

STORIES THROUGH DATA PROJECT: AN ANALYSIS FRAMEWORK

FRAMEWORK OVERVIEW — Five proposed categories for narrative analysis:

GENRE	MODE	COMPOSITION	EMOTION	INTERACTION
Describes the 'canon' of story that the sample may belong to.	Describes ways in which voice may be used for story exposition.	Describes ways in which events may have been ordered.	Describes ways in which the narrative may describe or evoke human emotion.	Describes possibilities for non linear and interactive ways of experiencing stories.
Metrics:	Metrics:	Metrics:	Metrics:	Metrics:
NONFICTION	POINT OF VIEW	ORDER	SENSE OF SUSPENSE	STORY PROGRESSION
Biography	First person	Clear beginning	Never	Author defined
Essay	Second person	Clear ending	Often	Reader driven
History	Third person subjective	Contains acts	Sometimes	Alternating
Creative nonfiction	Third person objective	Contains scenes		
Report	Third person omniscient	Flashback	SENSE OF SPECTACLE	CATALYSTS
Textbook	Alternating	Flashforward	Yes	Level/stage completion
Diary/journal		Episodic	No	Goal attainment
Journalism	VOICE	Simultaneity		Puzzle/challenge/test
	Intra diegetic		SENSE OF CLOSURE	Explore & make decisions
FICTION	Extra diegetic	FREQUENCY	Never	Slideshow
Action	Interior monologue	Singular	Often	Spatial reasoning
Adventure	Direct speech	Iterative	Sometimes	Social reasoning
Comedy	Indirect speech	Repetitive		
Crime	Free indirect speech	Multiple	QUALIA	SENSE OF CHOICE
Drama	Character voice		Describes emotion	Low
Epic	Epistolary voice	DISCOURSE TIME	Describes sensation	Moderate
Fable		Lengthy		High
Fairytale	TENSE	Short	CONFLICT TYPE	SENSE OF AGENCY
Fantasy	Past		Man against man	
Folklore	Present	CAUSATION	Man against society	Low
Historical fiction	Future	Event driven	Man against nature	Moderate
Horror	Mixed	Character driven	Man against technology	High
Legend		Indeterminate	Man vs fate/destiny/god	
Mystery			Man against self	
Mythology		PROTOTYPICAL PLOT		
Romance		Quest		
Science fiction		Adventure		
		Pursuit		
		Rescue		
		Escape		
		Revenge		
		The Riddle		
		Rivalry		
		Underdog		
		Temptation		
		Metamorphosis		
		Transformation		
		Maturation		
		Love		
		Forbidden Love		
		Sacrifice		
		Discovery		
		Wretched Excess		
		Ascension		
		Descension		

DETAIL BREAKDOWN FOR CATEGORY: GENRE

<u>METRICS (true/false)</u>	<u>DESCRIPTION</u>
NONFICTION	The work is assumed to be true and is based upon facts, events, descriptions etc.
Biography	— The work is an account of a persons life
Essay	— The work contains the personal views of the author (e.g. is critical, reflective, contains argument)
History	— The work presents facts about historical events
Creative nonfiction	— The work expresses facts and the truth but uses literary styles and techniques
Report	— The work is a collection of factual information about specific events/circumstances, intended for presentation
Textbook	— The work is an instructional text intended to aid learning
Diary/journal	— The work details events as discrete entries in a chronological format
Journalism	— The work describes facts and events as news items
FICTION	The work is not based upon facts but is instead imaginary. Fictional works make use of literary styles and devices less often able to be used in non fiction, such as prototypical plots, characterisation, anachrony (out of sequence delivery) and dramatic approach. The following list of common genre types and short descriptions are taken from the Wikipedia page 'List of Literary Genres' (1)
Drama	— stories composed in verse or prose, usually for theatrical performance, where conflicts and emotion are expressed through dialogue and action.
Fable	— narration demonstrating a useful truth, especially in which animals speak as humans; legendary, supernatural tale.
Fairy tale	— story about fairies or other magical creatures, usually for children.
Fantasy	— fiction with strange or other worldly settings or characters; fiction which invites suspension of reality.
Folklore	— the songs, stories, myths, and proverbs of a people or "folk" as handed down by word of mouth.
Historical fiction	— story with fictional characters and events in a historical setting.
Horror	— fiction in which events evoke a feeling of dread in both the characters and the reader.
Humor	— fiction full of fun, fancy, and excitement, meant to entertain; but can be contained in all genres
Legend	— story, sometimes of a national or folk hero, that has a basis in fact but also includes imaginative material.
Mystery	— fiction dealing with the solution of a crime or the unravelling of secrets.
Mythology	— legend or traditional narrative, often based in part on historical events, that reveals human behavior and natural phenomena by its symbolism; often pertaining to the actions of the gods.
Poetry	— verse and rhythmic writing with imagery that creates emotional responses.
Science fiction	— story based on impact of actual, imagined, or potential science, usually set in the future or on other planets. — fiction of such brevity that it supports no subplots.
Short story	— humorous story with blatant exaggerations, swaggering heroes who do the impossible with nonchalance.

(1) http://www.en.wikipedia.org/wiki/List_of_literary_genres#cite_note-1

DETAIL BREAKDOWN FOR CATEGORY: MODE

METRICS (true/false) DESCRIPTION

POINT OF VIEW	When the work has a narrator for describing events / actions, POV describes the narrator's position
First person	— The narrator is a character in the story. Often uses 'I' and/or 'we', can convey unspoken thoughts
Second person	— The narrator refers to the reader as 'you'
Third person subjective	— The narrator uses 'he', 'she', 'it' and 'they' to describe the thoughts/feelings of characters in the work
Third person objective	— The narrator gives an objective and unbiased point of view, like a 'fly on the wall'
Third person omniscient	— The narrator knows everything that happens in the story along with thoughts/feelings of all characters
Alternating	— Narration is from alternating points of view in the work
VOICE	Describes the way in which a story is conveyed, whether voices are coming from inside/outside of the text, are thought or spoken and are relayed or reported
Intra diegetic	— The narrators voice is coming from inside the text
Extra diegetic	— The narrators voice is coming from outside the text
Simultaneous narration	— The narrator describes thoughts/feelings simultaneously to actions/events that they are living through in real time, often using the present tense
Interior monologue	— The work contains examples of inner voice and internal speech, like thinking to ones self
Direct speech	— The work contains accurate quoted renditions of words spoken by characters or participants within, e.g. 'he said 'I'm hungry''
Indirect speech	— The work contains approximations of words spoken by characters/participants, e.g. 'he said he was hungry'
Free indirect speech	— The work has scenarios where the author mediates the voice of characters/participants, e.g. 'he was hungry'
Epistolary voice	— The work cites letters and documents having different voices, all bought together by the author.
TENSE	Describes in which tense the story is predominately set
Past	— The work refers mainly to the past
Present	— The work refers mainly to the present
Future	— The work refers mainly to the future
Mixed	— The work has mixed tense

DETAIL BREAKDOWN FOR CATEGORY: COMPOSITION

METRICS (true/false)	DESCRIPTION
ORDER	Describes how events are arranged and how time is experienced in the work
Clear beginning	— The work has a clear starting point such as an introduction
Clear ending	— The work has a clear ending point such as a summary
Contains acts	— The work contains three clear acts: setup, confrontation and resolution
Contains scenes	— The work is divided into units of action taking place at different locations and/or times
Flashback	— The work sometimes uses a flashback in time for dramatic effect
Flashforward	— The work sometimes uses a flashforward in time for dramatic effect
Episodic	— The work has been divided into discrete sequences that together form a whole work
FREQUENCY	The number of times a specific event is told by a narrator of a story, having the effect of increasing or decreasing the perceived significance of the event(s) relative to the unfolding story
Singular	— A singular event that happened once is told once
Iterative	— Events occurring many times are told once
Repetitive	— A singular event occurring once is told many times
Multiple	— Events occurring many times are told many times
DISCOURSE TIME	The length of time in question in relation to the length of time taken to describe it
Lengthy	— It takes a long time to describe events; the most extreme case being events told in real-time
Short	— It takes little time to describe events; an extreme example being '500 years later...'
CAUSATION	The relationship between action/event and its effect on another action/event, understood as a consequence
Event driven	— The story is driven largely by events or situations, that determine the actions of characters
Character driven	— The story is driven largely by characters, where something they do leads to an action/event
Indeterminate	— Where cause and effect is not really clear within the story
PROTOTYPICAL PLOT	Several literary theorists have identified canonical plot types which it's imagined can account for all types of stories that may be told. Among them, Tobias lists 20 prototypical plot types (2):
Quest	— the plot involves the Protagonist's search for a person, place or thing, tangible or intangible
Adventure	— this plot involves the Protagonist going in search of their fortune
Pursuit	— this plot literally involves hide-and-seek, one person chasing another
Rescue	— this plot involves the Protagonist searching for someone or something, usually consisting of three main characters - the Protagonist, the Victim & the Antagonist
Escape	— plot involves a Protagonist confined against their will who wants to escape
Revenge	— retaliation by Protagonist or Antagonist against the other for real or imagined injury
The Riddle	— plot involves the Protagonist's search for clues to find the hidden meaning of something in question
Rivalry	— plot involves Protagonist competing for same object or goal as another person
Underdog	— plot involves a Protagonist competing for an object or goal that is at a great disadvantage
Temptation	— plot involves a Protagonist that for one reason or another is induced or persuaded to do something unwise
Metamorphosis	— this plot involves the physical characteristics of the Protagonist changing from one form to another
Transformation	— plot involves the process of change in the Protagonist as they journey through a stage of life that moves them from one significant character state to another.
Maturation	— plot involves the Protagonist facing a problem that is part of growing up
Love	— plot involves the Protagonist overcoming the obstacles to love
Forbidden Love	— plot involves Protagonist(s) overcoming obstacles created by social mores and taboos
Sacrifice	— plot involves the Protagonist taking action(s) that is motivated by a higher purpose
Discovery	— involves the Protagonist having to overcome an upheaval(s) in their life, and thereby discovering something important
Wretched Excess	— involves a Protagonist who, either by choice or by accident, pushes the limits of acceptable behaviour to the extreme and is forced to deal with the consequences
Ascension	— rags-to-riches plot deals with the rise (success) of Protagonist
Descension	— riches-to-rags plot deals with the fall (destruction) of Protagonist

DETAIL BREAKDOWN FOR CATEGORY: EMOTION

<u>METRICS (true/false)</u>	<u>DESCRIPTION</u>
SENSE OF SUSPENSE Never Often Sometimes	The extent to whether there is sense of uncertainty or anxiety around certain actions/events
SENSE OF SPECTACLE Yes No	With spectacle, the story appears to be extraordinary, striking or impressive due to the way actions or events are represented There is a sense of spectacle There is no sense of spectacle
SENSE OF CLOSURE Never Often Sometimes	The extent to which the story effectively answers questions which arise from it.
QUALIA Describes emotion Describes sensation	The way in which the story describes what it feels like to be a sentient being undergoing an experience
CONFLICT TYPE Man against man Man against society Man against nature Man against technology Man vs fate/destiny/god Man against self	Tensions between agents or forces within a story can be caused by conflicting objectives or circumstances, which can serve to raise interest in the story as conflicts are worked through — Characters are set against each-other — Character(s) are set against man made institutions — Character(s) are set against an animal or a force of nature (earthquake, tsunami etc.) — Character(s) are set against the consequences of technology — Characters are set against something supernatural — Character(s) face an internal struggle

DETAIL BREAKDOWN FOR CATEGORY: INTERACTION

<u>METRICS (true/false)</u>	<u>DESCRIPTION</u>
STORY PROGRESSION	Describes the way that boundaries and cues are put in place to control the story flow
Author defined	— The sequence of events is mostly linear and the reader progresses through defined stages. The meaning of the story is usually defined
Reader driven	— The sequence of events is mostly non linear and the reader is free to explore stages in any order. The meaning of the story may not be defined.
Alternating	— There is a mixture of author and reader driven approaches to storytelling
CATALYSTS	Describes things that the reader may be asked to do to advance through a story
Level/stage completion	— The reader has to complete levels/stages in order to progress to the next one
Goal attainment	— There is a set goal(s) which the reader is given to attain
Puzzle/challenge/test	— There are puzzles, challenges or tests that must be completed in order to advance
Explore & make decisions	— The reader must explore the storyworld then make decisions about what to do next
Slideshow	— The reader is presented with a series of advancing slides/screens
Spatial reasoning	— The reader must negotiate space (e.g. hand/eye coordination, pattern recognition)
Social reasoning	— The reader must negotiate with people and social situations (e.g. using logic, sense of empathy)
SENSE OF CHOICE	The degree to which the reader can choose a course of action in the story
Low	
Moderate	
High	
SENSE OF AGENCY	The degree to which the actions of a reader impact the story
Low	
Moderate	
High	