

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

School of Music, Dance and Theatre

College/School Herberger Institute for Design and the Arts Department/School _____

Prefix: THF Number: 160 Title: Introduction to Storytelling Units: 3

Course description: **Introduces the nature, structure, and operations of story, as well as the functions of narrative in societies and cultures. Several modules introduce a different mode of storytelling. Students learn to create their own stories utilizing several of the approaches introduced in the modules.**

Is this a cross-listed course? No If yes, please identify course(s): _____

Is this a shared course? No If so, list all academic units offering this course: _____

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

Is this a **permanent-numbered** course with topics? No

If **yes**, each topic requires **an individual submission**, separate from other topics.

Requested designation: Humanities, Arts and Design–HU

Mandatory Review: Yes

*Note- a **separate** proposal is required for each designation.*

Eligibility: Permanent numbered courses **must** have completed the university’s review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2020 Effective Date: October 10, 2019

For Spring 2021 Effective Date: March 5, 2020

Area proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

A complete proposal should include:

- Signed course proposal cover form
- [Criteria checklist](#) for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Melissa Dickman E-mail mldickma@asu.edu Phone 480.965.3381

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Heather Landes, Director, School of Music, Dance & Theatre Date: 10/02/20

Chair/Director (Signature): 

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Syllabus and course texts
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Syllabus and course texts
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	Syllabus and course texts
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	Syllabus & course texts
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	Syllabus & course texts
<input type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	General Studies Designation
THF	160	Introduction to Storytelling	HU

Explain in detail which student activities correspond to the **specific** designation criteria.
Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1	The course is significantly predicated on the idea that narrative is constitutive of social reality, and thus storytelling has a material impact in the world and is freighted with ethical responsibilities. It is likewise concerned with narrative structure in connection with aesthetic impact.	Units on narrative structure, rhetoric and narrative, narrative and [stereo]types, narrative and truth, and contesting narrative. These units are listed in the course schedule. See Course Summary, pgs 10-12 of this document
2	All assignments involve creating narratives--written, visual, or multi-media--and one assignment focuses on analysis.	The Three Little Pigs assignment The Short Story assignment The Event Breakdown assignment The Storyboard assignment Pgs 13-15.
3	Narrative is a central part of artistic/aesthetic traditions. The entire course is focused on investigating this component.	Each class period focuses on narrative. All textbooks concern narrative, and all assignments and exams focus on narrative. See Course Summary, pgs 10-12 of this document. See also assignment descriptions. Pgs 13-15. For text content, see pgs. 16-21
4	Narrative is an aesthetic system; it is a structure of representations that is value-laden, and socially formative. It creates an aesthetic experience and requires a creative process to produce. The class is largely focused on examining these qualities, and engages students in the creative process of producing narratives.	All course content focuses on narrative as a representation of events. All assignments engage students in the creative process of producing or analyzing narrative. See Course Summary, pgs 10-12 of this document. See also assignment descriptions. Pgs 13-15. 4a: See Narrative structure units, p. 10-11. 4b: See Narrative and rhetoric, Stories are Everywhere, & Contesting Narrative units pgs. 10-12

THF 160: Introduction to Storytelling

Location: Coor 170

Time: T/Th 3:00 - 4:15

Instructor: Dr. Lance Gharavi

Email: lance.gharavi@asu.edu

Phone: 480-727-3113

Office: 251 Dixie Gammage Hall

Office Hours: T/Th 1:30 -2:30

Overview

This course introduces students to the nature, structure, and operations of story, as well as the functions of narrative in societies and cultures. The class is composed of several interrelated modules, each introducing a different aspect or mode of storytelling. Students will create their own stories utilizing several approaches. This course is led by a single faculty member, but is largely composed of a series of units led by guests from the various SoFDT areas.

The course is predicated on the idea that the ability to identify, create, manipulate, and understand narrative is a critical skill for theatre and film artists, as well as a profoundly valuable expertise across dozens of other fields and professions, both within and outside of the arts (e.g. journalism, history, law, politics, communications, sales, advertising, psychology, sociology, anthropology, the sciences, etc.). Through a series of guest lectures from faculty working in different areas of specialization, readings, targeted assignments, and analysis of peer work, students will come to a greater understanding of the operations of narrative in a variety of modes, and of its ubiquity and political dimension in cultures.

Learning Outcomes

- Understand key terms and concepts of narrative.
- Understand the ubiquity and social functions of narrative.
- Translate narrative across media.
- Analyze narrative in terms of its constituent elements.
- Evaluate narrative in terms of its form.
- Create a narrative following a specified form.

Required Texts

- *The Cambridge Introduction to Narrative* (Second Edition) by H. Porter Abbott
- *Backwards & Forwards: A Technical Manual for Reading Plays* by David Ball

Suggested Texts

- *Oedipus Rex* by Sophocles (any edition or translation)
- *Hamlet* by William Shakespeare (any edition)
- *MLA Handbook for Writers of Research Papers* (7th Edition) by the Modern Language Association

Required Materials

- Package of 3x5 white ruled notecards

Grading Scale

Please note that a **C** will be assigned to work that only adequately meets the requirements specified. Merely completing assigned work will not earn you an **A**.

A = Exhibits excellence significantly above the standards of collegiate competence and basic course proficiencies.

B = Achieves above the standards of collegiate competence and basic course proficiencies.

C = Achieves the standards of collegiate competence and basic course proficiencies.

D = Achieves below the standards of collegiate competence and basic course proficiencies.

E = Indicates performance significantly below the standards of collegiate competence and basic course proficiencies. This usually means exceedingly poor, incorrect, and/or incomplete work.

Assignments and Exams

<i>The Three Little Pigs</i>	100 points
Short Story	100 points
Event Breakdown	100 points
Storyboard	100 points
Midterm Exam	100 points
Final Exam	100 points

Grading Scale

A+	97 - 100
A	91 - 96
A-	90
B+	89
B	81 - 88
B-	80
C+	79
C	70 - 78
D	60 - 69
E	0 - 59

Points Possible: 600

Grades will be rounded to the nearest whole number.

Course Policies

- You are required to attend all class sessions.
 - You are allowed three absences. For each absence beyond this, **regardless of reason**, your final grade will be reduced. Four absences will reduce your final grade by 2%. Five absences will reduce your final grade by 5%. Each additional absence after five will reduce your final grade by an additional 5%.
 - If you must be absent from class due to religious holidays, please inform me of these dates in advance and arrange to make up the work you will miss. These will not count as one of your three absences.
 - If you must be absent from class due to required attendance at university sanctioned events, please inform me of these dates in writing in advance and arrange to make up the work you will miss. These will not count as one of your three absences.
- Always be on time for class.
 - Two tardies count as one absence.
- Taking Attendance and Quizzes: All students are required to bring at least one 3x5 white ruled notecard to each class. We recommend you purchase a package of these to use throughout the semester. Near the end of each class, students will print their name, date, and student ID# neatly on the card in the upper right hand corner. Students will turn them in at the front of the classroom before leaving. Students who write their names illegibly will be counted as absent.
 - Turning in someone else's card in their absence will be considered a violation of academic integrity on the part of both parties and will be treated accordingly. See below.
- Students are responsible for attending the midterm and final exams, and must arrange all travel plans accordingly. It is not possible to arrange to take the midterm or final exams early or late.

- Turn your phones off or to silent when you enter the classroom.
- Remove headphones and earbuds and turn off all personal listening/music devices when you enter the classroom.
- No recording devices allowed without express permission from the instructor. This includes both video and audio devices.
- No laptops, tablet devices, cell phones, or other computing devices are to be used during class. Use of these devices during class time without express permission of the instructor will reduce your final grade.
- It is your responsibility to be sure your assignments have been turned in on time. This may mean confirming that Canvas has successfully uploaded your assignment submission. If you have difficulty with Canvas, you may email your assignment to me and the TAs, or you may hand in a hard copy of the assignment in class on the date that it is due.
- Late work will not be accepted.
- No extra credit will be offered.
- All written assignments should conform to MLA format. If you do not already have one, I suggest you purchase a copy of the *MLA Handbook for Writers of Research Papers* (8th Edition). Failure to follow MLA format will hurt your grade.
- You may enter your assignments directly into Canvas, or upload a file. All uploaded written assignments should be docx files. The storyboard assignment should be uploaded as a .pdf file.

Qualified students with disabilities who will require accommodations should make requests with the instructor at the beginning of the semester, either during office hours or by appointment. It may be difficult to make accommodations retroactively. Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.

Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Phone: (480) 965-1234. Email: DRC@asu.edu

The DRC on the Tempe campus is located on the first floor of the Matthews Center. Hours: Monday - Friday, 8 a.m. - 5 p.m.

- Plagiarism and all other forms of academic dishonesty are violations of the Student Code of Conduct and will not be tolerated. For more information, please go to: <http://provost.asu.edu/academicintegrity> (Links to an external site.)
- Students are expected to conduct themselves with decorum and will treat the professor, TAs, guest lecturers, and fellow students with courtesy and respect. Hateful, disruptive, or threatening behavior or speech will not be tolerated. For more information, please go to: <https://eoss.asu.edu/dos/srr/PoliciesAndProcedures> (Links to an external site.) and Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests. ASU expressly prohibits [discrimination \(Links to an external site.\)](#), [harassment \(Links to an external site.\)](#), and [retaliation \(Links to an external site.\)](#) by employees, students, contractors, or agents of the university based on any

protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information.

- Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <http://sexualviolenceprevention.asu.edu/faqs/students>
- As an employee of ASU, I am a mandated reporter and obligated to report instances of reported or suspected incidences of sexual harassment.
- Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the student first complies with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement.
- In this course, students may be exposed to materials (in forms including lectures, discussions, visual materials, and others) that may contain strong language, sexuality, and other content that some may find offensive. Any student who has objections to any of the material or activities covered in this course should see me immediately to discuss possible accommodations.

Course Summary:

Date	Details
Tue Jan 14, 2020	Introduction - Dr. Gharavi
Thu Jan 16, 2020	Stories Are Everywhere - Dr. Gharavi Read Chapter 1 in Abbott
Tue Jan 21, 2020	Stories Are Everywhere II - Dr. Gharavi
Thu Jan 23, 2020	Defining Narrative - Dr. Gharavi Chapter 2 in Abbott
Tue Jan 28, 2020	Narrative Structure I - Dr. Gharavi Oedipus Rex
Thu Jan 30, 2020	Narrative Structure II - Dr. Gharavi Hamlet
Tue Feb 4, 2020	Narrative Structure III - Dr. Gharavi The Three Little Pigs
Thu Feb 6, 2020	Events - Dr. Gharavi Forward, Introduction, Parts 1, 2, & 3 in Ball
Tue Feb 11, 2020	Three-Act Structure - Professor Fortunato
Thu Feb 13, 2020	Framing and Rhetoric - Dr. Gharavi Chapter 3 in Abbott Short Story - First Draft
Tue Feb 18, 2020	Telling Stories as a Director - Professor Torres-Vives
Thu Feb 20, 2020	Telling Stories as a Screenwriter - Professor Bernstein Partner Feedback Assignment
Tue Feb 25, 2020	Rhetoric and Narrative - Dr. Gharavi

	Chapter 4 in Abbott
Thu Feb 27, 2020	Short Story Open Mic Short Story - Final Draft
Tue Mar 3, 2020	Conflict and Closure - Dr. Gharavi Chapter 5 in Abbott
Thu Mar 5, 2020	MIDTERM
Tue Mar 10, 2020	SPRING BREAK
Thu Mar 12, 2020	SPRING BREAK
Tue Mar 17, 2020	Existents and Character - Dr. Gharavi Chapter 10 in Abbott
Thu Mar 19, 2020	Narration, Voice, and Focalization - Dr. Gharavi Chapter 6 in Abbott
Tue Mar 24, 2020	Telling Stories In Post-Production - Professor Meirelles
Thu Mar 26, 2020	Adaptation Across Media - Dr. Gharavi Chapter 9 in Abbott Event Breakdown Assignment
Tue Mar 31, 2020	Telling Stories with Design - Professor Kirkham
Thu Apr 2, 2020	Math and Narrative - James Tanton
Tue Apr 7, 2020	Telling Stories to/with Children - Dr. McAvoy
Thu Apr 9, 2020	Genres and Plot Types (Dr. Gharavi)

	Narrative and Types - Dr. Gharavi <hr/> Chapter 12 in Abbott
Tue Apr 14, 2020	Telling Economic Stories - Dr. Ruediger
Thu Apr 16, 2020	Telling True Stories (Professor Nascimento)
Tue Apr 21, 2020	Telling Stories to/with Communities - Professor Rohd
Thu Apr 23, 2020	Narrative and Truth - Dr. Gharavi <hr/> Chapter 11 in Abbott
Tue Apr 28, 2020	Contesting Narratives - Dr. Gharavi <hr/> Chapter 13 & 14 in Abbott
Thu Apr 30, 2020	Storyboard Open Mic <hr/> Storyboard Assignment
Tue May 5, 2020	Final Exam Quiz

THF 160 Assignment: *The Three Little Pigs*

Retell the story of *The Three Little Pigs*.

You may choose to tell it from a different perspective. You may choose to begin the story from a different point than where the familiar narrative usually begins. You may radically change the characters, style, setting, or present the events in a different order. You may choose to make the plot quite different. You may choose to change anything you like. The important thing is that the story should be somehow recognizable as *The Three Little Pigs*. But it should also be somehow different.

And this is where your creativity comes in.

Note that there are many versions of *The Three Little Pigs*. In some versions, all the pigs live. In others, the first two pigs are eaten by the wolf. In some, the wolf tries to come down the chimney of the brick house immediately after he fails in his attempt to blow it down. In others, the wolf attempts to trick the third pig out of the house by suggesting they meet at an orchard or a farmer's field.

But in each of these versions, the story of *The Three Little Pigs* is recognizable.

Keep your story to around 500 words. Maximum of 750.

THF 160 Short Story Assignment

Write an original short story using the stasis/intrusion model. Your story should:

- Establish a character or characters
- Begin with a stasis
- Introduce an intrusion
- Include a series of events
- End with a new stasis (or return to the previous stasis)

Stories must be between 500 and 1000 words.

All written assignments should conform to MLA format.

Event Breakdown

For this assignment, you will use the Short Story Final Draft you were asked to peer review.

- Read the short story and write an outline that breaks the narrative down into a series of events. This breakdown should outline the events in the order they occur **chronologically** in the story.
- Use arrows to indicate in your breakdown how each event leads to (is causally or logically connected to) the next event. This should show how one event causes or permits the next event to occur.
- Capitalize the names of characters.
- Describe the events in present tense.

For example:

- The BIG BAD WOLF demands entrance to the house of the FIRST LITTLE PIG.
->
- The FIRST LITTLE PIG refuses to let THE BIG BAD WOLF in.
->
- The BIG BAD WOLF blows down the house of the FIRST LITTLE PIG.
->
- The BIG BAD WOLF eats the FIRST LITTLE PIG.

If two consecutive events are not causally or logically connected, skip a line and leave out the arrow. For instance:

- The BIG BAD WOLF eats the FIRST LITTLE PIG.
- The BIG BAD WOLF arrives at the house of the SECOND LITTLE PIG.

Turn in your assignment on Canvas. When you turn in your assignment, you **must include the complete short story with the breakdown**. You can paste the story into the document at the end of your event breakdown.

THF 160: Storyboard Assignment

Make a storyboard for the shory story you've created for this class. Your storyboard should be visually compelling, well designed, and, insofar as it is appropriate, stylistically consistent. First and foremost, it should clearly tell your story.

This assignment has **two** sections. The first section is the **storyboard**. The storyboard should consist of 5-10 images that tell the story from beginning, through the middle, to the end. **Give a brief label to each image.**

The second section includes **supporting images**. Clearly label this section as "Supporting Images" so that it is distinct from your storyboard. This section should include 3-6 new images that are not part of your story, but that somehow graphically illustrate the style, mood, tone, or atmosphere of your story.

It's best to create your storyboard in PowerPoint or Keynote, and make a separate slide for each image. This makes them easy to organize and label. You can then save it as a pdf.

Convert your storyboard into a .pdf file to upload it to Canvas.

Your storyboards can be composed in virtually any medium, though they must be still images. Drawings, paintings, sketches, photographs, posed Lego people or action figures are just some of the means by which you may choose to represent your scenes. Your storyboard must communicate your story clearly.

Contents

<i>List of illustrations</i>	<i>page</i> xi
<i>Preface</i>	xii
<i>Preface to the second edition</i>	xv
<i>Acknowledgments</i>	xvii
Chapter 1 Narrative and life	1
The universality of narrative	1
Narrative and time	3
Narrative perception	6
Chapter 2 Defining narrative	13
The bare minimum	13
Story and narrative discourse	16
The mediation (construction) of story	20
Constituent and supplementary events	22
Narrativity	24
Chapter 3 The borders of narrative	28
Framing narratives	28
Paratexts	30
The outer limits of narrative	31
Hypertext narrative	32
Is it narrative or is it life itself?	35
Chapter 4 The rhetoric of narrative	40
The rhetoric of narrative	40
Causation	41

viii	<i>Contents</i>	
	Normalization	44
	Masterplots	46
	Narrative rhetoric at work	49
	Chapter 5 Closure	55
	Conflict: the agon	55
	Closure and endings	56
	Closure, suspense, and surprise	57
	Closure at the level of expectations	58
	Closure at the level of questions	60
	The absence of closure	62
	Chapter 6 Narration	67
	A few words on interpretation	67
	The narrator	68
	Does the narrator narrate everything?	69
	Voice	70
	Focalization	73
	Distance	74
	Reliability	75
	Free indirect style	77
	Narration on stage and screen	79
	Chapter 7 Interpreting narrative	83
	The implied author	84
	Underreading	86
	Overreading	89
	Gaps	90
	Cruxes	92
	Repetition: themes and motifs	95
	Chapter 8 Three ways to interpret narrative	100
	The question of wholeness in narrative	100
	Intentional readings	102
	Symptomatic readings	104
	Adaptive readings	106

Chapter 9 Adaptation across media	112
Adaptation as creative destruction	112
Duration and pace	114
Character	116
Figurative language	118
Gaps	121
Focalization	123
Constraints of the marketplace	125
Chapter 10 Character and self in narrative	130
Character vs. action	130
Flat and round characters	133
Can characters be real?	134
Types	136
Autobiography	138
Life writing as performative	141
Chapter 11 Narrative and truth	145
Fiction and nonfiction	145
How do we know if it's fiction or nonfiction?	147
Historical fact in fiction	150
The truth of fiction	153
Chapter 12 Narrative worlds	160
Narrative space	160
The mind of the storyworld	165
Multiple worlds: forking-path narratives	167
Multiple worlds: narrative metalepsis	169
Chapter 13 Narrative contestation	175
A contest of narratives	175
A narrative lattice-work	179
Shadow stories	182
Motivation and personality	183
Masterplots and types	185

x	<i>Contents</i>	
	Revising cultural masterplots	187
	Battling narratives are everywhere	189
	Chapter 14 Narrative negotiation	193
	Narrative negotiation	194
	Critical reading as narrative negotiation	199
	Closure, one more time	205
	The end of closure?	209
	<i>Notes</i>	214
	<i>Bibliography</i>	223
	<i>Glossary and topical index</i>	228
	<i>Index of authors and narratives</i>	244

Contents

Foreword	vii
<u>Introduction</u>	<u>3</u>
Part One: Shape	7
<u>1. What Happens That Makes Something Else Happen?</u>	<u>9</u>
<u>2. And What Happens Next?</u>	<u>12</u>
<u>3. But Do It Backwards</u>	<u>15</u>
<u>4. Stasis and Intrusion</u>	<u>19</u>
<u>5. Obstacle, Conflict</u>	<u>25</u>
<u>6. Ignorance Is Bliss</u>	<u>32</u>
<u>7. Things Theatrical</u>	<u>35</u>
Part Two: Methods	37
<u>8. Exposition</u>	<u>39</u>
<u>9. Forwards: Hungry for Next</u>	<u>45</u>
<u>10. Missing Persons (Character)</u>	<u>60</u>
<u>11. Image</u>	<u>68</u>
<u>12. Theme</u>	<u>76</u>
Part Three: Tricks of the Trade	79
<u>13. Background Information</u>	<u>81</u>
<u>14. Trusting the Playwright</u>	<u>83</u>
<u>15. Families</u>	<u>85</u>
<u>16. Generalities: Mood, Atmosphere</u>	<u>86</u>
<u>17. The Unique Factor</u>	<u>87</u>

<u>18. Changing Eras</u>	89
<u>19. Climax</u>	92
<u>20. Beginnings/Endings</u>	93
<u>21. Rereading</u>	94
<u>22. What Next?</u>	95