

# 21W.758 Genre Fiction - Instructor's Notes by Shariann Lewitt

## Class 7

### Workshop Rules

to play by the Rules you have to have Rules

The rules have to make sense.

The rules have to be consistent

writing yourself into a corner

“They were all run over by a truck and died”

WORLD, PLOT, & CHARACTER ARE ALL INTERDEPENDANT

### The outsider

We notice what's Different

We notice what's Wrong

We notice what we Don't Like

By characters noticing (& whining?) about what is different, wrong, or don't like, they can let us know in contrast what is Normal, what they consider Right, and what they DO like.

Fingers and hand diagram as we discover the underlying connections/sense of the rules working

### Cross Genre

(Too Many Magicians)

How many genres does Garrett FULLY SATISFY in Too Many Magicians?

(fantasy, mystery, alternative history, spy)

In cross genre, we don't just borrow tropes or ideas, but fulfill ALL THE EXPECTATIONS of that genre.

Let's consider each of Garretts' genres and think how he does this -

World building – alt. hist. & fantasy –

2 changes - 1 hist, 1 fantasy

How does he reveal his world?

How does he use the different genres to play off each other - to reveal information that we need for a different genre (he does this constantly.)

How many different techniques of revelation did you notice?

(apprentice/journeyman - "stranger" - to a specialty, not to the world).

He sets you in the situation as if you already know the information and then fills in relevant detail as if it were important to a different matter.

Does Garrett play fair?

Revelation - you don't always know what's going to be important

Reveal Major points very early -

The bells

Ashley's precognition

Setting up who you like and who you don't like for good guy/bad guy.

We like to dislike the bad guy, but we also know it's unsophisticated.

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