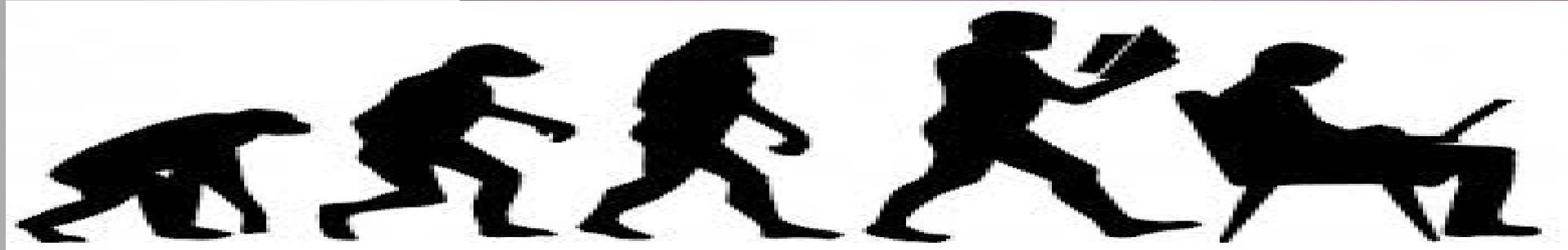


**TO MAKE A WORLD:
STORYTELLING ACROSS THE LIFE STAGES**



*“Every person’s life is
worth a novel.”*

-G. Flaubert

TABLE 1 Freudian Psychosexual Stages of Development

Stage	Age	Erogenous Zone/Activities
Oral	0 to 18 months	Mouth/sucking, biting, chewing
Anal	18 to 36 months	Anus/bowel and bladder control
Phallic	3 to 6 years	Genitals/masturbation
Latency	6 years to puberty	—/repression of sexual feelings
Genital	puberty+	Maturation of sexual orientation

Erikson's Stages of Psychosocial Development

Approximate Age	Psycho Social Crisis
Infant - 18 months	Trust vs. Mistrust
18 months - 3 years	Autonomy vs. Shame & Doubt
3 - 5 years	Initiative vs. Guilt
5 -13 years	Industry vs. Inferiority
13 -21 years	Identity vs. Role Confusion
21- 39 years	Intimacy vs. Isolation
40 - 65 years	Generativity vs. Stagnation
65 and older	Ego Integrity vs. Despair

Kohlberg's Theory of Moral Development

LEVEL
3

POSTCONVENTIONAL

Shared standards,
rights and duties.

Stage 6: Self-selection
of universal principles

Stage 5: Sense of democracy
and relativity of rules

LEVEL
2

CONVENTIONAL

Performing right roles

Stage 4: Fulfilling duties
and upholding laws

Stage 3: Meeting
expectations of others

LEVEL
1

PRECONVENTIONAL

Values in external
events

Stage 2: "Getting what you
want" by trade-off

Stage 1: Punishment
avoidance

Stages of Faith

by James Fowler

- Stage 1 Intuitive-Projective faith
- Stage 2 Mythic-Literal faith
- Stage 3 Synthetic-Conventional faith
- Stage 4 Individuative-Reflective Faith
- Stage 5 Conjunctive faith
- Stage 6 Universalizers

Erik Erikson

“A GENERATIVITY SCRIPT IS AN ADULT’S PLAN FOR WHAT HE OR SHE HOPES TO DO IN THE FUTURE TO LEAVE A HEROIC GIFT FOR THE NEXT GENERATION. WE RECAST AND REVISE OUR OWN LIFE STORIES SO THAT THE PAST IS SEEN AS GIVING BIRTH TO THE PRESENT AND THE FUTURE... A [LIFE] LEGACY OF THE SELF IS GENERATED AND OFFERED UP TO OTHERS AS THE MIDDLE-AGED ADULT COMES TO REALIZE...
‘I AM WHAT SURVIVES ME.’”

4 BASIC NARRATIVE TONES:

1. Comedy

1. Romance

1. Tragedy

1. Irony

Comedy – Literary theorists associate comedy with the season of spring. Comedy employs a basically *optimistic* outlook that everything will work out, despite appearances. Obstacles and disappointments are minimized in favor of happiness and levity. Bad things happen in comedies, but they always give way to a higher positive experiences.

**Romance – Also *optimistic*.
Associated with the season of summer because it celebrates excitement, adventure, conquest, and passion. The sacrifices are great, but the hope of triumph is greater. Unlike comedy, the protagonists of romances are seen in an exalted light – they are bold, wise, and virtuous. Other characters in a romance are generally understood as either *for* or *against* the protagonist's adventure.**

Tragedy – A *pessimistic* narrative tone. The season is fall – a time of decline and movement toward inevitable death and ending. Isolation and loss are common experiences in tragedies. Happiness and sadness are always mixed. The protagonist is still exalted, but now also a victim.

Irony – Also pessimistic narrative tone. The season is winter. The story is no longer a mix of positive and negative—negative, chaos, and darkness won. An ironic personal story is one that is never resolved. The puzzle of life out lives the protagonist. We do the best we can, but never outwit the ambiguities and mysteries of life.

query

**CAN YOU REMEMBER ANY OF YOUR FAVORITE
CHILDHOOD CHARACTERS THAT YOU
IMPERSONATED?**

TWO PRINCIPLE LIFE STORY THEMES

- ◉ Love
- ◉ Intimacy
- ◉ Communion
- ◉ Work (Freud)
- ◉ Power (McAdams)
- ◉ Agency (Bakan)

*the stories
we live by*



Personal Myths
and the
Making of the Self

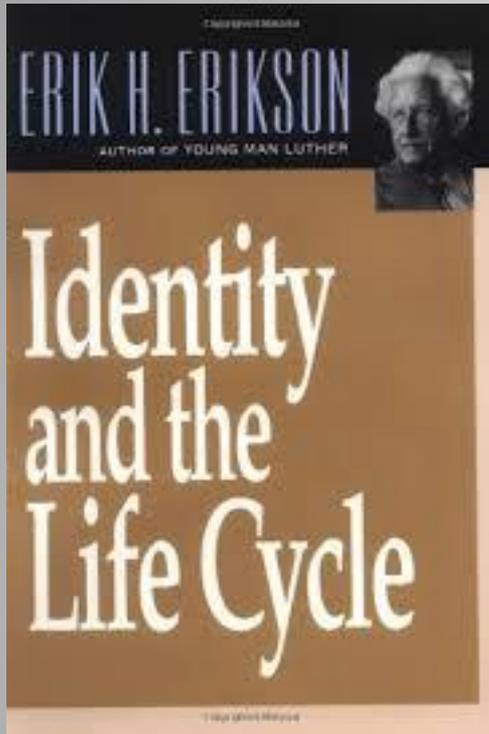
Dan P. McAdams

“DESIRES FOR POWER AND LOVE PROVIDE GODS AND GODDESSES, HEROES AND HEROINES, KINGS AND QUEENS, CURIOUS LITTLE BOYS AND BRAVE LITTLE GIRLS ALIKE WITH ENERGY, DIRECTION, AND PURPOSE. THEY MOVE THE PLOT FORWARD; THEY MAKE THE ACTION MEANINGFUL. IF WE WERE UNFAMILIAR WITH THE HUMAN EXPERIENCES OF POWER AND LOVE, WE WOULD BE UNABLE TO UNDERSTAND MOST OF THE STORIES WE SEE AND HEAR. WE WOULD NOT KNOW WHY [PEOPLE] DO WHAT THEY DO.”

-Dan McAdams

Query Two

IF YOU CAN AGREE THAT POWER AND INTIMACY ARE THE TWO MAIN THEMES FOR THE LIVES WE LEAD AND THE STORIES WE TELL, WHICH WERE YOU TAUGHT TO VALUE MORE IN YOUR UPBRINGING? AND HAVE YOU PRIMARILY STUCK WITH THAT THEME THROUGH YOUR LIFE THUS FAR, OR DID YOU SWITCH TO THE OTHER THEME?



**“IT IS THE IDEOLOGICAL
OUTLOOK OF SOCIETY THAT
SPEAKS MOST CLEARLY TO THE
ADOLESCENT WHO IS EAGER TO
BE AFFIRMED BY HIS PEERS
AND READY TO BE
CONFIRMED...”**

-Eric Erikson

ERIC ERIKSON

“To be adult means among other things to see one’s own life in continuous perspective, both in retrospect and prospect. By accepting some definition of who he is, usually on the basis of a function in an economy, a place in the sequence of generations, and a status in society, *the adult is able to selectively reconstruct his past in such a way that, step for step, it seems to have planned him, or better, he seems to have planned it. In this sense, psychologically we do choose our parents, our family history, and the history of our kings, heroes, and gods.* By making them our own, we maneuver ourselves into the inner position of proprietors, of creators.”

THREE ESSENTIAL NARRATIVE COMMITMENTS:

Ideological (What do I believe to be
True and Good?)

Vocational (What is it I'm here to do?)

Relational (Who are my people?)

Query Three

WOULD ANY OF YOU BE WILLING TO SHARE THE *MIDDLE* “*TURNING POINT*” IN YOUR LIFE? WHAT WAS BEFORE THAT MIDDLE TURNING POINT, WHAT WAS AFTER, AND DID IT INVOLVE CHANGING EITHER YOUR IDEOLOGICAL, VOCATIONAL, OR RELATIONAL STORY?

Daniel Levinson

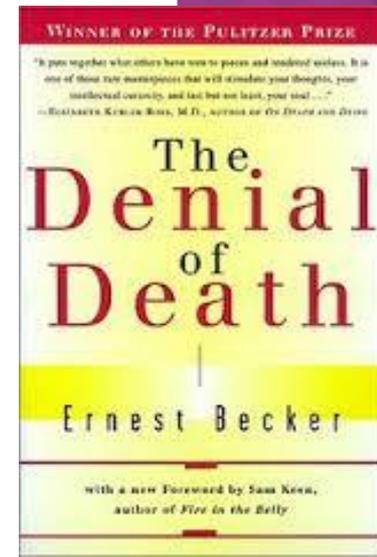
“A KEY ELEMENT IN THIS PERIOD [MIDLIFE] IS THE MAN’S FEELING THAT, NO MATTER WHAT HE HAS ACCOMPLISHED TO DATE, HE IS NOT SUFFICIENTLY HIS OWN MAN. HE FEELS OVERLY DEPENDENT UPON AND CONSTRAINED BY PERSONS OR GROUPS WHO HAVE AUTHORITY OVER HIM OR WHO, FOR VARIOUS REASONS, EXERT GREAT INFLUENCE UPON HIM... THE ILLUSIONS DIE HARD!”

“WE COME TO ANTICIPATE TROUBLE AHEAD. WE HAVE MADE LONG-TERM COMMITMENTS, TOUCH CHOICES, AND PAINFUL COMPROMISES. WE HAVE ENCOUNTERED OBSTACLES AND LIMITATIONS. IN OUR LATE THIRTIES, WE MAY BECOME MORE CONCERNED WITH OUR OWN AGING, AS WE SEE OUR PARENTS MOVE INTO THEIR LATER YEARS. WE ARE NO LONGER ‘YOUNG’... MOST MEN AND WOMEN IN THEIR THIRTIES COME TO REALIZE THAT LIFE IS NOT SIMPLE AND NOT FULLY UNDER THEIR CONTROL... BY THE TIME WE REACH FORTY, WE ARE LIKELY TO HAVE DEVELOPED A MUCH MORE ARTICULATED AND REALISTIC UNDERSTANDING OF WHO WE ARE.”

D. McAdams

ERNEST BECKER, *THE DENIAL OF DEATH*

“Man is a worm, and food for worms. This is the paradox: he is out of nature and hopelessly in it; he is dual, up in the stars and yet housed in a heart-pumping, breath-gasping body that once belonged to a fish and still carries the gill marks to prove it... Man is literally split in two: he has an awareness of his own splendid uniqueness in that he sticks out of nature with a towering majesty, and yet he goes back into the ground a few feet in order blindly and dumbly to disappear forever.”



D. McAdams

“A GENERATIVITY SCRIPT IS AN ADULT’S PLAN FOR WHAT HE OR SHE HOPES TO DO IN THE FUTURE TO LEAVE A HEROIC GIFT FOR THE NEXT GENERATION. WE RECAST AND REVISE OUR OWN LIFE STORIES SO THAT THE PAST IS SEEN AS GIVING BIRTH TO THE PRESENT AND THE FUTURE... A [LIFE] LEGACY OF THE SELF IS GENERATED AND OFFERED UP TO OTHERS AS THE MIDDLE-AGED ADULT COMES TO REALIZE... ‘I AM WHAT SURVIVES ME.’”

NARRATIVE CHALLENGES

1. Infancy - Develop Narrative Tone
2. Childhood - Collect and practice embodying images and character types
3. Adolescence and “College Years” - Question fundamental beliefs and values in order to create “ideological setting” (i.e. what is True and Good)
4. Early Adulthood - Make tentative commitments to Ideology, Vocation, Relationships, and Narrative Themes (e.g. Power and Intimacy)
5. Middle Adulthood - Re-evaluate and Revise Narrative Roles and Plot
6. Generative Years - Writing *meaningful* “endings” and leaving a gift for the next generation