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Thinking Before You Act: A Constructive Logic Approach to Crafting Performance-for-
Development Narrative

A thesis
presented to
the faculty of the Department of Communication and Performance
East Tennessee State University

In partial fulfillment
of the requirements for the degree
Master of Arts in Professional Communication

by
Angela Nicole Duggins
December 2017

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Keywords: Theatre for Development, Narrative, Constructive Logic, Performance, Storytelling

ABSTRACT

Thinking Before You Act: A Constructive Logic Approach to Crafting Performance-for- Development Narrative

by

Angela Nicole Duggins

The intent of this thesis was to test the feasibility of constructing performance-for-development narrative using a constructive logic approach. I created an equation which expressed the sum of non-human-elements as the sum of a narrative with each element serving as a variable. I used a review of persuasion literature to provide insight into the selection and manipulation of each variable. I provided my family as a hypothetical example and used my knowledge of their preferences and communication styles in conjunction with the literature and the equation to craft a narrative which might increase pro-school attitudes in other families like my own. I found that there exists a narrative comprised of only non-human elements that are likely to yield change in an audience given a specific situation, and that a constructive logic approach can be used to craft performance-for-development narrative.

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DEDICATION

I dedicate this work to my loving family, both the family of my birth and the family that chose me. Their encouragement pushes me daily to look beyond myself and share the thoughts on my heart. I also dedicate this work to all Ozarkers who lost their livelihoods and homes in the floods of this past year. They are the people who shaped my worldview and the reason I fight.

ACKNOWLEDGEMENTS

My gratitude goes out to all those who have supported me in this process. I am greatly indebted to my advisor, Dr. Andrew Herrmann, for listening to my senseless ramblings and pushing me to reach my own deadlines. I also deeply appreciate my committee members (Dr. Amber Kinser and Dr. Teresa Haynes) whose openness to collaborating across disciplines made so much of this possible.

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CHAPTER 1

INTRODUCTION

Performance is deeply engrained in contemporary western culture. Movies, stage plays, and concerts bring together droves of people every year. These performances offer a space to socialize, escape, and search for potential mates among other motivations (Schechner, 2013). Some of the artists who create these performances become leaders of industry and politics and are recognized as such. While many people cannot name the people who designed their telephone, most Americans can probably name at least one Kardashian. The ability to entertain provides a person with immense social capital, and entertainment drives much of contemporary social structure maintenance.

Performance isn't only a means of entertainment though. It is all of life. Goffman (1978) explained that every waking moment of our lives we perform our roles in society: as minorities, siblings, workers, humans. We take our understandings of these identities and act in ways that reflect our relationship to them.

One of the most important uses of performance is for persuasion (Green & Brock, 2000; Mazzocco, Green, Sasota, & Jones, 2010). Persuasive performances teach children not to touch hot ovens, and move people to vote for tax increases, and talk people off of literal and figurative ledges. Because performance is inherent in human action (Goffman, 1978), there is no way to persuade another person to think or do anything without performing.

Most people live their entire lives unaware that the arguments they present are performances. There are also people who are deeply aware of the persuasive power of performance and intentionally shape what others believe to be entertainment into persuasive events. When someone uses performance to persuade, the creation can take many names

including arts for education, education entertainment, theatre for development (Moyer-Gusé, 2008). These phrases each came from scholars in different disciplines describing the same phenomenon (Moyer-Gusé, 2008). In truth, all describe performance for development.

Development is a word used to describe the goal of these persuasive performances, moving society forward. Performance for development aims to change the hearts and minds of people with power to create change and instills in oppressed people a knowledge of their own efficacy in creating change. Performance for development can be a response to unsafe practices and lives lost (Boal, 2000; Conquergood, 1988; Riley, Sood, & Robichaud, 2017). Often, it is an effort to save lives and livelihoods.

At the center of these performances, and all performance, is narrative. Some scholars such as Fisher (1984) even argue that all of human communication is narrative. The narratives presented in public performances are what stay with an audience member days and years after encountering the event. People's memories are so much more than a cluster of nouns and adjectives. We do remember stuffed animals and foods from our childhoods, but rarely without verbs. We remember *holding* our stuffed animals and *tasting* and *smelling* that food. Memories of performance are no different. We remember characters in the context of what they did. We remember what happened.

Our daily memories appear organic on the surface, but the intentions of those around us actually shape the events to which we are exposed. The narratives of our memories do not come into existence by pure accident. Performance-for-development narratives do not come into existence by accident either. They are crafted by artists, activists, and researchers. They, like all who work in the arts, are practitioners who create narrative (Boal, 2000; Conquergood, 1988; de Graaf & Hustinx, 2011; Solomon, 1989). No matter how white-collar their professional titles

may be, these practitioners are trade workers who chisel away at the grand narrative of the world to uncover useful tidbits and shape them into a new narrative, a new tool that they share with their audience.

Current Narrative-Crafting Techniques

People rarely cognitively intend for interpersonal argumentation to be a public performance, but interpersonal argumentation has much in common with performance for development. In contemporary practice of both, the person presenting or shaping the message relies heavily on human instinct and past experience throughout the entire process. They enter into the process knowing which narratives they themselves have found persuasive in the past and which narratives they have seen persuade others. There may be a few key phrases or words they know to avoid like “you people” and racial slurs, but practitioners and researchers give little thought to the mechanics of each element within the narrative.

Even in performance-for-development scholarship, narratives are usually created using instinct. Researchers do not rely on formulas to craft their narratives. They craft the entire narrative with a vague idea in mind. Later, one element of the narrative may be isolated out and manipulated before measuring efficacy as in de Graaf and Hustinx’s (2011) work which measured the efficacy of various story structures efforts to transport readers into a narrative. While this practice allows for excellent study of the effect of manipulating one single variable in a particular narrative or a handful of narratives, it does little to inform future practitioners in their crafting endeavors.

This practice appears almost akin to clinical trials in medicine where a drug is administered to some patients and not others, where the differences in reaction are carefully monitored and reported. However, in medicine, a great deal of thought goes into selecting all of

the components of a pill during its creation. In contemporary practice, it would be off-putting to hear that a medical researcher took a random handful of chemicals, shoved them into a capsule, and gave them to a fellow human. Most people would certainly be hesitant to take a pill that a researcher says might or might not include a deadly dose of hemlock.

It is hard to imagine that any institutional review board would approve a trial of a drug on humans that contained chemicals whose effects were as of yet completely unknown or undocumented. Yet, that is what performance-for-development practitioners and researchers do daily, engage in potentially deadly folk medicine with little objective research. The word “deadly” might sound extreme, but the sibling of performance for development is propaganda. Kamlongera (2005) even used the terms interchangeably. Performance has been used to support objectively terrible ideologies that dehumanize groups of people. Carefully crafted commercials and news media persuaded people to march fellow humans into gas chambers and internment camps. Even well-intended narratives hurt people. Most religious texts teach that human life should be respected and that kindness is an admirable quality, yet countless soldiers have died holding those texts in one hand and a sword or gun in the other. Certainly, practitioners should craft their narratives with care out of respect for their audiences and humanity, working to the best of their abilities to ensure that none of the components of their narrative are a deadly dose of societal hemlock.

Performance-for-Development Terminology

Scholarship does not provide a word that encompasses all of the components of a narrative an audience might encounter. Social scientific works uses the word “factors” to describe variables researchers can measure in many situations. Performance-for-development research could borrow that word, but it is hard to reconcile “factors” when combining social

scientific research with narrative research that doesn't use as distant a language. Narrative research tends to borrow phrases from other humanities studies such as "literary elements." This phrase does not fit performance for development either. Only a small percentage of performance is literary. The phrase excludes narratives that exist outside of the margins of a page, but the elemental nature of the components of a narrative is hard to deny. What literature scholars call "literary elements" might be better glossed "non-human elements (NHEs)" as they are the elements present in the crafting before a narrative comes into conversation with the audience. The distinction of non-human elements also creates a distinction of "human element (HEs)" that the practitioner cannot fully control such as the health and mood of the audience members and the aesthetic pleasantness of the presentation to the audience.

HEs present when an audience encounters a narrative are innumerable. Every audience member enters into the event with a great many past experiences affecting them. Some audience members have seen the world. Others have never left their home towns. Some audience members learned to drive at a young age. Some never learned to drive or cannot drive for medical reasons. Practitioners can mine some demographic data before a performance, but some experiences cannot be accounted for. This is especially true for experiences audience members may not want to share. A practitioner generally has no certain means of knowing who among the audience has been mentally or physically assaulted unless the practitioner themselves perpetrated or witnessed the act. Happenings in the world outside the event have influence as well. A bomb dropped in Tel Aviv can impact family members and friends of potential victims in the US. Practitioners whose narratives are encapsulated in text have no control over the time in which audience members encounter the narrative.

NHEs, however, already appear in list form in many state standards and lesson plans. Genre, character, plot, structure, point of view, setting, theme, abstraction, and tone are concepts taught in primary school. Study of these NHEs continues into higher education, and, there is extant research regarding the forms a few NHEs can take when a practitioner wishes to persuade an audience member. However, researchers have not directly analyzed the available forms of all NHEs or developed a method to craft narratives that might enable future scholarship to address the gaps in literature.

Outline of Thesis

The following chapters combine extant research and constructive logic creating a new method for performance-for-development narrative. The literature review that directly follows this chapter provides an overview of persuasion theories and places the findings of persuasion research within the context of each NHE. Chapter two synthesizes persuasion and narrative research and discusses the implications each has on the other. Chapter three combines the conclusions of the literature review into a mathematic formula that can be used to craft performance-for-development narrative. Chapter three also makes a case for using the formula and the conclusions of the literature review to craft performance-for-development narrative by taking a constructive approach, treating crafting the narrative as completing an existence proof. To provide an example of one such existence proof, the chapter three offers a case study in which I serve as the practitioner and my family serves as the audience. Chapter four is an outline of the narrative crafted. Chapter five discusses of the implications, limitations, and ethics of the thesis as a whole. The literature review serves as the second chapter as it serves as a base from which the chapters that follow draw.

CHAPTER 2

LITERATURE REVIEW

There are a number of persuasion theories and models that can be applied to the crafting of performance-for-development narrative. The elaboration likelihood model provides an understanding of how humans select the ideas they are willing to ponder and the ideas which they prefer to accept or reject without thought (Petty & Cacioppo, 1986). Those ideas that they ponder they process in what is called the central route. Those ideas that they accept or reject without thought they process in what is called a peripheral route (Petty & Cacioppo, 2012). Knowing how to cue the use of each route for an audience member can be helpful to practitioners. Theories of structure and transportation such as narrative transportation theory explain how the shape and presentation of a message can serve as the cues used in navigating the routes (Green & Brock, 2000; Knobloch, Patzig, Mende, & Hastall, 2004). Social judgement theory provides an understanding of the content of messages that can effectively reach an audience (Sherif & Hovland, 1965).

While these theories have application to the narrative crafting process, they themselves are not a process. Practitioners who merely select a theory to explore do not necessarily create a narrative as a result of their exploration. Practitioners who craft narrative often select NHEs and piece them together. For that reason, this literature review is organized by NHEs, exploring first genre, then character, plot, structure, point of view, setting, theme, and tone. The review then places the above mentioned theories into the context of the NHEs they affect. As a result, some theories are explored more than once. This process of exploration begins by analyzing the role of the elaboration likelihood model in the selection of a narrative's genre.

Genre

Shaping a narrative requires the practitioner to utilize all NHEs. A practitioner consciously shaping performance-for-development narrative by manipulating each non-human element is faced with the task of deciding which NHE to manipulate first. Each element affects others. Tone shapes character development. Point of view affects abstraction. Plot affects structure.

However, not all NHEs affect *all* other NHEs. That is why this thesis explores genre first. Genre, unlike point of view, setting, or theme, directly limits the available variable NHEs (Devitt, 2004). *Genre* as a literary element holds to a static definition which is not much debated in contemporary scholarship. Webster's New International Dictionary defines genre as "a kind, sort, or description of anything... applied esp. to works of literature or art...with respect to style, form, purpose, etc" (Neilson, 1959, p. 1046). These "kind[s], sort[s], or description[s] are sorted by socially agreed upon rules. For example, I can set a narrative in a desert landscape in 1912, but westerns only take place in "the Old West" or a landscape that parallels "the Old West." As another example, I can craft any narrative in the first person, but crime stories have a limited set of commonly used tones, and film-noir style crime stories are almost exclusively told in the first person.

Genre is also one of the first two NHEs a person regularly encounters before experiencing a narrative, the other being tone. Press releases and posters for theatre productions, films, and books all often contain or imply a byline listing both genre and tone: "a gritty, dark comedy" or "an adult fable" (Vollans, 2015, p. 168). It is genre, in many cases, that allows a potential reader or observer to determine if a narrative is worth their time.

Common genres. This thesis only explores what critics call *common* genres. There are thousands of genres in popular media, and these encompass everything from genres to subgenres to sub-subgenres. For that reason, literary critics assign the distinction *common genre* to genres that cover a broad scope of subgenres. These common genres all fall under mass genres of nonfiction and fiction (Devitt, 2004). A narrative's common genre is determined by the believed intent of the practitioners who pioneered the genre (Devitt, 2004; Warren, 2008). For example, scholars believe that fantasy stories were crafted by people who wished to explore new worlds, while magical realism stories were crafted by people wishing to explore the possibilities of this world (Devitt, 2004). Fables, scholars believe, were crafted by people wishing to pass moral knowledge on to future generations through clearly stated values and anthropomorphic animals (Warren, 2008).

Common genres came out of several performance and literary traditions. Western theatre introduced tragedy, comedy, passion, morality, mystery, drama, and absurdism (Brockett & Hildy, 2007). Oral storytelling introduced fable, folklore, legend, mythology, epic, tall tale and personal and family narrative (Warren, 2008). Literature and film introduced western, metafiction, mythopoeia, humor, fairytale, crime, historical fiction, satire, fan fiction, melodrama, suspense, ghost story, science fiction, horror, fantasy, realistic fiction, mystery, narrative nonfiction, biography, and autobiography (Devitt, 2004).

The above list omits some literary genres are not conducive to narrative such as user's manual. All genres in the list above are available to any person crafting a narrative because a narrative's genre does not relegate the narrative to any one medium or performance tradition. Narrative of any genre can be portrayed using any tradition, so practitioners are able to craft a narrative of any genre regardless of intended medium. After inception, all genres listed

transferred to traditions outside of their original traditions. For example, the success of Starkid productions on the internet (Lang, 2009) and *Puffs* on Broadway (Puffs, 2017) demonstrate the ease with which fan fiction translates to traditions outside of literature. Also, *Grimm's Tales* are a collection of oral stories transcribed and translated into literature.

Entering narrative through genre. Experiencing a narrative in a way that fosters persuasion requires what performance-for-development scholars call transportation. Scholars discuss transportation as both a process and product (Green & Brock, 2000; Kuyvenhoven, 2009; Mazzocco et al., 2010). The transportation process is the means by which a recipient crosses the threshold between reality and into the world of the story (Mazzocco et al. 2010). This allows them to accept the rules and logic of the story world without contradicting their beliefs of reality. The transportation process marks the boundaries of each world (Kuyvenhoven, 2009). When researchers discuss transportation as a product, it is the direct result of the transportation process (Mazzocco et al., 2010). A successful process leads to an audience so engrossed in the story world that the real world has no effect on the audience (Green & Brock, 2000; Kuyvenhoven, 2009). An unsuccessful process leads to an audience easily distracted by the real world (Kuyvenhoven, 2009). If the reader of a story notices multiple typos in the work, the transportation process may be interrupted, and thoughts about grammar and spelling may distract the reader. However, a reader fully engrossed in a narrative may not notice typos that do not interrupt the flow of the narrative.

The transportation process is a process of persuasion. In many oral cultures, a story begins with a *call* (Ong, 2002). This is a request a teller gives the audience: an invitation to join in the story world (Ong, 2002). A call can be anything from the familiar “one, two, three, once upon a time” to “Hey! Shut up and listen. I got a story.” The call begins the process. It alerts the

audience that a story is approaching and lets them know that it will be good, and welcoming, and worth their time (Kuyvenhoven, 2009).

The same is true in traditions outside of oral storytelling. In film, the Pixar lamp lights up, or Bugs Bunny leans against the Warner Brothers sign, and the audience begins a descent into another world where Ogres become royalty or gravity is controlled by a rabbit. In print, the first crack of the spine of a book and the release of aromatic compounds in the binding glue alert the reader to the beginning of their transportation process.

In our media-rich and advertisement-filled world, the call is extended. Audiences often see ads long before the actual film or book is released. Hype builds through late night talk interviews and Facebook fan groups. Production stills make their way to Tumblr, 9Gag, and Reddit. The NHEs communicated in these calls are the genre and the tone of the story (Vollans, 2015). If a potential recipient of narrative never places themselves in a location where they can receive the story and never enter the story, the message within the story has little to no chance of reaching them. So, the genre must persuade potential recipients to answer the call and subject themselves to the transportation process.

Persuading an audience to enter a story is not the same as persuading an audience to change their beliefs. Audiences do not typically have strong beliefs about receiving narrative. They may have beliefs about specific narratives, but not the act of receiving narratives. Narrative and play are an essential part of everyday life. It is the way children learn. It is how human perform their roles in society (Schechner, 2013). Because the beliefs encountered in calling a potential recipient into a story world are not strong, the persuasion requires peripheral cues.

People process persuasive messages through one of two routes: the central route and the peripheral route (Petty & Cacioppo, 2012; Tormala & Petty, 2004). Most research suggests that

the central route, where information is carefully considered, and arguments are evaluated, is essential in affecting long term change in a person's strong belief, but, in cases where a person has no strong opinion, the peripheral route where only surface-level (peripheral) cues are considered by the recipient is more effective (Knowles & Linn, 2004). These peripheral cues include things like likability of the person speaking or writing and pleasing environments (Petty & Cacioppo, 2012). For example, a toddler may accept their parent's claim that monsters will eat them if they touch the stove without question just because the claim comes from someone they know and trust. However, if an acquaintance tells the child there is a puppy in a nearby van the child might hesitate to trust the stranger. If the acquaintance can still offer peripheral cues such as likability, the child might believe the person with little thought, but, if the person is too creepy to the child, the child might stop to think about the likelihood of the a puppy being in a nearby van. Genre selection may be able to cue a person to accept a call via the peripheral route by helping them avoid reactance and by attracting the potential recipient.

Avoiding reactance to enter the peripheral. To cue a person into processing information in the peripheral route, one must guide the intended recipient into reducing resistance (Knowles & Linn, 2004; Wegener, Petty, Smoak, & Fabrigar, 2004). Resistance, as it appears in elaboration likelihood research, is a visceral response to a message that induces scrutiny or rejection (Knowles & Linn, 2004). Weak resistance can be helpful in inducing cognitive dissonance and cueing central route information processing if a belief is strongly held by an individual (Wegener et al., 2004). However, if a belief is weak, even weak resistance can lead to complete rejection of a message or suggestion (Wegener et al., 2004). It only takes one off-putting feeling toward a call to enter a narrative to cause a potential recipient to reject it altogether.

Resistance can take many forms, some easier to avoid than others. A difficult form of resistance to avoid in peripheral route persuasion is reactance (Knowles & Linn, 2004). Reactance describes the phenomenon in which a recipient becomes aware that someone is trying to persuade them. As Miron and Brehm (2006) defined it, reactance is a means by which people protect their freedom of choice. Persuasion is often viewed by the recipient as an encroachment on their freedom (Knowles & Linn, 2004; Miron & Brehm, 2006). If two friends go out to dinner seemingly to discuss life and work but one friend begins an obvious sales pitch for a multi-level marketing scheme, the other friend will be more likely to reject any arguments about the benefits of the product than if the selling friend had made an off-handed comment about trying a new product. Inducing this kind of reactance is hard to avoid when crafting performance-for-development narratives. People often describe them as “preachy” or “annoying” because the blatant attempt at persuasion creates reactance. *New York Times* critic Maslin (1992) described *Ferngully*, a pro-environment cartoon, as “an uncertain blend of sanctimonious principles and Saturday-morning cartoon aesthetics”. The word “sanctimonious” communicated a strong aversion to the message and the material and an observation of the blatancy of *Ferngully*’s attempt at persuasion.

Because genre serves as an introduction to the call into a narrative, the genre is one of the first elements towards which a person can experience reactance. Many genres inherently lend themselves to reactance. Fables, passions, mystery drama, and morality are recognized as tools for teaching and preaching. Audience members enter these narratives knowing that the goal of the narrative is to persuade (Brockett & Hildy, 2007). In contemporary usage, these narratives are now almost exclusively reserved for children, and any attempt to market narratives from these genres to adults is met with scrutiny (Brockett & Hildy, 2007). The satire genre allows

adults access to similar narratives, but not the genres in their original form (Simpson, 2003). The need for the filter of satire to make lesson-driven genres accessible demonstrates an individual and cultural reactance to the genres. Casual observers can also note the reactance demonstrated in the doubting faces of people listening to or reading tall tales. In tall tales, it is obvious that the teller is trying to dupe the audience whose reactance is physically displayed.

Beyond the history of the inception of each genre, the history of a genre within a subculture or in an individual's history can affect reception. Reactance occurs whenever a person knows they are likely being persuaded (Knowles & Linn, 2004). If parents use a particular genre to teach their child or persuade their child to do something, that child may experience reactance in adulthood when presented with narratives in the same genre. People who grew up watching scare-tactic PSAs about drug usage and sex in school or are aware of the practice and may be more resistant to scare-tactic PSAs than those who are not aware of the history of that subgenre of horror in US school systems.

Embracing attractiveness to enter the peripheral. Avoiding reactance is a passive means of allowing peripheral route processing to be cued (Knowles & Linn, 2004; Wegener et al., 2004), but a practitioner can actively present cues that guide a call into a peripheral route processing for a recipient (Petty & Cacioppo, 2012). Genre selection can be a means of actively cueing because, as part of the call, the selected genre can make the call attractive to the recipient. The attractiveness of a source, such as an ad containing a call, cues peripheral processing when recipients do not have strong opinions about the suggestion (Petty & Cacioppo, 2012). A genre presented in an advertisement calling an individual to a narrative influences the attractiveness of that advertisement to the individual. Therefore, a genre well-loved by an individual or a community will better cue peripheral route processing than a genre disliked or unknown. Byam

(1998) observed that using narrative genres and performance traditions that were not familiar and well-liked by audience members in rural African villages did not achieve intended effects of increasing contraceptive use.

Practitioners crafting narratives for performance-for-development events can observe local cultures (Conquergood, 1988; Byam, 1998) or look to ethnographic works to learn about performances and narrative genres that are common and well received. Practitioners can also observe and research how each genre is used within the community (Conquergood, 1988). Doing so also allows practitioners to account for reactance and attractiveness when selecting a genre for their narrative. After selecting a genre, practitioners know more about the forms other NHEs can take and can begin to contemplate the characters they need to shape.

Character

Guiding a person into a story through advertising a particular genre only guides the audience member through a portion of the transportation process. Genre opens an audience member to a practitioner's story world, but it does not ensure that they will stay engrossed in the story from beginning to end. A person who loves horror movies will likely allow themselves to be subject to any narrative that appears to fall within that genre but may not engage deeply with every horror movie. That phenomenon can occur because slipping into a narrative world is not necessarily slipping into the whole of the story. The *transportation process* involves another level of transportation: *transportation into the main character*. Practitioners compose stories in which things happen to a character and that character's actions interact with the surrounding world. The things that happen to the character *are* the narrative. The world around the character is not. An audience member guided into a world but not a character does not get to experience the whole of a story.

Like transportation into a story world, transportation into a character, or *narrative involvement* (Moyer-Gusé, 2008), requires the presence of certain peripheral cues (Slater & Rouner, 2002). These are not the same cues used in genre selection, though some cues in separate levels of the transportation process share similarities. Research suggests that peripheral-route processing of a call to enter a character can be triggered by the presence of an audience member's identification with the character, wishful identification to the character, perceived homophily, and liking of the character (Moyer-Gusé, 2008). When researchers discuss social narratives involving celebrities, parasocial interaction (PSI) can also trigger a type of transportation into a character (Moyer-Gusé, 2008), but performance-for-development narratives are typically performance events. Therefore, this thesis omits PSI and focuses on the other peripheral route cues: identification, wishful identification, homophily, and liking. I explore first cues that engage cognitive processes starting with identification.

Identification. Moyer-Gusé (2008) described identification with a character as “an emotional and cognitive process whereby a viewer takes on the role of a character in a narrative” (410). In identification, an audience member adopts feelings, motivations, and thoughts that are somewhat close to their own or could logically be close to their own in the future with a character (Moyer-Gusé, 2008; Slater & Rouner, 2002). Burke asserts that “a thing is identified by its properties (Burke, 1969, p. 23).” For people and characters, emotions can be properties. An audience member does not have to have experience being stuck on an elevator to identify with a character stuck in an elevator. They can relate to feelings of panic and being trapped. They can relate to staring at a seemingly unsolvable puzzle or physically assaulting technological devices that appear noncooperative.

An audience member who fully identifies with a character first cognitively aligns with the character and then emotionally synchronizes. An audience member who identifies might experience elevated heart rates or respiration rates as they character they've entered interacts with a suspenseful world (Moyer-Gusé, 2008). To see examples of intense identification, one need only look as far as the local movie theatre during peak horror-movie season. An observer can watch people shift as a monster darts across the screen, but they can also watch the often comical visceral response prompted by a jump scare in which a main character reacts as the audience is expected to react: sheer panic.

Identification begins with the call to enter a character and continues with each narrative interruption. If a character with whom an audience member identifies commits some act outside of the realm of plausible actions for that audience member, the audience member may disengage with the character or the story as a whole (Slater & Rouner, 2002). This is particularly likely if no reasons are provided for a character's actions. The lack of a provided reason might force an audience member to enter cognitive processes to decipher motivations that they do not instinctively understand. This jeopardizes transportation as can a lack of another form of identification: wishful identification.

Wishful identification. Identification does not always require the character and the audience member to have the same privileges or skills as the character. Many audience members are transported into characters through what is called *wishful identification* (Moyer-Gusé, 2008). In wishful identification, a character exhibits traits an audience member hopes to possess. The character may be rich, or strong, or free of social anxiety. The audience member can feel compelled to be like that character. This may not result in a connection to the character's central drive. Audience members who view *Akeela and the Bee* can experience wishful identification

without feeling a desire to win the National Spelling Bee as the main character does. Rather, they might feel a desire to find a strong mentor, work hard toward a goal, or jump rope more often. All are actions or drives of the main character secondary to her primary goal. The audience may feel a connection to any of the drives or actions. Wishful identification adds emotional feelings of inspiration to the cognitive and empathetic process of identification. Another concept of transportation into a character focuses solely on cognitive assessments.

Homophily. Homophily, or similarity, consists of an audience member's perceived likeness to a character (Eyal & Rubin, 2003). Audience members may perceive homophily in the demographic information given about a character, the apparent drives of the character, or the personality or beliefs of the character (Moyer-Gusé, 2008). A Christian of any denomination may hear that a character is a Christian and assume that the character holds the same beliefs and values as the audience member. Even some information omitted might contribute to homophily. In narratives presented without visuals, audience members may perceive characters who look like themselves, though there is no guarantee that such will happen. Homophily is the final peripheral cue that can aid an audience member in their transportation into a character. Its counterpart, liking, is purely an instinctual response.

Liking. An audience member can find a character to be like them and still not like the character. *Liking* refers to an audience member's affinity to a character (Hoffner & Cantor, 1991). If an audience member would be willing to be friends with a character's real-world counterpart, that audience member will be more likely to allow themselves to be transported into the character (Moyer-Gusé, 2008). Liking relies less on cognitive or emotional responses and relies more on intuitive response.

The ideal main character. Identification, wishful identification, homophily, and liking all appear in narrative persuasion efficacy studies. As Moyer-Gusé (2008) observed, many of these studies quantify a blend of two or more of the concepts of narrative involvement. No study has yet been conducted that isolates each individual concept to show that the presence of one concept can effectively transport and individual into a character. However, narrative persuasion and narrative involvement efficacy studies do show that the presence of all concepts generally results in successful transportation (Moyer-Gusé, 2008; Slater & Rouner, 2002).

Researchers often act as practitioners when conducting efficacy studies, and, from reading the works used in narrative transportation research as well as the performance-for-development narratives that influence narrative transportation studies, they appear to take two approaches to crafting welcoming characters. First, some researchers and practitioners make an outright attempt to shape a character into someone just like the audience but a little “cooler” (Conquergood, 1988; de Graaf & Hustinx, 2011). Usually, these narratives are used in cultures that the research is familiar with or can easily research. If much is already known about the culture of audience members, then a precise character is easier to shape. Second, some researchers and practitioners create characters with few defining characteristics (Boal, 2000; Green & Brock, 2000; Solomon, 1989). That allows the character to be a blank slate.

Currently, no research in narrative transportation has cross-compared the two approaches to determine which is more effective. However, other research in persuasion and communication raises concerns about each. The first approach can be accomplished by utilizing a Barnum or Forer effect, by directly telling the audience “this person is just like you.” This was an effective persuasion tactic in the early days of the Barnum and Bailey Circus, but recent research notes that people now recognize the tactic as a sham and treat it as such (Houran, Lange, & Ference,

2006). The second approach may also be problematic if the intended audience is a minority group. Persons of color may picture white people in their heads when hearing a story while seeing no visuals. Visual mediums in western culture usually depict white protagonists (Hoffner & Cantor, 1991). Currently, no studies examine how this effect, if it exists, interacts with narrative transportation. A practitioner wanting to ensure efficacy might want to take these concerns into account when crafting their main character.

A well-designed main character invites an audience member into themselves. That transportation aids in persuading the audience member, but it is not enough. No character can persuade by merely existing. They must do something to have a narrative. Thus, practitioners must provide a character with a narrative plot.

Plot

It is almost impossible to discuss crafting a performance-for-development narrative without discussing plot. In fact, it's almost impossible to discuss any narrative without discussing plot. Numerous authors and arts practitioners have offered definitions for the NHE throughout history. Woodford (1939) offered "in the main, a plot is something that builds up to and explodes in a dramatic situation...when an immovable object meets an irresistible force" (p. 34). His view took a rather dramatic approach, relying on tension and resolve. Todorov (1971) similarly relied on some level of resolve stating "The minimal complete plot exists in the passage from one equilibrium to another...the second equilibrium is similar to the first, but the two are never identical" (p. 111). In the passages preceding and following Todorov's definition, he assigned a state of disequilibrium to the point of passage. To him, the plot was not a build to discord, but rather the discord itself. Perhaps a more peaceful definition was offered by Heath in 1941: "[plot is] a dramatic premise growing out of which the characters move through one or

more situations to a climax and solution” (p. 36). To Heath, plot was a vessel transporting characters to their goal.

Clearly, there is no consensus among artists, not in their stated definitions of plot at least. However, if a curious practitioner reads on beyond the stated definition, a new definition emerges, one with a surprising consistency. The same man who defined plot as something building and exploding said “the general public is so accustomed to the fetters of politicians, priests, ministers, rabbis and money-lenders, that the general public cannot even dream without a conventional formula. So we who write provided such a formula and call it, with macabre exactitude, a ‘plot’” (Woodford, 1939, p. 31). He also said “Plot must contain, above everything else, action; but action cannot be merely delineated as a series of movements leading to nothing *but* action. There must be a more or less legitimate and plausible cause for action” (Woodford, 1939, p. 34). The same artist that defined plot as a passage between equilibriums also said “to study the structure of a narrative’s plot, we must first present [it] in the form of a summary, in which each distinct action of the story has a corresponding proposition” (Todorov, 1971, p. 110). The same artist who defined plot as something akin to a vessel for characters also said “Any book on plotting is apt to be misinterpreted by some members of the intelligentsia and condemned because it teaches *formula*” (Heath, 1941, p. 3).

It’s the word Heath chose to italicize that is deeply ingrained in the writings of the other artists who theorize about plot: formula. Plot is, at its core, math. Plot is characters and events adding up. Woodford, Todorov, and Heath wrote about plot in terms of novel writing, and in much of their writing, they excluded practitioners of other narrative arts, but the notion of plot as formula far exceeds the limits of literary mediums. Propp (1968), a folklore theorist, not only observed the formulaic nature of story, he also used the available plot formulas of fairytales as

his primary classification system. Propp made it his work to parse from fairytales every possible fairytale plot. When he wrote about these formulas, he shaped his records of them with *constants* and *variables*: math terms.

Plot is math, and all math is logic. When argumentation takes the form of narrative, it is the plot that serves as the logic because plot is the math of the narrative. As Todorov (1971) observed, even the smallest sentences contain propositions. A proposition is an assertion that can be either true or false (Kane, 1969). Todorov (1971) explained that a sentence in a summary such as “the King of France sets out on a journey” contains two propositions: “X is the King of France” and “X sets out on a journey”(P. 110). Either proposition may be true. Either may be false. They do not depend on one another (Kane, 1969). “X is the King of France” can be true without necessitating that “X sets out on a journey” be true.

Propositions are simple tiny units that do not, on their own, create a logical argument. A logical argument requires propositions to be brought together into an antecedent and a conclusion (Kane, 1969; Bastable, 1975). In a categorical form, this can look like and if/and/then statement with the antecedent preceding the “then” (Kane, 1969). For example, one could say “if X is a King, and all kings are rich, then X is rich.” In that case “if X is a King, and all kings are rich” is the antecedent, composed of two related propositions. “X is rich” is the conclusion, the resulting proposition.

Syllogisms do not always appear in an if/and/then format when presented in a narrative. Often syllogisms take a noncategorical syllogistic form. This can manifest in several ways. If/and-if/then formats, if/then/but/then formats, either/or/but/then formats are all possible syllogistic forms arguments can take (Kane, 1969; Bastable, 1975). In the case of the adventurous king valid arguments can then include: “If there is only one King of France and if

only kings of France go on journeys, then the only King of France can go on journeys”; “If Z is the King, then he is rich, but Z is not king, then he may not be rich”; either X is a king or he is a frog, but X is not a frog. Therefore, X is a king.” There are many other forms, and there are many other syllogisms one could craft that create a new proposition about the King.

The test of any argument, whether spoken in a competitive debate round or in the plot of a story is validity (Kane, 1969; Bastable, 1975). In “if X is a king, and all kings are rich, then X is rich,” there are three propositions. The truth in those propositions determines the validity of the argument as a whole. For example, if X is not a king, and X is rich, then the argument is invalid. X may be rich, but it is not because he is a king. The same can be said if not all kings are rich. X may be rich, but it is not because all kings are rich. The argument can also be invalid if just the conclusion is wrong. If X is not rich, but all kings are rich and he is a king, something is wrong. The argument is invalid.

Audiences search for valid plots: plots that make sense (Woodford, 1939). If the propositions present in the narrative create invalid consequences, audiences doubt the validity of the narrative. If a person shoots their boss, and their boss wants to live, then, all of a sudden, the boss hugs the shooter who shoots the boss in thanks, the audience might pause. At least one of the propositions is probably false. The audience then is forced to search for the false proposition. The practitioner crafting the narrative may point to the faulty proposition, or the audience may be forced to ponder.

The fact that audiences search for valid syllogisms does not necessarily mean that an invalid syllogism will turn an audience away. If that were the case, Sherlock Holmes, *Charmed*, and television crime shows would not have such a following. An invalid syllogism can create intrigue and tension if there is some hope of revising a faulty proposition provided to the

audience. Some abstract plays such as *The River* (Butterworth, 2012) seem to invite the audience to find the faulty piece after the narrative ends. That play, too, was received well (Butterworth, 2012). The invitation is, in a sense, a promise of resolve, evidence of the players' faith that the audience has the tools needed to find the faulty piece.

It is the search for faulty propositions that practitioners can use to affect change in an audience. Arts practitioners possess a tool unique to narrative: arts practitioners can use the propositions the audience supplies without knowing what those propositions are. Take for example a plot summary sentence saying "the woman left the abusive relationship." The plot leading up to this point in the example story may provide a proposition "the woman is a normal human." A single audience member may venture into the narrative having already encountered the proposition "all normal humans do not leave abusive relationships." That audience member then faces an invalid argument: "if all normal humans do not leave abusive relationships, and this woman is a normal human, then this woman left an abusive relationship" is invalid. The audience member then has to ask which proposition needs to be modified. The audience member could try to change "this woman is a normal human," but that is a hard case to make if the other syllogisms that resulted in that conclusion were valid and the audience member already affirmed the validity of those syllogisms. The audience member could change "all normal humans do not leave abusive relationships" to "all normal humans do not leave abusive relationships with the exception of one woman," then the argument is still invalid, but all three remaining propositions can exist separately. If the narrative introduces a second character who is a normal human and leaves an abusive relationship, then a new invalid syllogism is created involving the actions of the new character and the amended proposition. The audience member might be forced to amend

the proposition to “some normal humans leave abusive relationships,” and that can be a powerful statement.

A practitioner wishing to change a particular belief in an audience should note that, that belief is a proposition and should build arguments that force the idea into an invalid syllogism. The audience will come into a narrative with propositions the practitioner may not anticipate, but a practitioner can limit the propositions encountered within the narrative. If the plot contains only propositions the practitioner is comfortable presenting as true, then the narrative will only present arguments the practitioner is willing to argue to the audience. This includes the practitioner’s central argument.

Structure

The plot of the story encompasses both the rational and narrative logic of the story. Cause and effect propel a story forward and aid in the maintenance of an audience member’s transported state, but, unlike equations, stories do not have a necessary order of operations: cause does not always precede effect in a story. The overall narrative of a story is linear, moving forward in some sort of chronology in which actions and circumstances cause more actions and circumstances, but the story that reaches an audience may be disjunct with language that only implies the actions that occurred during gaps. The story may also reach the audience in a nonlinear format: out of sequence with the end coming first and the beginning coming last or some other arrangement.

Both linear and nonlinear stories appear in popular contemporary-western culture. Western culture is currently dominated by the medium of film which employs both structure forms. Film makers utilize linear story structures in films ranging from *Sharknado* (Latt, 2013) to *The Strangers* (Davidson, Kahane, & Lee, 2008) to *Frozen* (Block & Neal, 2010; Del Vecho, 2013).

Each of these films follows a central character or group of characters through a chronological sequence of events.

Film makers also employ nonlinear structures. *Eternal Sunshine of the Spotless Mind* (Bregman & Golin, 2004) used a nonlinear structure in both dream-like sequences and in telling the happenings of the “real” world. In this film, the main character fights to save the memories of the woman they love while a company works to eradicate them. As the main character recalls the past, the audience sees scenes of that past as well as surreal distortions of the past. As the plot unfolds, memories of those working to erase the main character’s memories also emerge. The audience moves swiftly from the present to the past to dreams and back again. The linear narrative, when told in this nonlinear structure, takes time for the audience to piece together. Television series *How I Met Your Mother* (Bays, Fryman, Thomas, & Halpern-Fingerhut, 2005-2014) also employs the use of a nonlinear structure in its telling of a linear narrative. In *How I Met Your Mother*, writers give the audience a linear story of a person telling their children about their past love life but do not present a linear story. The audience goes through the main character’s memories as the character retells them in a nonlinear format.

All of these productions saw box office success (IMDB, 2017), demonstrating some form of potential audience understanding. Stories of both linear and nonlinear formats can reach audiences, and there is no indication in extant literature that audiences have opinions dictating the structures to which they will expose themselves. If audiences have no opinions, then structure does not factor into the initial call as genre does. What requires quantitative examining then is the efficacy of certain structures in communicating the plot of a narrative and transporting an audience member into the narrative and main character through peripheral routes so that main themes can be processed through the central route.

Brewer and Lichtenstein (1980) found that the structure of a written narrative does have a direct impact on the emotions of a reader. They differentiated between event structures and discourse structures rather than linear and nonlinear structures. Event structure, according to Brewer and Lichtenstein, described the chronological events of a story while discourse structure described the events in a discourse that created surprise for the reader. They crafted discourse structures by following the event structure while omitting details. One example they offered was the story of a butler bringing wine to a lord who drinks the wine and dies. In that story, they omitted the detail where the butler poisoned the wine. Brewer and Lichtenstein (1980) also found that event-structure stories and discourse-structure stories that did not provide resolution for the reader were not considered by the reader to *actually be* stories. Readers only regarded discourse-structure stories that resolved (suspense structures) as actual stories and reported greater emotional involvement in such stories. Suspense structures create a more emotional response, elicit better imagery, produce higher degrees of transportation, and better persuade readers to adopt views within the story (de Graaf & Hustinx, 2011). Suspense structures create an even higher degree of involvement when the stakes relate to issues of importance to the reader, though an increase in emotional affect does not directly relate to the reader's ability to be persuaded (de Graaf & Hustinx, 2011). In short, suspense structures aid in the maintenance of transportation both into story world and character, but other factors influence the actual persuasive effects of a narrative.

In contrast, news writers work to ensure that they do not “bury the lead.” They try to summarize the resolution in the first few sentences. This decreases the likelihood of transportation (Knobloch et al., 2004). News is meant to be informative, not necessarily persuasive. While op-eds may appear on the same page as a news report and the genre *news* is

often conflated with other less-common genres such as clickbait, the news portion of news media is meant only to inform. Transportation is not required for a newspaper to reach the goal of informing, but a performance-for-development practitioner wishing to reach an audience through print news should be cognizant of the conflicting structural norms.

Both linear and nonlinear structures can meet requirements to produce transportation, but research only proves that suspense structures produce high levels of transportation and belief change. It is possible that untested structures can have persuasive effects, but a practitioner wanting to work with proven methods has only suspense structures as an option.

Point of View

Researchers have not found a direct link between the point of view (POV) of a narrative and the efficacy of a narrative argument that can be applied to most narratives as they have with structure. In some literary work, a first-person POV can be effective; in film, first person narrative almost always is accompanied by third-person accounts. Much of Boal's (2000) work required first-person interaction because the audience literally stepped into the show, but those same audience members first observed a third-person narrative.

POV does, however, have a demonstrated indirect effect on the previously discussed processes: genre, character, plot, structure. Certain points of view serve as markers for specific genres (Devitt, 2004). Mysteries in any performance tradition tend to be first person, second person, or third person limited in nature. The lack of omniscience is what makes them a mystery. A mystery with an omniscient view is a violation of expectations. Violated expectations can cue central route processing of a call into story.

A central character who appears in a stage play and directly addresses an audience by telling a first-person account of events is in conversation with the audience. Transportation into that character might be hindered. Conversation partners offer narratives in which some other person or another iteration of themselves are the main character. A conversation partner is not a main character. If they were, narrative persuasion would not be as effective as Green and Brock (2000) report. Replacing a character with a conversation partner complicates the second call. Point of View can also interrupt a seamless transportation into a character when the character is the audience. In second-person accounts of potential future happenings -“you will do this”- an audience member may ask if the action they are predicted to take is logical. In second person accounts of past events - “you did this”- an audience member may question the truth of the recollection. Both questioning moments can cue central-route processing of calls into character.

The logic of the plot can be deeply affected by the POV because the POV sets the scope of the plot and the logic. First-person and third-person-limited accounts limit the audience to knowledge possessed by the main character before, during, and/or after the events described (Card, 1988). Second-person accounts limit an audience member to their own knowledge or the knowledge projected on them by the practitioner. Third-person omniscient accounts allow the integration of knowledge and logic beyond the characters presented (Card, 1988), but give an audience member knowledge so far beyond the knowledge of a character that homophily may be sacrificed.

Likewise, structure is affected by POV because POV affects the character into which an audience member can be transported and the plot that character follows. A third-person limited narrative in which a character travels through time like *The Magic Tree House* is still linear because it follows the chronological advancement of the character, not the world. The same story

told as a third-person omniscient story, detailing events in a small town in different time periods out of chronological order would be a nonlinear story. Recounted events displayed in a story allow the story to be both linear and nonlinear at the same time. In *How I Met Your Mother* (Bays et al., 2005-2014), Ted Mosby, the main character, recounts events in his life out of order as he tells his love story to his children. The story the character tells is nonlinear, but the story of the character telling the nonlinear story to his children is linear.

While no POV choice has been shown to impact persuasion directly, the manner in which POV interacts with other NHEs can color the effect of other NHEs on the audience. A practitioner shaping performance-for-development narrative should keep the interaction in mind and choose accordingly.

Setting

Narrative, by its nature requires setting. No known narrative exists without a setting. While it is impossible to prove a negative, a narrative with a genre, a character, a plot, a structure, and a POV automatically has and is a setting. A folk-tale narrative about a young girl who sets out to find her fortune told in a linear format exists in a world where time moves forward. It exists in a world where gender distinctions exist. It exists in a world that is larger than the boy. It exists in a world accessible through folk-tale. That narrative also is a setting in which a thousand other narratives can reside. Within the boy's story, the story of every object, plant, and creature the boy meets also exists.

The Oxford English Dictionary defines "to set," the verb from which we derive "setting," as "to place or cause to be in a position, condition, relation, or connection ("set, v.1.')." That means the setting of a narrative includes all components of the story world that contextualize the

story. The setting of a narrative includes the physical or metaphysical location of the narrative. A narrative can take place in France or Middle Earth or the mind of a sleeping cat, but it must take place somewhere. There is no exception. A narrative can play out in the metaphysical realm of nothingness, but, the moment a character and plot encounter nothingness, nothingness becomes a somewhere. Because setting, like other NH elements, is necessary for the existence of a narrative, it requires as much intention in design as other NH elements.

Choices are part of what makes a character. Characters choose, either actively or passively, to exist in their location. The main character should be relatable, likable, and identifiable. A willingness to reside in a certain location can strip a main character of those qualities. If an audience member has a vehement hatred for people from New York City, calling the audience member into a character who was born in and willingly stayed in New York City in adulthood will not likely yield desired results. Likewise, calling an audience member into a character who lives in a location similar to their own is easier. This can create a perceived shared fate because circumstances are often associated with geography. People who perceive a shared fate identify with each other and perceive greater similarities in their personalities. Shared fate can also increase liking.

The time period of a narrative is less crucial than location. Narratives can exist without a stated or implied time period. Many narratives that take place in metaphysical realms exist outside of time as we know it. The time period is most important when narratives take place in either the “real world,” a world adjacent such as any world in which Morgan Freeman is president or a fictional world with a canonical chronology such as Middle Earth. In these locations, the time period informs the audience of the culture surrounding the narrative.

In narrative worlds, there are rules that govern the relationship between action and reaction. These rules can change with the culture and can be informed by the time period. Herbig and Herrmann (2016) observed that fan-fiction writers use these rules to craft narratives within a shared narrative world. The rules provide guidelines and set boundaries for the realm of possibility. Because the rules govern cause and effect, they have a great deal of power over the plot. Some rules limit the turns a plot can take and, by extension, limit the logic that can be presented. For example, the energy drink Red Bull released several commercials that state that “Red Bull gives you wings.” In those commercials, drinkers of Red Bull sprout wings immediately after drinking the beverage. A new commercial should not depict a drinker of Red Bull who sprouts gills after drinking and only receives his wings after ringing a bell. That would make no sense and would violate the logic of the world. Just the same, a narrative taking place in Nazi Germany in the “real world” should not depict Hitler hugging Jewish people in concentration camps and letting them go if they ask nicely. That too breaks the rules of the world.

The setting and the rules that are a part of the setting can affect transportation. Setting may not be a cue in the initial call. In many stories, the setting is not encountered before an audience member enters a narrative. Setting is, however a factor in the maintenance of transportation, because it contains cues for both arguments that must be processed in the peripheral route and processes that must be processed in the central route. The location affects the main character’s qualities. That means the location can impact peripheral route cues as an audience member is called to remain in their transported state. The time period, the rules that come with the time period, and other rules of the narrative world are a part of the narrative world an audience member agreed to enter at the first call. Violating those rules changes that world and

breaks a social contract accepted during the peripheral process of transportation into both world and character. These rules are also the logic of the plot: the argument a practitioner hopes the audience member will process in the central route. Violations of these rules can make the argument appear weak and cause an audience member to move the processing of the central argument from central route into the peripheral route where the audience member might reject the idea outright.

Theme

If the genre, characters, setting, point of view, and structure can all be used to eliminate cues that distract from the logical plot of the story, then those NH elements should be used accordingly. If the plot can be used to guide an audience to an intellectual or emotional point, then the plot in any performance-for-development narrative should be shaped carefully to do just that, but a plot can go in infinite directions and land in an infinite number of points. For the logic of a story to end in the place where a practitioner desires it to end, a practitioner must select that point: the central message of the narrative, the theme.

The previously discussed NHEs are either used to convince an audience member to allow themselves to be transported or to keep listening to an argument. Such requests only offer two options: come into the story or don't, stay with the story or don't. The theme, or what the audience perceives to be the theme, offers more options: believe, don't, adapt the theme, change the theme, pretend the theme is something you already believe. Thus, research that can influence selection of theme does not focus on cueing peripheral or central route processing of ideas. Practitioners hope that any audience member who encounters the theme is already processing the logic of the story in the central route. Research regarding theme focuses on shaping the theme itself into something palatable.

Social judgement theory. A theme is an argument, a proposition, and Social judgment theory directly addresses the nature of an acceptable argument (Cooksey, 1996). Proponents of the theory believe that people place new ideas on an attitude scale (Cooksey, 1996; Petty & Cacioppo, 1986; Sherif & Hovland, 1965). That scale ranges from one extreme to another for a particular concept. A person, when subconsciously placing a new idea along the scale judges where the new idea falls in relation to the location of their current belief on the matter (Petty & Cacioppo, 1986; Sherif & Hovland, 1965) For example, I like cheesecake and feel it is part of a balanced diet. I believe I should eat a slice at least once a month. I can place that idea on a scale of attitudes that range from “cheesecake is not for human consumption, and we should ban it” to “cheesecake should be a part of every meal.” If someone said to me “humans should eat one slice of cheesecake per week,” I would place that idea somewhere between my personal belief and the every-meal stance and then subconsciously decide how far the argument was from my own.

Persuasion does not occur the moment a person places an idea on their scale, but it can occur after the recipient of the message determines the distance from the new idea to the old (Sherif & Hovland, 1965). Each scale can be divided into three sections: a latitude of acceptance, a latitude of non-commitment, and a latitude of rejection (Petty & Cacioppo, 1986). The latitude of acceptance is a cluster of ideas, close to the recipients own idea, that are worthy to be considered. The latitude of non-commitment is a cluster of ideas that the recipient views as not worth considering or accepting. The latitude of rejection is the cluster or ideas that a recipient views as completely unreasonable (Petty & Cacioppo, 1986).

On matters in which a person or audience member has high ego involvement, a matter that directly affects them, the person’s latitude of rejection will likely be large, and their latitude of non-commitment will likely be small (Petty & Cacioppo, 1986). That means, there are a great

many arguments that the audience member will likely reject. No matter how well a practitioner transports them into the story world, no matter how well a practitioner transports them into a character, no matter how well the practitioner lays the logic, the audience member is apt to reject the theme if it falls in the latitude of rejection.

The issues addressed in performance for development are often issues in which the practitioner has high ego involvement. Many AIDs awareness campaigns are led by those who have AIDs or have lost loved ones to AIDs. Performance-for-development pieces that address poverty are often crafted by those who have lived in poverty or deeply care about poverty issues. Urgency can become a temptation to convince an audience to consider an idea that completely negates their own idea. Byam's (1998) work, as well as Conquergood's (1988), suggests that this is not likely to work.

When people are presented with an argument in their latitude of rejection, they often conflate the argument with the argument furthest from their current point (Petty & Cacioppo, 1986). This is called the boomerang effect: a strong argument, well presented, in a recipient's latitude of rejection, can cause the recipient to cling tightly to their current position or cause them to take a stance further away from the new argument.

Petty and Cacioppo (1986) advised that persuasive messages should be within the latitude of acceptance. There is risk in that too. Ideas within the latitude of acceptance often share similarities with the belief of the recipient. Sometimes, the two ideas can appear so similar to the recipient that the recipient conflates them. In such a case, the recipient blindly accepts the new argument without ever thinking about it, and, in doing so, only accepts the argument they already believe. To accept a new argument within the latitude of acceptance, an audience member needs to understand that the two ideas are different (Petty & Cacioppo, 1986).

Practitioners who craft performance-for-development narratives also must decide how overt to be in presenting their intended theme (Bennett et al., 2009). Many works of art are abstract, and abstract art can be powerful. *Waiting for Godot* (Beckett, 1953), an abstract play produced around the world, certainly opened conversations among critics and audiences alike. The film *Spirited Away* (Ernst & Lasseter, 2001) was a well-received allegory for the Japanese sex industry. *Animal Farm* (Orwell, 1945) took an abstract approach to world history. These narratives present themes in abstract ways, never directly stating their strongest themes. They are well known and taught in schools, but they may not reach everyone. People must be trained to understand abstract messages at an early age. Those who grow up in low-abstract cultures are much less likely to garner the desired theme from a narrative that presents a theme in an indirect manner. Less financially affluent regions and geographically isolated regions tend to be low-abstract. Low-abstract regions are better benefitted by concrete messages.

Practitioners crafting themes for performance-for-development narratives, if allotted enough time, can do exploratory research before beginning their work or can check extant literature to determine which approach is best for their situation. The theme a practitioner designs should be somewhere in what appears to be in the audience's latitude of acceptance. If no literature addresses the particular culture of the audience, a practitioner can administer a survey to members of the intended audience that allows the audience to voice their latitude of acceptance. Practitioners can also gauge how prevalent abstract messages are in a culture by checking extant literature, observing local culture, and administering surveys.

Tone

Tone is the last NHE explored in this literature review because it is the last NHE on which a practitioner must decide. The other NHEs discussed all rely on one another. Genre,

character, plot, structure, point of view, setting, and theme are all in some way interdependent with at least one other element. Tone is certainly affected by all of these but does not dictate which forms each variable can take. A murderer can fall down a flight of stairs whether the tone is funny or serious.

Before selecting a tone or tones for a narrative, a practitioner should understand what tone is. In colloquial language, tone is often conflated with mood (Heilman, 1974). An audience member may remark that they did not like a movie because the tone scared them, but that is a gross misunderstanding of the term. Tone does not refer to the feelings of the audience. Rather, tone is the implied feeling of the practitioner about an event, action, object, or character. Tone is achieved through the diction, word choice, of adjectives, adverbs, objects, and verbs (Heilman, 1974).

Common usage also confuses the function of tone. Parents walking through many a Walmart can be heard remarking “don’t use that tone with me” as if the tone itself induced the parent’s response. In such a case, it is not the tone, but the intersection of the tone with the circumstance that creates an emotional response in the recipient or observer (;Coulter & Smith, 2009; Heilman, 1974; Wang, Lucas, Khooshabeh, de Melo, & Gratch, 2015). Tone in narrative is no different. The tone itself does nothing more than imply a practitioner’s view. When the tone meets other elements, it speaks volumes (Heilman, 1974).

The tone may be congruous or incongruous with other NHEs. Take for example a children’s book. Likely, the book is a fairytale, folktale, or fable. It probably has a simple, barely nuanced main character and moves in a fairly linear format. For the sake of illustration, I’ll say it’s a book about a caterpillar changing into a butterfly. The actions required for a caterpillar to build a cocoon are simple and harmless, but, if the practitioner writing the story uses overt sexual

language, if the caterpillar *thrusts* silk into place so hard that she begins to *gasp* for air and *arches* her back in *pleasure* after affixing the *apex* of the structure, parents might complain a little. The tone coupled with the circumstance communicates a complete disregard for the intended audience's youthful naivety. It also produces a very particular emotional response in the parent. However, if the *bumbling* caterpillar ties the *loose* silk threads around herself and takes a *nap-nap*, it doesn't seem likely that parents will be offended.

As discussed earlier, offending an audience is not likely to help the transportation process or to maintain transportation. One of the reasons cited for the success of narrative persuasion is that transportation reduces resistance (Green & Brock, 2000; Knowles & Linn, 2004). Offending an audience member is an easy way to reintroduce resistance. If a certain genre is typically coupled with a certain tone and the audience loves that genre, use of a different tone may turn them away, as is the case with the sensual butterfly. If a certain genre is despised by the audience, a change in tone may communicate a willingness to adjust to the audience's preferences. The sensual butterfly might be worked into a set at an over-21 comedy club with success. The congruent or incongruent interaction of the tone with other elements can communicate the practitioner's feeling toward the element itself (Heilman, 1974, p. 306). That nonverbal statement can be used to endear or distance the narrative crafted to or from the audience.

There is also a risk of offending an audience member if the tone directed at an object, action, or person is the exact opposite of the audience member's strong feelings toward that thing, action, or person (Knowles & Linn, 2004). Lauding a much-hated politician may not help the practitioner nor might directing a disdainful tone toward a much-loved deity. Describing a parent's child as a "brat" might not work to reduce resistance from the parent in most healthy

family relationships. Just the same, mutual attraction to something can create a bond. That is evident in online community fandoms (Ridings & Gefen, 2004). Thus, a practitioner should take into account strong beliefs and emotions in the intended audience and use the same tone in describing even items in the story of no consequence to the theme or plot.

A practitioner must also be careful when using too prominent a tone that does not fit with the genre. In particular, satire can confuse low-abstract thinkers when the tone is too matter-of-fact. As of July 19th, 2017, if someone were to type “is a modest” into the google search bar, the first suggestion would be “is ‘A Modest Proposal’ satire.” The piece, which proposes eating the babies of poor people to reduce over population and poverty, was written so “straight faced” that many people do not know without looking it up that Swift did not actually wish to eat babies. That confusion does elicit a powerful response from those who do not understand that the piece is satire. If an audience member is already of the mind that people should not eat children, then that person’s belief would be affirmed through a boomerang effect when reading the piece. The danger arises when a reader who does not pick up on the masked satire is on the fence about cannibalism or is a proponent of the dietary practices of cannibals. The story might affirm that audience member’s belief as well. It should be noted that there is no record of the story inspiring any cannibalistic acts.

A practitioner has tone at their disposal as a means of strengthening the other NHEs. Tone can be used to create a bond between narrative and audience or to assign value to the actions of characters. Tone, if misused can also be damaging to a practitioner’s aim. As with theme, it might be helpful for a practitioner to research an intended audience to scope out pre-existing beliefs before crafting a narrative or else avoid complicated situations by using the generally expected tone in any given situation.

Tone supports the other NHEs. Genre, character, plot, structure, point of view, setting, theme, and tone all work together to form a narrative. The preceding sections place extant persuasion research in the context of each of these NHEs and discussed the application of persuasion theory to NHE selection. The following chapter details the method used in this thesis that allows the research of the literature review to move from a theoretical understanding to a practical experiment.

CHAPTER 3

METHOD

Performance-for-development-efficacy research typically isolates only one NHE or audience affect sign, such as transportation or emotion. This is understandable. Taking the time to isolate every single NHE, judging every possible variable, would take a large amount of time. If the researchers recognize that some NHEs interact with each other and decide to isolate each variable by pairing it with every other possible variable treating each combination as a set of conditions, the time it would take for researchers to check every possible story would be infinite, and humanity would never come any closer to understanding the complexities of performance-for-development narratives' interactions with human beliefs.

Yet, the lack of studies that take into account all NHEs is alarming. Often, articles report only a brief synopsis of the story used to readers. Researchers do not divulge which tones were used in which scenes or the point of view used. This omission makes it difficult for performance-for-development practitioners to garner useful information from extant research, and the omission complicates the work of those who might want to replicate the studies.

Extant research has made great strides toward understanding why effective narratives are effective, but has done little to encourage practical application of findings in the real world. Findings are often specific to only the narrative at hand as opposed to multiple narratives. From the data collected and analyzed, it is hard to speculate how a practitioner can shape any narrative aside from the narrative being studied. This is problematic because performance-for-development serves a very important function in contemporary society the world over. Practitioners using performance-for-development work to reduce crime rates, improve health standards, reduce dangerous social practices (like female genital mutilation), and generally save

lives. Without practical research, practitioners often have to go into dangerous situations with no knowledge of best practices. They run the risk of messages backfiring. They run the risk inciting violence. They run the risk of causing the death of those they hope to save. That is a huge burden to bare alone.

Constructivism in the Humanities

The lack of practical research is not unique to performance-for-development research. Communication, social science, psychology, and literary theory all have a tendency to propose reasons why things happened in one instance rather than test how to make things happen in future events. This is, in a sense, practical. It is hard to make something happen before knowing how it works, but theory without practical application does little more than help those who understand theory process the world. Without application, theory cannot enact change.

Scholars in the humanities who want to find practical application are bound by the available popular methods. Qualitive research is designed to ask “what themes are present” and “what reasons do people offer.” Rhetorical research is designed to find implications within words and actions already loosed on the world. Quantitative research is designed to measure what already is. While each of these research methods require creativity, they themselves are not creative acts.

To find a method based in creation, one can look to mathematics, where constructivism and intuitionist logic is common practice. Logicians who ascribe to a constructive approach act against the flaws inherent in classical reasoning (Brouwer, 1905), the logic out of which humanities research methods arose. In classical reasoning, one can prove something by disproving the opposite: this thesis does not communicate kindness, so it must communicate not-kindness. In non-constructive reasoning, one could also offer a model to create something and

say it exists (Brouwer, 1907; Van Dalen, 1981): this instruction guide teaches how to write a balanced news story, ergo a balanced story can exist. In constructive reasoning, the only way to prove something exists is to create it: this newspaper article is balanced, ergo a balanced article can exist. Perhaps the most helpful research is that which first takes a non-constructive approach, providing a model that can be used by others, then takes a constructive approach, creating something with that model that can then be tested via other methods.

It should be noted that, while constructivist methods are not often cited in humanities research, constructive logic and the ideas behind it are used by arts practitioners daily. Take for example discussions of script analysis done by stage directors. Directors must look at scripts to see what precisely is necessitated by words spoken (Cohen & Harrop, 1974). A director knows that the words “I went to the store in Conway” do not, by themselves, mean that the character speaking went to the store nor that there is a store in Conway. Rather, those words spoken mean *only* that the character claims to have gone to the store in Conway. The character could be lying or could falsely believe the claim to be true. Directing textbooks and directing guides teach new directors to apply the principals behind constructive logic to script analysis.

There is also a precedent for developing the non-constructive foundations used in constructive logic. Non-constructive logic creates formulas that can then create things. Formulas abound in the arts. Todorov (1971) offered a formula for plotting stories. Propp (1968) developed formulas for classifying fairytales and folktales. Campbell (1949) used a type of formula to explain his monomyth. The Fibonacci sequence and visual triangles have been used to discuss visual arts and stage blocking (Cohen & Harrop, 1974). Western comedy relies on the rule of three. When practitioners use any of these formulas to craft works, they employ a constructive method, creating art and proving the work’s existence.

Because practitioners do not oppose the use of these formulas or this method in crafting narrative, we should not oppose the use of such in developing narrative we intend to test for efficacy. Employing constructive methods may reduce time spent on developing such narratives and, consequently, bring us closer to being able to shape lives faster.

The Formula of Narrative

This thesis uses a formula championed by many a literature textbook to craft and prove the existence of a narrative. Most literature textbooks state that a narrative is “made” of certain literary elements or NHEs. If one substitutes mathematic language for the language in the sentiment, the sentiment becomes a formula. First, NHEs in this sentiment—genre, character, plot, structure, point of view, setting, theme, and tone—form a set included in the set of all factors or elements present in the communicating of the narrative.

$$NH\ Elements \subset Elements$$

Second, there must then be a set of elements within the set of all elements that are not non-human elements.

$$H\ Elements \subset Elements$$

Third, all elements together make up the exchange of communication or the performance event.

$$\sum Elements = Performance\ Event$$

The narrative in the event is only comprised of NH elements because the presence of H elements are what distinguish the performance event from the narrative within.

$$\sum NH\ elements = Narrative$$

Finally, because the nature of narrative necessitates the presence of all NHEs, to create a narrative, one must use all of the variables within the set NH elements.

$$\sum NH \text{ elements} = a + b + c + d + e + f + g + h$$

In the preceding literature review chapter, I outlined research and practitioner discoveries that provided insight into what values practitioners should assign each variable NHE (a,b,c...h) in given situations. As per non-constructive logic, the above formula would be enough to prove that there exists a narrative comprised of only NHEs that are likely to yield change in an audience given a specific situation, but constructive logic dictates that such a hypothesis must be stated and then tested through construction. Thus I offered the following hypotheses:

H1: There exists a narrative comprised of only NHEs that are likely to yield change in an audience given a specific situation.

H2: A constructive logic approach can be used to craft performance-for-development narrative.

To test these hypotheses, I used a case study in which I, the practitioner, was tasked with increasing pro-school attitudes in an audience comprised only of people like my own family. I selected this fictive population for two reasons. First, my family is an Ozark-leatherwoods family. This region does not have strong pro-school attitudes (attitudes which value education) and is a region performance-for-development practitioners might realistically design narrative for in the future. The Ozarks is a region rapidly gaining national attention through the recent film *Winter's Bone* and the Netflix series *Ozark*, both of which highlight the lack of pro-school attitudes throughout the Ozarks. Second, the constructive logic approach requires a base knowledge of the culture and preferences of the audience. My family is the population I have spent the most time observing. I have a lifetime of informal observations at my disposal that can inform the crafting of this constructive narrative. My family takes pride in their stubbornness. They value hard-work and bluntness. They will walk away from conversations with conversation

partners who are not direct enough for their liking. My family is poor by every metric I've encountered, but, because they hunt and fish, they never find themselves starving.

Population and Variable Selection

In an effort to maintain consistent structure, the further explanation of the population progresses by introducing demographic data in the order in which the data affects variables (NHEs) explored in the literature review. Progressing from genre to tone, this explanation of population repeats some data as the application of that data changes.

Genre. The genre of a narrative serves as a call to enter the narrative world. The genre selected should be attractive to the audience. My family frequently elects to expose themselves to narratives that are classified as horror, romantic comedy, buddy comedy, news, joke, or local history subgenres. Any of these genres might encourage them to enter into a story world. However, attractiveness is not the only factor practitioners should take into account when selecting a genre for a performance-for-development narrative. Certain genres might be able to induce reactance. My family is accustomed to horror, romantic comedy, buddy comedy, and news genres being used to propagate ideas formed by those outside the region. My family rejects the ideas presented in these narratives by paying them no heed. My family often uses jokes to enforce family norms and teach safety warnings, but reserve the telling of these stories for holidays. Using a joke story on a day in which they are not normally told may create some resistance. My family tells local history stories, objectively factual or not, throughout the year in mixed companies. These stories draw a crowd and hold attention. They are believed to hold wisdom that should be received by the audience. After contemplating this data, I selected local history as the genre, the first variable of the narrative.

Character. After I selected the genre for the story, I worked to design the main character. The literature proposed two possible methods for crafting a main character whom the audience will like, identify with, wishfully identify with, and perceive similarity. In the review, I proposed that practitioners who know an audience well enough could shape characters who react to stimuli like the audience imagines they might act, exhibit traits the audience hopes to possess, exhibits traits the audience knows they possess, exhibits traits that cue friendship responses. I also pointed out that practitioners have used nearly blank characters in the past to some avail. I know my family rather well, and I elected to use the former method.

The main character needed to be someone my family would like and would be willing to take in as a friend. My family tends to make friends with others who fish and hunt. Most of their friends are third or fourth generation Ozarkers who have never lived in any city. Most of their friends are protestant or agnostic, but they have distanced themselves from friends who they deem overzealous or who are persistent in proselytizing. The friends of my family most often invited into the home and treated as fictive kin are those who make an effort to visit new friends and, as per local culture, bring gifts of home-grown foods. I assigned the character the favorable traits displayed by these friends and assigned him the name “Al Herbert:” the first name “Al” from a deceased family friend, and the last name “Herbert” a common name in the area of Germanic origin that implies belonging to a third or fourth generation family.

The main character also needed to be someone who reacted to stimuli the way my family imagined they would and needed to be someone with desirable traits. Because actions are largely motivated by personal values, I assigned the character values my family holds. They believe strongly in placing family and fictive kin before self especially youth. I’ve seen this displayed in the adult’s willingness to give up food in December to ensure a happy Christmas for children and

pets. My family also values ownership of land. They take great pride in their acres and spend much of the year caring for the land: fending off pests, clearing underbrush, and chasing away poachers. I assigned Al these same values, and gave him a large plot of well-cared-for land.

Plot. The audience's belief is a proposition that the practitioner wishes to challenge or reinforce guides the development of the plot. My family believes that pursuing higher education in any subject other than a trade skill is an act that places someone at risk of losing their common sense. "Common horse sense" is what they believe makes up most of the Ozark identity. That belief becomes the proposition "if one aims for higher education, they risk losing their culture." That proposition mixes with "those who try in school aim for higher education" and creates a dangerous proposition "those who try in school risk losing their culture." I took that line of logic as a formula and wrote a plot with a formula that negates those propositions using other propositions more deeply tied to the values held by my family and Al.

Structure. In conversation, my family values directness. When telling anecdotal stories about the day, they often scolded me for "chasing rabbits" or moving through the story in a nonlinear fashion. Just as they reject nonlinear structures in interpersonal interaction, my family also rejects nonlinear structure in media stories. I recall watching only a handful of movies with nonlinear structures growing up. We watched those movies once and never again. Because the audience rejects nonlinear structures, I elected to assign a linear progression to the narrative. Because the literature outlined previously demonstrates that only suspense structures are effective in producing high levels of transportation, I elected to make the structure a linear-suspense structure.

Point of View. While no literature suggests that the point of view has any effect on the transportation or subsequent persuasion of an audience member, point of view supplements other

NHEs such as genre. My family is more likely to be receptive to local history narratives, and I had already chosen Al as my main character. Most local history stories are third person omniscient or first person accounts. Because I am not Al, I selected a third person omniscient point of view for the performance-for-development narrative,

Setting. Like point of view, setting does not directly affect transportation, but the cohesion between setting and other NHEs does affect the maintenance of transportation. The genre most likely to reach my family allows for only one geographic setting: the Twin Lakes area of the Ozarks. It also requires the events of the narrative occur sometime in the not-to-distant past. The world view and culture selected reflect the place and time.

Theme. The theme, the proposition the audience would reach if persuaded, should be within the audience's latitude of acceptance. My family might reject ideas that are vastly different from the idea that "those who try in school risk losing their culture." However ideas that say something similar with slight variation might be palatable. Because the beginning proposition and the intended audience place a great deal of emphasis on culture as something worth preserving, I chose to use the proposition "those who try in school might be demonstrating the strengths of their culture." This theme proposition does not outright deny the first proposition its validity, but can move the audience closer to propositions indicative of pro-school beliefs.

Theme is also a matter of abstraction. My family and others like them are direct people. They value bluntness and reject any conversation that "chases rabbits" before reaching a point. They do not spend time after viewing a film contemplating it as an allegory for any current events. For that reason, I chose not to present the theme in an abstract manner. I made the theme a discovery of Al and the end point of the plot. To further reduce the risk of abstraction, I assigned Al the task of explaining his revelation

Tone. The local histories told and valued in my family all take a humorous slant. Usually these poke fun at a secondary character who the main character bests in some way. The secondary character is normally someone who, in urban society, would have much power but knows little of the ways of backwoods people or is a force of nature. I chose to preserve the overarching humorous and triumphant tones in adjective use. Because the theme is largely a matter of intellect, I chose to motivate the tone with an urban secondary character rather than a force of nature.

Narrative Construction

Once I selected the forms of each variable. I compiled them into an outline of a narrative. The outline took the form of many narrative outlines with beginning, middle, and end demarcated. I took a cue from Todorov (1971) and used simple sentences in my outline that inherently contained propositions. I wrote a few of the implied propositions key to the development of the argument leading to theme in italics under each line. The constructive logic approach resulted in the narrative. That logic is not to be confused with the propositional logic italicized in the resulting outline.

CHAPTER 4

RESULTS

Beginning.

Al works in his garden with his grandson.

Al has land with room for a garden.

He spreads chicken water (a home-made fertilizer) on the corn.

Al appears to know about Ozark farming traditions.

Chicken water is a spring tradition.

It is Spring.

Some city guy pulls up in a car.

The city guy is from a place with cities.

The city guy is not from the area.

The car has a Harvard sticker on it.

The city guy has some higher education.

The city guy says he is looking to build a subdivision by the White River.

The city guy wants to attempt the exact same plan others from outside the area have tried and failed to do.

The city guy doesn't understand Ozark economics.

The city guy's education did not teach him how the world works.

The city guy says he wants to get to know the locals.

Al welcomes the city guy.

Al shows Ozark hospitality.

Al says he'll talk if the city guy helps him spread the chicken water.

The city guy laughs.

Other city folk don't take Ozarkers seriously.

The city guy is no different.

The city guy says "do you honestly think that will work."

The city guy explains that he has a degree in chemistry as well as business.

The city guy says the chicken water will not work.

The city guy says that Ozark customs are dumb and misguided.

Al's grandson hears.

The city guy leaves.

Middle.

Al's grandson says he wants to go to school to learn what else he has been taught is wrong.

Those who try in school risk losing their culture.

Al gets mad.

Al doesn't want his grandson to turn out like the city guy.

Al explains that people who go to school aren't always smart.

Al's grandson doesn't believe him.

Explaining doesn't always work.

Al works hard through the summer.

Al shows his grandson the crop in the fall.

Al's grandson says Al is lucky.

Al's grandson says the chicken water doesn't work.

Showing isn't always enough.

Al enrolls in college.

Al gets a degree in chemistry and business.

Al writes two research reports.

One report shows that chicken water works.

Ozarkers know things.

The other shows the city guy's business plan will fail.

Ozarkers know things.

End.

He gives a copy of each to his Grandson.

Trying in school can help preserve the family.

He gives a copy to the city guy.

Trying in school can be a means of spiting city folk.

Those who try in school might be demonstrating the strength of their culture.

CHAPTER 5

DISCUSSION

This thesis synthesized literary, dramatic, and communication research literature. At the intersection of these fields, this thesis found consonance and revealed findings that were applicable to narrative persuasion. In reviewing literature, this thesis was the first to position persuasion theories in the context of NHEs. What's more, this thesis expressed the literary understanding of NHEs and their role in narrative crafting in a mathematic formula, a formula in which each NHE serves as a variable that can be manipulated with the intersecting literature outlined in the literature review.

This thesis took a constructive-logic approach, using an existence proof to test the feasibility of crafting a narrative that takes persuasion research into account when selecting NHEs. It succeeded in doing just that. By applying the research from the literature review to a case study of my own family, I wrote an outline for a narrative that might be able to persuade my family to hold more pro-school attitudes and act in a manner reflective of those changing attitudes.

The existence proof accomplishes two things. First, it supports the hypothesis that narrative can be crafted through careful consideration of proven research. Now that one such narrative has been crafted, the proposition that one can be crafted stands. Second, the proof and the use of constructive logic serves as a sharp departure from the logic typically used in performance-for-development narrative crafting and research. Past ventures either relied solely on natural instincts of the practitioner or practitioners crafting the narrative, or they manipulated only one variable to gage efficacy. This try-it-and-see-what-works method relies on a type of classical logic. It uses the law of excluded middle to say that either the narrative is equal to a narrative that works, or it is not. The typical method allows for no nuance and does little to

encourage growth. Now that a narrative crafted through constructive logic exists, practitioners have access to a new, potentially less tiring, method of crafting narrative.

If narratives crafted through this new method prove to be effective, practitioners may be able to improve the speed by which they craft narratives. This is of benefit not only to practitioners, but also to people practitioners aim to help. Performance-for-development narratives seek to guide society into safer beliefs and actions. The target audiences of performance-for-development narratives are people who may partake in practices that can lead to death or believe things that hold them back in life. Audiences of these narratives may have the power to change lives. They may be doctors, teachers, or legislators who make decisions for others. They may be people who do not recognize the danger they are in. Reaching the intended audiences of performance-for-development narrative can be an urgent need. A faster method of creating effective narratives can only aid in the efforts of practitioners.

The formula and method used in this thesis are not limited to one use. They are crafted in such a way that most practitioners with access to knowledge of their intended audience can use them. The formula and method are flexible enough to be used across the western cultures from which the foundational research comes and may be useful other cultures as well. They do not rely on the social norms of any one culture. They create narrative that can be displayed through multiple performance traditions and mediums allowing the narratives to reach audiences with limited access to certain communication channels. This thesis accomplishes a great deal, but it is not without its limitations.

Limitations

As exciting as the potential to have more detailed efficacy studies is, this thesis is not without fault. This thesis, this experiment, used logic. If all of the syllogisms contained within

the literature review and methods section of this thesis are valid then the propositions they create are true. If the overarching syllogism of this thesis is valid, then so too is the central finding.

Logic works, but, as is the case with all concepts, it cannot exist inside a vacuum. Some sentient being must contemplate a concept for it to exist. While logic, the ideal construct, is infallible, the people tasked with maintaining its existence and applying it to the world are not. If humans were perfect, logic would not have changed so many times throughout history. Men who lived long before Aristotle would have mapped it out and would have done a better job.

I am a human. Humans are not perfect. I am not perfect. Somewhere in this thesis, I probably used an invalid syllogism or interjected a false proposition. What's more, I did not provide every proposition in this thesis. There are a host of researchers and practitioners quoted in this thesis. Their work is not infallible either. The propositions I borrowed from them could be false or might have become false in translation. I am probably wrong about something in this thesis, and if I knew what I was wrong about, I would fix it, but I do not, so I shan't.

That is, perhaps, why constructive logic rarely appears as a method for a thesis in the humanities. Quantitative researchers can easily communicate a margin of error. Rhetoricians position themselves as interpretivists. Qualitative researchers capture perception. Logicians are forced into using a perfect instrument with hands not fit to hold the thing. That, to me, is terrifying.

Human elements. While I do not know the exact fallacies present in my writing, I recognize a gaping hole in my research. This thesis only covers non-human elements of narrative. Like logic, narrative cannot exist in a vacuum. There is no known narrative consisting of only non-human elements. If a human crafts a narrative, they are a part of it. If a human receives the narrative, they are a part of it.

No matter what A. A. Milne quote I may keep on my desktop, I know I am not strong enough, smart enough, or brave enough to begin to understand every human element present in any narrative let alone a generalizable universal list. I could no sooner number the stars or count the grains of sand on the eastern coast.

People are beautifully and terrifyingly complex creatures. There is not currently enough research in the world to unpack those complexities. I've heard of research that says if a person looks a certain direction, they are lying. I've also met people with missing eyes. I've heard of research that says intelligence and disposition are genetic. I've also stepped out of my advanced high-school algebra course to answer my brother's one call from jail. The majority of solid research about humans ends in a proposition including the word "some:" Some humans do this. I am convinced there is no "all." So I, like the other practitioners gone before me and the practitioners working alongside me, have done and will do the best I can, knowing it is not enough.

Propaganda versus performance for development. I also write this thesis with hesitation. Every formula is a tool, and every tool can be misused. The formula and literature presented in this thesis are no different. This entire work is founded on the idea that sometimes people need to be persuaded, that their beliefs need to change. Many people have opinions regarding what beliefs society should hold. I caution all readers who wish to use the formula and literature from the preceding chapters to consider their messages carefully. It is easy for a person to fool themselves into believing that they are working for "the greater good" when they, instead, are working for a better life for themselves. When that happens, performance for development becomes propaganda, and masses turn against entire groups of people. I encourage all who work

in performance for development to keep a copy of a propaganda video that makes them cringe on hand, so that a metric is always present as they select themes.

As such, there are a number of future directions for this research. Using the equation and approach demonstrated in the preceding chapters, practitioners can craft narratives to bring many different themes to many different populations. Researchers can study the efficacy of the narratives created in bringing change to the intended populations. If practitioners do continue to use this approach, further study will be needed to inform the selection of performance tradition. Very little is known about how demographic data influences reactance responses to narrative presented in different forms through different traditions.

Quod Erat Demonstrandum

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