilitating tacit forms of knowledge. Through this lens, productions like *Sex Education* and *BoJack Horseman* rely on empathetic alignment—the emotional and cognitive investment viewers form with characters—as a central mechanism of their pedagogical effect.

A second axis of the framework involves audiovisual language and film aesthetics, addressing how form itself becomes pedagogical. Scholars including Bordwell and Thompson (2013) and Eisenstein (1949) emphasize that

cinematography, editing, sound, and colour not only support narrative clarity but shape emotional understanding. In *Inside Out*, colour coding and spatial symbolism translate internal emotional processes into accessible visual metaphors. In contrast, *BoJack Horseman* employs surreal sequences, tonal shifts, and expressive animation to convey psychological instability. Under this perspective, aesthetics operates as a channel through which viewers internalize complex emotional and cognitive themes.

The third theoretical component draws from affect studies and empathy research, which conceptualize emotion not merely as individual response but as a cultural and social phenomenon. Ahmed (2004), Berlant (2011), and Plantinga (2009) argue that emotions circulate through media, creating shared affective experiences that influence public understanding. Fictional empathy-emotion elicited through engagement with characters and scenarios-functions as a significant pedagogical tool, enabling viewers to navigate difficult subjects such as trauma, sexuality, or mental health within an imaginative space that feels safe yet emotionally real.

Finally, this article incorporates perspectives from cultural industry studies, highlighting the industrial context in which contemporary audiovisual pedagogy emerges. Adorno and Horkheimer (2002), Hall (1997), and Lotz (2017) illustrate how media industries structure the production, circulation, and reception of narratives. Streaming platforms, in particular, encourage the creation of content that blends commercial appeal with thematic sophistication, promoting stories that are emotionally resonant, socially relevant, and easily consumable. This environment enables series like *Sex Education* and *BoJack Horseman* to reach global audiences while addressing taboo or psychologically complex themes.

Together, these theoretical perspectives illuminate how audiovisual narratives blend entertainment, pedagogy, and emotional resonance. By integrating narrative cognition, aesthetic form, affective engagement, and industrial context, this framework underscores the multifaceted role contemporary media plays in shaping empathy, emotional literacy, and cultural discourse.

<b>Production</b>	<b>Pedagogical Strategy</b>	<b>Aesthetic Approach</b>
<b>Sex Education</b>	Soft pedagogy through humor and character identification	Pop aesthetics, stylized teen universe
<b>BoJack Horseman</b>	Critical empathy through psychological realism	Dark comedy, anthropomorphic metaphor

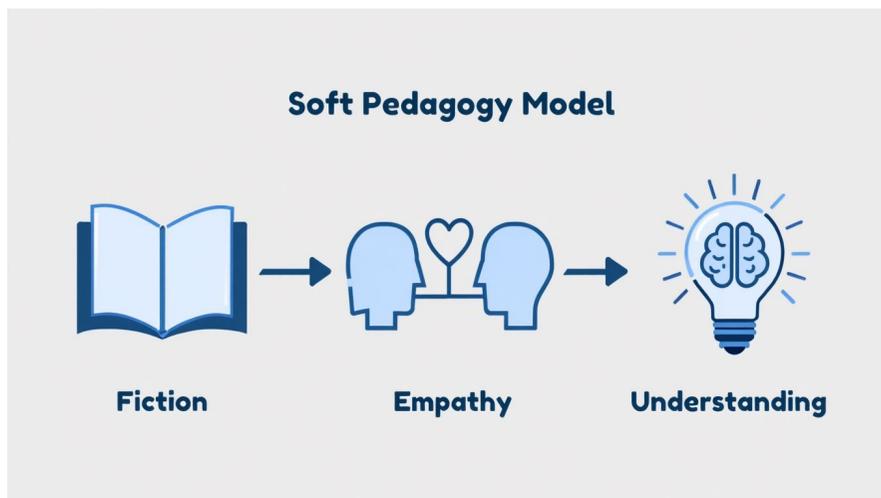
<b>Inside Out</b>	Emotional literacy via personification	Colour-coded emotional landscape
-------------------	--	----------------------------------

**Table 1 Comparative Overview of Pedagogical Strategies**

**Source: Created by the author**

### **Cinema as Soft Pedagogy**

Cinema and contemporary audiovisual storytelling increasingly function as forms of soft pedagogy, a subtle mode of education based on emotional engagement, narrative immersion, and aesthetic experience rather than explicit instruction. Unlike traditional didactic formats, film teaches indirectly: it allows viewers to internalize social and psychological knowledge through identification with characters, empathetic response, and affective resonance.



**Figure 1 Narrative Soft Pedagogy Model**

**Source: Created by the author**

The pedagogical force of cinema stems from its multimodal nature. As Bordwell and Thompson (2013) and Plantinga (2009) note, audiovisual form—colour, sound, framing, rhythm—shapes how audiences feel and understand narrative situations. This emotional scaffolding becomes a learning environment. In *Sex Education*, humour and relational awkwardness normalize conversations around sexuality, modelling healthy communication. *BoJack Horseman* transforms depression and addiction into visual and narrative metaphors, enabling viewers to grasp psychological complexity through aesthetic form. *Inside Out* uses personification and colour-coded emotions to introduce accessible

frameworks for emotional literacy, illustrating how animation can translate internal states into shared understanding.

Soft pedagogy is effective precisely because it is unobtrusive. As Hall (1997) and Ahmed (2004) argue, cultural texts circulate emotions and shape social meaning through representation. Fiction allows viewers to confront taboo or sensitive topics in a safe imaginative space, learning through recognition rather than instruction. Situated within the logic of contemporary cultural industries (Lotz, 2017), these pedagogical effects emerge at the intersection of entertainment, emotional engagement, and social relevance.

Thus, cinema’s role as soft pedagogy lies in its capacity to teach through feeling. By embedding psychological insight within compelling fictional worlds, contemporary audiovisual narratives shape emotional literacy and public understanding in ways that are subtle, accessible, and deeply resonant.

### **Empathy, Aesthetics, and Narrative**

Empathy lies at the core of audiovisual pedagogy because it mediates how viewers emotionally and cognitively relate to fictional characters. As scholars such as Murray Smith (1995) and Suzanne Keen (2007) argue, narrative structures guide spectators through processes of alignment and allegiance, inviting them to inhabit characters’ perspectives and evaluate their actions. Contemporary audiovisual works rely heavily on this mechanism: they do not merely depict psychological or social issues but create conditions under which viewers feel these issues through the characters’ experiences.



**Figure 2 Aesthetic-Mediated Learning Framework**  
**Source: Created by the author**

Aesthetics amplifies this empathic engagement. Cinematic techniques—colour palettes, sound design, framing, editing rhythm—shape the viewer’s emotional orientation and enable the visualization of internal states. For example, *BoJack Horseman* uses stylistic instability and surreal imagery to externalize depression, while *Inside Out* personifies emotion through colour coding and spatial design, creating an intuitive map of affective life. These formal strategies transform subjective experience into accessible narrative meaning.

Narrative itself functions as a scaffold for emotional understanding. Plot structures, character arcs, and tonal shifts organize emotional cues in ways that allow viewers to gradually interpret complex phenomena such as grief, desire, anxiety, or identity formation. As Plantinga (2009) notes, cinematic emotion is both expressive and instructional: it invites reflection while maintaining a pleasurable engagement. Through the interplay of empathy, aesthetic form, and narrative coherence, contemporary audiovisual works cultivate emotional literacy and normalize discussions around sensitive topics without relying on explicit didacticism.

Ultimately, empathy becomes not only a narrative technique but a pedagogical outcome. By integrating aesthetic expression with emotionally charged storytelling, contemporary film and series encourage viewers to recognize the emotional diversity of human experience and to negotiate their own feelings through the safe, mediated distance of fiction.

## **Case Study I: Sex Education—Teaching Sexuality Through Pop Aesthetics**

Sex Education (Netflix, 2019–2023) exemplifies how contemporary streaming series deploy soft pedagogy to normalize conversations around sexuality, identity, and emotional development. Through its combination of pop aesthetics, humour, and affectively rich character arcs, the series transforms sensitive topics into accessible learning moments, particularly for adolescent and young adult audiences who may lack comprehensive formal sex education.

### ***Pedagogical Function: Normalizing Sexual Literacy***

At its core, Sex Education builds a narrative environment where topics often surrounded by stigma (masturbation, consent, LGBTQ+ identities, sexual dysfunction, trauma) are addressed openly but without moralizing. Otis and Maeve's improvised sex-therapy clinic functions as a narrative device that encourages dialogic learning: characters articulate problems, seek guidance, and reflect on their emotional states. This creates what Buckingham (2008) describes as a “pedagogical space of media,” where learning emerges through storytelling rather than instruction.

The series employs humour as an entry point, lowering the emotional threshold for discussing taboo subjects. This aligns with the principles of soft pedagogy: viewers learn indirectly, through character empathy and entertainment, rather than through didactic frameworks.



**Photo 1** Sequels to the series Sex Education

**Source:**

<https://cdn.moviepilot.de/files/ef356c1d4a08ff08f62382f4e1138b421a58d3e21ef2bc471af3a793772e/limit/1920/1272/5d34dc5de2e8f.jpg>

### ***Aesthetic Strategies: Pop Colours, Stylized Teen Universe***

The show’s distinctive aesthetic, bold colour palettes, retro-inspired wardrobe, eclectic soundtrack, constructs a universal, timeless teen universe that detaches the narrative from specific cultural contexts. This stylization has two pedagogical effects:

**Defamiliarization:** By removing realistic school settings and timelines, the show reduces cultural barriers, making its themes globally relatable.

**Emotional accessibility:** The bright visuals, upbeat music, and quirky production design soften discussions about anxiety, shame, or trauma, allowing viewers to remain engaged even when themes become heavy.

The result is what Mittell (2015) calls “narrative world-building with affective function” a fictional environment designed not only to entertain but to support emotional processing.

### ***Empathy and Character Identification***

Character development is central to the series’ educational impact. The narrative foregrounds emotional vulnerability, presenting characters who navigate insecurity, desire, and confusion. By showing imperfect, evolving adolescents, the series encourages viewers to adopt what Smith (1995) describes as “empathetic allegiance,” fostering emotional identification even with flawed characters.

This empathetic engagement becomes a form of learning: viewers are guided through models of healthy communication, boundary-setting, and emotional accountability. For example:

Aimee’s storyline on sexual assault introduces consent conversations grounded in everyday experience.

Eric’s character explores queer identity, cultural belonging, and self-acceptance through layered, emotionally charged arcs.



**Photo 2 Sequel with Eric from the series Sex Education**

**Source:** <https://www.salon.com/2023/09/22/education-ncuti-gatwu/>

Such narratives offer psychological realism within a visually stylized universe, merging entertainment with subtle but powerful emotional education.

### ***Pop Culture Accessibility and Streaming Pedagogy***

The global reach of Netflix amplifies the series' pedagogical influence. As Lotz (2017) notes, streaming platforms encourage the production of content that merges social relevance with commercial appeal. *Sex Education* exemplifies this logic by positioning itself at the intersection of teen comedy, melodrama, and public health discourse. Its accessible aesthetic helps bridge cultural differences, making sexual education globally resonant despite differing national policies and norms.

Scholars and psychologists have observed that the series has had measurable educational influence. Studies on viewer reception reveal that young audiences often use fictional narratives as a primary source of information about sexuality. This confirms the transition from institutional pedagogy to mediated, narrative-based learning.

### **Case Study II: *BoJack Horseman* - The Dark Cartography of Mental Health**

*BoJack Horseman* (Netflix, 2014–2020) represents a striking example of how contemporary animated series combine aesthetic innovation,

psychological realism, and narrative depth to foster what can be described as critical empathy. Unlike conventional comedy, the series situates viewers within the inner turmoil of its protagonist, BoJack, a washed-up actor struggling with depression, addiction, and self-destructive behaviour. Through its unique blend of dark humour and surreal animation, the show transforms complex mental health issues into emotionally resonant pedagogical experiences.

### ***Pedagogical Function: Emotional Literacy and Critical Empathy***

The series cultivates empathy by immersing viewers in the consequences of BoJack’s actions, illustrating how mental health struggles intersect with social relationships, career pressures, and personal identity. Unlike Sex Education, where humour often softens sensitive themes, BoJack Horseman engages in an unflinching examination of moral ambiguity and psychological pain. The pedagogical strategy is less about normative guidance and more about experiential understanding: viewers witness the repercussions of trauma, addiction, and avoidance, prompting reflection on their own emotions and social responsibilities (Plantinga, 2009; Smith, 1995).

Critical empathy here involves both affective and cognitive engagement: audiences not only feel BoJack’s despair but also interpret the structural and interpersonal factors shaping his behaviour. Episodes such as “Time’s Arrow” (Season 4) and “The View from Halfway Down” (Season 6) employ narrative experimentation and memory fragmentation to represent trauma, encouraging viewers to navigate non-linear storytelling while processing difficult emotional content.

### ***Aesthetic Strategies: Dark Comedy and Visual Metaphor***

Aesthetics is central to the series’ pedagogical impact. The show blends anthropomorphic character design with a visually rich, often surreal world, allowing complex psychological states to be externalized and symbolically represented. The use of colour, lighting, and mise-en-scène frequently reflects BoJack’s mental state: muted tones signal depression, disjointed framing conveys disorientation, and dreamlike sequences evoke intrusive thoughts or dissociation (Bordwell & Thompson, 2013). Dark humour functions simultaneously as an emotional buffer and a narrative lens, enabling audiences to engage with painful material without becoming overwhelmed.



**Photo 3 Sequel from HoJack Horseman**

**Source:**

[https://www.reddit.com/r/BoJackHorseman/comments/ut7mne/in\\_this\\_terrifying\\_world\\_all\\_we\\_have\\_are\\_the/](https://www.reddit.com/r/BoJackHorseman/comments/ut7mne/in_this_terrifying_world_all_we_have_are_the/)

This aesthetic approach transforms narrative comedy into an educational device: by visualizing the phenomenology of mental illness, BoJack Horseman facilitates understanding and empathy that extends beyond conventional dialogue or exposition.

### ***Narrative Complexity and Psychological Realism***

Narratively, the series resists closure and easy resolution, reflecting the ongoing nature of mental health struggles. Its multi-layered storytelling, flashbacks, and metafictional devices model how trauma is lived and remembered, reinforcing the pedagogical lesson that psychological growth is iterative and non-linear. This aligns with contemporary theories of narrative empathy: emotional engagement emerges through the integration of narrative complexity, character depth, and affective realism (Keen, 2007; Smith, 1995).



**Photo 4 Sequel from HoJack Horseman**

**Source:** [https://www.moviejawn.com/home/2024/8/30/even-after-ten-years-bojack-horseman-is-still-a-perfect-mix-of-comedy-and-social-commentary?srsltid=AfmBOooTq6q\\_fzzzyQRPxi3mszgbMbOmqHGcbkskjah4lEuPP1I43xYE](https://www.moviejawn.com/home/2024/8/30/even-after-ten-years-bojack-horseman-is-still-a-perfect-mix-of-comedy-and-social-commentary?srsltid=AfmBOooTq6q_fzzzyQRPxi3mszgbMbOmqHGcbkskjah4lEuPP1I43xYE)

By combining visual experimentation, tonal variation, and morally ambiguous narratives, the series positions itself as a site of emotional and social education, demonstrating that animated media can address serious, adult themes with both sophistication and accessibility.

### **Additional Examples from Contemporary Audiovisual Culture**

Beyond Sex Education and BoJack Horseman, a range of contemporary films and series demonstrate how audiovisual media function as tools of soft pedagogy, fostering empathy, emotional literacy, and social understanding. These works further illustrate the diverse strategies through which narrative, aesthetics, and affect combine to educate audiences through fiction.

#### ***Inside Out: Mapping Emotions Through Animation***

Pixar's *Inside Out* (2015) exemplifies emotional pedagogy for younger audiences. The film personifies emotions—Joy, Sadness, Anger, Fear, and Disgust—within a visually coded, colour-rich mental landscape. By externalizing internal states, the narrative makes abstract emotional processes accessible, encouraging viewers to reflect on their own affective experiences. The aesthetic and narrative strategies merge: character design, spatial metaphors, and plot structure all function pedagogically to teach emotional regulation, empathy, and self-awareness (Plantinga, 2009).

### ***Eighth Grade: Social Anxiety and Digital Adolescence***

Bo Burnham's *Eighth Grade* (2018) portrays a contemporary adolescent navigating anxiety, identity, and digital exposure. Through naturalistic cinematography, close-ups, and restrained editing, the film fosters empathetic engagement with the protagonist's internal struggles. The pedagogical effect emerges through immersion: viewers learn about the psychological challenges of adolescence in a hyper-mediated society without overt instruction (Kellner & Share, 2007).

### ***The Perks of Being a Wallflower: Trauma and Social Integration***

Stephen Chbosky's *The Perks of Being a Wallflower* (2012) addresses trauma, friendship, and identity formation in late adolescence. Its narrative structure—epistolary voiceover, selective flashbacks, and episodic pacing—facilitates both cognitive and emotional understanding of mental health and social belonging. The combination of intimacy, reflective narration, and emotional realism exemplifies soft pedagogy: audiences internalize lessons about empathy, support networks, and resilience through narrative experience (Smith, 1995).

### ***Pedagogical Trends Across Contemporary Audiovisual Works***

These examples reveal common strategies in contemporary media pedagogy:

- Personification and externalization of affect (*Inside Out*, *BoJack Horseman*).
- Immersive realism and identification with characters (*Eighth Grade*, *Sex Education*).
- Narrative reflection on trauma and socialization (*The Perks of Being a Wallflower*, *BoJack Horseman*).
- Integration of humour, aesthetic style, and emotion (*Sex Education*, *BoJack Horseman*).

By blending narrative engagement, aesthetic innovation, and emotional resonance, these works demonstrate the versatility of audiovisual media as informal educational tools, reaching audiences across age groups, cultures, and platforms.

### **Conclusion and Discussion**

Contemporary audiovisual narratives increasingly function as sites of informal pedagogy, demonstrating that entertainment and education are not

mutually exclusive. Through the analysis of Sex Education, BoJack Horseman, and additional films such as Inside Out, Eighth Grade, and The Perks of Being a Wallflower, this study has shown how narrative, aesthetics, and affect converge to cultivate empathy, emotional literacy, and social understanding. These works exemplify soft pedagogy: a subtle form of learning that emerges from identification with characters, immersive narrative worlds, and the aesthetic representation of psychological and social experiences.

The two primary case studies illustrate complementary pedagogical strategies. Sex Education leverages humour, stylized pop aesthetics, and relational dynamics to normalize discussions around sexuality, identity, and communication. By contrast, BoJack Horseman employs dark comedy, visual metaphor, and narrative complexity to foster critical empathy around mental health, trauma, and moral ambiguity. Both approaches highlight the role of emotional engagement in learning: audiences acquire knowledge not through explicit instruction, but through the vicarious experience of characters' struggles, successes, and failures.

Additional contemporary works reinforce the versatility of this approach. Inside Out teaches emotional awareness through personified affect and colour-coded spatial design; Eighth Grade explores adolescent anxiety through naturalistic cinematography and intimate point-of-view framing; The Perks of Being a Wallflower provides insight into trauma and social integration through reflective narration and episodic storytelling. Across these examples, the pedagogical effect emerges from the interplay of aesthetics, narrative structure, and empathetic engagement, demonstrating the capacity of audiovisual media to model psychological and social processes for diverse audiences.

From a theoretical perspective, narrative empathy, audiovisual form, and affective resonance are central to contemporary media pedagogy. Narratives provide scaffolds for cognitive and emotional processing, aesthetics translate internal states into accessible visual forms, and empathy mediates the absorption of complex social and psychological knowledge. Moreover, the industrial context of streaming platforms amplifies these effects by facilitating global access, encouraging diverse content production, and promoting hybrid forms that merge entertainment with educational potential.

In conclusion, contemporary audiovisual narratives operate at the intersection of poetics and pedagogy. They educate through storytelling, aesthetic innovation, and empathetic engagement, allowing viewers to navigate complex social realities and emotional landscapes in ways that traditional didactic media cannot achieve. This hybrid model of informal learning suggests that the future of media pedagogy will continue to depend on the sophisticated integration of narrative craft, aesthetic design, and emotional

resonance, highlighting the power of fiction to shape public understanding of the human condition.

## BIBLIOGRAPHY

- Adorno, Theodor W., and Max Horkheimer.** *Dialectic of Enlightenment: Philosophical Fragments*. Translated by Edmund Jephcott. Stanford: Stanford University Press, 2002. Originally published 1947.
- Ahmed, Sara.** *The Cultural Politics of Emotion*. Edinburgh: Edinburgh University Press, 2004.
- Berlant, Lauren.** *Cruel Optimism*. Durham: Duke University Press, 2011.
- Bordwell, David, and Kristin Thompson.** *Film Art: An Introduction*. 10th ed. New York: McGraw-Hill, 2013.
- Bordwell, David.** *Narration in the Fiction Film*. University of Wisconsin Press, 1985.
- Buckingham, David.** *Youth, Identity, and Digital Media*. Cambridge: MIT Press, 2008.
- Butler, Judith.** *Gender Trouble*. Routledge, 1990.
- Chatman, Seymour.** *Story and Discourse: Narrative Structure in Fiction and Film*. Ithaca: Cornell University Press, 1978.
- Eisenstein, Sergei.** *Film Form: Essays in Film Theory*. Edited and translated by Jay Leyda. New York: Harcourt Brace, 1949.
- Elleström, Lars.** *Media Borders, Multimodality and Intermediality*. Palgrave Macmillan, 2010.
- Hall, Stuart.** *Representation: Cultural Representations and Signifying Practices*. London: Sage, 1997.
- Herman, David.** *Basic Elements of Narrative*. Malden: Wiley-Blackwell, 2009.
- Hesmondhalgh, David.** *The Cultural Industries*. SAGE, 2013.
- Hooks, Bell.** *Reel to Real*. Routledge, 1996.
- Jenkins, Henry.** *Convergence Culture: Where Old and New Media Collide*. NYU Press, 2006.
- Keen, Suzanne.** *Empathy and the Novel*. Oxford: Oxford University Press, 2007.
- Kellner, Douglas, and Jeff Share.** “Critical Media Literacy, Democracy, and the Reconstruction of Education.” *Educational Studies* 43, no. 1 (2007): 3-23.
- Lotz, Amanda D.** *Portals: A Treatise on Internet-Distributed Television*. Ann Arbor: Michigan Publishing, 2017.
- McLuhan, Marshall.** *Understanding Media: The Extensions of Man*. MIT Press, 1994.
- Mittell, Jason.** *Complex TV: The Poetics of Contemporary Television Storytelling*. New York: New York University Press, 2015.
- Murray, Janet.** *Hamlet on the Holodeck*. MIT Press, 1997.
- Plantinga, Carl.** *Moving Viewers: American Film and the Spectator’s Experience*. Berkeley: University of California Press, 2009.
- Smith, Murray.** *Engaging Characters: Fiction, Emotion, and the Cinema*. Oxford: Oxford University Press, 1995.