

Transmedial Narratology.

1. Course Description

a. Title of a Course

Transmedial Narratology: Narration in Literature, Cinema and Comics.

b. Pre-requisites

Introduction to Philology (optional)

c. Course Type (compulsory, elective, optional)

Elective

d. Abstract

The course is dedicated to the study of narrative and narration across media, from literature to comics. It will cover the most important aspects of narrative, from such concepts as the factual and the fictional, the relationship between the author, the narrator and the reader/audience in different media, plot and narrative progression, time and space in narrative, about worldbuilding. We will also consider the visual language in cinema and comics, analyse different types of characterisation, finally we will be discussing intertextuality and metafiction and, at the last part of the course will be dedicated to the problems of adaptation. The course will cover some of the narratological approaches and theories and see how American and European narratological schools differ. The students will have a colloquium closer to the end of the course and will finally write an essay on a selected topic, and later do a peer review.

2. Learning Objectives

The learning objectives of the course “Transmedial Narratology” are to introduce students to:

- The main concepts of narratology and literary theory
- The basics of narratological text commenting
- The methods of analysing narrative in fiction, cinema and comics
- The classical and the newest works on narrative across media

3. Learning outcomes

After completing the study of the discipline “Transmedial Narratology” students should:

- Be able to see and analyse the structure of a fictional work;
- understand the basics of plot-making in narratives across media;

- see the differences and similarities between fiction and non-fiction across media based on understanding of the borders between the fictional and the factual;
- be able to identify narrative entities and to analyse their relations in the text;
- be able to apply this knowledge when speaking and writing about literature, cinema and comics
- understand the difference between the story, the plot and the various types of text generators

4. Course Plan

1. Introduction. History and main concepts of narratology.

Brief history of the discipline. Introducing the core principles of narratology: text and types of texts, narrative, narration, narrator, event. Transmedial narratology and its main features.

2. Fact and Fiction.

Outside reality and the literary conventions. Creating and recreating reality — mimesis. The concept of fictionality and its relation to the factual. Estheticity as a (possible) feature of a fictional text. Fiction and non-fiction.

3. Types of Texts.

Introducing the notions of genre, the literary form and the medium. Fictional modes (heroic, gothic, tragic etc.) and literary movements. Discussing the history of genre and its transformation in different media.

4. Visual Language in Cinema and Comics

Introducing the main features of cinema and comics as media and how visual and textual intertwine in them. Corporeality, line and color, edit. “Show vs tell” in cinema and comics. Representation across media.

5. The Author and the Narrator

Communication structure and the entities of a narrative work. The difference between the writer and the author, types of author in fiction, types of narrator, the relationship between the author and the narrator. Point of view and focalization. Narrators text vs. character’s text. Natural vs unnatural narrative.

6. The Author and the Audience.

Abstract reader/audience vs concrete reader/audience, individual and mass audience. Rereading and rewriting the texts of previous epochs. Modes of perceiving narration in different media.

7. Narrative Progression: Story and Plot.

A brief history of story/plot dichotomy in Russian formalism, French structuralism and in narratology. Beginning and ending, closure, cliffhangers, and textual generators apart from plot.

8. Time and Space in Narrative.

The notions of time and space in fiction. Chronotope and the history of literature. Myth and fairy tale, mythical space. The notion of space and worldbuilding in speculative fiction. Setting and other spatial frames, ways of analysing space across media. Possible worlds theory.

9. Character.

Character and types of characterization (through description, through speech, through action). Imagery and symbolism in fiction, motifs and leitmotifs in different media.

10. Intertextuality and Metatext.

Text within text throughout the history of literature: from parody to metafiction. Analysing the notions of “text within the text”, intertext, hypertext and metatext (metafiction and meta-narration) across media.

11. The rhythm in fiction, cinema and comics.

Narrative rhythm in poetry and prose. Ways of creating and perceiving the rhythm in different media. Assemblage and other ways to change narrative rhythm.

12. Adaptation as a form of transmedial narration.

A brief history of literary adaptation, transforming text into other media. Adaptations and multi-media narratives.

5. Reading list

a. Textbooks

1. H Porter Abbot. The Cambridge Introduction to Narrative. Cambridge University Press, 2008.
<https://books.google.ru/books?id=Jyyt1826rhsC&printsec=frontcover&dq=Cambridge+introduction+to+narrative&hl=ru&sa=X&ved=0ahUKEwjO-vyyt4zmAhVQ06YKHS95AjoQ6AEIKTAA#v=onepage&q=Cambridge%20introduction%20to%20narrative&f=false>
2. Routledge Encyclopedia of Narrative Theory. Routledge, 2005.
<https://books.google.ru/books?id=1O4FzO0ORAA&printsec=frontcover&dq=routledge+encyclopedia+of+narrative+theory&hl=ru&sa=X&ved=0ahUKEwjYhqqnt4zmAhW886YKHcw3CLUQ6AEIKTAA#v=onepage&q=routledge%20encyclopedia%20of%20narrative%20theory&f=false>

- Schmid W. Narratology. An introduction. De Greyter, 2010.
https://books.google.ru/books?id=Do6e5MZuADcC&printsec=frontcover&dq=Shmid+Narratology&hl=ru&sa=X&ved=0ahUKEwj6_p3vtozmAhUVwcQBHYHEBd0Q6AEIKzAA#v=onepage&q=Shmid%20Narratology&f=false

b. Additional reading

- Mikkonen K. The Narratology of Comic Art. Routledge, 2017.
<https://books.google.ru/books?id=GafODgAAQBAJ&printsec=frontcover&dq=Mikkonen+narratology+of+comic+art&hl=ru&sa=X&ved=0ahUKEwjP68LYt4zmAhUo2aYKHU0xBXEQ6AEIKTAA#v=onepage&q=Mikkonen%20narratology%20of%20comic%20art&f=false>
- Chatman S. Story and Discourse: Narrative Structure in Fiction and Film. Cornell University Press, 1978.
<https://books.google.ru/books?id=ewrOp9uPjYUC&printsec=frontcover&dq=chatman+narrative+cinema&hl=ru&sa=X&ved=0ahUKEwjF-eXkt4zmAhWq5KYKHagSB0gQ6AEIKTAA#v=onepage&q=chatman%20narrative%20cinema&f=false>
- Herman D, Phelan J., Rabinowitz P. etc. Narrative Theory: Core Concepts and Critical Debates. Ohio State Univeristy, 2012.
- Thon J.-N. Transmedial Narratology and Contemporary Media Culture. University of Nebraska, 2016.
<https://books.google.ru/books?id=kwlpDAAAQBAJ&printsec=frontcover&dq=transmedial+narratology&hl=ru&sa=X&ved=0ahUKEwiAkOnHuIzmAhUB5aYKHaM8CxAQ6AEIKzAA#v=onepage&q=transmedial%20narratology&f=false>

6. Grading system

Type of grading	Type of work	Module: 3	Characteristics
Continuous	Assigned reading/watching		Reading fiction, film and comics, some narratological articles
	Work in class		Discussing the assigned reading materials and exploring different aspects of narratology
	Colloquium	1	Discussing the main topics learnt so far, working on questions and doubts
	Essay	1	Analysing a part of a text read in the course from the point of view of narratology, choosing one aspect to focus on. Peer review.

Final	Exam		Oral discussion of the topics of the course
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Continuous assessment: students have to be able to speak about different subject matters in the field of narratology, give appropriate examples and defend their point of view. They need to demonstrate their command of narratological vocabulary and analytical skills in their essay.

Final assessment: students need to show their command of the course topics and be able to explain the main concepts of narratology, peculiarities of this or that aspect of narrative according to medium, give basic facts about the history of the discipline.

7. Guidelines for Knowledge Assessment

Cumulative grade (Gc) for the student's work during the module(s) consists of lecturer's assessment of the student's work during seminars (presence, participation, quality and quantity of answers, including the colloquium) (Gp), and the scores for the essay assignments (Ge).

$G_c = G_p + G_e$, where $G_p = 0.4$, and $G_h = 0.6$

The finale grade (Gf) is the sum of cumulative grade (Gc) and the final assessment (exam) mark (Ge): $G_f = G_c + G_e$ where $G_c = 0.7$ and $G_e = 0.3$.

The grades are rounded in favour of the student.

Ten-point Grading Scale	Five-point Grading Scale	Result
1 - very bad 2 – bad 3 – no pass	no pass – 2	Fail
4 – pass 5 – highly pass	pass – 3	Pass
6 – good 7 – very good	good – 4	
8 – almost excellent 9 – excellent 10 – perfect	excellent – 5	

During the re-examination, the student has no possibility of obtaining additional mark to raise the grade for current or mid-term assignments. The resulting grade for the course counts towards the certificate of Master's degree.

8. Methods of Instruction

Interactive lectures (including discussions, learning and applying different methods of analysis) and out-of-class work (under the guidance of the lecturer; it is possible to consult with the lecturer via the LMS system or by e-mail). In-class work: 60% or more should be interactive.

9. Special Equipment and Software Support

The course requires a laptop, projector, and acoustic systems.

10. Equipment

The course requires a laptop, projector, and acoustic systems