



SUBJECT DATASHEET

Narrative Theory and Storytelling Practices in Different Media

BMEGT43XXXX

I. SUBJECT DESCRIPTION

1. SUBJECT DATA

Subject name

Narrative Theory and Storytelling Practices in Different Media

ID (subject code)

BMEGT43XXXX

Type of subject

class

Course types and lessons

<i>Type</i>	<i>Lessons</i>
Lecture	0
Practice	2
Laboratory	0

Type of assessment

term mark

Number of credits

2

Subject Coordinator

<i>Name</i>	<i>Position</i>	<i>Contact details</i>
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Educational organisational unit for the subject

Department of Sociology and Communication

Subject website

<https://edu.gtk.bme.hu>

Language of the subject

English - EN

Curricular role of the subject, recommended number of terms

Programme: **Communication and media studies Bachelor's Programme from 2021/22/Term 1**

Subject Role: **Elective**

Recommended semester: **0**

Programme: **MA in Communication and Media Studies**

Subject Role: **Elective**

Recommended semester: **0**

Direct prerequisites

Strong None

Weak None

Parallel None

Exclusion None

Validity of the Subject Description

Approved by the Faculty Board of Faculty of Economic and Social Sciences, Decree No: 580466/11/2025registration number. Valid from: 2025.06.25.

2. OBJECTIVES AND LEARNING OUTCOMES

Objectives

By the end of the course, students will have gained insight into the study and comparison of narratives across different media, become familiar with fundamental concepts of narrative analysis, and develop skills to engage with storytelling in a more self-aware and intentional manner.

Academic results

Knowledge

1. Reliable and sound knowledge of conceptual systems and methodologies of social science.
2. Solid knowledge of the important elements and contexts of European, Western cultural development, and related regulation in the EU.
3. Solid knowledge of conceptualization for studying communication and media phenomena

Skills

1. Skills of making independent analysis, knowledge claims, explanations and drawing valid conclusions.
2. Skill of self-reflection concerning of her own academic knowledge. Skills for self-improvement.
3. Openness to acquire new sectors of knowledge and ability to effectively acquire them

Attitude

1. Critical self-reflections and eagerness to learn.
2. Presence from social science egocentrism in social science fields
3. Critical openness to innovation

Independence and responsibility

1. Readiness of disseminating of one's own world view and norms in the scientific professional environment
2. Independence
3. Constructiveness and assertiveness in the context of institutional operation

Teaching methodology

activity in class, team work on a case study, class discussion

Materials supporting learning

- Bakhtin, M. Forms of time and of the chronotope in the novel, in: The Dialogic Imagination. Austin: Univ. Texas Press, 1981, 84–258.
- ● Bal, M. Focalization, in Narratology: Introduction to the Theory of Narrative, U. of Toronto Press, 1978. pp. 100-118.
- ● Booker, Ch. The Seven Basic Plots: Why We Tell Stories, New York and London: Continuum, 2004.
- ● Bordwell, D. Classical narration, in: D. Bordwell, J. Staiger and K. Thomson eds. The classical Hollywood Cinema: Film Style and Mode of Production to 1960. London: Routledge, 1985, pp. 23-42.
- ● Britzter-Stull M. Understanding the Leitmotif: From Wagner to Hollywood Film Music. Cambridge University Press; 2015.
- ● Chatman, S. Genette's Analysis of Narrative Time Relations. L'Esprit Créateur, vol. 14, no. 4, 1974, pp. 353–68.
- ● Chatman, S. What novels can do that films can't (and vice versa), Critical Inquiry, Vol. 7, No. 1, 1980, pp. 121-140
- ● Hanney, R. One myth to rule them all and in the darkness bind them: a critical examination of Joseph Campbell's The Hero's Journey. Media Practice and Education, 25(2), 2024, 113–122.
- ● Hutcheon, L.: A Theory of Adaptation, New York: Routledge, 2006. Chapter 2 – pp. 33-78.
- ● Jenkins, H. Game design as narrative architecture, Computer 44, 2002.
- ● Lévi-Strauss, C. The Structural Study of Myth. The Journal of American Folklore, vol. 68, no. 270, 1955, pp. 428–44. JSTOR,
- ● Mark, M. – Pearson, C.S. The Hero and the Outlaw: Building Extraordinary Brands Through the Power of Archetypes, New York: McGraw-Hill, 2001.
- ● Mäkelä, M. – Meretoja, H. Critical Approaches to the Storytelling Boom, Poetics Today (2022) 43 (2): 191–218.
- ● Propp, V.I. The Morphology of the Folk Tale (Second Edition) Austin, University of Texas Press, 1968 [1928] – excerpts
- ● Steiner, W. Pictorial Narrativity. In Pictures of Romance. Form against Context in Painting and Literature. Chicago – London: University of Chicago Press, 1988. 7-42.
- ● White, H. The historical text as literary artifact. In: Tropics of Discourse: Essays in Cultural Criticism. The John Hopkins UP, 1978: 81-100.

II. SUBJECT REQUIREMENTS

TESTING AND ASSESSMENT OF LEARNING PERFORMANCE

General Rules

Participation is mandatory. Maximum 3 missed classes.

Performance assessment methods

Assesment of class activity, individual work and presentation.

Percentage of performance assessments, conducted during the study period, within the rating

- class activity: 50
- mid-term presenation: 25
- en-of-term presentation: 25
- sum: 100

Percentage of exam elements within the rating

Conditions for obtaining a signature, validity of the signature

Participation

Issuing grades

Excellent	-97
Very good	90-96
Good	80-89
Satisfactory	70-79
Pass	60-69
Fail	0-59

Retake and late completion

Retake and make-up test options are defined by the valid regulations of the University's Code on Education and Examination.

Coursework required for the completion of the subject

classwork	28
preparation	14
preparation for presentations	18
sum	60

Approval and validity of subject requirements

Consulted with the Faculty Student Representative Committee, approved by the Vice Dean for Education, valid from: 02.06.2024.

III. COURSE CURRICULUM

THEMATIC UNITS AND FURTHER DETAILS

Topics covered during the term

Modern narrative theory —the study of structures and mechanisms of stories —is based on the realization that narratives, whether myths, fairy tales, films or everyday accounts, are built on the same deep structures. From the Russian ethnographers of the early 20th century to contemporary cognitive psychologists, scholars have proposed various theories about what stories have in common and the origins of these shared pattern. In this course, we will first explore some of these ideas. Additionally, these patterns have been applied as formulas for scriptwriting, branding, or AI-driven storytelling. We will examine some of these “recipes” and discuss their advantages and limitations from a creator’s perspective. Although stories have a common underlying structure, storytelling varies significantly across different media and art forms. We all recognize that a film adaptation of a literary text does not simply “tell the same story”. In the second half of the semester, we will focus on these differences and address questions such as: Can a single image convey a narrative?

Can film “describe” a landscape? What happens to the story if the viewer has the power to shape it, as in video games? In classes, we will analyze a diverse selection of Hungarian and international examples —including short texts, films, advertisements, and artworks

—as well as students’ own works to test theoretical concepts.

- 1 Introduction to studying stories (the beginnings of modern narrative theory; fundamentals of the scholarly study of narratives;
- 2 interdisciplinarity in studying stories). Texts discussed: White, McAdams, reading for next week: McAdams.
- 3 What stories have in common I. (deep structures, competing models). Texts discussed: Propp, Lévi-Strauss, reading for next week:
- 4 Propp.
- 5 The advantages and limits of applying storytelling formulas (brand storytelling, scriptwriters’ bibles, AI-driven writing tools) Texts
- 6 discussed: Campbell, Mark-Pearson, Hanney, reading for next week: Hanney.
- 7 What stories have in common II. (the irreducible fiction in storytelling; the abundance of stories and the story-critical approach).
- 8 Texts discussed: White, Mäkelä-Meretoja, reading for next week: White
- 9 Basics of storytelling I: Temporal relations (chronotope, fabula and story temporality) Texts discussed: Bakhtin, Chatman 1974,
- 10 reading for next week: Chatman 1974.
- 11 Basics of storytelling II: Perspective, focalization. Text discussed: Bal.
- 12 Mid-term presentations
- 13 Medial differences in storytelling – introduction (showing–telling–interacting; adaptation) Texts discussed: Hutcheon, Steiner,
- 14 Chatman 1980, Bordwell, Jenkins, reading for next week: Hutcheon
- 15 Storytelling in picture(s) – Text discussed: Steiner, reading for next week: Steiner
- 16 Storytelling with moving image – Texts discussed: Bordwell, Chatman 1980, reading for next week: Chatman 1980
- 17 The role of music in storytelling - Texts discussed: Bribitzer-Stull, Bordwell, reading for next week: Bordwell
- 18 Interactivity and storytelling – Texts discussed: Hutcheon, Jenkins.
- 19 End-of-term presentations

Additional lecturers

Approval and validity of subject requirements