

ENN Newsletter – Issue IV – May/June 2011

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Dear Fellow Narratologists,

With the 2nd ENN Conference, held in Kolding on March 10-11, 2011, the ENN enters a new phase. This event was indeed the organisation's first major conference since its founding in January 2009, and as the bi-annual conference is the major event in the life of the ENN, it was particularly crucial that this one set the tone for future conferences. All indications are that Per Krogh Hansen and his team of assistants at Southern Denmark University who organised the event fully met the challenge, which augurs well for the future of the ENN. For a report on the Conference, please click [here](#).

A report on the business meeting held at the Conference and the revised version of the ENN Charter can be accessed by clicking [here](#).

The 3rd ENN Conference, planned for March 2013, will be hosted by the Centre de Recherche sur les Arts et le Langage (CNRS) in Paris.

As provided for the Charter, the Steering Committee have also decided to appoint three new Co-opted Members: Gunther Martens (Ghent University); Greta Olson (University of Giessen); Philippe Roussin (Centre de Recherche sur les Arts et le Langage, CNRS, Paris). The Committee wish to thank the three retiring Co-opted Members, appointed in 2009: Tomáš Kubiček (Charles University Prague); Jan-Christoph Meister (Hamburg University); Susana Onega (University of Zaragoza).

Finally, we ask that members send in information about upcoming events (which will be included both in the Newsletter and on the ENN homepage), conference reports and announcements of new publications (monographs and collective volumes) at Per Krogh Hansen at pkh@litcul.sdu.dk with a copy to Pernille Dahl Kragh at pdk@sdu.dk

Wishing you all a very pleasant summer holiday,

The ENN Steering Committee

I: ENN Membership

To facilitate exchanges between ENN members (now numbering 433), the Steering Committee have set up a list of members together with their contact information and a brief summary of each member's research profile, which is available on the ENN website. This list can also be consulted by visitors to the website who are not members.

A fairly large number of members have not yet sent in their files, and it also appears that a number of files are in need of updating due to new research interests, change of affiliation, new e-mail addresses. As anyone who has consulted the list will know, this is a valuable resource. The form has been designed to simplify the task as much as possible, so we ask that you submit this useful information at your earliest convenience. To access the form for sending in your contact data and profile, please click here: <http://www.narratology.net/node/11>

Also, it is important that the ENN staff be kept informed of any change of e-mail or postal address and/or of institutional affiliation. For this, we ask that you forward the information to Pernille Dahl Kragh at pdk@sdu.dk

II: Upcoming events and CfPs

ENN members are invited to announce conferences devoted to narratology or placing a strong emphasis on theoretical issues on the ENN website.

Announcements together with links to conference homepages should be sent to the Chairman of the ENN Steering Committee, Per Krogh Hansen, at pkh@litcul.sdu.dk with a copy to Pernille Dahl Kragh at pdk@sdu.dk

The Steering Committee also welcome reports on research institutions and centres, research programs, seminars on topics of narratological interest, etc. The information can be sent to Per Krogh Hansen with a copy to Pernille Dahl Kragh.

II.1: SEL workshop. "Unnatural Narratives and their Theory"

Ghent University

Time: Wednesday June 1, 2011

Location: Room 219 – Blandijnberg 2, 9000 Ghent

Programme

13:30-14:30 Brian Richardson: "Unnatural Narratives and their Theory"

15:00-17:00 Panel: Responses to the work of Brian Richardson

- Luc Herman (University of Antwerp) on Thomas Pynchon
- Bart Vervaeck (Ghent University) on Postmodern Unreliability
- Lars Bernaerts (Free University of Brussels and Ghent University) on 'Unnatural' Narratives and Speech Acts
- Marco Caracciolo (University of Bologna) on the Unnatural and its Limits
- Gunther Martens (Ghent University) on Text Theatricality
- Thomas Crombez (University of Antwerp) on Postmodern Drama

The workshop is organised by the Study Centre for Experimental Literature, an alliance research group hosted at the universities of Ghent and Brussels (VUB), and by OLITH.

More information on SEL and its members: <http://www.sel.ugent.be/home> (in Dutch only). Contact: Lars Bernaerts (Lars.Bernaerts@ugent.be)

II.2: Association for Cultural Studies 1st International Summer Institute

11 - 15 July, Ghent University, Belgium.

Theme: Critical Literacies

DEADLINE: Early bird registration - 31 May 2011. Registration is limited. We strongly advise participants to register and secure accommodation as early as possible.

[See program](#)

Web address: <http://www.acssi2011.ugent.be>

The ACS 1st International Summer Institute will provide an intensive, extensive and rewarding pedagogical experience for postgraduate students and postdoctoral researchers who will have the opportunity to spend the week discussing and learning from keynote presentations, lectures, workshops and seminars delivered by 5 keynote speakers and a faculty staff of leading cultural studies scholars from around the world. The overall participatory and informal character of the Summer Institute will give voice to the participants by offering a forum to address issues related to their own work specifically as well as issues of general interest. In addition, social activities from receptions and meals to informal gatherings will provide opportunity for participants, lecturers and organizers to intermingle and stimulate further conversation.

Keynotes:

- Joke Hermes (UC Inholland/University of Amsterdam, The Netherlands)
- Carol Stabile (University of Oregon, United States)
- Ted Striphas (Indiana University, United States)
- Keyan Tomaselli (University of Kwazulu-Natal, South Africa)
- John Willinsky (Stanford University, United States)

International Staff:

- Abdulhamied Alromaithy (Culture Arabia, United Arab Emirates)
- Ursula Ganz-Blaettler (University of St. Gallen, Switzerland)
- Jan Hein Hoogstad (University of Amsterdam, The Netherlands)
- Bart Keunen (Ghent University, Belgium)
- Mikko Lehtonen (University of Tampere, Finland)
- Griet Roets (Ghent University, Belgium)
- Gilbert Rodman (University of Minnesota, United States)
- Femke Snelting & Peter Westenberg (Constant, Belgium)
- An van. Dienderen (Royal Academy of Art, Ghent, Belgium)

- Thomas Vaessens & Gaston Franssen (University of Amsterdam, The Netherlands)
- Handel Kashope Wright (University of British Columbia, Canada)

The Association for Cultural Studies is the premiere international association of cultural studies and hosts the biennial Crossroads in Cultural Studies Conference.

II.3: ICIDS 2011: Call for Papers

The Fourth International Conference on Interactive Digital Storytelling

November 28 - December 1, 2011: Vancouver, Canada

<http://icids2011.wp.rpi.edu/>

Submission Deadline: June 24, 2011

ICIDS is the premier international conference on Interactive Digital Storytelling (IDS), bringing together researchers from a wide variety of fields to share novel techniques, present recent results, and exchange new ideas. Having been hosted successfully in Europe for the past three years, ICIDS 2011 marks the conference's first venture to an entirely new continent: North America.

Enabled by the advent of interactive digital media, Interactive Digital Storytelling redefines the experience of narrative by allowing its audience to actively participate in the story. As such, IDS offers interesting new possibilities for games, training, and learning, through the enriching of virtual characters with intelligent behavior, the collaboration of humans and machines in the creative process, and the combination of narrative knowledge and user activity into novel, interactive artefacts.

IDS draws on many aspects of Computer Science, and specifically on research in Artificial Intelligence and Virtual/Mixed Reality; topics include multi-agent systems, natural language generation and understanding, player modelling, narrative intelligence, drama Management, cognitive robotics, and smart graphics.

Furthermore, IDS is inherently an multidisciplinary field. To create novel applications in which users play a significant role together with digital characters and other autonomous elements, new concepts for Human-Computer Interaction are needed, and novel concepts from theoretical work in the Humanities and interactive art are important to incorporate as well.

We welcome research papers and demonstrations -- including interactive narrative art -- presenting new scientific results, innovative technologies, case studies, creative insights, best practice showcases, or improvements to existing techniques and approaches in the multidisciplinary research field of Interactive Digital Storytelling and its related application areas, e.g. games, virtual/online worlds, e-learning, edutainment, and entertainment.

II.4: Storyworlds across Media

Mediality - Multimodality – Transmediality

June 30 - July 2, 2011 at Johannes Gutenberg-University Mainz, Germany
www.storyworlds.de

Thursday, June 30

Introduction

10:00-10:45 Karl N. Renner (Mainz):
Introductory Remarks

10:45-11:30 Marie-Laure Ryan (Boulder/Mainz):
Storyworlds across Media

Panel 1: Transmedial Worlds

12:00-12:45 Lisbeth Klastrup/Susana Tosca (Copenhagen):
A Game of Thrones: Transmedial Worlds, Fandom, and Social Gaming

12:45-13:30 Colin B. Harvey (London/Bournemouth):
A Taxonomy of Transmedia Storytelling

13:30-14:15 Van Leavenworth (Umea):
The Developing Storyworld of H. P. Lovecraft

Panel 2: Transmedial Storytelling

15:45-16:30 Jason Mittell (Middlebury):
Strategies of Storytelling on Transmedia Television

16:30-17:15 Mélanie Bourdaa (Bordeaux):
The Many Facets of Transmedia Storytelling

17:15-18:00 Maria L. Leavenworth (Umea):
Transmedial Narration and Good and Evil Vampires

Friday, July 1

Panel 3: Transmedial Concepts

10:00-10:45 Frank Zipfel (Mainz):
Fictionality across Media: Transmedial Concepts of Fictionality

10:45-11:30 J. Alexander Bareis (Lund):
Mediality and Mediation: The Role of the Narrator in Transmedial Narratology

11:30-12:15 Jan-Noël Thon (Hamburg/Mainz):
Subjectivity across Media: On Transmedial Strategies of Subjective Representation

Panel 4: Visual Storytelling

14:00-14:45 Patrick C. Hogan (Connecticut):
Painting as a Challenge to Narrative Discourse Analysis: The Visual Art of
Rabindranath Tagore

14:45-15:30 Werner Wolf (Graz):
Triggers (Framings) of Narrativity in Literature and Painting

15:30-16:15 Gyöngyvér Horváth (Budapest):
Narrative Ramification: A Visual Response to Transmedial Narration

Panel 5: Multimodal Storytelling

16:45-17:30 Jared Gardner (Ohio/Mainz):
Graphic Narrative and New Media Convergence

17:30-18:15 Wolfgang Hallet (Giessen):
The Rise of the Multimodal Novel: Generic Change and Its Narratological
Implications

18:15-19:00 Jeff Thoss (Graz):
Media Rivalry Revisited: The Case of Scott Pilgrim

Saturday, July 2

Panel 6: Interactive Storytelling

10:00-10:45 Jesper Juul (Copenhagen/New York):
The Paradox of Interactive Tragedy: Can a Video Game have an Unhappy Ending?

10:45-11:30 Michael Fuchs (Graz):
"It's Not a Lake. It's an Ocean." Alan Wake, Transmedia Storytelling, and Meta-Media-Convergence

11:30-12:15 Marco Carraciolo (Bologna):
Those Insane Dream Sequences: Distorted Experience in Literature and Video Games

Panel 7: Spatial Storytelling

14:00-14:45 Elke Huwiler (Amsterdam):
Storytelling in Performances: A Historical Perspective

14:45-15:30 April G. Wei (Hong Kong):
A Poetics of Navigational Narrative

15:30-16:15 Erwin Feyersinger (Innsbruck):
Transferring Narratological Concepts of Space to Augmented Reality Environments

16:15-16:30 Marie-Laure Ryan/Karl N. Renner/Jan-Noël Thon:
Closing Remarks

Participation is free, but since the number of participants is limited, registrations will be accepted on a first come, first served basis. Please be sure to register no later than May 31, 2011 by sending your name and institutional affiliation to storyworlds@uni-mainz.de.

II.5: Contemporary Uses of Narrative

Internet based course at master level.
Fall semester 2011: 1 September through 3 November at Gotland University.
[Read more](#)

II.6: Conference: Intersections of Law and Culture: Human Rights. Second International Cross-Disciplinary Conference

Hosted by the Department of Comparative Literary and Cultural Studies, Franklin College Switzerland. September 23-25, 2011 in Lugano, Switzerland.

Keynote speakers

Sidonie Smith

Martha Guernsey Colby Collegiate Professor of Women's Studies and English,
University of Michigan

Peter Rosenblum

Lieff, Cabraser, Heimann & Bernstein Clinical Professor in Human Rights,
Columbia University

Call for Papers

Intersections of Law and Culture aims to investigate law's place in culture and culture's place in law. This focus proceeds from the twin premise that law, itself a cultural form, reacts to and is shaped by the cultural context in which it operates and that culture in turn is shaped by the regulative forces of law. Moreover, the operations of law-its processes and decisions-have entered the realm of popular culture, media and the arts as plot devices and narratives used in sit-coms, films and pulp fiction. These in turn have begun to change the way law operates. Together law and culture help to determine the ways in which we inhabit both our local contexts and the global stage.

The focus of this second Intersections of Law and Culture conference is on human rights. What are the philosophical, literary and cultural points of references for the management of human rights? How have current notions and framings developed historically? What are the mechanisms by which cultural narratives and popular representations of human rights find their way into legal processes? How does law in turn bleed into and influence cultural practices and conceptions of human rights? What is the relationship between international efforts and framings of human rights and their local implementations?

Clearly there are no simple, monolithic answers to these complex questions: a dialogue concerning the effects of the interplay between law and other forms of knowledge in the area of human rights can only proceed from a genuinely interdisciplinary point of departure. We welcome papers and panels from all cultural contexts and disciplinary perspectives, as well as from music and the arts. We envision the groupings of the papers not so much as distinct

streams but as an interconnected matrix that acknowledges the overlap and mutual influence of modes of knowledge. That said, we welcome contributions that critically engage a number of core areas in the study human rights and law including, but not limited to:

- * Narrative
- * Migration
- * Medicine
- * Women's Rights
- * Children's Rights
- * Distribution of Natural Resources
- * Relative and Absolute Poverty
- * Education
- * Housing
- * Social Sustainability

We welcome single contributions (30 minutes), panel submissions (90 minutes, up to 3 panelists) and workshop sessions (180 minutes, up to 6 participants). Suggestions of ways to break with the traditional academic models for panels and sessions in the visual and performing arts are warmly encouraged.

The registration fees are as follows:

- * participants with full institutional backing: SFr. 300;
- * participants with partial institutional backing: SFr. 250;
- * participants with no financial backing: SFr. 75

The fee includes a reception, 2 lunches, 4 coffee breaks and conference documentation. The fee for the conference dinner (SFr. 75.-) is not included in the registration fee.

Submissions

Deadline for submission: March 31, 2011.

Submission site <http://www.fc.edu/ilc>

Questions: Caroline Wiedmer; [cwiedmer \[at\] fc \[dot\] edu](mailto:cwiedmer@fc.edu)

Please include a short bio with each abstract.

II.7: Conference: "Space in Literature: Questioning Space in Fiction"

The conference will take place in **Amsterdam, 26-27 May 2011**. The goal of this conference is to bring together classicists and modern literary theorists on the concept of space. [A more detailed introduction to the conference's can be found here.](#)

This is the (provisional) programme:

THURSDAY MAY 26

8h30-9h: registration with coffee

9h-9h15: opening by the organizers

PANEL LIVED SPACE Chair: H. van der Liet

9h15-10h: I. Hoving, Imagined space/Lived space, Alienation/Destruction, Singularity/Specificity:

Testing Three Oppositions To Find Out What (Lived) Space Means

10h-10h45: B. Reitz, From Coercion to Cooperation: Literary Strategies of Representing Human Interventions in Nature

10h45-11h10: coffee break

11h10-11h55: J. van Baak, The House as Lived Space. The House as Myth

11h55-12h40: K. Röttger, Towards a new poetics of space? Theatrical interventions

12h40-13h55: lunch

PANEL IMPERIALISM Chair: D. Rijser

14h-14h45: E. van Opstall, The Cave as Allegory

14h45-15h30: P. Saoulidou, Mapping ideology: geography in two hymns by Callimachus

15h30-15h45: coffee break

15h45-16h30: J. Klooster, Mapping the the Argo's Myths in Apollonius: A Ptolemaic imperium of knowledge

16h30-17h15: M. Aydemir, Small Places

17h15-18h: H. Dannenberg (keynote speaker), Cognitive, corporeal and territorial space: different approaches to the analysis of space in narrative fiction and film

18h-18h45 drinks at CREA

19: Conference dinner at Kantjil

FRIDAY MAY 27

PANEL TEXT SPACE Chair: I. de Jong

8h30-9h15: E. Barker, 'Approaching cities both small and great': towards identifying the textual networks in Herodotus' Histories

9h15-10h: J.H. Hoogstad, Abstract 'Imaginary Numbers: The Stuff that Spaces are Made Of'

10h-10h15: coffee break

10h15-11h: J. Gavins, Reimagining Classical Space

11h-11h45: J. Heirman, The Symbolisms of Space in Archaic Greek Lyric: Creating Imaginary Worlds

11h45-13h: lunch

PANEL TIME-SPACE (Allard Pierson) Chair: M. de Bakker

13h-13h45: P. van Uum, Tragic Troy. The spatial construction of a heroic city in fifth-century Greek tragedy

13h45-14h30: S. Adema, Upper world Time in Underworld Space

14h30-14h45: coffee break

14h45-15h30: B. Keunen, Chronotopes as cognitive tools in literary imagination

15h30-16h15: E. Peeren, Grave Stories: The Chronotope of (Re)Burial

16h15-17h: closing discussion

17h: Drinks and dinner at Zeppos

For more information: Dr. Jacqueline Klooster, Drs. Jo Heirman, Department of Classical Studies, University of Amsterdam; J.J.H.Klooster@uva.nl
Jo.Heirman@uva.nl

II.8: Seminar: "Narratologies contemporaines. New Social Uses of Narrative II"

Time and Place: Academic year 2010-2011; 96, Boulevard Raspail – 75006 Paris / Salle Lombard

Persons in charge of the seminar: Annick Louis (Université de Reims), Simone Morgagni (EHESS/CNRS & Università di Bologna), John Pier (Université de Tours), Philippe Roussin (CNRS), Jean-Marie Schaeffer (CNRS/EHESS)

Affiliated researchers: Marika Moisseeff (CNRS), Olivier Caïra (IUT Evry & EHESS)

[The program is available here.](#)

Over the past thirty years, the study of narrative, which had been based on semiotic and narratological perspectives that remained centered on literary texts, has turned progressively toward the analysis of narratives linked to cultural products as well as to the theory of communication, pedagogy, sociology, cognition, therapy, memory, law, politics, language acquisition and artificial intelligence. The question of the relations between uses, practices and available theories thus shows up in the form of a lack of adequacy or of a possible discrepancy between contemporary uses of narrative and theories of narrative. This also means thinking about the influence of the medium on narrative and thus taking account of the question of techniques and technologies. Furthermore, the question of uses also turns back on theory with significant consequences.

During 2010-2011, the seminar will explore three areas related to problems taken up during the previous academic year.

The first sessions will be devoted to reflecting on the relations between narrative and the social and human sciences based on the idea that in our disciplines, narrative is

an important stake in two distinct ways. On the one hand are the objects of research: we will be looking at the uses that various disciplines in the social and human sciences make of the narratives they come into contact with in the course of their work. On the other hand is the very writing of our work, which often requires a narrative exposition of the research being conducted: biographies of the persons concerned; summaries of procedures; etc.

Secondly, the seminar will return to narrative forms in the media: television, cinema, video games. Some of these media are relatively new, while others are currently undergoing major renewal that trigger novel cognitive stakes while at the same time seeking new ties with the classical narrative tradition narrative.

The last sessions of this year's seminar, closing the two years of reflection on the new uses and functions of narrative, will be devoted to exploring various ways in which narrative is inscribed in the social.

II.9: “Transmedial Storytelling and Transfictionality”

7th June: Marie-Laure Ryan: “Transmedial Storytelling and Transfictionality” (Keynote Lecture)_18:00-20:00, Raum 001/Room 001 (Phil. I, GCSC Gebäude/Phil. I, GCSC Building)

In this presentation Ryan proposes to discuss the phenomenon of “media convergence” in storytelling, defined by Henry Jenkins as “the flow of content through multiple media platforms” or as “a narrative so large, it cannot be covered in a single medium.” She distinguishes various types of transmedial storytelling, from the “snowball” type where a popular narrative spontaneously generates multiple offspring, to the “distributed content” type, where the participation of multiple media is planned from the very beginning, and the augmented reality game (ARG), where the narrative materials are not only distributed, but form a chain that leads the users to the solution of a mystery. Ryan examines these phenomena in the light of the narratological notion of transfictionality, which describes the migration of plots or

characters across different texts, and discusses the role of the Internet in promoting these new forms of storytelling.

<http://gcsc.uni-giessen.de/wps/pgn/lv/det/cultdoc/1100/ss-11-marie-laure-ryan-transmedial-storytelling-and-transfictionality/>

II.10: “Possible Worlds Theory and transmedial narratology”

8th June: Marie-Laure Ryan: “Possible Worlds Theory and transmedial narratology” (Master Class). 14:00-18:00, Raum 29 / Room 29 (Phil. I, Haus B / Phil. I, Building B)
Mit der Possible Worlds Theory und ihren Beiträgen zur trans- und intermedialen Narratologie hat Marie-Laure Ryan die Entwicklungen auf diesem Gebiet entscheidend vorangetrieben. Neben der Keynote Lecture zu 'Transmedial Storytelling and Transfictionality' wird Dr. Marie-Laure Ryan auch eine Masterclass am GCSC anbieten.

Die Masterclass richtet sich an alle, die zu allgemein erzähltheoretischen Themen forschen. Ebenso sind Forscher willkommen, die sich mit Internet- oder Computerspielnarratologie auseinandersetzen und natürlich auch alle, für die die Possible-Worlds-Theory relevant ist.

In der Masterclass wird Dr. Ryan zu vorgestellten Projekten der Teilnehmer respondieren und Fragen in einer Diskussionsrunde beantworten. Es ist geplant, vorab einen Fragenkatalog als Grundlage für die Diskussionsrunde zu erarbeiten. Für die Vorbereitung werden die Treffen der Research Area II genutzt, zu denen alle Interessierten herzlich eingeladen und willkommen sind. Wer interessiert an einer Vorstellung seines Projektes ist, kann sich gerne bei den Sprechern der RA II dafür bereit erklären. Die Masterclass findet in englischer Sprache statt. <http://ggk.uni-giessen.de/wps/pgn/lv/det/cultdoc/1114/alleinfos/ss-11-marie-laure-ryan-possible-worlds-theory-and-transmedial-narratology/>

II.11: "Obama and the Paradigm Shift: The Measure of Change in the US and Germany"

At the Alexander-von-Humboldt-Haus at the University of Giessen from June 30th through July 2nd. Held two years into the Obama presidency after the "shellacking" that the president received in the midterm elections and after Osama bin Laden's killing, this conference asks how the actuality of effected change in key areas of political culture has measured up to the desire for and promise of the new that marked the election period. The conference takes its geographical position in Germany as an impulse to question the effect of key cultural issues involved in the Obama presidency on Germany. The conference understands the following three topics to be the most important ones for current American cultural politics and their transatlantic reverberations: race, gender, political divisiveness and inclusiveness. It reflects on these issues within the German context. Please see the website for the conference: <http://www.greta-olson.com/obama/> as well as a preliminary the schedule: <http://www.greta-olson.com/obama/schedule.html>

III: Conference Reports

III.1: Report on the 2nd ENN Conference, March 10-11, 2011.

Report on the 2nd ENN Conference, March 10-11, 2011

Working with Stories:

Narrative as a Meeting Place for Theory, Analysis and Practice

This conference, held at the University of Southern Denmark in Kolding, was in fact the ENN's first major conference, as the 1st ENN Conference, held in Hamburg in January 2009, was devoted largely to founding the Network. Organized by Per Krogh Hansen with assistance from his staff (Bettina Ibsen, Katrine Worsøe Kristensen and Pernille Dahl Kragh) and with financial support from The Danish Council for

Independent Research, the conference, preceded by a Pre-Conference Doctoral Course on March 9 (see separate report), included six keynote lectures, more than forty papers delivered during parallel sessions and sixteen papers given by the participants in the Doctoral Course (for the complete program, click [here](#)). In addition, the conference was attended by numerous persons, both faculty members and students from several universities, who did not give papers but whose interest and curiosity contributed to the many rich exchanges during the various sessions as well as on the more social occasions during the two days.

The conference offered a unique opportunity to have an overview of narratologically oriented research within Europe: the participants came from some twenty European countries, but papers were also given by researchers from outside Europe including the US, India, Japan, Israel, Turkey and Jordan. Thanks to this geographical and national diversity, the perception of the various topics presented by the speakers, not to mention a broad variety of corpuses seldom encountered in scholarly meetings of this nature, opened up new vistas on narratological issues that are sometimes overlooked when they are debated in a national context. The questions dealt with clearly reflect current developments in narrative theory, while the approaches, often complementary or mutually enlightening, promise to call for further discussion and new research programs.

A survey of the papers presented shows a continued growth of interest in narrative in media other than the written media and in narration in non-literary forms, on the one hand, and in trans- and interdisciplinary fertilization of narratological concepts and methodologies, on the other. No fewer than four of the parallel sessions were devoted to narration in film, television, video, photography, multimedia and computer games. Other sessions or individual papers dealt with narrative in legal contexts and in learning environments and medicine as well as with the use of narrative in business and management. A number of presentations on the forms and degrees of narrativity in music and the performing arts, including dance, provided further evidence of the shifting boundaries of narrative features within the esthetic domain to cast a new light on non-verbal art forms, further marking the rise of transmedial narratology. Although the types of narrative taken into account by the contributors to the conference is expanding, literary narrative continued to occupy an

important place, not only with papers on ancient and non-Western narratives, but also on familiar issues such as metafiction, anti-narrative strategies, narrative identity and character analysis and narrative space as well as on feminist narratology and rhetorical narratology. However, in the wake of numerous developments in narrative theory over the past two decades, and particularly as a result of the considerable efforts that have gone into trans- and interdisciplinary approaches to narrative, these subjects were taken up within the framework of new paradigms. Finally, a number of sessions and individual papers were organized around unnatural narratology, whose interest in non-conventional and anti-mimetic storyworlds, minds and narrative acts serves as one of the focal points of current theoretical debate and controversy.

It is interesting that although cognitive aspects of narrative were evident in many of the contributions, few papers were specifically on cognitive narratology. Certainly work in this area is ongoing and much remains to be done, but one might wonder whether for some researchers, at least, the relevant findings of the cognitive sciences have now been more or less assimilated into mainstream narratology. Another tendency that emerged from the conference is that few if any of the papers took up such questions as the universals of narrative, foundational principles, general narrative models, etc., but, still within a theoretical framework, seemed to concentrate on the functioning and effects of specific types of narrative or even of individual narratives in different environments and in the various media.

A selection of papers from the conference with focus on either media/cinema or on unnatural narratology is to be published under the editorship of Per Krogh Hansen and Jan Alber in the *Narratologia* series at de Gruyter. Another selection will appear on the Amsterdam International Electronic Journal for Cultural Narratology. Proceedings in general will be made available on the ENN homepage before summer.

One of the most rewarding aspects of the conference is that, true to its name, the ENN has indeed embarked on weaving new networks of inquiry and exchanges for narratologists in the European context. Future conferences of the ENN will offer more opportunities to continue in this direction.

The ENN Steering Committee

Report on the educational aspects of the
2nd ENN Conference, March 9, 2011

Working with Stories:

Narrative as a Meeting Place for Theory, Analysis and Practice

Pre-Conference Doctoral Course

In cooperation between the Hans Christian Andersen Graduate School (now known as The Doctoral Program in Literature, Aesthetics and Culture) at the University of Southern Denmark and the ENN, a pre-conference doctoral course in transdisciplinary narrative theory was offered on March 9, 2011. Interest in the course was immense and several qualified applicants unfortunately had to be rejected. Sixteen students were accepted for the course.

The course consisted in two parts. Two weeks prior to the conference, the students submitted a 7- to 10-page paper: a chapter from the student's dissertation, an article in progress, or a presentation of the project. During the conference, a special time slot for discussion of these papers was scheduled. The papers were circulated to the other delegates in advance.

On the day of the Doctoral Course, Professor John Pier of the Université François-Rabelais de Tours and CRAL (CNRS/EHESS) and Professor Marianne Horsdal of the University of Southern Denmark gave lectures on transdisciplinary narrative theory. Pier provided an overview of recent trends in narrative theory with emphasis on the cognitive turn and the recent interest in unnatural aspects of narrative; Horsdal presented her book *Telling Lives: Exploring Dimensions of Narratives* (forthcoming) on narrative aspects of psychological development and life-stories. Each lecture was followed by discussion with reference to the students' own work.

The evaluation of the course showed a very high level of satisfaction with the course which, for most of the students, had immediate relevance for their own projects. Several of the students also appreciated the possibility to get acquainted with other 'first-timers' and 'new-comers' before the conference. It was suggested that a follow-up course should be planned and that the course could be improved if

another day was added for more thorough discussion of the students' papers before the conference. The presentations might then be included as regular presentations instead of being given a special slot.

On completion of the course, the students received a diploma. The course counted as 2 ECTS. Participation was free of charge, but payment of the conference registration fee was required.

Intensive elective course for BA and MA students

An intensive elective course for BA and MA students was also offered in relation to the course. Five students were accepted for the course, which was conducted by Dr. Anita Bech Albertsen.

Following is the course description:

“The aim of this course is to highlight and discuss the tool function of narrative and narrative theory by focusing on three aspects of narrative: 1) on its *cognitive foundations*. Cognitive narratology seeks to map the relations between narrative structures and modes of thinking. By doing so, cognitive theory recognizes the storied nature of perception, memory and sense-making. 2) on the *anti-narrative, poetic, and unnatural* properties of narratives that offer resistance to reading – and to classical narratology. The question is how to deal with ‘narratives on the edge’. One way would be to draw on cognitive theories and conceptualizations. 3) on the *strategic aspect* of narrative. Narratively organized communication is held to enable and support cognition through its causal-temporal patterns that make it cognizable. This is exploited in various contexts of communication – for instance in corporate storytelling, narrative medicine, narrative therapy, etc.

Providing you with thorough knowledge of multidisciplinary and cognitive aspects of narrative, this course is designed to boost your ability to study, analyze and write persuasively and coherently about narratives across a variety of media.

Assignments and examination requirements:

The course program consists of three modules:

1) The first course module (prior to the conference) mainly consists of each self-tutoring and to some extent web-based teaching. When each student has completed the assigned reading (BA students: 200 pages; MA students: 300 pages), everyone should be prepared to discuss their readings. For that purpose, we will use a web-based discussion forum. On finishing this module, each student will be required to write the first (of two) examination papers.

BA students: 5 to 6 pages

MA students: 8 to 10 pages

Guidelines for each paper will be distributed well in advance of its due date.

2) The second course module consists in a two-day seminar (March 8-9) prior to the ENN Conference “Working with Stories: Narrative as a Meeting Place for Theory, Analysis and Practice” (March 10-11). This module consists of lectures, discussions, group work and participation in the conference.

3) After the conference, the course ended with submission of a final paper.

BA students were required to submit an individual conference report (3 to 5 pages) summarizing important themes of the conference based on the student’s participation.

MA students were required to submit an 8- to 10-page paper on a subject of their own choice, but selected from the conference presentations. The paper is to be written including an additional 200 to 300 pages of theoretical texts.

Grading is based both on submitted papers and on participation in the pre-conference seminar and in the conference.”

Per Krogh Hansen,
University of Southern Denmark

III.2: Nonhuman Narratives Symposium, Bournemouth University, April 27, 2011

The Narrative Research Group based in the Media School at Bournemouth University recently held its second symposium, this time on the theme of ‘Nonhuman Narratives’. The group’s first symposium, ‘Keeping it Real’, took place in September 2010. ‘Nonhuman Narratives’ brought together academics from the fields of narratology, stylistics, media and cultural studies, and critical animal studies to discuss subjects including posthumanism, the inhuman and the representation of nonhumans in film and graphic narratives. The plenary address was given by Professor David Herman of Ohio State University.

The day began with a welcome address by Professor Stuart Allan, Director of the Journalism and Communication Research Group, and Bronwen Thomas, Convenor of the Narrative Research Group. The first panel of the day focused on the issues facing humans in the context of the environmental and technological changes affecting us in a ‘posthuman’ age. In her paper, ‘*Consuming the Climate: Re-thinking Meat and Dairy Consumption in the Politics of Climate Change*’, Julie Doyle from the University of Brighton analysed two recent campaigns aimed at raising awareness of the consequences of consuming meat and dairy products. The paper outlined how the two campaigns adopting different strategies in addressing individualistic vs. structural concerns, and argued that a focus on the individual was likely to produce only short-term and limited gains. Broader issues raised by the analysis included the need to explore consumption as a set of contested practices and to examine the symbolic nature of food, particularly in relation to gender and class.

Bournemouth University’s Joe Flintham next presented his paper, ‘*The Machine Starts: Computers as Collaborators in Writing*’, an exploration of the great stories that machines can tell, in which he argued that we are shaped by the

machines we live with. Describing the user as a collaborator, the paper traced the history of attempts to electronically produce art and literature, thereby challenging the notion of the transcendence of the human and the privileging of human intentionality. During the lunch break, symposium attendees were able to interact with an exhibition of Flintham's work, demonstrating how computer-derived narratives can come off the screen to provide the audience with a sense of participation and immersion.

The second panel focused on extratextual approaches to the nonhuman. In 'Costume as Character Arc', Craig Batty of Bournemouth University examined how costume changes in film connote significant changes in the physical and emotional journeys of the characters, illustrating this with an analysis of the film *Connie and Carla*. Relating his examination to scriptwriting theory and particularly the notion of the character arc, Batty argued that the costume designer should be recognised as a kind of overwriter or even author figure in recognition of the impact created by costume changes and the meanings attaching to them.

'*Knit One, Bite One: Feminine handicrafts and vampire fan art*' saw Brigid Cherry of St Mary's University College London provide a fascinating insight into the world of fans who express their attachment to a pre-existing storyworld through handicrafts. Cherry argued that this constituted a specifically gendered form of fan production, which allowed for collective participation as well as enabling intensely personal and sometimes erotic responses. Focusing on the 'Ravelry' online community, Cherry argued that a micro economy had grown up around this website, with fans occupying a space both outside and inside the processes of commodification. Though she allowed that the possibility of fans being remarginalised remained, she concluded that their activities continued to offer the possibility of a politicised response.

In his plenary address, 'Stories, Minds, and Media: Nonhuman Experiences in Graphic Narratives', David Herman set out a model for analysing the representation of consciousness across media and species. Arguing for a continuity between human and nonhuman, Professor Herman located his analysis within the context of post-Cartesian concepts of mind as an emergent structure—a product of the interplay between intelligent agents and their larger environments for action and interaction. He set out to demonstrate how, by exploring ways in which stories figure the lived,

phenomenal worlds of other creatures, narratology can engage with and contribute to the debates aroused by critical animal studies. Professor Herman then set out to illustrate his model with reference to specific graphic narratives, positioning his case studies along a cline from Art Spiegelman's *Maus*, which essentially uses nonhumans as a means of allegorising the human, to examples such as Nick Abadzis's *Laika* and Grant Morrison's and Frank Quitely's *We3*, which can be read as less human-centric. Drawing heavily on von Uexküll's notion of the *Umwelt*, the paper then went on to explore how far the structure of a creature's body determines its experience of the world, and how narratives might begin to capture and convey such species-related experiences.

The next panel focused on Animals in the Movies, with Anat Pick of the University of East London presenting on '*Animal Saintliness: Creaturely Life in the Films of Robert Bresson*'. The paper set out to rethink the human/animal divide and to challenge the 'whiff of insincerity' surrounding the notion that the human story or condition is central, unique or mysterious in a way that the stories of other creatures are not. Focusing on the work of Bresson, the paper demonstrated how in his films humans occupy a marginal position, with the human actors delivering stilted, flat dialogue and remaining largely colourless. In contrast, the paper argued, the wordless suffering of animals in films such as *Balthazar* demonstrated how, in Baudrillard's words, animals never speak to us, but their silence analyses us.

In the final panel of the day, the focus shifted towards an exploration of the inhuman. Shaun Kimber of Bournemouth University's '*Complexity and Ambiguity: An Examination of the Monster and the Monstrous Within Contemporary 'Neo-nasty' Horror Films*' provided a comprehensive overview of the debates surrounding the classification of this type of movie, all of which had been banned in the UK. Arguing that film monsters have become quirkier versions of ourselves, and that these monsters hold us accountable for our own actions, the paper explored how the films relied on demonization and dehumanisation but in ways which resisted easy categorisation.

Finally, Christiana Gregoriou of the University of Leeds offered '*A Critical Stylistic Approach to True Crime Serial Killer Narratives*', focusing on the fastest-growing genre of the true crime story, which claims to take the reader into the mind of

the killer. Providing a detailed analysis of specific stylistic features such as the use of the definite article and the naming of both perpetrators and victims, as well as narrative devices such as the flashback and flashforward, the paper identified key characteristics of the genre while also considering their implications in terms of gender representation and in terms of the ethics and ideology of this kind of storytelling.

In her concluding remarks, Julia Round of Bournemouth University, one of the organisers of the symposium, reflected on the diversity of subjects and approaches covered in the day's papers. She also commented on the fact that the day had highlighted how wide ranging different people's conceptions of the nonhuman could be and that it had raised the question of whether a genuinely authentic nonhuman narrative is even possible. The common themes emerging from the day's papers included the blurring of boundaries between the categories we attempt to impose on the human/nonhuman divide and the need to resist automatically and unquestioningly accepting the centrality of the human. Many of these themes and issues are only now beginning to be discussed in the humanities, so the symposium has hopefully helped to raise awareness of these issues and to suggest some of the ways in which we may begin to confront them.

Bronwen Thomas, Bournemouth University UK

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III.3: Seminar on Storytelling and Design Explores the Transformation of Ideas to Objects

Three Danish institutions, the Kolding School of Design, House of Design in Kolding and the Network for Corporate Storytelling (see related article in this newsletter) were hosts for a seminar held May 9th on the topic "Storytelling, Innovation and Design: the Designer and User in Dialogue", funded by the Center for Design Research in Copenhagen.

With presentations by university researchers and professional designers, the seminar explored the role of narrative in understanding how ideas are transformed into objects through design. The special focus of the seminar was on how the designer and user engage narratively in various stages of the design process.

The morning's presentations were dedicated to definitions and theoretical considerations of what narrative is and how it can be used in design, particularly to understand users' experiences of designed objects. Designer Ulrik Jungersen explained the stages of design from "what happens in the designer's head" to the finished product in use. Associate Prof. Per Krogh Hansen from the University of Southern Denmark offered definitions of *narrative*, *narrativity* and *narrativeness*, illustrating — and problematizing — their use in connection with designed products. Next, Prof. Susan Bell from Bowdoin College in Maine presented her research on narrative forms of public art used to express the experience of illness. Researcher Lene Wul and Associate Prof. Vibeke Riisberg concluded the morning with a presentation of their work using narrative to understand users' experience of textiles in hospital settings.

Presentations in the afternoon focused on designers' use of narrative elements and forms in their work. Design Psychologist Rune Nørager discussed the importance of designers using the appropriate conceptual metaphors to understand the features of products as they will be experienced by users. Architect Bianca Hermansen introduced the concept of "the narrative city" and related it to the physical orientation of people in city spaces. Interior Designer Pia Lyngrup presented her use of interview and dialogue to elicit stories from employees about their conceptions of work and work spaces.

And finally, the day came to a captivating close, as Illustrator Peter Dam revealed the pictures he had been drawing throughout the day of the presenters and their papers. Peter thus demonstrated the transformation of ideas into visual design as an unfolding creative process of selecting and ordering elements, thus illustrating the

point made earlier by Ulrik Jungersen that "being a good designer might just mean being a good decision-maker".

Cindie Aaen Maagaard, University of Southern Denmark

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III.4: Narrative Conference - ISSN

This year's Narrative Conference took place in Saint Louis, Missouri, from April 7-10, 2011. Approximately 350 participants came from Germany, Austria, England, Denmark, Sweden, Finland, Belgium, Estonia, Switzerland, Hungary, Czech Republic, Italy, South Africa, Israel, India, China, South Korea, Australia, Brazil, and Mexico as well as from institutions in Canada and the U.S. The weather cooperated, the staff of the hotel was attentive, and the presentations and discussions were intellectually rich. The invited keynote speakers were Patrick Colm Hogan (University of Connecticut), Janet H. Murray (Georgia Institute of Technology), and Michael Rothberg (University of Illinois). As usual, the program covered a great variety of topics, extending from a vast amount of literary studies through film and media narrative to conversational and pictorial narrative. The program can be consulted online at <http://narrative.wustl.edu>.

Next year's Narrative Conference will be held in Las Vegas, Nevada, from March 15 to March 17, 2012. Information and a call for papers are already online at: <http://narrative.georgetown.edu>.

The following year the Narrative Conference will take place in Manchester, England, June 27-29, 2013.

IV: Narrative research and Organizational Life meet in Network for Corporate Storytelling

The Network for Corporate Storytelling (NCS) based at the University of Southern Denmark brings business life and university research together in a fruitful forum for the exchange of perspectives and experiences relating to organizational

communication. With over 100 members, NCS unites researchers' work on narrative with business people's actual use of stories in their professional communication.

The goal of NCS is to enable an enhanced understanding of the effectiveness of narrative as a tool for organizational communication — whether inside organizations, to help them define identity, values and culture, or outside them, in public relations, marketing and branding.

“The idea is that by bringing research and practice together, both sides gain a deeper insight into narrative. Researchers see how narrative is used in organizations, and that gives them material for their own research. And professionals learn about narrative's elements and functions, and how these can be incorporated in real-life situations” explains Heidi Hansen, Vice Chairperson of NCS.

To achieve this, one of the Network's most important activities is arranging annual seminars to explore narrative-related topics from theoretical and practical angles. With presentations by researchers and professionals, the seminar facilitates a dialogue across approaches, organizations, genres and interests. Previous seminars include “Storytelling and Strategic Communication” (2007), “Managing by Stories” (2008), “Stories and Organizational Change” (2009) and “Storytelling in Innovation and Design: The Designer and User in Dialogue” (2011).

For more information about the Network, contact

Chairperson Cindie Maagaard cindiem@language.sdu.dk or see the website at http://www.sdu.dk/Om_SDU/Institutter_centre/Isk/Forskning/Forskningsprojekter/Storytelling

V: The *living* handbook of narratology (LHN)

Since its launch, the living handbook of narratology (http://hup.sub.uni-hamburg.de/lhn/index.php/Main_Page) has become more and more popular: The

website registers an increasing amount of users and visitors. Recently, the contribution "Unreliability" by Dan Shen has been added to the contributions of the print version (<http://www.degruyter.com/cont/fb/li/detailEn.cfm?id=IS-9783110189476-1>); 30 additional contributions are in preparation and will be uploaded bit by bit.

Until now, only a more or less passive usage of the LHN is possible, such as reading, printing or specific search by means of the text analytical tool "Voyeur Word Cloud". We hope to dynamize the LHN soon, to offer different possibilities of interaction in order to attain a really *living* handbook. One of the most important possibilities of interaction will be the discussion function: Registered users are then able to participate in the shaping of the LHN by adding comments, critique or amendment statements.

As soon as the new dynamic functions are available, the members of the ENN are asked to register with the LHN webpage.

VI: ENN Website

Our headings "List of members" and "Associated institutions" at www.narratology.net/associates is continuously increasing: the Steering Committee wishes to thank all members and institutions that have filled out the questionnaires, thus enabling us to enrich our database. If you want to forward your ENN profile, too, please contact Pernille Dahl Kragh, pdk@sdu.dk. If you wish to make use of the narratological bibliographical database NarrDiBi at www.agora.uni-hamburg.de, please contact Wolf Schmid's office: icn@uni-hamburg.de."

VII: New Publications

ENN members are asked to send in announcements of recently published monographs and collective volumes together with the standard bibliographical information (NB: intended for this heading are books, not articles). The information,

which will be included in the upcoming Newsletter, should be sent to the Chairman of the ENN Steering Committee, Per Krogh Hansen, at pkh@litcul.sdu.dk with a copy to Pernille Dahl Kragh at pdk@sdu.dk

Belgium

Gunther Martens (with Benjamin Biebuyck): "Literary Metaphor between Narration and Cognition. The Sandman revisited", in: Monika Fludernik (ed.): *Beyond Cognitive Metaphor Theory: Perspectives on Literary Metaphor*. London: Routledge 2011. p. 58-76.

Denmark

Norlyk, Birgitte, ed. *Corporate communication. Et tværfagligt perspektiv* [Corporate communication. A transdisciplinary perspective] Hans Reitzels Forlag, København 2010.

France

Ferrer, Daniel. *Logiques du brouillon. Modèles pour une critique génétique*. Collection Poétique. Paris: Seuil, 2011. 202 pages.

Italy

Fioroni, Federica. *Dizionario di narratologia*, Archetipolibri, 2011.

Moltedo, Guido. Marilisa Palumbo, *Politica è narrazione. Da Obama a Vendola*, Manifestolibri, 2011.

Pinardi, Davide. *Narrare. Dall'Odissea al mondo Ikea. Una riflessione teorica. Un manuale operativo*, Paginauno, 2010.

Prattichizzo, Giovanni. *Narrami o fiction. Racconti mediali tra memoria e identità*, Zona, 2010.

Netherlands

Wolf, Werner, ed. *The Metareferential Turn: Forms, Functions, Attempts at*

Explanation. Amsterdam: Rodopi, 2011

United States

Herman, David, ed. *The Emergence of Mind: Representations of Consciousness in Narrative Discourse in English*. Lincoln/London: University of Nebraska Press, 2011.

Herman, David, Brian McHale and James Phelan, eds. *Teaching Narrative Theory*. New York: Modern Language Association of America, 2010.

Palmer, Alan. *Social Minds in the Novel*. Columbus: The Ohio State University Press, 2010.

VII.1: Report on Publications

Current Trends in Narratology offers an overview of cutting-edge approaches to theories of storytelling. It describes the move to cognition, the new emphasis on non-prose and multimedia narratives, and introduces a third field of research – comparative narratology. This research addresses how local institutions and national approaches have affected the development of narratology. Leading researchers detail their newest scholarship while placing it within the scope of larger international developments. The introduction details how new emphases on cognitive processing, non-prose and multimedia narratives, and interdisciplinary approaches to narratology have altered how narration, narrative, and narrativity are understood. The volume also introduces a third post-classical direction of research – comparative narratology – and describes how developments in Germany, Israel, and France may be compared with Anglophone research. Leading international scholars including Monika Fludernik, Richard Gerrig, Ansgar Nünning, John Pier, Brian Richardson, Alan Palmer, and Werner Wolf describe not only their newest research but also how this work dovetails with larger narratological developments.

Contents: <http://www.greta-olson.com/docs/Contents-Current-Trends-In-Narratology.pdf>

VII.2: Book discount

The Modern Language Association in New York have recently published a book titled *Teaching Narrative Theory*. One of the editors thought that members of the European Narratology Network may be interested in receiving a discount on this publication and kindly sent us the below code - discount is 20% off the list price.

The link to the publication is <http://www.mla.org/store/CID44/PID417>

The code is: **TNT11**

Expires 31 July 2011

Discount is 20% off the list price

Exclusively for use through the mla.org bookstore. Code to be applied at check-out.