

NOTE TO CHRIS: This material is divided into seven sections. Each is described briefly below:

Section One: The existing book

This is the most complete and updated version I wrote. I have edited in additional essays to fill holes, and changed and updated terms. Aside from the Exploratorial, this approx 200K document contains all our best shots at explaining the whole damn thing.

Section Two: The Storyforming Exploratorial

Much of this material is culled from the book in section one. Still, there are important updates and changes in perspective and terms in this version. In fact, if you choose to use the book material, look to this part of the tutorial for slightly different and sometimes better versions of the same material. There is also much new material here. This section was designed to describe what Dramatica is.

Section Three: The Storytelling Exploratorial

You've already read through this one and shared your comments. I have not yet incorporated any changes, pending what your decisions are about what ought to be used of all this material in the book. This section was designed to tell an author how Dramatica will affect their audience.

Section Four: The Dramatica and the Creative Writer Exploratorial

This section describes the relationship between Dramatica and the author in a conceptual, philosophic sense.

Section Five: The Putting it in Motion Exploratorial

This section describes what it *feels* like when writing from the appreciations, so that an author can tap into their emotional experience of creating.

Section Six: The Scientific American Article

'Nuf said on this one! I do feel this should be in the book in the back somewhere to give the tenacious reader something to dig into and to document the extent of our work.

Section Seven: Various appendices

I'm sure you have updated versions of these, but I just threw in the Help, DQS and Definition stuff to have my most recent versions all in one place, since these need to be at the back of the book anyway.

SECTION ONE:

DRAMATICA - THE BOOK

Introduction

Everybody loves a good story.

"Good" stories seem to transcend language, culture, age, sex, and even time. They speak to us in some universal language. But what makes a story good? And what exactly is that universal language?

Stories can be expressed in any number of ways. They can be related verbally through the spoken word and song. They can be told visually through art and dance. For every sense there are numerous forms of expression. There almost seems no limit to how stories can be related.

Yet for all of its variety, the question remains: "What makes a good story, "good"? What makes a bad story, "bad"?"

This book presents a completely new way to look at stories - a way that explains the universal language of stories not just in terms of how it works, but why and how that language was developed in the first place. By discovering what human purposes stories fulfill, we can gain a full understanding of what they need to do, and therefore what we, as authors need to do to create "good" stories.

To that end, Dramatica does not just describe how stories work, but how they should work.

Storyforming vs Storytelling

Before we proceed, it is important to separate Storyform from Storytelling. As an example of what we mean, if we compare West Side Story to Romeo and Juliet, we can see that they are essentially the same story, told in a different way. The concept that an underlying structure exists that is then represented in a subjective relating of that structure is not new to traditional theories of story. In fact, Narrative Theory in general assumes such a division.

Specifically, Structuralist theory sees story as having a *histoire* consisting of plot, character and setting, and a *discours* that is the storytelling. The Russian Formalists separated things a bit differently, though along similar lines seeing story as half fable or "fabula", which also contained the order in which events

actually happened in the fable, and the "sjuzet", which was the order in which these events were revealed to an audience.

These concepts date back at least as far as Aristotle's Poetics.

In Dramatica, Story is seen as containing both *structure* and *dynamics* that include Character, Theme, Plot, and *Perspective*, while classifying the specific manner in which the story points are illustrated and the order information is given to the audience into the realm of storytelling.

Storyforming: an argument that a specific approach is the best solution to a particular problem

Storytelling: the portrayal of the argument as interpreted by the author

Picture five different artists, each painting her interpretation of the same rose. One might be highly impressionistic, another in charcoal. They are any number of styles an artist might choose to illustrate the rose. Certainly the finished products are works of art. Yet behind the art is the objective structure of the rose itself: the object that was being portrayed.

The paintings are hung side by side in a gallery, and we, as sophisticated art critics, are invited to view them. We might have very strong feelings about the manner in which the artists approached their subject, and we may even argue that the subject itself was or was not an appropriate choice. Yet, if asked to describe the actual rose solely on the basis of what we see in the paintings, our savvy would probably fail us.

We can clearly see that each painting is of a rose. In fact, depending on the degree of realism, we may come to the conclusion that all the paintings are of the same rose. In that case, each artist has succeeded in conveying the subject. Yet, there is so much detail missing. Each artist may have seen the rose from a slightly different position. Each artist has chosen to accentuate certain qualities of the rose at the expense of others. That is how the un-embellished subject is imbued with the qualities of each artist, and the subject takes on a personal quality.

This illustrates a problem that has plagued story analysts and theorists from day one:

Once the story is told, it is nearly impossible to separate the story from the telling unless you know what the author actually had in mind.

Certainly the larger patterns and dramatic broad strokes can be seen working within a story, but many times it is very difficult to tell if a particular point, event, or illustration was merely chosen by the author's preference of subject matter or if it was an essential part of the structure and dynamics of the argument itself.

Let's sit in once more on our first storyteller. She was telling us about her run-in with a bear. But what if it had been a lion instead? Would it have made a difference to the story? Would it have made it a *different* story altogether?

If the story's problem was about her approach to escaping from any wild animal, then it wouldn't really matter if it were a bear or a lion; the argument might be made equally well by the use of either. But if her point was to argue her approach toward escaping from bears specifically, then certainly changing the culprit to a lion would not serve her story well.

Essentially, the difference between story and storytelling is like the difference between denotation and connotation. Story denotatively documents all of the essential points of the argument in their appropriate relationships, and storytelling shades the point with information nonessential to the argument itself (although it often touches on the same subject).

In summary, even the best structured story does not often exist as an austere problem solving argument, devoid of personality. Rather, the author embellishes her message with connotative frills that speak more of her interests in the subject than of the argument she is making about it. But for the purposes of understanding the dramatic structure of the piece, it is essential to separate story from storytelling.

Traditionally, theories of story have looked at existing works and attempted to classify patterns that could be seen to be present in several stories. In fact, even today, computer scientists working in "narrative intelligence" gather enormous data bases of existing stories that are broken down into every discernable pattern in the attempt to create a program that can actually tell stories.

Dramatica was not created by observing existing stories and looking for patterns, but by asking new questions: Why should there be characters at all? What is the *purpose* of Act divisions? What is the reason for Scenes? In short, Why are there stories in the first place?

How Stories Came to Be

Any writer who has sought to understand the workings of story is familiar with the terms "Character", "Plot", "Theme", "Genre", "Premise", "Act", "Scene", and many others. Although there is much agreement on the generalities of these concepts, they have proven to be elusive when precise definitions are attempted.

Dramatica presents the first definitive explanation of exactly what stories are and precisely how they are structured.

The dramatic conventions that form the framework of stories today did not spring fully developed upon us. Rather, the creation of these conventions was an evolutionary process dating far into our past. It was not an arbitrary effort, but served specific needs.

Early in the art of communication, knowledge could be exchanged about such things as where to find food, or how one felt - happy or sad . Information regarding the location or state of things requires only a description. However, when relating an event or series of events, a more sophisticated kind of knowledge needs to be communicated.

Tales

Imagine the very first story teller, perhaps a cave dweller who has just returned from a run-in with a bear. This has been an important event in her life and she desires to share it. She will not only need to convey the concepts "bear" and "myself", but must also describe what happened.

Her presentation then, might document what led up to her discovery of the bear, the interactions between them, and the manner in which she returned safely to tell the tale.

Tale: a statement (fictional or non-fictional) that describes a problem, the methods employed in the attempt to solve the problem, and how it all came out.

We can imagine why someone would want to tell a tale, but why would others listen? There are some purely practical reasons: if the storyteller faced a problem and discovered a way to succeed in it, that experience might someday be useful in the lives of the each individual in the audience. And if the storyteller didn't succeed, the tale can act as a warning as to which approaches to avoid.

By listening to a tale, an audience benefits from knowledge they have not gained directly through their own experience.

So, a tale is a statement documenting an approach to problem solving that provides an audience with valuable experience.

Stories, Objective and Subjective

When relating her tale, the first storyteller had an advantage she did not have when she actually experienced the event: the benefit of hindsight. The ability to look back and re-evaluate her decisions from a more objective perspective allowed her to share a step by step evaluation of her approach, and an

appreciation of the ultimate outcome. In this way, valid steps could be separated from poorly chosen steps and thereby provide a much more useful interpretation of the problem solving process than simply whether she ultimately succeeded or failed.

This objective view might be interwoven with the subjective view, such as when one says, "I didn't know it at the time, but..." In this manner, the benefit of objective hindsight can temper the subjective immediacy each step of the way, as it happens. This provides the audience with an ongoing commentary as to the eventual correctness of the subjective view. It is this differential between the subjective view and the objective view that creates the dramatic potential of a story.

Through the Subjective view, the audience can empathize with the uncertainty that the storyteller felt as she grapples with the problem. Through the Objective view, the storyteller can argue that her Subjective approach was or was not an appropriate solution.

In short then:

Stories provide two views to the audience:

- A Subjective view that allows the audience to feel as if the story is happening to them
- An Objective view that furnishes the benefit of hindsight.

The Objective view satisfies our reason, the subjective view satisfies our feelings.

A Story Mind

Stories have traditionally been viewed as a series of events affecting independently-acting characters -- but not to Dramatica. Dramatica sees every character, conflict, action or decision as aspects of a single mind trying to solve a problem. This mind, the Story Mind,TM is not the mind of the author, the audience, nor any of the characters, but of the story itself. The process of problem solving is the unfolding of the story.

But why a mind? Certainly this was not the intent behind the introduction of stories as an art form. Rather, from the days of the first storytellers right up through the present, when a technique worked, it was repeated and copied and became part of the "conventions" of storytelling. Such concepts as the Act and the Scene, Character, Plot and Theme, evolved by such trial and error.

And yet, the focus was never on WHY these things should exist, but how to employ them. The Dramatica Theory states that stories exist because they help

us deal with problems in our own lives. Further, this is because stories give us two views of the problem.

One view is through the eyes of a Main Character. This is a *Subjective* view, the view FROM the Story Mind as it deals with the problem. This is much like our own limited view or our own problems.

But stories also provide us with the Author's *Objective* view, the view OF the story mind as it deals with a problem. This is more like a "God's eye view" that we don't have in real life.

In a sense, we can relate emotionally to a story because we empathize with the Main Character's Subjective view, and yet relate logically to the problem through the Author's Objective view.

This is much like the difference between standing in the shoes of the soldier in the trenches or the general on the hill. Both are watching the same battle, but they see it in completely different terms.

In this way, stories provide us with a view that is akin to our own attempt to deal with our personal problems while providing an objective view of how our problems relate to the "Bigger Picture". That is why we enjoy stories, why they even exist, and why they are structured as they are.

Armed with this Rosetta Stone concept we spent 12 years re-examining stories and creating a map of the Story Mind. Ultimately, we succeeded.

The Dramatica Model of the Story Mind is similar to a Rubik's Cube. Just as a Rubik's Cube has a finite number of pieces, families of parts (corners, edge pieces) and specific rules for movement, the Dramatica model has a finite size, specific natures to its parts, coordinated rules for movement, and the possibility to create an almost infinite variety of stories -- each unique, each accurate to the model, and each true to the author's own intent.

The concept of a limited number of pieces frequently precipitates a "gut reaction" that the system must itself be limiting and formulaic. Rather, without *some* kind of limit, structure cannot exist. Further, the number of parts has little to do with the potential variety when dynamics are added to the system. For example, DNA has only FOUR basic building blocks, and yet when arranged in the dynamic matrix of the double helix DNA chain, is able to create all the forms of life that inhabit the planet.

The key to a system that has identity, but not at the expense of variety, is a *flexible* structure. In a Rubik's cube, corners stay corners and edges stay edges no matter how you turn it. And because all the parts are linked, when you make

a change on the side you are concentrating on, it makes appropriate changes on the sides of the structure you are not paying attention to.

And THAT is the value of Dramatica to an author: that it defines the elements of story, how they are related and how to manipulate them. Plot, Theme, Character, Conflict, the purpose of Acts, Scenes, Action and Decision, all are represented in the Dramatica model, and all are interrelated. It is the flexible nature of the structure that allows an author to create a story that has form without formula

Problems

Without a problem, the Dramatica Model, like the mind it represents, is at rest or Neutral. All of the pieces within the model are balanced and no dramatic potential exists. But when a problem is introduced, that equilibrium becomes unbalanced. We call that imbalance an Inequity. An inequity provides the impetus to drive the story forward and causes the Story Mind to start the problem solving process.

Work Stories and Dilemma Stories

In Dramatica, we differentiate between solvable and unsolvable problems. The solvable problem is, simply, a problem. Whereas an unsolvable problem is called a Dilemma. In stories, as in life, we cannot tell at the beginning whether a problem is solvable or not because we cannot know the future. Only by going through the process of problem solving can we discover if the problem can be solved at all.

If the Problem CAN be solved, though the effort may be difficult or dangerous, and in the end we DO succeed by working at it, we have a Work Story. But if the Problem CAN'T be solved, in the case of a Dilemma, once everything possible has been tried and the Problem still remains, we have a Dilemma Story.

Mind and Universe

At the most basic level, all problems are the result of inequities between Mind (ourselves) and Universe (the environment). When Mind and Universe are in balance, they are in Equity and there is neither a problem nor a story. When the Mind and Universe are out of balance, and Inequity exists between them, there is a problem and a story to be told about solving that problem.

Example: Jane wants a new leather jacket that costs \$300.00. She does not have \$300.00 to buy the jacket. We can see the Inequity by comparing the state of Jane's Mind (her desire for the new jacket) to the state of the Universe (not having the jacket).

Note that the problem is not caused solely by Jane's desire for a jacket, nor by the physical situation of not having one, but only because Mind and Universe are unbalanced. In truth, the problem is not with one or the other, but *between* the two.

There are two ways to remove the Inequity and resolve the problem. If we change Jane's Mind and remove her desire for the new jacket -- no more problem. If we change the Universe and supply Jane with the new jacket by either giving her the jacket or the money to buy it -- no more problem. Both solutions balance the Inequity.

Subjective and Objective Views

From an outside or objective point of view, one solution is as good as another. Objectively, it doesn't matter if Jane changes her Mind or the Universe changes its configuration so long as the inequity is removed.

However, from an inside or subjective point of view, it may matter a great deal to Jane if she has to change her Mind or the Universe around her to remove the Inequity. Therefore, the subjective point of view differs from the objective point of view in that personal biases affect the evaluation of the problem and the solution. Though objectively the solutions have equal weight, subjectively one solution may appear to be better than another.

Stories are useful to us as an audience because they provide both the Subjective view of the problem and the Objective view of the solution that we cannot see in real life. It is this Objective view that shows us important information outside our own limited perspective, providing a sense of the big picture and thereby helping us to learn how to handle similar problems in our own lives.

If the Subjective view is seen as the perspective of the soldier in the trenches, the Objective view would be the perspective of the General watching the engagement from a hill above the field of battle. When we see things Objectively, we are looking at the Characters as various people doing various things. When we are watching the story Subjectively, we actually stand in the shoes of a Character as if the story were happening to us.

A story provides both of these views interwoven throughout its unfolding. This is accomplished by having a cast of Objective Characters, and also special Subjective Characters. The Objective Characters serve as metaphors for specific methods of dealing with problems. The Subjective Characters serve as metaphors for THE specific method of dealing with problems that is crucial to the particular problem of that story.

Dynamic Pairs and Quads

The simplest expression of story dynamics is represented by the Dynamic Pair -- two opposing forces between which an Inequity can be measured -- which forms the basis of conflict. Examples include: Chaos and Order, Logic and Emotion, and Morality and Self-Interest. At the most global level, Mind and Universe form a Dynamic Pair, one being internal, the other being external. The combination of two Dynamic Pairs form the basic building block of the Dramatica Theory -- **The Quad**. A quad consists for four dramatic units that share a defined relationship with each other.

Example: Let's look at a typical Motivation Quad --

SUPPORT	HELP
HINDER	OPPOSE

Let's say you have a character in your story who is going to serve the function of **Supporting** your Main Character's goal. You can judge how supportive this character is by how her or his actions **Help** or **Hinder** the progress of the Main Character towards her or his goal. The more supportive you want this character to be, the more she or he will help the Main Character rather than hindering the Main Character.

The way Dramatica represents these relationships it to assign the dramatic units to characters. In Star Wars, Luke's Objective goal is to become a hero. The Robots Support his quest to become a hero, while Han Opposes his quest because he doesn't want to come along for the ride. Obi Wan's guidance Helps Luke's quest, while Darth Vader's interference Hinders it. Each of these attitudes illustrates the characters' Motivations, which will affect their actions during the course of the story.

IN CONCLUSION

This brief introduction has touched but lightly upon the most broad and basic tenets that form the Dramatica Theory. The remainder of this book will examine these concepts in ever deepening detail as the chapters progress until all aspects and nuances are fully explored.

Please keep in mind that story **structure** is not the same thing as the talent of **storytelling**. Dramatica provides a flexible structure that presents both the structure and dynamics of the Story Mind. Dramatica will **not** make you a more talented storyteller but **will** keep faulty structure from undermining your creativity. This allows any author to create a flawless structure that has “form without formula.”

Objective Characters

Story is an analogy to a single mind dealing with a problem. We call this analogy, the Story Mind. The effort to resolve the Story Mind's problem is illustrated by the activities of the Story's Characters to effect change. Simply put, Characters represent the different means of problem exploration the Story Mind employs to identify and eliminate the problem. The point of a story is to show the one proper method that can solve a particular problem. The Character that represents this method is the Main Character. The Main Character is a Subjective Character because we see the story through her eyes. The Characters that do not represent the proper method of problem solving for the particular problem in a given story are the Objective Characters.

Subjective Characters are quite complex, and although Dramatica specifically defines even the most complex, multi-dimensional Characters, this is not a good place to start before we have developed the tools necessary to fully appreciate the nuances of the complexities. Rather, we shall begin with much more simple Characters: the Objective Characters. And even among these, we will begin with the least complex so that we might build an understanding of the essential basic Dramatica concepts of Character.

The most easily identified of the Objective Characters are the Eight Simple Archetypal Characters found in simple Action Stories. Yet, even these have several levels of function: their MOTIVATIONS, their METHODOLOGIES, their means of EVALUATION of progress, and the PURPOSES to which they aspire.¹

¹To be perceived as “well rounded” a Character must not only have Motivations but Methods, Evaluations, and Purposes as well. For example, if a Character was strongly Motivated but had no Method of *implementing* that motivation, no progress could be made. This would be much like a battery that is not attached to anything: the *potential* is there, but nothing happens. Similarly, to react with all the concerns of a real person, a Character must have means of Evaluating his progress. None of us set a course and then blindly proceed, never checking to see how we are doing or if we need to adjust our approach. And finally, a Character should have clearly defined Purposes to which they aspire. Purpose may seem at first thought to be determined simply by Motivation, but a Motivation to be rich, for example, might create any number of specific Purposes or goals by which a Character might hope to satisfy that Motivation.

Let us first examine these Objective Characters in terms of only one of these levels - MOTIVATION, to see how they relate to one another.

Motivation Archetypes

We'll start with the best known architypal Character: the Protagonist.

PROTAGONIST: The traditional Protagonist is the driver of the story: the Character who forces the action. We empathize with her and hope for her success.

Some typical Protagonists are Luke Skywalker, Beowolf, Little Red Riding Hood, Scarlett O'Hara, Bambi and Hamlet. Though quite different, each fulfills the definition of a Protagonist.

Protagonists can be heros or anti-heros. They can be important people or common folk. They can be animal, vegetable, or mineral. So how is it that we are always so sure who the Protagonist is when they can be any of these things? Because the *relationship* they have to the other Characters **never** changes. What this means is that Protagonists (or any of the other Characters for that matter) are not defined by what they are independently, but by the function they fulfill in relationship to all the other Characters. So, let's identify who these other Architypal Characters are, and then see if we can begin to define the *function* of each.

After the Protagonist, the next best-known Architypal Character is the Antagonist.

ANTAGONIST: The Antagonist is the character directly opposed to the Protagonist. She represents the problem that must be solved or overcome for the Protagonist to succeed.

Some typical Antagonists are the Shark in "Jaws", Pappy in "Huckleberry Finn", Zool in Ghostbusters, the Step Mother in "Cinderella", Goldfinger and Lex Luthor.

Notice that the Protagonist and Antagonist need each other in order to define themselves. A Protagonist without an Antagonist has little to do. And Antagonist without a Protagonist faces no opposition. It is the pairing of Protagonist and Antagonist that creates the potential that leads to conflict.

Chapters 1-4 describe each of these aspects of Character in turn. Chapter 5 draws them altogether and examines their interrelationships.

In fact, ALL of the Eight Architypal Characters can be similarly grouped creating four pairs. The first of these three other pairs are Reason and Emotion.

REASON: This character makes her decisions and takes action on the basis of logic, never letting feelings get in the way of a rational course.

Reason Characters are BLANK and BLANK and BLANK.

Balancing Reason is the Emotion Character.

EMOTION: The Emotion character responds with her feelings without thinking, whether she is angry or kind, with disregard for practicality.

BLANK, BLANK, and BLANK are simple Emotion Characters.

Once again a pair has been created between which the greatest conflict can be developed. While the Reason Character argues *purely* from the base of logic and efficiency, the Emotion Character's arguments are based completely on feelings, stressing that humanity is reason enough.

Similarly, the Sidekick and the Skeptic pair up.

SIDEKICK: The Sidekick is unfailing in her loyalty to the Protagonist, and acts as a sounding board for the Protagonist's thoughts so that the audience may observe the Protagonist's considerations.

Tonto, Toto, Sancho Panza, are all simple Sidekicks.

In contrast to the Sidekick is the Skeptic.

SKEPTIC: Skeptic doubts everything - courses of action, sincerity, truth - whatever.

Edward G. Robinson's Character in "The Ten Commandments", the Cowardly Lion, Han Solo, are well-known naysayers.

The remaining pair begins with the Guardian.

GUARDIAN: The Guardian is a teacher and helper who aids the Protagonist in her quest and offers a moral standard.

Mister Miyagi, Obi Wan Kenobi, Glinda provide help and guidance to the Protagonists in their respective stories.

When we were initially developing Dramatica, we came to this point in describing the traditional Architypal Characters and realized there was no previously existing Character Type to balance the Guardian. Was there such a Character? If so, what would it be like?

Since their function would be to create potential with the Guardian they would be in opposition to the Guardian's traits. Where the Guardian was Help, this unknown Character would be Hinder. Where the Guardian stressed the "proper" approach, the unclassified character would lead the Protagonist astray.

Looking for these traits, we found them in simple Characters such as The EPA man in Ghostbusters, Burke (the Company man) in Aliens, Darth Vader in Star Wars, and Eddie Haskell in Leave it to Beaver.

In standard story dogma, this Character is often confused with the Antagonist since they both have a detrimental effect upon the Protagonist's efforts. However, they can be clearly seen as separate entities for while the Antagonist is in direct opposition to the Protagonist, the unnamed Character merely hinders her. Further, this Character always represents the Tempter.

Finding no existing reference to this Architype, we decided to name it ourselves. We called this Character, the Contagonist.

CONTAGONIST: Hinders and deludes the Protagonist and tempts her to take the wrong course and/or approach.

We had now created four distinct pairs of Architypal Characters in which each pair presented the birthing ground of conflict. Again, since no name existed to describe this dynamic bonding, we generically referred to any two Characters bonded in this kind of relationship as a Dynamic Pair.

Here are the Eight Simple Architypal Characters organized by Dynamic Pairs.

PROTAGONIST	-----	ANTAGONIST
GUARDIAN	-----	CONTAGONIST
REASON	-----	EMOTION
SIDEKICK	-----	SKEPTIC

We can easily see how these Simple Characters represent a broad analogy to a single mind dealing with a problem. The Protagonist represents the desire to work at resolving the problem. Its Dynamic Pair, the Antagonist represents the desire to simply give up under the strain and accept the consequences. A mind will face an internal battle between making decisions based upon Reason or upon Emotion. Like the Sidekick, the Story Mind will contain a struggle between Faith, and the Skeptic's Disbelief. And finally, the Mind will be torn between the Contagonists temptation to do what is expedient, and the Guardian's counsel to take the "proper" course.

So, even at this most simplistic of all appreciations, the reason why Characters even exist, and the explanation as to why these particular Characters becomes much more clear.

As described in the Introduction Dramatica organizes things in groups of four called "Quads". This grows not from our own desire for symmetry, but from the symmetry we discovered in the structure of the Story Mind itself, for in the Story Mind, each Dynamic Pair has a counterpart, a Co-Dynamic Pair with which an additional relationship exists. Each Character Quad is made up of two pairs of opposing Characters, and we have arranged the Quad to indicate the pair relationships, opposite traits on opposite sides.

Quad One: The Driver Characters

PROTAGONIST ²

GUARDIAN CONTAGONIST

ANTAGONIST

In simple stories, the Protagonist, Antagonist, Guardian and Contagonist are all major drivers of the story. Whatever the object of their efforts, Protagonist will be trying to achieve it, Antagonist will be trying to prevent its achievement, Guardian will act to aid the Protagonist, and Contagonist will act to hinder her.

For Example, if the Protagonist wants to build a shopping center, the Antagonist will want it not built. The Contagonist might get an injunction delaying construction so she can profit from a stock deal, even though she would like to see it built eventually, and the Guardian would find a legal loophole to overturn the injunction, perhaps just as a by-product of another matter she is representing. Remember, these Objective Characters are not judged by how THEY see the story, but how WE see them affecting the story.

In terms of the goal, if Protagonist is for it, Antagonist will be against it, and vice versa. Similarly, Guardian and Contagonist will be in opposition to each other in terms of their effect upon the ability of the Protagonist to achieve her goal, although Guardian and Contagonist may not be directly concerned with the goal itself or even each other. Nevertheless, each of these Characters seen *Objectively*, represents a basic Motivation of the Story Mind.

²Looking at the names of these Characters in relationship to their function, a discrepancy appears. In truth, the heroic Character should not be the Protagonist, but the AGONIST, as he is the one who "suffers" or *Agonizes* with the problem of the story. If this were the case, the term ANTagonist takes on a much better perspective. Similarly, the CONTagonist as detractor would balance the PROTagonist (rather than Guardian) as proponent of the AGONIST. However, the term Protagonist has become so ingrained to the pschye of the writing community that we would not presume to correct that misnomer without creating more confusion that we would alleviate. So, although renaming these Characters would better illustrate their function, we have chosen to accept this common useage error and merely add the names Guardian and Contagonist to the standard literary vocabulary.

Quad Two: The Passenger Characters

SIDEKICK

REASON EMOTION

SKEPTIC

Unlike the first quad, these four Characters are not the prime movers of the story, but rather ride the coattails of the Driver Characters. If not for the Drivers, the Passengers would not even be involved with the problem. Each represents an approach or attitude in the story: Sidekick is forever faithful while Skeptic is forever doubting. Reason acts on the basis of logic, and Emotion responds from feelings. Of course, each of these Characters also has her own motivations, but seen Objectively as part of the Story Mind, they represent different Methods of solving the problem.

As we explore the Objective Characters in more detail we will discover how the personal motivations of each Character relate to their Objective function in the Story Mind. First, however, let us get a better feel for these Characters by documenting them in existing well-known stories.

Motivation Archetypes in Star Wars

Most people would agree that Luke Skywalker is the Protagonist and DRAMATICA sees it the same way. He is clearly the character we empathize with. The Empire itself, embodied in the Grand Moff Tarkin that is the force *diametrically* opposed to Luke's goal, and therefore, the Antagonist. Obi Wan Kenobi is the Guardian, protecting Luke and guiding his "morality", whereas Darth Vader is the Contagonist, representing the "Dark side of the force" and hindering Luke at every turn.

Han Solo functions as the Skeptic, arguing his disbelief in the Force, and his opposition to just about every course of action. Princess Leia is Reason, coldly calculating (although this is tempered) and the real planner of the group. Chewbacca, in contrast, responds frequently with little or no thought and acts solely on the basis of his feelings clearly defining him as Emotion. R2D2 and C3PO jointly fill the role of Sidekick, forever faithful to Luke.

Having delineated our eight characters in Star Wars, let us organize them according to the two character quads of DRAMATICA structure.

Driver Characters

PROTAGONIST - LUKE

GUARDIAN - OBI WAN CONTAGONIST - DARTH

ANTAGONIST - EMPIRE

Passenger Characters

SIDEKICK - R2D2 + C3PO

EMOTION - CHEWBACA REASON - LEIA

SKEPTIC - HAN

When we organize the characters into these two groups, we begin to get a feel for their interrelationships. Let's look at another story and see if the pattern holds up.

Motivation Archetypes in Wizard of Oz

We can label Dorothy as the Protagonist with some confidence. Certainly the Scarecrow is Reason, since he is the planner of the group, "I'll show you how to get apples!" and the Tin Man is Emotion, as he rusts himself by crying. The Cowardly Lion fills the role of Skeptic, and Toto performs as the Sidekick. Glinda is an unabashed Guardian, and the Wicked Witch of the West, balances her as the Contagonist. But who is the Antagonist? That character type is portrayed by the Wizard himself.

The Wizard as Antagonist? Somehow it doesn't sound quite right. At this point we realized that the Architypal Characters were much too simple and confining to have universal application, even with the addition of the Contagonist. Obviously some greater understanding was needed to explain the majority of working, functional Characters. Nevertheless, we proceeded with our exercise to see if we could discover by the shortcomings of the Architypal Character model what it was that REALLY determined Character.

To this end, we determined that the Wizard was the closest Character in Oz to our Architypal Antagonist, so we assigned him that role and placed the Eight Simple Characters of the Wizard of Oz in Quad format.

Driver Characters

PROTAGONIST - DOROTHY

GUARDIAN - GLINDA CONTAGONIST - WICKED WITCH

ANTAGONIST - WIZARD

Passenger Characters

SIDEKICK - TOTO

EMOTION - TIN MAN REASON - SCARECROW

SKEPTIC - LION

Once again, a good "feel" is given by this arrangement of characters. And, as before, the relationships between the characters are indicated by their placement in quads: Principal vs. Secondary and opposites across from each other. As a final example, we looked at another well known simple story:

Motivation Archetypes in Jaws

Chief Brody fills the Protagonist's shoes, and few would doubt that the Shark is the Antagonist. Hooper, with all his gizmos, takes the Reasonable stand, while Quint, who simply hates sharks, functions as Emotion. The Mayor is a strong Contagonist, and Brody's wife is a weak sidekick, although it almost seems as if Hooper fills that role as well. Once again, more versatility was needed.

We still need a Guardian, someone who protects Brody as well as stressing the proper moral course. Simply put, Jaws has no character that performs BOTH functions. Rather, the **moral** half of the Guardian's role is played by Hooper, reminding Brody of his duty, and urging him into taking action against the shark problem. The **protective** role is filled by Quint's boat.

There is no reason why a character must be a *person*. Again, in DRAMATICA, the point of a story is to illustrate all aspects of the Story Mind dealing with a problem. As long as each aspect is accounted for, the specific carrier of that trait is *structurally* irrelevant, and may only have thematic ramifications.

So far, we had not determined the Skeptic in JAWS. Who refuses to believe evidence of the shark problem or the need for taking action against it? Clearly the Mayor embodies that characteristic well, and yet was previously identified as the Contagonist. Obviously, some "doubling up" is going on here. Looking at who is across from whom, we can see some of the basic dramatic Character conflicts in Jaws.

Driver Characters

PROTAGONIST - BRODY

GUARDIAN - HOOPER

CONTAGONIST - MAYOR

ANTAGONIST - SHARK

Passenger Characters

SIDEKICK - WIFE/

EMOTION - QUINT

REASON - HOOPER

SKEPTIC - MAYOR

In the Driver Character Quad, Hooper, as Guardian, is in direct opposition to the Mayor. However, in the Passenger Quad, Hooper is again represented, this time as Reason, in opposition to Quint, the Emotion Character. The Mayor is also present again, this time as the Skeptic. How is it that a Character can be both a Driver and a Passenger? We asked ourselves this same question, and quickly realized that the Eight Architypal Characters, although useful in understanding the *concept* of how Characters functioned in the Story Mind, were much to simple to explain Characters of any complexity at all.

The Eight Motivation Archetypes In Terms of Action and Decision

Armed with this new data, we began to suspect that there might be more than eight characteristics to be divided among Characters. We went back and reviewed the definitions of the Eight Simple Characters we had originally established.

PROTAGONIST: The traditional Protagonist is the driver of the story: the one who forces the action. We empathize with her and hope for her success.

ANTAGONIST: The Antagonist is the character directly opposed to the Protagonist. She represents the problem that must be solved or overcome for the Protagonist to succeed.

REASON: This character makes her decisions and takes action on the basis of logic, never letting feelings get in the way of a rational course.

EMOTION: The Emotion character responds with her feelings without thinking, whether she is angry or kind, with disregard for practicality.

SKEPTIC: Skeptic doubts everything - courses of action, sincerity, truth - whatever.

SIDEKICK: Sometimes present, the Sidekick is unfailing in her loyalty to the Protagonist, and acts as a sounding board for the Protagonist's thoughts so that the audience may observe the Protagonist's considerations.

GUARDIAN: The Guardian is a teacher and helper who aids the Protagonist in her quest and offers a moral standard.

CONTAGONIST: Hinders and deludes the Protagonist and tempts her to take the wrong course and/or approach.

Re-examining the list, we noticed something we had not noticed before: each of the Eight Simple Characters contained a characteristic pertaining to the action of the story and another characteristic pertaining to the decision or Dilemma. We refined our list to reflect this concept.

PROTAGONIST

Action Characteristic: **Pursuing** the goal. The traditional Protagonist is the driver of the story: the one who forces the action.

Decision Characteristic: She **Considers** the "moral" question until she reaches a decision, precipitation the climax of the story.

ANTAGONIST

Action Characteristic: The Antagonist physically tries to prevent or **Avoid** the successful achievement of the goal by the Protagonist.

Decision Characteristic: The Antagonist causes the Protagonist to **Re-Consider** her decisions.

REASON

Action Characteristic: This character is very calm or **focused** in her actions.

Decision Characteristic: She makes her decisions on the basis of **logic**, never letting emotion get in the way of a rational course.

EMOTION

Action Characteristic: The Emotional character is frenzied or **uncontrolled** in her actions.

Decision Characteristic: She responds with her **feelings** without thinking, with disregard for practicality.

SKEPTIC

Action Characteristic: Skeptic **opposes** the Protagonist's efforts to attain her goal.

Decision Characteristic: She **does not believe** anything, doubting courses of action, sincerity, truth - whatever.

SIDEKICK

Action Characteristic: The Sidekick **supports** the Protagonist's efforts, playing a kind of right hand person.

Decision Characteristic: She is almost gullible in the extent of her **faith** - in the goal, in the Protagonist, in success, etc.

GUARDIAN

Action Characteristic: The Guardian is a **helper** who aids the Protagonist in her quest.

Decision Characteristic: She represents **conscience** in the mind, based upon the Author's view of morality.

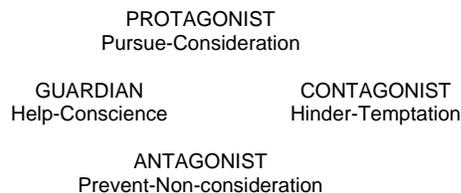
CONTAGONIST

Action Characteristic: The Contagonist **hinders** and the Protagonist in her quest.

Decision Characteristic: She **tempts** the Protagonist to take the wrong course and/or approach.

Having split each of the simple characters in two, we could see that each of the Simple Characters had a attitude or Mental characteristic and an approach or Universe characteristic. We arranged both characteristics under each of the Eight Simple Character types in our Driver and Passenger Quad format, giving us a graphic feel for the Characters and the characteristics they represent.

Driver Quad



Passenger Quad



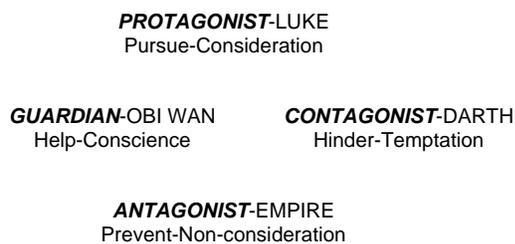
Star Wars 16 Motivations

Luke does indeed seem to be both the **pursuing** and **considering** character. The empire definitely wants to **prevent** Luke from succeeding, and **never considers** the morality of its actions. Obi Wan provides a sense of **conscience** at the same time **helping** Luke when he gets into trouble. Darth, on the other hand, is clearly the **tempting** "dark side of the force", as well as **hindering** Luke's progress.

R2D2 and C3PO are ever **faithful** and **supportive**, and Han is the perennial **disbeliever** and **opposer**. Chewbacca acts on his **feelings** and in an **uncontrolled** way, and Leia is extremely **focused** and driven by **logic**.

Charted out, the assignment of characteristics to the various characters has a good feel to it.

Driver Quad



Passenger Quad

SIDEKICK-R2D2 + C3PO
Support-Faith

EMOTION-CHEWBACA
Unfocused-Feeling

REASON-LEIA
Focused-Logic

SKEPTIC-HAN
Oppose-Disbelief

At least in Star Wars then, the sixteen characteristics seemed to hold up. The next test was to try them on the Wizard of Oz and see if this resolved some of the discrepancies we had seen with the simple Architypal Characters.

Wizard of Oz 16 Motivations

Dorothy is both **pursue** and **consideration**. Toto is **faith** and **support**. The Cowardly Lion is clearly **disbelief** and **oppose**, and Glinda is **conscience** and **help**. But here is where breaking the Eight Simple Characters into sixteen characteristics solves our previous problems, and even resolves problems we didn't know we had!

When we look at the Scarecrow he does appear to exemplify **logic**, but in his approach, rather than being **focused**, is quite **uncontrolled**. Similarly, although the Tin Man is undoubtably **feeling**, his demeanor is just as surely **focused** or **calm**

	Reason	Emotion	Scarecrow	Tin Man
Mental trait	logic	feeling	logic	feeling
Physical trait	calm	un-controlled	un-controlled	calm

Now this was truly interesting! Apparently, the Scarecrow and the Tin Man had swapped characteristics. Now, logic went with uncontrolled and feeling went with calm. In a sense, both of these Characters now contained two traits that were at odds with each other. The External or Physical trait did not simply reflect the

Internal or Mental trait. Obviously, this created two very interesting Characters who had an additional element of depth to them.

But what about the Witch and the Wizard? What was it that made them differ from the Architypal molds? Could it be a similar "swapping" of traits? As it turns out, it is a *similar* swapping, but not exactly the same. To be the Architypal Contagonist, the Witch would have to be **temptation** and **hinder**. To be Antagonist, the Wizard would have to be **re-consideration** and **prevent**. But rather than swapping a physical trait for another physical trait, the Witch ended up with **both** Physical traits and the Wizard with **both** Mental ones!

	Antagonist	Contagonist
Mental trait	re-consideration	temptation
Physical trait	prevent (avoid)	hinder
	Wizard	Witch
	Mental traits	Physical traits
	re-consideration	prevent
	temptation	hinder

We put the information into our Quad form to see how it lined up. (Note that we were not able to apply the names of the Eight Simple Characters in all positions, as the characteristics did not line up in the Simple way.

Driver Quad

PROTAGONIST-DOROTHY Pursue-Consideration	
GUARDIAN-GLINDA Help-Conscience	WICKED WITCH Hinder-Non-consideration
WIZARD Prevent-Temptation	

Passenger Quad

SIDEKICK-TOTO
Support-Faith

TIN MAN
Focused-Feeling

SCARECROW
Unfocused-Logic

SKEPTIC-LION
Oppose-Disbelief

So everyone still has two characteristics, one pertinent to the Universe and the other pertinent to the Mind. And even with the "swapping" of traits, the information is too ordered to be random. Obviously, there is a mechanism at work here. We looked again at the example of Jaws to see if we could learn more about what was going on.

Jaws 16 Motivations

Brody is very nicely **pursue**, and certainly with his fear of water and in suffering the mayor's attempts to cover up the problem Brody is **consideration** as well. Hooper does provide the sense of **conscience** and **helps** Brody. The Mayor definitely **hinders** our Protagonist and gives plenty of **temptation** to give up the quest. Certainly the shark does **not consider** the morality of his actions, and goes out of his way to **prevent** Brody from accomplishing his goal.

Brody's wife is his **supporter**, and Hooper racks up his total by filling the role of **logic**, yet he is very **unfocused** in his approach, as made evident by the variety of devices he employs to no apparent success. Quint is clearly operating from his **feelings**, but his approach is very simple and **focused**. The Mayor, in addition, supplies us with **disbelief** and **oppose**.

Putting it all into quad form gives us:

Driver Quad

PROTAGONIST-BRODY
Pursue-Consideration

GUARDIAN - HOOPER
Help-Conscience

CONTAGONIST - MAYOR
Hinder-Temptation

ANTAGONIST - SHARK
Prevent-Non-consideration

Passenger Quad

SIDEKICK-WIFE/
Support-Faith

QUINT
Focused-Feeling

HOOPER
Unfocused-Logic

SKEPTIC-MAYOR
Oppose-Disbelief

Mind and Universe Motivations

A better way to organize the material would be to separate the Universe traits from the Mind traits. Of course, since the Eight Simple Character Types describe a specific pairing of Universe characteristic to Mind characteristic, when we separate the sets, we cannot keep the Simple Character names, as their contents are split. Nevertheless, if these characteristics actually represent approaches the Story Mind might take to solve a problem, then it is much more useful to arrange the traits by their similar natures, rather than by the simple arrangement contained in the Simple Characters.

With sixteen characteristics, we can create four quads of four characteristics. This grows from having a Driver Character Quad and a Passenger Character Quad, then splitting each in two, Universe Quad and Mind Quad, giving us four Quads: The Universe Driver Quad, the Mind Driver Quad, the Universe Passenger Quad and the Mind Passenger Quad.

<p>Universe Driver Quad</p> <p>PURSUE</p> <p>HELP HINDER</p> <p>PREVENT</p>	<p>Mind Driver Quad</p> <p>CONSIDERATION</p> <p>CONSCIENCE TEMPTATION</p> <p>RE-CONSIDERATION</p>
<p>Universe Passenger Quad</p> <p>SUPPORT</p> <p>UNFOCUSED FOCUSED</p> <p>OPPOSE</p>	<p>Mind Passenger Quad</p> <p>FAITH</p> <p>FEELING LOGIC</p> <p>DISBELIEF</p>

Note how these Quads take on additional meaning. For Example, when dealing with a problem in the Universe in terms of Drivers, one would only have the choice to Pursue, Prevent, Help or Hinder. When a Character represents the Drive to Pursue, she applies herself to achieving the goal. But a Help Character, although they may want just as much the goal to be achieved, focuses their efforts on being useful to whoever is Pursuing the goal, rather than instigating their own effort. This clearly explains the functions of and relationship between the Protagonist's Drive (Pursue) and the Guardian's Drive (Help).

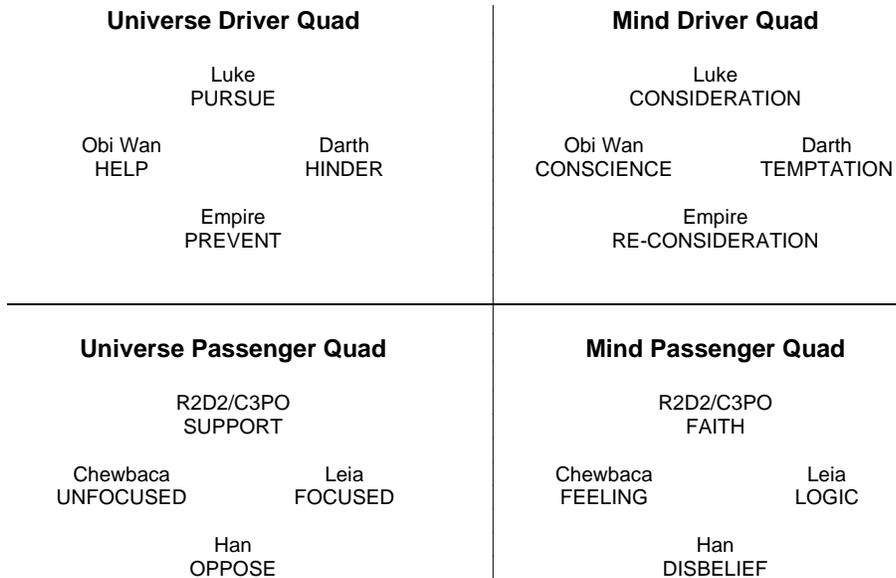
Similarly, when a Protagonist's Drive is Pursue, an Antagonist's Drive is Prevent. And, of course, the Contagonist Hinders the Protagonist's Pursuit. In fact, when we consider all four Quads, we can obtain a very precise understanding of why the Eight Simple Characters are created as they are, and exactly how they relate.

Finally, look at the arrangement of the Quads. The four Quads themselves form a Quad of Quads. Each of the two Dynamic Pairs has a Universe Quad and a Mind Quad. This is the same kind of relationship we see between Characters that form a Dynamic Pair. But there is also another kind of relationship. The two Quads on the top are both Driver Quads and the two on the bottom are both Passenger Quads. We call this other relationship in **every** Quad, Companion Pairs. Whereas the Dyanmic Pairs illustrate the difference between two items, the Companion Pairs illustrate the similarities.

Later, as we delve deeper into Plot, Theme, and their relationship to each other and to Charracter, we will see how the dual purpose Quad pairings allow a full appreciation of what goes on in story.

Mind and Universe Motivations in Star Wars

Once again, to enhance our "feel" for these relationships, let's add the names of the Characters in Star Wars to the Quads.



As before, the amazingly pure Simple Characters of Star Wars translate into completely symmetrical pattern. Each Character has a Universe Quad characteristic and a Mind Quad characteristic. And pair of Characters that are in direct opposition as Simple Characters are also in direct opposition in **both** Sets. Further, Driver Characters are represented exclusively in the Driver Quads, and Passenger Characters are found entirely within the Passenger Quads.

Mind and Universe Motivations in Wizard of Oz

With the slightly more complex Characters of Wizard of Oz we would expect to see a graphic representation of that complexity, and we do.

Universe Driver Quad	Mind Driver Quad
Dorothy PURSUE	Dorothy CONSIDERATION
Glinda HELP Wicked Witch HINDER	Glinda CONSCIENCE Wizard TEMPTATION
Wicked Witch PREVENT	Wizard RE-CONSIDERATION
Universe Passenger Quad	Mind Passenger Quad
Toto SUPPORT	Toto FAITH
Scarecrow UNFOCUSED Tin Man FOCUSED	Tin Man FEELING Scarecrow LOGIC
Lion OPPOSE	Lion DISBELIEF

In looking at these patterns, the Passenger Characters seem very much like the Passenger Characters in Star Wars, with that one notable exception of the "flipping" of Logic and Feeling in relation to Focused and Unfocused. In other words, the two Characters simply traded places on one Dynamic Pair of traits in a single Quad. As we thought about it, it made sense that a stereotypical Logical Character would be logical AND focused, and a stereotypical Emotional Character would be feeling AND unfocused. But if you simply flipped the Physical Characteristics in relation to the Mental Characteristics, far more versatile Characters were created: Characters whose approach was no longer in *complement* to their attitude, but in *conflict* with it. In a sense, these Characters are made more interesting by creating an inequity *within* them, as well as having them merely represent methods of problem solving in the Story Mind.

A whole new tool was open to us as writers. Instead of creating the Character of a computer programmer who was cold in her personal relationships, we could create a computer programmer who was a hyper in social situations. AND we also knew that we could create a complementary Character who was impassioned in beliefs, but handled themselves in perfect control on the social scene.

Looking at the Wizard and the Wicked Witch we see that the other kind of swapping of characteristics also creates much less stereotypical Characters. Rather than a tempter, the Wicked Witch becomes a completely physical pest not

only trying to prevent Dorothy from achieving her goal, but hindering her every step on the way as well. The Wizard becomes a purely mental tempter who represents taking the apparent easy way out, while also urging Dorothy to re-consider her decisions. This lack of physical affectation may help explain why the Wizard is so obviously absent during most of the story, although his influence is felt throughout.

Obviously, the nature of the combinations of characteristics has a great impact on which decisions and actions that the audience will expect and accept from a Character. Still, the pattern was not yet clear. So, we organized the data for our third simple story.

Mind and Universe Motivations in Jaws

Universe Driver Quad	Mind Driver Quad
Brody PURSUE Hooper HELP Mayor HINDER Shark PREVENT	Brody CONSIDERATION Hooper CONSCIENCE Mayor TEMPTATION Shark RE-CONSIDERATION
Universe Passenger Quad	Mind Passenger Quad
Wife SUPPORT Hooper UNFOCUSED Quint FOCUSED Mayor OPPOSE	Wife FAITH Quint FEELING Hooper LOGIC Mayor DISBELIEF

Clearly, the Driver Character characteristics are as simple as those in Star Wars. In fact, they are identical in terms of which characteristics are combined into a single Character. However, when we look at the Passenger Character characteristics, we see a new phenomenon: some of those traits are present in the *Driver* Characters, two of whom are doing multiple duty.

The Mayor represents Temptation and Hinder as a Driver Character, but also represents the Passenger characteristics of Disbelief and Oppose. Hooper, Driver in Conscience and Help also represents Logic and Unfocused, putting him

in conflict with Quint. It is clear that these "multi-characteristic" Characters are more complex in their make-up and therefore in their interactions. For this reason we refer to them as Complex Characters.

Complex Motivation Characters

By way of definition then, a **Simple** Motivation Character has only two characteristics: one from the Universe Quad and the other from the Mind Quad. Further, the two characteristics are either both in the Driver Quad or both in the Passenger Quad. In contrast, a **Complex** Motivation Character either has more than two characteristics and/or the characteristics come from both Driver and Passenger Quads.

The question now becomes, "Is there a definitive set of rules or dynamics that govern how characteristics may or may not be combined without violating the analogy of the Story Mind?" Let's find out.

The first thing we notice when examining the Motivation Characters is that there is never an instance where a Character contains **both** characteristics in a Dynamic Pair. Obviously, this makes common sense: "A person cannot serve two masters." Essentially, how can you be AGAINST something at the same time you are FOR it? So, our first rule of combining characteristics is: **Characters should never represent more than one characteristic in a Dynamic Pair.**

Sounds good, but what if you had a Character take one view and then the other. For example, if you had a one person show, you would need to combine ALL 16 Motivation characteristics into one Character. But to avoid confusion, and hence, diminished dramatic impact, this Character should not represent both characteristics in a dynamic pair simultaneously. They would cancel out and make no point at all. In effect, both those elements of a human mind dealing with a problem would not be represented at all.

So we refine our first rule in light of this additional information to read: **Characters should never represent more one characteristic in a Dynamic Pair at a time.**

In truth, there are many valid reasons for combining opposing characteristics in one body. Examples are "Doctor Jeckyl and Mister Hyde" or the One Person Show where a single actor plays all the parts. Note the differences between these two examples: In Jeckyl and Hyde the Protagonist is also the Antagonist: he is a split personality; in effect, two *Characters* in the same body. In the One Person Show, we are asked to pretend that the physical body of the actor is

actually many bodies, each inhabited by one Character. Therefore, this One Person is actually several Characters.

But is not "Character" traditionally defined as a physical body containing some number of characteristics? Yes, and here DRAMATICA makes another divergence from traditional concepts by defining "Character" not as a physical body, but as a specific grouping of characteristics within that body. DRAMATICA definition: **"Character" is a combination of characteristics containing no more than one characteristic from any dynamic pair represented. A physical body may contain many Characters.**

Dramatica sees an Objective Character as being like a grocery sack full of characteristics. You can shop for whatever you want, as long as you don't put in both elements of a Dynamic Pair. This grouping of characteristics remains constant throughout the story. This is what gives Characters their identity as the story unfolds.

But wouldn't a fixed grouping of characteristics prevent a Character from growing? For the answer, look back at what these characteristics really are. They are the problem solving processes within the Story Mind. Because they are *processes*, Character growth is actually an analogy to the *employment* of these problem solving processes. So the grouping of characteristics give Characters their identities, even while the employment of the processes gives them growth.³

Once we have established a "sack" of characteristics, we have established a Character. But we have not yet assigned that conceptual Character to a physical host. We can illustrate the content and arrangement of the Character by placing it in any host that can function according to the processes the Character represents. This is why non-human Characters are possible. As long as the processes are illustrated, these functions of the Story Mind are explored.

By redefining "Character" we gain a much more precise understanding of the dramatic structure and function of a Character as an analogy in the Story Mind. DRAMATICA does not forbid things by creating rules; it simply specifies how to create the greatest dramatic potential by accurately constructing the Story Mind.

What does this mean in a practical sense to us as Authors? Bunches! First, DRAMATICA tells us there are only sixteen Motivations to spread among our physical hosts. If we use the same characteristic twice, it clutters our story. If we neglect to employ one, there will be a hole in our story. When we first discovered this we were amazed at how easy it became to determine who our Characters were going to be. We just had to go down the checklist of characteristics and make sure that we put every one of them someplace. If we wanted to write a

³ Character growth is covered extensively in the sections on Plot and Theme, as all three of these aspects of the Story Mind are interrelated.

simple story, such as a typical action story, we only had to duplicate the simple characters. As a matter of fact, let's try that right now.

Suppose we want to write a simple story. We can create a PROTAGONIST called Joan. Joan wants to... what?... rob a bank?...kill the monster? stop the terrorists?...write a screenplay? It really doesn't matter: her goal can be whatever interests us as Authors. So, we'll pick "write a screenplay" because it interests us. All right, so our Protagonist, Joan wants to write a screenplay.

DRAMATICA says we need an ANTAGONIST. Antagonist, by definition, is the person who tries to prevent achievement of the goal. So, who might be diametrically against the completion of this screenplay that Joan wants to write? The Murderer whose guilt will be revealed if the movie is made because it contains information someone will see?...Her Mother, who worries that Hollywood will ruin her innocence? The studio executive who wants the no talent script SHE wrote to be made, and Joan's would steal the budget dollar? We kind of like THAT one! Okay, so we have our Protagonist, Joan, who wants to write a screenplay, but is fought by the studio executive who wants her OWN script produced instead.

Two simple Characters down, six to go. Now, DRAMATICA tells us we need a SKEPTIC. Who might oppose the effort and disbelieve in the ultimate success of good Joan? A rival Novelist who doesn't want to be left in the Hollywood glitter? Her Boyfriend who feels he will have even less of her time than he has now?...Her Father, who wants his daughter to follow him in the family business? Good enough for us. So we have Joan, who wants to write a screenplay, embattled against the studio Executive who wants to stop her, and opposed by her Father

To balance the Skeptic, we're going to need a SIDEKICK. We could bring back the Boyfriend, but *this* time have her knowing how much the Hollywood Dream appeals to Joan and remaining steadfastly behind her. Or, we might employ her writing Teacher who knows the depth of Joan's talent, or wants to inspire other inner city kids to escape poverty through writing which costs nothing to do, or to prove her theories and vindicate her name in the academic world? We'll use the writing teacher. So here's Joan, who wants to write a screenplay, embattled against the studio Executive who wants to stop her, opposed by her Father, and supported by her Teacher.

Let's bring in a CONTAGONIST: the Seasoned Studio Writer who says, "You have to play by the rules." and thwarts Joan's efforts to forge a better system of script development. Or, the Prostitute with a heart of gold who studies the classics and counsels her to base her story on what has been successful in the past. Or, her friend, the computer whiz who has a bogus writing system based on averaging every plot every written. Oops, THAT one strikes pretty close to home! All the more reason to use it. Computer Whiz it is. So Joan wants to

write a screenplay is embattled against the studio Executive who wants to stop her, opposed by her Father, supported by her Teacher, and tempted by her friend, the Computer Whiz.

Keeping in mind the concept of Dynamic Pairs, we are going to want to balance the Computer Whiz with a GUARDIAN. The Avaunt Guard Artist who urges her to "go with the flow?" ("Use the force, Joan!") The Prostitute again, who urges, "Get back to basics", or perhaps the Seasoned Studio Writer again, who paves the way through the script writing jungle? We like the Seasoned Studio Writer. Note how we could have used her as Contagonist, but elected to use her as Guardian instead. Its totally up to us as Authors as to which characteristics go in to which hosts. Joan wants to write a screenplay, she is embattled against the studio Executive who wants to stop her, opposed by her Father, supported by her Teacher, tempted by her friend, the Computer Whiz, and protected by the Seasoned Writer.

Liking some of our earlier concepts for Characters, let's use the Prostitute as REASON, stressing the need to use the collective knowledge of writing contained in the classics. We'll balance her with the Avaunt Guard Artist, who maintains that you cannot be innovative unless you break new ground: that is how classics became classic to begin with! Well, that seems to cover them all: all eight Simple Character; Protagonist, Antagonist, Skeptic, Sidekick, Contagonist, Guardian, Reason, and Emotion. So, finally, we have Joan who wants to write a screenplay and is embattled against the studio Executive who wants to stop her, opposed by her Father, supported by her Teacher, tempted by her friend, the Computer Whiz, protected by the Seasoned Writer, urged by the Prostitute to copy the classics, and counseled by the Avaunt Guard Artist to break new ground.

This is beginning to sound like how many stories we've seen before? Why have we seen this so many times? Because it is simple and it works. And, of course, we limited ourselves in this example to the Architypal Characters, not even taking advantage of the complex Characters we could create.

When you keep in mind the DRAMATICA rules for Dynamic Pairs, mixing and matching characteristics to create Complex Characters, then add in the concept of Character vs. Host, you have an astronomical number of possible people who might occupy your story. Because of the structure of interrelationships DRAMATICA provides, they will all fit together to the greatest potential, and nothing will be duplicated nor missed. The Story Mind will be fully functional.

Complex Motivation Characters in Gone With The Wind

As a final exercise, let's take a look at how the Motivation characteristics are represented and combined in some familiar well-written stories. Why don't we tackle something simple like, say, "Gone With The Wind."

"Simple?" you say. "Gone With The Wind, simple?" In terms of thematics, Gone With The Wind is an extremely rich and complex story. But in terms of the Characters, GWTW is no more complex than any of the other stories we have analyzed so far. Let's see how.

A list of the most notable Characters might contain these: Scarlett, Rhett, Ashley, Melanie, Scarlet's sister, Mr. Kennedy, Mr. O'hara, Prissy (Butterfly McQueen). Taking them one at a time, we can see the stuff they are made of.

Intuitively, we sense that Scarlett and Rhett are the two most important Characters. Looking at the sixteen characteristics, Scarlett is clearly Pursue. She pursues Rhett, she pursues Ashley, she pursues the tax money, she pursues a fortune. She is motivated neither to avoid nor to re-consider her actions. Based on this analysis we will call Scarlett PURSUE and CONSIDERATION.

Rhett on the other hand spends most of his time avoiding. He avoids getting involved in the war and by his contraband dealings he avoids financial hardship. He avoids Scarlet's advances, avoids the firing squad, avoids paying her the tax money and on and on. Nonetheless, it is Rhett that continually urges Scarlett to re-consider her actions. So Rhett comes down as AVOID and CONSIDERATION.

Comparing Scarlet to Rhett, each contains one mental characteristic and one physical characteristic. So, solely in terms of Motivations, Scarlett and Rhett are Architypal Protagonist and Antagonist.

There is little to disguise Ashley's effect as TEMPTATION upon Scarlet. Just because he never *actively* tempts her does not diminish his actual temptation value. And this is a good point to file away for later: A characteristic does not have to actively employ a characteristic to represent it.

Looking for his physical characteristic, although it is not strongly drawn, we find him to be HINDER. Now since his physical self is designed to be the source of Scarlet's temptation, Hinder has been down-played to make him more attractive. Nevertheless, he repeatedly jeopardizes Scarlet's situation. Temptation and Hinder make Ashley a Simple Contagonist.

Melanie, in complement to Ashley, is CONSCIENCE and HELP. She continually tutors Scarlett in the "correct" morality, simultaneously cleaning up the real world messes that Scarlet leaves in her wake. Melanie is forever smoothing ruffled feathers and it is she who handles the hiding of the Yankee renegade soldier that Scarlet shoots. Conscience and Help make Melanie the simple Guardian.

It is interesting to note the Character pairings that are designed into this story. Scarlett (Pursue and Consideration) is paired with Rhett (Avoid and Re-

Consideration). Ashley (Temptation and Hinder) is paired with Melanie (Conscience and Help). Obviously, Margaret Mead had an amazing intuitive sense of where the dramatic potentials were. (But then, we knew that already, didn't we?) Let's see if this pattern continues.

Scarlet's screaming sister, xxxx, plays nicely as FEELING and UNFOCUSED, making her the Simple Emotion Character. xxxxxx's choice of husband, Mr. Kennedy (who is snatched by Scarlet) is again, an opposite. Kennedy, by virtue of his steadfast business development and religion of practicality defines LOGIC. And also by virtue of his steadfast business development and resistance to diverging from his plans demonstrates that he is FOCUSED. Mr. Kennedy fits nicely as the Simple Reason Character; again, in complementary posture to his intended, xxxxxx.

Finally, we reach a most telling pair. First, we perceive Mr. O'hara has FAITH. He believes that a war will never happen, then believed the South will win. Even when they have already lost he won't give up his faith. He goes into a fantasy world rather than admit his faith was in error. And on the flip side, he constantly OPPOSES Scarlet's wishes. In the opening scene, Scarlet wants love and Daddy is pushing real estate. After the fall, he keeps jumping in with inane comments about the way Scarlet is handling the house. Still and all (albeit gently) he opposes her.

Prissy, on the other hand, has no faith at all. She is absolutely convinced that no matter what the situation, the worst will happen. She is a DISBELIEVER pure and true. And yet, she SUPPORTS Scarlet in every self-serving endeavor she instigates. As before, Mr. O'hara and Prissy have swapped characteristics between the Simple Skeptic and Simple Sidekick. They are a complementary pair. This is a wonderful twist from a thematic standpoint, pairing and swapping characteristics between the rich white landholder and his poor black slave. Nice going Margaret!

All right, so we see that once again, DRAMATICA serves to organize Characters into understandable groupings of characteristics and dramatic potentials. Of course, we are still just talking about Motivation characteristics: only one fourth of the characteristics and but a small fraction of the structural and dynamic relationships that make up the DRAMATICA view of the Story Mind. But before we launch into another aspect of that multi-leveled system, let's take a look at a story with some *truly* complex Motivation Characters.

Complex Motivations in Rear Window

If there is anything that can be seen as "typical" about a Hitchcock film it would be his forefront use of thematics. Rear Window is no exception. As with Gone With The Wind, the enjoyment of the story comes largely from what happens

between the lines. But unlike GWTW, the Rear Window Characters are relatively complex.

At first glance, it may seem that there are quite a few Characters, what with the neighbors and all. There's the Composer, trying to sell his first hit song. There's "Miss Lonely Heart", who can't get a date. We see a lot of "Miss Torso" who exercises in front of her open window. Upstairs is the couple with the dog, downstairs, the Sunbather. And, of course, Thornton, the murderer.

More prominent, of course, is James Stewart (Jeffries) and the Characters whom we see in his apartment: Lisa, his girlfriend; Doyle, the detective; and his Nurse. Important to note: Thornton also shows up in Jeffries' apartment near the end of the story, and is the only one of the Neighbors ever to do so.

The purpose of Characters is to show how aspects of the Story Mind deal with a problem. And this is what determines that the Neighbors are not objective Characters. Aside from Thornton, they all have their own little stories, but only peripherally (if ever) interact with each other. All their private stories enhance the thematic atmosphere of the story, but neither advance nor clarify the plot.

If we eliminate all the Neighbors who do not interact we pare our list down to five actual Characters: Jeffries, Lisa, Doyle, Nurse, and Thornton. If Rear Window is well written, we would expect all sixteen characteristics to be distributed among these five.

Let's see if they are.

Who has FAITH? Unquestionably, Jeffries does. He maintains his belief that a murder has been committed in the face of objections by each of the other Characters. Lisa can't talk him out of it and neither can his Nurse. Thornton denies it by his actions, and Doyle is not convinced until after the proof is irrefutable. In fact, Doyle personifies DISBELIEF, even while HELPING Jeffries to gain information to which he would not otherwise have access. Lisa comes around to accepting the possibility and so does Nurse. Thornton already *knows* the truth. But Doyle is *never* convinced until he sees the proof with his own eyes.

In addition, Doyle relies on LOGIC to support his disbelief. He will not accept Jeffries' contentions without logical arguments. Then is Jeffries FEELING? No. Jeffries does not disregard logic in his considerations; he merely can't supply it. Jeffries CONSIDERS what he knows and what he suspects. Lisa, on the other hand, continually acts on impulse without regard for logic, illustrating nicely the characteristic of FEELING.

If Jeffries is CONSIDERATION, we would expect his nemesis, Thornton to exhibit RE-CONSIDERATION, and he does. Thornton's non-guilty actions are a constant force that urges Jeffries to RE-CONSIDER. All we ever see of him is that he acts *methodically* to carry out his plan, whatever that might be. It is that

methodical approach that makes Thornton the FOCUSED Character as well. He wastes no time and energy on anything but the task at hand. Whereas, Jeffries dabbles at whatever fills his view, even when it interferes with his goal of getting the goods on Thornton. Jeffries plainly illustrates the trait of being UNFOCUSED.

Even though Lisa SUPPORTS Jeffries in his quest, she manages to HINDER his efforts through distraction and re-direction of their conversations. She clearly TEMPTS him to give up PURSUING this crazy scheme. In contrast, Nurse OPPOSES his efforts, even while providing a moralistic philosophy or CONSCIENCE to his every comment.

And, of course, Thornton would prefer to AVOID the whole thing.

If we take a slightly different form, we can arrange the five Characters as column headings and list their characteristics beneath them.

JEFFRIES	LISA	DOYLE	NURSE	THORNTON
Faith Consideration Consideration Unfocused Pursue	Temptation Feeling Support Hinder	Disbelief Logic	Conscience Oppose Help	Non- Focused Avoid

Assigning the Character names of Rear Window to the Motivation Characteristic Quads we get:

PURSUE Jeffries	HELP Doyle	CONSIDERATION Jeffries	CONSCIENCE Nurse
HINDER Lisa	AVOID Thornton	TEMPTATION Lisa	RE-CONSIDERATION Thornton
SUPPORT Lisa	FOCUSED Thornton	LOGIC Doyle	FAITH Jeffries
UNFOCUSED Jeffries	OPPOSE Nurse	DISBELIEF Doyle	FEELING Lisa

Summary of Character Motivations

These characteristics then, represent the Motivations that might drive a Character. But Motivation is only part of the story. Once a Character is motivated, she will act upon that motivation by employing a particular Methodology. A Methodology is simply the means by which a Character applies her Motivation. That is the subject of our next chapter.

Methodologies

In Chapter One, when we began our exploration of Characters, we divided them into eight Simple Types, based on what we observed in well written stories. Similarly, as we begin our exploration of Method, we discover eight Simple Methodologies that the Simple Characters employ. As before, we divide them into two quads: one reflecting Action Methodologies and the other, Decision Methodologies.

The Action Methodologies are Assertive, Passive, Responsive, and Preservative. Lets take a look at each.

ASSERTIVE: The Assertive approach is based on the "first strike" concept. When one's method is Assertive, she will take the initiative action to achieve her goal or obtain what she wants.

RESPONSIVE: In Contrast, the Responsive will act only when provoked, but will then retaliate, seeking to eliminate the threat to her status quo.

PRESERVATIVE: The Preservative methodology is to build back what has been diminished and take steps to guard things against further encroachment. Unlike the Responsive Methodology, the Preservative approach will not strike back against the source of the encroachment but shield against it.

PASSIVE: The Passive approach will be to "go with the flow" and hope things get better by themselves, rather than attempting to improve them.

It is important to note that Assertive and Passive are not the Dynamic pair here. Rather, Assertive and Responsive complement each other. This can be seen by thinking in terms of the borders of a country. Assertive and Responsive will both cross the border, one for a first strike, the other only in retaliation. But Passive and Preservative will **never** cross the border, one allowing itself to be overrun, and one building defenses.

Whereas the Action Methodologies indicate the approach to manipulation of the environment that is acceptable to a given Character, the Decision Methodologies indicate the mental approach that will be acceptable. The Decision Methodologies are Dogmatic, Pragmatic, Cautious, and Risky.

DOGMATIC: The Dogmatic approach will only consider data that has been "proven" as being correct. Speculative or second-hand information is rejected out of hand.

PRAGMATIC: In opposition to that approach the Pragmatic Methodology widens their considerations to include information that may prove to be correct based on circumstantial evidence.

CAUTIOUS: When one decides in a Cautious manner, she determines the relative likelihood of various data, giving greater weight in her considerations to information that appears more certain.

RISKY: The Risky approach considers all information that is not definitely ruled out as incorrect, giving all data equal weight in the Decision process regardless of its likelihood.

In the Decision Methodologies, Dogmatic pairs with Pragmatic, and Cautious complements Risky. As a group these four Action and four Decision approaches constitute the Eight Simple Methodologies, and make up our first organization of Plot. We know these types, don't we? They appear in our world, they appear in our stories, they appear in ourselves. They appear in our stories *because* they appear in ourselves. As with the Eight Simple Characters, they can be divided in Quads.

The Eight Simple Methodologies

The Action Quad

RESPONSIVE
PASSIVE PRESERVATIVE
ASSERTIVE

The Decision Quad

PRAGMATIC
CAUTIOUS RISKY
DOGMATIC

As with the Eight Simple Characters: **No Character should represent more than one Methodology in a given Dynamic Pair.** In other words, just as one Character should not be the Protagonist *and* Antagonist, one Character should not be Assertive *and* Responsive.

Now you may have noticed that every time we talk about the Methodologies we speak of them as the ways in which Characters act or decide. The immediate question that comes to mind is whether or not these Simple Methodologies of Plot are tied to specific Simple Characters. Let's find out.

Archetypal Methodologies in Star Wars

Returning to Star Wars, we can analyze the Method each Simple Character employs to see if: a) they limit themselves to one, and b) if there is a match between Character *Motivation* and Character *Method*.

Certainly Obi Wan seems RESPONSIVE. He never attacks, just responds to attacks, such as the Cantina scene where he cuts off the creature's arm *after* it had attacked Luke. But here the direct relationship breaks down. This time Obi is not balanced by Darth, but by the Empire which is the key ASSERTIVE Character in the story. This is exemplified in the Empire's unprovoked attack on Leia's home world of Alderaan, and their efforts to track down and destroy the rebel base. Darth take on a PRESERVATIVE approach, which works nicely with his charge to recover the stolen plans. Every step he takes is an attempt to get back to start. Even when he leads his fighters into the trench on the Death Star, he cautions his henchmen not to chase those who break off from the attack, but to stay on the leader.

Rounding out the Four Simple Action Methodologies, Luke fills the role of PASSIVE. Luke, Passive? Yep. When Uncle Owen tells Luke that he must stay on one more season, Luke argues, but does he accept it? When Obi tells Luke that he must go with him to Alderaan, where does he end up? When the Cantina Bartender tells him the droids must stay outside, does he even argue?

Looking at the Decision Quad, Han reads very well as the DOGMATIC approach, which matches nicely with his role as Skeptic. Leia, on the other hand is clearly Pragmatic, adapting to new and unexpected situations as needed. Note the way Dogmatic Han screws up the rescue attempt in the detention block with his inability to adapt, compared to Leia blasting a hole in the corridor wall, manufacturing an escape route.

Interestingly, the joint Sidekick of R2D2 and C3PO is split by the Methodologies of RISKY and CAUTIOUS. R2D2 is always the one jumping into the fray, going out on a limb, trailblazing through blaster fire. In Contrast, C3PO doesn't want to go into the escape pod, doesn't want to go on R2's "mission" to find Obi, and excels at hiding from battle whenever he gets the chance.

If we hang the Star Wars Character names on the Simple Methodology QUAD we get:

Action Quad

RESPONSIVE - OBI WAN

PASSIVE - LUKE

PRESERVATIVE - DARTH

ASSERTIVE - EMPIRE

Decision Quad

PRAGMATIC - LEIA

RISKY - R2D2

CAUTIOUS - C3PO

DOGMATIC - HAN

For the first time we begin to get a sense of some of the conflicts between Characters that we *felt* in Star Wars, but were not explained by the Motivations of the Simple Characters alone. For example, we can see that in terms of Methodology, Obi is now in direct conflict with the Empire. Suddenly the scene where he is stopped along with Luke by the Storm Troopers on the way into Mos Eisley makes much more sense. As does the scene where he must avoid the Storm Troopers and deactivate the Tractor Beam.

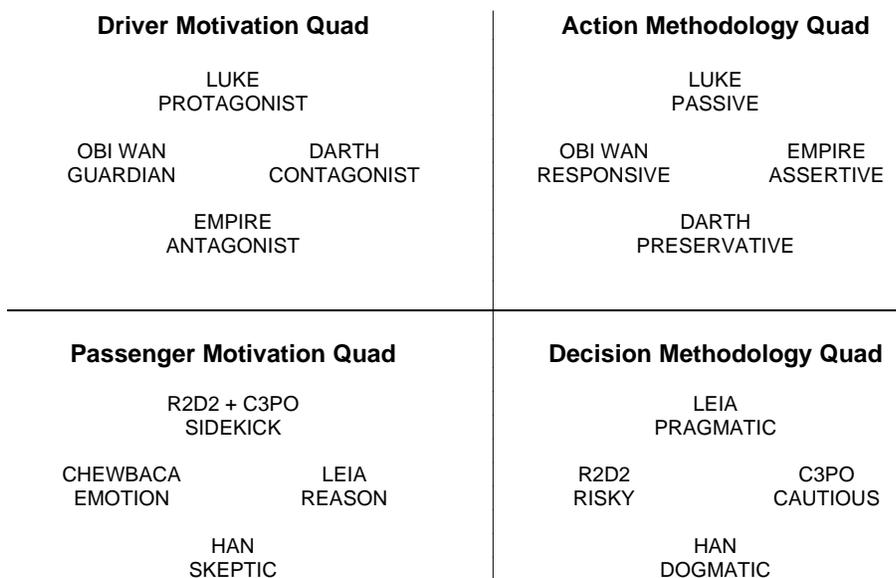
From the Methodology standpoint, Luke is now diametrically opposed to Darth, and that defines that additional conflict between them that does not grow from Luke as Protagonist and Darth as Contagonist. The scene in the Trench where Darth attacks Assertively and Luke ignores him with calm Passivity is a fine example of this.

The antagonism (appropriate word) between Leia and Han has a firm grounding in the Dogmatic versus Pragmatic approach. This is what gives that extra edge between them that is not created by their Simple Characters of Reason and Skeptic.

Of particular note is how R2D2 and C3PO, who share a Character role of Sidekick, are split into a conflicting Dynamic Pair of Risky and Cautious. So many of their scenes have them diverging, even while loyally following Luke. The sniping that goes on between them is a direct result of their opposing Methodologies, and enriches what otherwise would be a flat relationship. After all, if they both agreed with each other's approach AND were jointly the Sidekick as well, how could you even tell them apart, other than by the shape of their costumes?

Finally, notice how poor Chewbacca ended up with no Methodology at all. Perhaps that explains why he never really *does* anything.

From the chart we can see that the opposition of Dynamic Pairs between Characters is not necessarily carried over into their Methodologies. Indeed, some Characters might be in conflict over principles but not in approach, and vice versa. This relationship between the Motivation Level and the Methodology Level is the embryonic beginning of more believable "3 dimensional" or "well rounded" Characters. To get a more clear understanding of this phenomenon, we can put the Simple Character Quads side by side with the Simple Methodology Quad.



When viewed in this manner, the ebb and flow of conflict can be seen as not a single relationship between Characters, but a complex multi-level interrelationship. Yet, we are still dealing here with *Simple Methodologies*. Just as we had found that each of the Eight Simple Characters contained two components, the Eight Simple Methodologies are composed of two aspects as well: Attitude and Approach. As before, let's separate the Simple Methodologies into their respective components.

The Sixteen Methodologies

ASSERTIVE

Approach Plogistic: The assertive character takes **Proaction** to upset a stable environment in order to achieve her goals.

Attitude Plogistic: She **Evaluates** her situation to determine what action she should take.

RESPONSIVE

Approach Plogistic: When Responsive, a character **Reacts** to changes in her environment.

Attitude Plogistic: The Responsive **Re-evaluates** her environment in light of unwanted changes, and creates a goal to recapture stability.

PRESERVATIVE

Approach Plogistic: This character employs **Protection** to prevent what she has from being eroded.

Attitude Plogistic: She is driven by **Non-Acceptance** of the diminishing of her situation.

PASSIVE

Approach Plogistic: The Passive character exists in **Inaction**, making no move to counter threats against her.

Attitude Plogistic: She **Accepts** whatever comes her way.

DOGMATIC

Approach Characteristic: Dogmatic deals only in **Actualities**.

Attitude Plogistic: She relies on **Deduction** to reduce data to an irrefutable conclusion.

PRAGMATIC

Approach Plogistic: The Pragmatic concerns herself with **Potentialities**, looking at all alternative explanations that can be created from existing data.

Attitude Plogistic: She employs **Induction** to generate alternatives.

CAUTIOUS

Approach Plogistic: The Cautious character bases her decisions on **Probabilities**: the most likely of alternatives.

Attitude Characteristic: She uses **Reduction** to narrow the field of conceivable alternatives.

RISKY

Approach Plogistic: The Risky character considers all **Possibilities** equally, regardless of their relative likelihood.

Attitude Plogistic: She processes information with **Production** to create any alternatives that are *not ruled out* by known data.

Placing these Plogistics in a Quad table we get:

Mind Approach Set	Universe Approach Set
ACTUALITY	PROACTION
PROBABILITY POSSIBILITY	PROTECTION INACTION
POTENTIALITY	RE-ACTION
Mind Attitude Set	Universe Attitude Set
DEDUCTION	EVALUATION
REDUCTION PRODUCTION	NON-ACCEPTANCE ACCEPTANCE
INDUCTION	RE-EVALUATION

Looking at these sixteen Methodologies, it is important to remember what they represent. DRAMATICA looks at each and every element of story structure as an aspect of the Story Mind dealing with a problem. And we can clearly see that these sixteen points represent part of that process.

When examining our environment, we all make **Evaluations, Re-Evaluate** in light of a changing situation, choose whether to **Accept** our lot or **Not Accept** it. We all employ **Deduction** to determine what we know, **Induction** to keep our minds open to other explanations, **Reduction** to determine what is most likely, and **Production** to be creative. From these we establish what we see as **Actuality, Potentiality, Probability**, and **Possibility**, as well as the need for **Proaction, Reaction, Protection**, or **Inaction**.

Once again, in stories, these Methodologies can be illustrated in individual Characters or combined in ways that do not violate their potential. The DRAMATICA rules for combining characteristics apply here as well.

Based upon these rules, we can easily create our own multi-level Characters. Let's return to the simple story we wrote about Joan, the Screenplay writer.

As you'll recall, we created Joan, the Protagonist, who wants to write a screenplay. She was in conflict with the Studio Executive, our Antagonist, who wanted to sell a screenplay of her own instead. Joan's father was a Skeptic, not believing in his daughter's talent, but Joan's writing teacher was her faithful Sidekick. As Contagonist, we created Joan's friend, the Computer Whiz, who tempts Joan to use "the System". Guardian to Joan is the Seasoned Writer, who keeps the execs of her tail and counsels her to be true to herself. The Prostitute, a student of the Classics served as Reason, and the Avaunt Guard Artist was Emotion.

As an exercise, let's assign each of these Eight Simple Characters one of the Eight Simple Methodologies. As we've already determined, there is no requirement that a particular Methodology must be matched to a particular Character. So, if we start with Joan who is of primary importance to us, which one of the Methodologies do we like best for our Protagonist? We have a choice of Assertive, Reactive, Preservative, Passive, Dogmatic, Pragmatic, Cautious, and Risky.

Try each one against what we know of Joan. It is clear that any of the eight would create a believable and much more three dimensional Character than the simple Protagonist by herself. And yet, there will be some combinations that will appeal to one Author that are not at all acceptable to another. Protagonist Joan as an Assertive young writer, or Protagonist Joan as Risk taker? Our hero, the adamant, close minded Dogmatist, or the Passive putz? Is she to be Reactive to every ripple in her pond, or Cautious about every move she makes. Does she try to Preserve what she already has, or take a Pragmatic approach, adapting to a changing scenario? The choices are all valid, and all open to you, the Author.

For our tastes (where they happen to be after lunch as we write this) let's pick a Risky Protagonist. So Joan, the "wannabe" Script Writer is a real Risk taker, jumping across the stream and looking for the next stone while in mid air. So what kinds of things will this reckless writer do? She'll wager her contract on being able to make a waitress cry with the sentence she scrawled on a napkin in the diner. If her mother's health is failing because she can only afford half the dosage of essential medication that she needs, she'll spend the medication money to fix her broken typewriter so she can finish her outline and get enough of an advance (if they like it) to buy her the full dose. Real Risk taker, our Joan!

So now, we have the rival Studio Exec, our Antagonist. And she can be any one of the seven remaining Methodologies. We could put her in direct conflict of Methodologies as well as Characteristics, by making her the Cautious type. As such, she would lay out all the ground work to assure that her script will be chosen, leaving nothing to chance. Or she could be Responsive, and attack Joan every time she sees Joan's advancement as threatening her own. Or she could be Assertive and attack Joan without provocation, because she feels it will help her own cause. We'll pick Assertive, because we want an Action story, and our Protagonist is not an action Character.

We continue in this manner until we have assigned a Simple Methodology to each Simple Character. So, finally, we have Risky Joan, who wants to write a screenplay and is embattled against the Assertive studio Executive who wants to stop her, opposed by her Preservationist Father, supported by her Passive Teacher, tempted by her friend, the Cautious Computer Whiz, protected by the Responsive Seasoned Writer, counseled by the Dogmatic Prostitute to copy the classics, and urged by the Pragmatic Awaunt Guard Artist to break new ground.

This is beginning to sound a lot *less* like other stories we've seen before. And that is just with the *Simple* Motivations and Methodologies. When you figure in complex Motivations and Methodologies by mixing and matching sixteen Motivations with sixteen Methodologies, then group them together in uneven ways: more to some Characters and fewer to others, you can begin to see the great variety of Characters that can be created using the DRAMATICA structure. And that is the real beauty of DRAMATICA. Because it is a system of interrelationships, a relatively small number of variables creates an astronomical number of specific structures. Form without Formula. And it works because it mirrors the structure and functioning of our own minds in the Story Mind.

Continuing along that parallel, we can see that the Story Mind in dealing with a problem will not only be motivated and apply a methodology, but will also monitor feedback to determine the effectiveness of the method and the propriety of the motivation. This function is defined by our third level of Character, Evaluation.

Means of Evaluation

As there were Eight Simple Characters and Eight Simple Methods, we might expect there to be Eight Simple Evaluations, and so there are. A Character might evaluate using **Calculation**, or **Guesswork**. She could base her evaluation on **Information** or **Intuition**. She might consider the **Outcome** of an effort or the **Means** employed to achieve that Outcome. Finally, she might expand her considerations to include the **Intent** behind the effort and the actual **Impact** that effort has had.

Putting these Eight Simple Evaluations in Quad form we get:

The Eight Simple Evaluations

The Measuring Quad

INFORMATION
CALCULATION INTUITION
GUESSWORK

The Measured Quad

OUTCOME
MEANS IMPACT
INTENT

We can see the patterns of dynamic pairs created between the Eight Simple Evaluations. Let's define each term for a more complete understanding of their relationships.

Calculation: The Calculating Character establishes an unbroken chain of relationships that leads to a conclusion. Her thinking will only carry her as far as the chain can be extended. As soon as she cannot make one thing lead *directly* to the next, she will not entertain any speculations beyond that point.

Intuition: The Intuitive Character forms her conclusions from circumstantial or nebulous input, rather than a definitive line of logic.

Information: The Character who relies on Information will entertain in her deliberations only definitive packets of data.

Guesswork: The Character who Guesses will fill in the blanks in her information with what appears most likely to go there.

Outcome: The Outcome measuring Character is only concerned with the immediate nature of the objective: whether or not, or how well it has been met.

Impact: Measuring Impact, a Character looks at the ripples in the big picture created by a particular outcome, or looks how well an objective accomplished that for which it was intended.

Means: The Character measuring Means is most concerned with *how* an Objective was met rather than if it was or how well.

Intent: When a Character measures Intent, she is concerned with the expectations behind the effort that led to the Outcome, whether or not the Outcome was achieved.

Again, these are aspects of Character we have seen before and are familiar with. In our case, their existence and definitions came as no surprise. Rather, we had just never previously considered them all at once as a group in which we could clearly see the relationships among them.

The real value to us as Authors comes in being able to mix and match Motivations, Methodologies and Evaluations. For example, should we be at work building a Character whose nature is best described as Guardian, we might select Dogmatic as her method and Calculation as her tool of evaluation. So this fellow might protect the Protagonist while stubbornly maintaining an ideology, but evaluating the progress of the quest in a very calculated manner: a Character of some individuality and depth.

What if we had the same Dogmatic Guardian who employed Guesswork instead. We can feel the difference in her nature as a result of this change. Now she would protect the Protagonist, stubbornly maintain an ideology, but base her evaluations of progress on conjecture rather than denotative relationships. Certainly, this person has a wholly different "feel" to her, without being *wholly* different.

The functionality of this is that the way we feel about a Character is based on the sum total of the combined effect of all levels of her attributes. However, when looking at these attributes as separate aspects, we can define the differences between Characters in a precise and specific way in terms of their content and determine if they are nearly the same or completely different. But when we see the dynamic view of the way in which a particular set of aspects merge to create the specific force of a given Character, even a slight change in only one aspect will create a substantially different "feel" to that Character.

When a Character oriented Author writes by "feel" she is sensing the overall impact of a Character's presence. This is not very definable, and therefore dramatic potential between Characters are often diminished by incomplete understanding of which levels are in conflict between two given Characters, and which are not.

We have already seen an example of this in our analysis of Star Wars. Han (as Skeptic) is only peripherally in conflict with Leia (as Reason). But Han as Dogmatic is directly in conflict with Leia as Pragmatic. If Han and Leia were to

argue, there would be much more dramatic potential if they argued over trying a new approach than if they argued over whether or not they ought to take action.

Clearly, the ability to discern the specific nature of the attributes that make up a Character at all levels allows us to precisely define the nature of inter-Character conflicts, without losing sight of the overall feeling that each Character carries with her.

Evaluations in Star Wars

Looking at the Characters of Star Wars in terms of Evaluation only, the arrangement of attributes is a bit murkier. Since this is primarily a story of action, techniques of evaluation do not play a big role in the progress of the story and therefore have been more loosely drawn. Nevertheless, they *are* present, even if there is somewhat less consistency than at the Character or Method levels.

Assigning the Eight Simple Evaluations to the Eight Simple Characters of Star Wars by their most common usage in the story, we generate the following list:

LUKE	INFORMATION
EMPIRE	CALCULATION
OBI	GUESSWORK
DARTH	INTUITION
HAN	OUTCOME
LEIA	INTENT
CHEWY	MEANS
C3PO	IMPACT
R2D2	-----

Attaching the Character names to the Evaluation Quads we get:

The Eight Simple Evaluations

The Measuring Quad

Luke
INFORMATION

Empire
CALCULATION

Darth
INTUITION

Obi
GUESSWORK

The Measured Quad

Han
OUTCOME

Chewy
MEANS

C3PO
IMPACT

Leia
INTENT

Again, we can see subtle conflicts in techniques of Evaluation between Characters that are compatible at other levels. For the first time, we can see the tension that as an audience we feel between Darth and the Empire in the "Board Room" scene on the Death Star where Darth constricts the breathing of the general he is "bickering" with. The general says to Darth, "...your sorcerer ways have not helped you conjure up the missing plans...", essentially arguing against Intuition.

Looking at Luke, we note that in his dinner table discussion with Uncle Owen he argues his point that he should be allowed to leave with Information: the new droids are working out, all his friends are at the academy, etc. Another example is the moment Luke bursts into Leia's cell to release her. Rather than use any other technique, he describes the situation to her simply by imparting information: "I'm Luke Skywalker. I'm here to rescue you. I'm here with Ben Kenobi."

Obi Wan, on the other hand, relies on Guesswork when the Millennium Falcon is chasing the lone imperial fighter after coming out of hyperspace. He sees the supposed moon, and guesses, "It's a space station!"

Han is completely Outcome oriented, "I'm just in this for the reward, sister!", and is thereby again in conflict with Leia as Intent: "If money is all you care about, then that's what you'll receive."

Chewy can be seen to focus on Means, when he refuses to don the binders for Luke's plan to rescue Leia.

C3PO is always evaluating impact: " We'll be sent to the spice mines of Kessel", and, "I suggest a different strategy R2... Let the Wookie win."

R2, as noted, does not represent a manner of evaluation. We can see by the feel of his Character that he is motivated and has a method, but he never evaluates anything for himself, you just point him and he goes.

Once again, since Star Wars is an action oriented story, the techniques of Evaluation were not as developed as Motivation and Method.

Sixteen Evaluations

As with the previous two levels of Character, the Eight Simple Evaluations can be divided into sixteen evaluations. In Motivation we had Action and Decision aspects, in Method we had Attitude and Approach. In Evaluation we have Passive and Active.

Calculation:

Passive: The Calculating Character sees data as **Expectations** wherein an unbroken chain of relationships that leads to a conclusion.

Active: To form an Expectation, Calculation develops **Theories**.

Intuition:

Passive: The Intuitive Character sees the pattern of her observations in the form of a **Determination**.

Active: To arrive at a Determination, Intuitive makes **Hunches**.

Information:

Passive: The Character who revolves around Information will entertain in her deliberations only definitive packets of data she sees as **Proven**.

Active: For something to be Proven, the Information Character will institute a **Test**.

Guesswork:

Passive: Guesswork will consider even data that is, as of yet, **Unproven**.

Active: The system she uses that allows her to accept Unproven data is to **Trust**..

Outcome:

Passive: The Outcome measuring Character observes the **Results** of an effort.

Active: To see the Results, she looks toward the **Ending** of the Effort.

Impact:

Passive: Measuring Impact, a Character looks at the actual **Effects** of an effort, as opposed to how well it met its charter.

Active: To determine the Effect, the Impact Character examines how **Accurately** the ramifications of the effort confine themselves to the targeted goal.

Means:

Passive: Means is determined by looking at the **Process** employed in an effort.

Active: Just as Impact examined Effects in terms of Accuracy, Means examines Process in terms of the **Unending** aspects of its nature. In essence, Effects are measured by how much they spill over the intended goal, and Process is evaluated by how much of it continues past the intended point of conclusion.

Intent:

Passive: When a Character measures Intent, she is concerned with the **Cause** behind the effort.

Active: She looks at the aspects of the Cause that do **Not Accurately** reflect the scope of the goal.

Let's look at these sixteen evaluation techniques in Quad form.

<p>Measured Active Set</p> <p>PROVEN</p> <p>NON-ACCURATE ACCURATE</p> <p>UNPROVEN</p>	<p>Measured Passive Set</p> <p>EFFECT</p> <p>PROCESS RESULT</p> <p>CAUSE</p>
<p>Measuring Passive Set</p> <p>EXPECTATION</p> <p>UNENDING ENDING</p> <p>DETERMINATION</p>	<p>Measuring Active Set</p> <p>THEORY</p> <p>TRUST TEST</p> <p>HUNCH</p>

As before, these four groupings constitute the dynamic Quads of the Evaluation Set, and are subject to the same DRAMATICA rules as the characteristic and method sets.

Since all good things come in Quads, and since we have so far explored three sets of Character traits, we might expect a final set to round out that Quad as well. DRAMATICA calls that final set of characteristics, Purposes.

Purposes

When a Character of a certain Motivation acts with a particular Method using a specific mode of Evaluation, her directions is dictated by her Purpose. Conversely, Motivation, Method, and Evaluation are directionless without Purpose. As a corollary to that, each of the four aspects of Character requires the other three, and is determined by the other three.

This is our first glimpse of the real interdependencies of Dramatica: that any three elements of a Quad determine the fourth. This is WHY Dramatica works; that the elements of story are not independent, but *interdependent*.

This being the case, let us list our Eight Simple Motivations along side the Simple Methodologies and the Simple Evaluations, and see if we can predict what the Eight Simple Purposes might be.

Motivations	Methodologies	Evaluations
Protagonist	Responsive	Impact
Antagonist	Assertive	Outcome
Guardian	Dogmatic	Calculation
Contagonist	Pragmatic	Guesswork
Reason	Cautious	Information
Emotion	Risky	Intuition
Sidekick	Passive	Intent
Skeptic	Preservative	Means

When we look at the three points we already have, we can extend that line to project the fourth point, Purpose. When we look at an Antagonist who is Assertive and Evaluates in terms of Outcome, her Purpose is to achieve a Goal. But what then of the Protagonist. The Protagonist being Responsive and Evaluating Impact is more concerned with the Requirement.

The Protagonist not Goal Oriented? Absolutely Correct. Look at the Protagonists that appear to be the most Goal Oriented. Take James Bond, for example. Does he decide that there is something he wants to accomplish and then go after it? Not really. Rather, a villain (Antagonist, in the Bond pictures) does something to achieve what the villain wants, and James Bond Responds. In order to achieve what James Bond would like, he must stop the villain. Stopping the villain is not the goal, it is the Requirement to achieving Bond's goal.

The point being not to say that James Bond does not have a goal, but that his focus or immediate Purpose is not the goal but the prerequisite to achieving that goal: the Requirement.

Look at it from an Antagonist's point of view. A villain does not steal money because she wants to use it for something. She steals the money because she wants money. HER focus, her immediate Purpose IS the goal.

In Simple stories, this is a good explanation of what identifies the Protagonist as the Main Character, rather than the Antagonist. Partially because the Antagonist will be focusing on the goal and the Protagonist will be focusing on the Requirement.

For every Goal, there is a Consequence; for every Requirement, a Cost. The Guardian is concerned with the Consequence: it is her Purpose to prevent it. The Contagonist, on the other hand is focused on the Cost: it is her Purpose not to

pay it. Note the subtle complexities between the positive Purposes of the Protagonist/Antagonist and the negative Purposes of the Guardian/Contagonist.

So, we have half of our Purposes lined out. Next to the other three levels of Character they look like this:

Motivation	Methodology	Evaluation	Purpose
Protagonist	Responsive	Impact	Requirement
Antagonist	Assertive	Outcome	Goal
Guardian	Dogmatic	Calculation	Consequence
Contagonist	Pragmatic	Guesswork	Cost
Reason	Cautious	Information	
Emotion	Risky	Intuition	
Sidekick	Passive	Intent	
Skeptic	Preservative	Means	

Now, what to do about the Purposes of the remaining four Simple Characters. Harkening back to the terms "Driver" Characters and "Passenger" Characters, we might better describe the Passengers as "Back Seat Drivers". That is to say that just because they are not the prime movers of the *direction* of the story doesn't mean they are not prime movers of *any* part of the story. In fact, they are quite active in determining the *course* of the story.

Just like any journey, a story may focus on the destination, or the sight seeing along the way. Sometimes it is more important where you are going, sometimes how you get there. When a Simple story is destination oriented, the first four Simple Characters are the Drivers. But when a Simple story is journey oriented, the Protagonist, Antagonist, Guardian and Contagonist are relegated to the back seat as Passengers and Reason, Emotion, Sidekick and Skeptic Drive. In fact, all eight are really driving all the time, just in different areas.

What then are these areas? Just as with our minds, the Story Mind's purpose may be one of an External nature or one of an Internal nature. When we want to change our *environment*, we work toward an External Purpose. However, when we want to change *ourselves*, we work toward an Internal Purpose.

Since we have been using Simple action stories in most of our examples, the Externally oriented characters have appeared to be the Drivers. But when we look toward Simple Decision stories, the Internally oriented characters become the Prime Movers.

So what then would be the Internal Purposes that complete the list of Eight Simple Purposes?

Motivation	Methodology	Evaluation	Purpose
Protagonist	Responsive	Impact	Requirement
Antagonist	Assertive	Outcome	Goal
Guardian	Dogmatic	Calculation	Consequence
Contagonist	Pragmatic	Guesswork	Cost
Reason	Cautious	Information	Satisfaction
Emotion	Risky	Intuition	Happiness
Sidekick	Passive	Intent	Fulfillment
Skeptic	Preservative	Means	Contentment

The difference in Purpose between the two groups that make up the Eight Simple Characters is clear. To see how these Purposes fit in with the Motivation, Methodology, and Evaluation traits, let's examine the Internal Characters one by one.

When you look at the Character of Reason, who Cautiously evaluates things in terms of Information, the Purpose of Satisfaction fits right in. To her counterpart, Emotion, doing things in a Risky manner based on Intuition, Happiness is the Purpose to which they aspire. Similarly, the Passive Sidekick evaluating the Intent, rather than the success, is a perfect supporter seeking only Fulfillment. Her adversary, the Skeptic, trying to Persevere her situation, not concerned with whether the Intent is for the good so much as what Means must be employed, finds her Purpose eventual Contentment.

If a Simple story is about trying to achieve a Goal, the Antagonist will be the Prime Mover. If a Simple story is about trying to reach Fulfillment, the Sidekick will be the Prime Mover.⁴

Sixteen Purposes

What remains is to separate the Eight Simple Purposes into the sixteen Purpose traits. Since we have seen that **either** the External Characters or the Internal Characters can be the Drivers depending upon the type of story, Each of these simple Purposes can be split into a *Situation* Purpose and a *Condition* focus to their Simple Purpose.

⁴ It is important to note that just because a Character is the Prime Mover of a story does not mean that the Character will be the Main Character. The Main Character is the one through whose eyes and audience views the progression of the story. In Simple stories, the Prime Mover is almost always the Main Character, as it streamlines the structure, keeping it straight forward and out of the way of the action, and decision lines. In the MOST simple of stories, the Main Character is not only the Prime Mover, but also the Protagonist. A full discussion of these different story dynamics is the focus of Section II: Subjective Characters.

Goal:

Situation Focus: Actuality

Condition Focus: Awareness

Consequence:

Situation Focus: Chaos

Condition Focus: Inequity

Requirement:

Situation Focus: Ability

Condition Focus: Knowledge

Cost:

Situation Focus: Change

Condition Focus: Speculation

Satisfaction:

Situation Focus: Projection

Condition Focus: Inertia

Happiness:

Situation Focus: Desire

Condition Focus: Thought

Fulfillment:

Situation Focus: Self-Awareness

Condition Focus: Perception

Contentment:

Situation Focus: Order

Condition Focus: Equity

Here are the sixteen Conclusions in Quad form:

<p>External Condition Focus</p> <p>EQUITY</p> <p>AWARE ACTUALITY</p> <p>ORDER</p>	<p>External Situation Focus</p> <p>ORDER</p> <p>PROJECTION INERTIA</p> <p>EQUITY</p>
<p>Internal Situation Focus</p> <p>CHAOS</p> <p>SPECULATION CHANGE</p> <p>CHAOS</p>	<p>Internal Condition Focus</p> <p>INEQUITY</p> <p>SELF-AWARE PERCEPTION</p> <p>CHAOS</p>

Once more we have *an* arrangement of the sixteen elements into Quads, but not necessarily the most *useful* arrangement. As we described before, each of the valid arrangements is most appropriate to Character, Audience, or Author. As Authors we want to put things in the best perspective for *our* understanding. One of the beauties of DRAMATICA is that if something is adjusted from *one* valid perspective, it will be equally functional from *all* other valid perspectives, although not necessarily as meaningful.

This arrangement of the Conclusions is the fully Internal or Character perspective. This is the way we, as individuals, tend to group our Conclusions about ourselves and our environment. We see the elements of the upper left Quad are topped by Knowledge. And to us, these four elements describe what we know about the Universe itself. All of them pertain directly to our understanding of what is out there. In contrast, the upper right Quad deals with our physical *relationship* with the Universe. These are the Conclusions we draw about how we can affect our environment and how it affects us. This Quad is appropriately headed by "Ability".

Shifting gears, move to two Quads that describe our understanding of our Minds and our *mental* relationship with the Universe. The lower left Quad Concludes how we *feel* about our environment, aptly led by "Desire". The lower right Quad organizes our Conclusions about ourselves, described prominently by "Thought".

But what if we step out of that perspective for the moment and deal with these sixteen elements as if we were looking at someone *else's* Mind. More precisely: looking *into* someone else's Mind. We would see that Knowledge, Ability, Desire, and Thought are Conclusions that are the actual *motivators* for that individual. In truth, the other three elements of each Quad are used to arrive at those four motivating Conclusions. So to from a completely External view - the Author's Perspective - we would group Knowledge, Ability, Desire, and Thought together to form a Quad.

From the External view, Inertia and Change are objective traits of the Universe itself. Equally objective (from the External view) are Actuality and Perception. From the outside perspective, Actuality is the true nature of the Universe, whereas Perception is the true nature of our limited appreciation of it. Since there is always more to see than we have seen, Perception can never match Actuality. But in a limited sense, for a particular consideration, Perception can *approach* Actuality. So, from the External Author's view, another Quad consisting of Inertia, Change, Actuality, and Perception is created.

Awareness and Self-Awareness describe the degree of our understanding of all the substances and forces in play, both in our environment and ourselves. Projection and Speculation, however, push that understanding into the future, which, due to our limited Perceptions, has the possibility of being to some degree inaccurate. Nevertheless, it is the best we can do with what we currently Know. So, from the Author's perspective, Awareness, Self-Awareness, Projection, and Speculation define a third Quad.

The remaining elements, Order, Chaos, Equity, and Inequity can be grouped together to describe a Mind's understanding of the *meaning* of the situation, which includes the meaning of the environment *by itself*, and in reference *to self*. Therefore, our final Author's perspective Quad consists of Order, Chaos, Equity, and Inequity.

With this new arrangement, the Quads appear like this:

Universe Rating Set KNOWLEDGE DESIRE ABILITY THOUGHT	Universe Judgement Set ACTUALITY CHANGE INERTIA PERCEPTION
Mind Judgement Set ORDER EQUITY INEQUITY CHAOS	Mind Rating Set AWARE SPECULATION PROJECTION SELF-AWARE

As we examine the Author's Perspective arrangement, we get an entirely different "feel" for how we might use these Quads. In terms of designing Characters as and Author, these are the Dynamic Quads we would not want to violate: for the greatest dramatic potential, we would place no more than one trait from each Dynamic Quad in a single Character. Otherwise, the representation of the individual elements becomes easily muddled and unclear to the Audience.

As before, the DRAMATICA rules apply:

1. **"Character" is a consistent combination of characteristics, methodologies, evaluations and conclusions.**
2. **Characters should never represent more than one characteristic, methodology, evaluation, or conclusion from the same Dynamic Pair.**
3. **A physical "host" may contain up to sixty four Characters.**
4. **A physical "host" should contain only one Character at a time.**
5. **Within the single perspective appropriate to the fixed Set, no Character should contain more than one characteristic, methodology, evaluation, or conclusion from any given Dynamic Quad.**

An Analogy to Building Characters

To make an argument that a particular element is or is not a solution to a particular problem, Character make-up **must** remain consistent throughout the story.

In order for the argument of a story to be complete, all approaches to solving a problem must be represented. This is the purpose of Characters. Each Character illustrates one or more ways in which one might address a problem. These different approaches are commonly referred to as Character Traits. We call them Character Elements.

If we think of the traits as elements, we can imagine that the chemical compounds created by various combinations can lead to an extraordinary number of different "substances", or personalities from a relatively small number of building blocks.

Picture the Author as Chemist, filling several jars with samples from a rack of elements. She might put a single element in one jar but a number of them in another. Depending upon the selections she makes, a given jar might grow cold or boil, turn red or blue, crystallize or form polymers.

Now suppose this Author/Chemist was operating under laboratory guidelines that she must use each chemical element off the shelf, but only once - in only one jar. It is conceivable she might put them all into a single jar, but what a mess it would be, trying to determine which element was responsible for which effect. The interactions would become muddled beyond understanding.

Certainly, in a story, such a hodgepodge would fail to fulfill the mandate of making a full and meaningful argument. No, if we are to cover the field, but not at the expense of clarity, we must examine the interactions of smaller groups of elements, which calls for several more jars.

Obviously, if we used a separate jar for each element, nothing would react at all, which means to an author that virtually all of the conflict *within* Characters would be lost with only the potential of conflict *between* Characters remaining. Certainly each element could be fully understood, and indeed, from time to time, an author may find good reason to keep a few Character elements solo, so that they might be absolutely defined. More often, however, it serves the story better to combine more than one element in more than one jar.

In this way, very specific combinations can be fully explored, and not at the expense of clarity.

Each of the Character Elements must be employed in one character or another. None must be left out. Otherwise the argument of the story will have a hole in it. None must be represented in more than one Character, otherwise the argument will be redundant, confusing, and become less interesting.

Commented [cnh1]:

Commented [cnh2]: This is just not true, unless you are using the Dramatica definition of Character. If that is the case, there is going to be A LOT of confusion because of the common usage of the word character.

If you are talking about character instead of player, we HAVE to constantly clarify the difference.

Commented [cnh3]: Wouldn't it be better to indicate that it is ONE of the main reasons for characters in a story. WE mustn't forget PC, MC, PV, OC. Otherwise it is a statement with too many obvious exceptions.

Commented [cnh4]: Too abrupt. In the previous paragraph, we called them elements. Then, without explanation, we ask the reader to build on that.

An alternative would be to leave the first paragraph with the reader thinking of character traits. Then bring up the combining of the traits together, like creating chemical compounds. Blah - blah - blah, that is why we prefer to call these building blocks character Elements. (Something to that effect)

Commented [cnh5]: I believe this is a dangerous analogy.

1. It looks too formulaic.

2. There aren't many writers I know that liken themselves to chemical engineers.

This is a good analogy but taken to an extreme. It also pre-supposes that the reader agrees that putting together characters, and therefore stories, is similar to the science of Chemistry. That's a real hard pill to swallow.

Commented [cnh6]: I disagree. It serves the storytelling better, or the Author better, but I do not think it improves the story to combine elements versus treating them separately.

Commented [cnh7]: Overall, I think this essay misses the point. The point is that an argument must address all the possible solutions and discount all but one. Stories use character elements to represent each of the possible solutions (approach, attitude, intent, point of view). The argument is made by testing the elements against each other until all fail (or are neutralized) except the right one.

For storytelling purposes, combining these elements together makes for more interesting (and believable) Players. This, however, should be covered in a separate essay.

Even within these guidelines, a huge number of different types of Characters can be created. Yet, in many stories, we see the same Characters appearing over and over again. Characters like the Hero and the Villain and the Sidekick recur in a plethora of stories in a multitude of genres. This is not necessarily due to a lack of creativity by these authors. Rather, of all the elements, there is one central arrangement that is something like an alignment of the planets. It is a point of balance where each Character looks exactly like the others, only seen through a filter - or with a different shading.

Characters made in this special alignment are called *Archetypal*. Out of all the myriad of ways in which Elements could be arranged, there is only one arrangement that is Archetypal. Is this good or is this bad? For the author who wants to explore Character nuances, Archetypal Characters are probably a poor choice. But for the author who wants to concentrate on Action, it may be a very prudent choice.

It should be noted that just because a Character is Archetypal, does not mean she is a stick figure. Archetypal Characters contain the full complement of elements that any other Character might have. It is the *arrangement* of these so that all Elements of a like kind make up a single Character that simplifies the complexity of the interactions *between* Characters. This unclutters the field and allows for more attention to be paid to other areas such as action, if that is the Author's intent.

In our example of the Author/Chemist, the jars she uses fulfill an essential purpose; they keep the Chemical compounds separate from one another. That is the function and definition of Character:

A Character is a unique arrangement of solely possessed elements that does not vary over the course of the story.

The last few words above are italicized because the stability of the arrangement of elements is essential to identifying a Character. If elements could swap around from Character to Character, the story would lose its strength of argument, since an approach begun by one Character might only be shown to succeed or fail in another.

When we, as audience, watch a story, we hope to learn that we should or should not use a particular approach, so that we may grow from that experience in our own lives. But how can that point be made if a Character does not finish what she starts. We may see the *element* as failing, but the argument is left open that perhaps if only the Character who started with that element had stuck with it she would have succeeded.

Players

Commented [cnh8]: We have a problem. We refer here, and in "Character Elements" to the character elements, and yet we have not given a single example. Maybe this is because I am reading these out of sequence. I don't know. If I am reading these out of sequence, then examples should STILL be used.

Commented [cnh9]: There's that word again. I'll let you use it ONCE. Choose your placement carefully!

Commented [cnh10]: Kind of dorky sounding -- "plethora of stories in a multitude of genres".

Commented [cnh11]: Now we're getting metaphysical. I think it would be better to be a little less ethereal here and either refer to conventions, or if you're more interested in saying why there is a convention, ask the Elks, uh, I mean be more specific. For instance, the traits that are most similar are grouped together into a single character. This provides less internal conflict and makes the story conflicts more obvious (and externalized).

Commented [cnh12]: Bad use of the word "look". The CHARACTERS do not LOOK exactly like the others.

Commented [cnh13]: What, a star filter?

Commented [cnh14]: Why?

Commented [cnh15]: Why?

Commented [cnh16]: Why?

Commented [cnh17]: And once again, WHY?

Commented [cnh18]: This is very confusing and misleading. On the one hand you say that archetypal characters contain the same elements that any other character might have (you have not clarified what a complement of characters is), and then in the next sentence you say that it is the arrangement that is different. Maybe I missed it, but where have you spoken about arrangement, and what does it have to do with character elements? Are these concepts covered elsewhere? Where?

Commented [cnh19]: What field?

Commented [cnh20]: Don't you purpose this way -- you are using the Dramatica definition.

Commented [cnh21]: Awkward sentence. Characters keep chemical compounds separate from one another? You are making too literal an analogy.

Commented [cnh22]: Unique arrangement? Solely possessed? I'm not sure what you mean by this definition, though I know what you are trying to mean.

Commented [cnh23]: They do in some stories. I think if you take the tack of audience appreciation of the character. When the audience has identified particular "characteristics" within a character, consistency works to the Author's advantage in making the argument. If characters appear to be inconsistent, the argument is undermined.

What about Jekyll and Hyde? Is that not an inconsistent Character? Yes, it is not. This is because Jekyll and Hyde are two *different* Characters. Two Characters in a single body? Exactly.

There is a great difference between a Character and the body it inhabits. We have all seen stories about spiritual possession, split personalities, or Sci-Fi personality transfers. In each of these instances, different Characters successively occupy the same body or physical host. We call these hosts *Players*.

A Player is a host in which a Character Resides

A Player does not have to be a person. It can be an animal, spiritual force, a car, a toy - anything that can be shown to possess a personality. Character is the personality, Player is where it resides. So, Jekyll and Hyde are two separate Characters who vie for the same Player's body.

Conclusion to Objective Characters

We have now defined all of the elements or traits that can be combined to create Characters. We have also arranged these traits in meaningful groupings. We have described methods and rules governing the combining process. And, we have related each aspect of the Character Structure concept to the other aspects.

But something is missing. So far we have created a Structure, but it is a *static* Structure. We have not at all discussed the manner in which Characters interrelate and conflict. In effect, we have not created a set of Dynamics to *drive* the Structure.

As you may have noted, the Section headings of this book are divided into Structure and Dynamics, indicating that all Structural considerations will be explored before they are put into motion. There is a reason for this. When we had first completed discovering the sixty-four elements of Character, and had arranged them in the Author's perspective, we thought that Character conflict would be the next door that opened to us. It was not. Try as we might, we could not perceive any kind of definable pattern that governed the interactions among Characters or even Character traits.

Instead, we found something most unexpected: that there was a definitive relationship among the structures of Character, Theme, Genre, and Plot. In fact, Plot did not just describe the Dynamics of Character, but Theme and Genre as well. So to see the Plot operation of Character conflict, Theme progression, and Genre perspectives, we first needed to finish our Structural model of Story, by

building a Structure for Theme and Genre as well. Once this was accomplished we would then be able to discern and quantify the functioning of story Dynamics.

Therefore, we move on to the next set of bricks in our DRAMATICA Structure, edging ever closer to that elusive overview.

Subjective Characters

In the introduction to this book, we assert that stories work because audiences are provided TWO views of the Story mind. One is the view OF the Story Mind dealing with the problem. This is the Objective view, much like a general watching a battle from atop a hill. From this perspective, characters are external to us. We appreciate them logically, and may have feelings for them, but they are not us. These are the Objective Characters that we have just described in Section I.

But stories provide TWO views of the Story Mind, and the other one is the view FROM the Story Mind. This is more like the perspective of the soldier in the trenches: she actually LIVES the battle, and perhaps DIES in it. The view FROM the Story Mind is the Subjective view, as if we actually WERE that mind, and were dealing with the problem ourselves. This is a much more personal experience, and is represented by much more personal characters: The Subjective Characters.

Unlike the extended family of their Objective kin, the Subjective Characters number only two. Remember, the Objective Characters exist to show ALL the ways in which the Story Mind might go about solving a problem - the Subjective Characters exist to show the ONE SPECIFIC way that CAN solve the particular story's SPECIFIC problem.

So why TWO Subjective Characters? Why not just ONE? Since all characters represent problem solving approaches, different approaches conflict. Even when one approach turns out to be the correct one *until that is proven* it is still pondered by the Story Mind as one of many **potential** solutions. It is weighed and balanced against its antithesis, like any Dynamic Pair. Only when one of these two elements of the Subjective Character Dynamic Pair is shown to be the **only actual** solution is it accepted without resistance.

This creates a wonderful and complex relationship between the two Subjective Characters, that brings the problem solving process home, and makes us, the audience, feel part of the story. The Subjective Character who carries within them the actual solution is the Main Character: the one we empathize with. The Subjective Character that resists them is called the Obstacle Character.

Obviously, a question of *Resolve* must be answered. Sometimes the Main Character must remain Steadfast in order to achieve her goal. Other times, they must change by learning what their real strength is. When a Main Character must remain Steadfast, we call them a Pivotal Character, since they remain "fixed" as a Character, and the story must revolve or *pivot* around them. However, for the Main Character that must learn and change, we call them the Primary Character, since they are central to the deliberations of the Story Mind.

This whole conflict between Main and Obstacle Characters is based on their natures as Pivotal and Primary. In essence, the deliberations of **any** problem solving process is most effected by the decision to stick with the same approach, or try something different. In real life, sometimes one works, and sometimes the other. We cannot tell until we have tried.

Sometimes the message of a story is to explore whether or not it is correct to remain Steadfast in trying to solve a particular kind of problem. In this case, the Main Character would be Pivotal, and the resisting Obstacle Character would be Primary.

Now think about this for a moment: the Primary Character in a story does not have to be the Main Character. But if she is not, she must be the Obstacle Character.

Then, there is the other case: the story that has a message about whether or not it is correct to change your approach, based on experience gained in the problem solving process. In this arrangement, the Main Character is the Primary Character and the Obstacle Character is the Pivotal.

Simply put, in every story, there will be a Main and an Obstacle Character. One of them will be Primary, and the other one Pivotal. This results in two possible combinations: Main Character remaining Steadfast, Main Character Changing.

A number of interesting ramifications spin off of this simple concept. Perhaps foremost is the notion that **a Main Character does not have to change**. A popular concept of story insists that a Main Character *must* change. Yet, one is hard pressed to see how James Bond grows as a character. The point of the Bond stories is that he must remain Steadfast. That is to say that he is *already* using the proper approach, and therefore there is no need (and actually much to lose) by failing in his resolve.

Nevertheless, there IS one Bond film that accomodates Bond as a Primary Main Character: *On Her Majesty's Secret Service*. In this picture, Bond changes and determines to resign as 007 in order to make a new life with his bride. This IS the proper choice from his Subjective Character's view.

Of course, if James Bond actually left the service, there would be no more in the series with the successful formula that had been established by all the earlier stories. So, at the end of the picture, after he has married, Bond's wife is gunned down by the villains, thereby not only removing his motivation to *leave* the service, but actually rekindling his motivation to *remain*.

This prevents the necessity of setting the next Bond thriller in a Scottish suburb with the wife, the kids, the boss, and the bills. Certainly, the death of his wife could've been accommodated at the beginning of the next in the series, driving him back to the service, but the producers did not want to leave a mamby pambly taste in the mouths of avid Bondite's, and also the author could make a powerful statement that once in, you cannot get out.

But we said that if a Main Character Changed (was Primary) then the Obstacle Character would be Pivotal (remain Steadfast). So, who remains steadfast throughout that entire story? Bond's future bride. She is an unbridled woman who maintains her course and never caves in, even in marriage.

Okay, so this is the exception to the Pivotal nature of the Bond Characters. But what about the other Bond stories? If Bond remains steadfast, who changes? Let's look at one: Goldfinger. In Goldfinger, who is it that changes their course, in this case alters their allegiances? Pussy Galore. She is the one who is "forced" by Bond's steadfast nature to change her attitude and fink on Goldfinger to the authorities. Then, consistent with her new approach, she exchanges the gas cannisters on her planes with harmless substitutes.

What is clear is that there is one Pivotal Character (Bond) and one primary (Pussy), but since Bond is the Main Character, Pussy provides the Obstacle to his success. Therefore, when she changes, that obstacle is removed and he can succeed by remaining Steadfast.

These, again, are simple examples, but the principle is true of **every** story.

So far, we have spoken of Main Character, Obstacle Character, Pivotal Character, and Primary Character as concepts. If we were able to define the Objective Characters down to their elements, what can we say about the content of the Subjective Characters?

As we recall, sixty four elements make up all the Objective Characters, each one getting at least one, and up to 16 of them. Each Subjective Characters gets all sixty four. If we simply duplicate two additional groups of sixty four elements from the original Objective group, one would go to the Primary Character and one to the Pivotal. Then, one of these two groups would be named Main and the other Obstacle.

The Subjective Characters each get a complete group because they have more duties than the Objective Characters. Rather than representing the functioning of a one part of the problem solving process, the Subjective Characters represent a view of the entire process working together. This is the view FROM the Story Mind, that requires a new angle on all of the Objective Characters and what they do.

We can easily see that the discrepancy between how the audience sees the function of the Objective Characters and how the Subjective Characters see it is what creates the dramatic potential that drives the story forward. When Objective "reality" sees things one way, and the Subjective sees them another, that is truly a definition of a problem. In fact, this is much like saying that the Universe is arranged in a certain manner, and the Mind is at odds with it.

It becomes crucial to understanding story and the functioning of the Story Mind to define how a Mind can fall into a discrepancy with reality so deeply that it requires either the Universe to change to accommodate the view of the Steadfast Pivotal Character or requires the Mind to change (Primary Character) in order to accommodate the Universe. The latent force that supplies the Pivotal Character her resolve and the Primary Character is adaptability is called **Justification**.

Justification

The creation of Justification is the purpose of and reason for Backstory. The dismantling of Justification is the purpose and function of the Acts. The gathering of information necessary to dismantle Justification is the purpose and function of the Scenes. And the nature of the specific Justifications used in a particular story determines all the thematic.

With such a wide range of effects, one would expect the subject of Justification to be extensive and complex. It is. Fortunately, the concepts themselves are actually very simple. We shall explore those now.

First of all, what **is** Justification? Justification is a state of mind wherein the Subjective view differs from the Objective view. Okay, fine. But how about in plain English!!!! Very well, when someone sees things differently than they are, they are Justifying. This can happen either because the mind draws a wrong conclusion or assumes, or because things actually change in a way that is no longer consistent with a held view.

All of this comes down to cause and effect. For example, suppose you have a family with a husband, wife and young son. This is backstory of how the little boy might develop a justification that could plague him in later life. The husband works at a produce stand. Every Friday he gets paid. Also every Friday a new shipment of fresh beets comes in. So, every Friday night, he comes home with

the beets and the paycheck. The paycheck is never quite enough to cover the bills and the wife is being eaten alive by this. Still, she knows her husband works hard, so she tries to keep her feelings to herself and devotes her attention to cooking the beets.

Nevertheless, she cannot hold out for long, and every Friday evening at some point while they eat, she and her husband get in an argument. Of course, like most people who are trying to hold back the REAL cause of her feelings, she picks on other issues, so the arguments are all different. End of backstory.

Beginning of story: The young boy, now a grown adult with a wife and child of his own, sits down to dinner with his family. He begins to get belligerent and antagonistic. His wife does not know what she has done wrong. In fact, later, he himself cannot say why he was so upset. WE know it is because his wife served beets.

It is easy to see that from the young boy's knowledge of the situation when he was a child, the only visible common element between his parents arguments and his environment was the serving of beets. They never argued about the money directly, and that would probably have been beyond his ken anyway.

Obviously, it is not stupidity that leads to misconceptions, but lack of information. The problem is, we have no way of knowing if we have enough information or not, for we cannot determine how much we do not know. It is a human trait, and one of the Subjective Characters as well, to see repetitive proximities between two items or between an item and a process and *assume* a causal relationship.

But why is this so important to story? Because that is why stories exist in the first place! Stories exist to show us a greater Objective truth that is beyond our limited Subjective view. They exist to show us that if we feel something is a certain way, even based on extensive experience, it is possible that it really is not that way at all.

For the Pivotal Character, it will be shown that the way she believed things to be really IS the way they are in spite of evidence to the contrary. The message here is that our understanding is sometimes not limited by past misconceptions, but by lack of information in the present. "Keeping the faith" describes the feeling very well. Even in the face of major contradiction, holding on to one's views and dismissing the apparent reality as an illusion or falsehood.

For the Primary Character, it will be shown that things are really different than believed and the only solution is to alter one's beliefs. This message is that we must update our understanding in the light of new evidence or information. "Changing one's faith" is the issue here.

In fact, that is what stories are all about: Faith. Not just having it, but learning if it is valid or not. That is why either Character, Pivotal or Primary, must make a **Leap** of faith in order to succeed. At the climax of a story, the need to make a decision between remaining steadfast in one's faith or altering it is presented to both Pivotal and Primary Characters. EACH must make the choice. And each will succeed or fail.

The reason it is a Leap of **Faith** is because we are always stuck with our limited Subjective view. We cannot know for sure if the fact that evidence is mounting that change would be a better course represents the pangs of Conscience or the tuggings of Temptation. We must simply decide based on our own internal beliefs.

If we decide with the best available evidence and trust our feelings we will succeed, right? Not necessarily. Success or failure is just the author's way of saying she agrees or disagrees with the choice made. Just like real life stories we hear every day of good and noble people undeservedly dying or losing it all, a Character can make the good and noble choice and fail. This is the nature of a true Dilemma: that no matter what you do, you lose. Of course, most of us read stories not to show us that there is no fairness in the impartial Universe (which we see all too much of in real life) but to convince ourselves that if we are true to the quest and hold the "proper" faith, we will be rewarded. It really all depends on what you want to do to your audience.

A story in which the Main Character is Pivotal will have dynamics that *lead* the audience to expect that remaining Steadfast will solve the problem and bring success. Conversely, a story in which the Main Character is Primare will have different dynamics that lead the audience to expect that Changing will solve the problem and bring success. However, in order to make a statement about *real life* outside of the story, the Author may violate this expectation for propaganda or shock purposes.

For example, if, in Star Wars, Luke had made the same choice and turned off his targetting computer (tusting in the force), dropped his bombs, and missed the target, Darth blows him up and the Death Star obliterates the rebels... how would we feel? Sure you could write it that way, but would you want to? Perhaps! Suppose you made Star Wars as a government sponsored entertainment in a fascist regime. That might very WELL be the way you would want to end it!

The point being, that to create a feeling of "completion" in an audience, if the Main Character is Pivotal, she **MUST** succeed by remaining Steadfast, and a Primary Main Character **MUST** change.

Now, let's take this sprawling embryonic understanding of Justification and apply it specifically to story structure.

The Dramatica Model is built on the process of noting that an inequity exists, then comparing all possible elements of Mind to Universe until the actual nature of the inequity is located, then making a Leap of Faith to change approach or remain steadfast.

At the most basic level, we have Mind and we have Universe, as indicated in the introduction to this book. An inequity is not caused solely by one or the other but by the difference between the two. So, an inequity is neither *in* Mind nor Universe, but *between* them.

However, based on their past experiences (assumed causal relationships in backstory) a given Subjective Character will choose either Mind or Universe as the place to attempt to resolve the inequity. In other words, she decides that she likes one area the way it is, and would rather change the other. As soon as this decision is made, the inequity becomes a *problem* because it is seen in one world or the other. ie: *"There is a problem with my situation I have to work out."* or *"I have to work out a personal problem"*.

Doesn't a Character simply see that the problem is really just an inequity between Mind and Universe? Sure, but what good does that do them? It is simply not efficient to try to change both at the same time and meet halfway. Harking back to our introductory example of Jane who wanted a \$300 jacket: Suppose Jane decided to try and change her mind about wanting the jacket even while going out and getting a job to earn the money to buy it. Obviously, this would be a poor plan, almost as if she were working against herself, and in effect she would be. This is because it is a binary situation: either she has a jacket or she does not, and, either she wants a jacket or she does not. If she worked both ends at the same time, she might put in all kinds of effort and end up having the jacket not wanting it. THAT would hardly do! No, to be efficient, a Character will consciously or responsively pick one area or the other in which to attempt to solve the problem, using the other area as the measuring stick of progress.

So, if a Main Character picks the Universe in which to attempt a solution, she is a "Do-er" and it is an Action oriented story. If a Main Character picks the Mind in which to attempt a solution, she is a "Be-er" and it is a Decision oriented story. Each story has both Action and Decision, for they are how we compare Mind against Universe in looking for the inequity. But an Action story has a focus on exploring the physical side and measuring progress by the mental, where as a Decision story focusses on the mental side and measures progress by the physical.

Whether a story is Action or Decision has **nothing** to do with the Main Character being Pivotal or primary. As we have seen, James Bond has been both. And in the original "Raiders of the Lost Ark", Indy must *change* from his disbelief of the power of the ark and its supernatural aspects in order to succeed

by avoiding the fate that befalls the Nazis - "Close your eyes, Marian; don't look at it!"

Action or Decision simply describes the nature of the problem solving process, not whether a character should remain steadfast or change. And regardless of which focus the story has, a Pivotal Character story has dynamics indicating that remaining steadfast is the proper course. That means that in an Action story, a Pivotal Character will have chosen to solve the problem in the Universe and must maintain that approach in the face of all obstacles in order to succeed. In a Decision story, a Pivotal Character will have chosen to solve the problem in the Mind, and must maintain **that** approach to succeed. On the other hand, a Primary Character, regardless of which world she selects to solve the problem, will discover she chose the wrong one, and must change to the other to find the solution.

A simple way of looking at this is to see that a Pivotal Character must work at finding the solution, and if diligent will find it where she is looking. She simply has to work at it. In Dramatica, when a Pivotal Character is the Main Character, we call it a Work Story (which can be either Action or Decision)

A Primary Character works just as hard as the Pivotal to find the solution, but in the end discovers that the problem simply cannot be solved in the world she chose. She must now change and give up her steadfast refusal to change her "fixed" world in order to overcome the log jam and solve the problem. Dramatica calls this a Dilemma story, since it is literally impossible to solve the problem in the manner originally decided upon.

From the Subjective view, both Pivotal and Primary work at solving the problem. Also, each is confronted with evidence suggesting that they must change. This evidence is manifested in increasingly growing obstacles they both must overcome. So what makes the audience want one character to remain steadfast and the other to change? The Objective view.

Remember, we have **two** views of the Story Mind. The Subjective is the *limited* view in which the audience, in empathy with the Main Character, simply does not have enough information to decide whether or not to change. But then, unlike the Main Character, the audience is privy to the Objective view which clearly shows (by the climax) which would be the proper choice. To create a sense of equity in the audience, if the Main Character's Subjective Choice is in line with the Objective View, they must succeed. But if a propaganda or shock value is intended, an author may choose to have either the proper choice fail or the improper choice succeed.

This then provides a short explanation of the driving force behind the unfolding of a story, and the function of the Subjective Characters. Taken with the earlier

chapters on the Objective Characters, we now have a solid basic understanding of the essential structures and dynamics that create and govern Characters.

What is Theme?

Of all the areas of story that have been examined and employed, Theme is perhaps the most elusive. Clearly, much of a story's "feel" is due to the Thematic nuances that color the scenes and shade the plot. Yet, previous attempts to describe Theme have achieved little success. Fortunately, the concept of the Story Mind once again provides insight to the specific meaning and function of story elements, in this case enabling the first truly definitive description of what Theme really is, how it works, and how to use it.

Just as the Objective and Subjective Characters are seen to have Motivations, Methodologies, Means of Evaluation and Purposes, so too does the Story Mind. The relationship of the Characters to the Story Mind is such that all four of these levels of Character make up only the Motivations of the Story Mind. Let's explore this more fully.

According to Dramatica, each story represents a single mind dealing with a particular problem. This Story Mind contains within it all the elements, structures and dynamics of the story. The audience is afforded two views of the Story Mind: the Objective View and the Subjective View. It is the comparison and convergence of these two views that creates the potential to drive the story forward.

So, we have two views, and a comparison of those views. In effect, the comparison is a view of its own, a synthesized dimensional perspective of the Story Mind that consists of a blending of the Objective and Subjective views.

When we look at the attributes of the story as a whole, in effect the attributes of the Story Mind, all elements of Character become the collective force that drives the story forward, in essence the Story Mind's Motivation. Just as we are all driven by many independent forces that ultimately coalesce into a single Motivation to do or do not, all of the Characters in a story represent these many and varied drives that combine to Motivate the Story Mind and force the progress of the story (the problem solving process of the Story Mind).

As illustrated earlier, Motivations alone do not provide a complete system or circuit. One of the other ingredients needed is a direction in which to apply that Motivation. Without direction, motivation would simply be dissipated, working against itself in all directions randomly. When we get a "feel" for the theme of a story, we are really looking at the synthesized view that is the Story Mind's Purpose.

Just as the elements of Character come in Dynamic Pairs, so do the Elements of Theme. To prevent confusing the two, Dramatica calls the Thematic Elements *Variations*.

The difference between Elements and Variations is one of *appreciation*, meaning that the difference is not in their natures so much as the way we interpret them. This clearly explains why Theme has traditionally been so difficult to pin down: because it cannot be defined by content, but by useage.

As soon as we understand that Variations represent the Story Mind's Purpose, how to appreciate them becomes much easier. The best way to get a feel for the Variations is to see some in Dynamic Pair Relationships. Here is one set of sixteen Variations.

Universe Variation Set goes here

So many stories come readily to mind when examining the Variations. Morality vs. Self Interest, Instinct vs. Conditioning, Skill vs. Experience: how many times have we seen these Thematic conflicts explored? That is why the Variations are in Dynamic Pairs - because the Story Mind is torn between two contradictory Purposes and must choose one at the point of the Leap of Faith.

Which is better, Morality or Self-Interest? Well that depends on your point of view, doesn't it. It is easy to imagine a scene where it is more "correct" to lay down one's life for the good of the group, but it is just as easy to imagine a scene where one must stand up against the common code and be an individual. The point here is that niether Morality, Self-Interest or any of the Variations is "better" or more proper than another. Rather, in a specific story, one Variation in a pair will be seen to be more *appropriate* to the situation at hand.

Creating a Thematic Message

Variations are where an Author makes her statement - the place where the message of the story is defined. There are four sets of sixteen Variations that are commonly applied in the most popular story structures. Only one set contains the message of a given story. When you pick a Set of Variations, you have selected the subject matter that your story will be about, and the nature of the deliberations of the Story Mind.

Four Sets of Variations go here

As we can see, each set has a distinct flavor to it, and the choice of which set to employ has far ranging effects on the shadings and nuance of a story. When selecting a set, one Quad will ultimately serve as the focus of the message. For example in the Universe Set, one might tell a story that focusses on Morality, Self-Interest, Approach, and Attitude. Or, an author might elect to make a point about Instinct, Conditioning, Senses, and Interpretation. Any of the sixteen Quads that make up the sixty four Variations are equally suited to conveying a message. But for a given author, some Quads will be more appealing than others.

So, the first job in creating the Theme of a story is to select a Quad that will serve as the message focus. As a simple example, lets pick Morality, Self-Interest, Approach, and Attitude. Now one of those Dynamic Pairs will constitute the Thematic Conflict of our story. Again picking a common choice, we'll select the argument over Morality vs. Self-Interest as the Thematic Conflict of our story.

What this means is that the Theme of Morality vs. Self-Interest will run throughout our story. This is the principal consideration that all the hullabaloo is a about. Of course, some stories concentrate on the Theme and other stories concentrate on the Characters, but EVERY story must have both, represented to some degree of prominence.

Here is where the difference between story and storytelling is clearly drawn, and also where the flexible nature of the Dramatica Model becomes apparent. Say we had selected Morality vs. Self-Interest as the Thematic Conflict of our story. How many ways could we think of to illustrate it? Quite a few! Taking candy from a baby, cheating on a test, a psychologist taking advantage of a female patient, spending your mad money on new shoes for the kids, allowing someone else to be blamed for something you did - all of these illustrate that conflict.

So, not only were we provided the choice of which Conflict to focus on, we also have an unlimited number of ways we could illustrate it. The important thing is that Morality forms a Dynamic Pair with Self-Interest, not with Interpretation, Wisdom, Strategy or any other. Certainly there is **some** kind of relationship between them, but not the pure antithesis of the Dyanmic Pair. In fact, the relationship between any two Elements or any two Variations is consistent with their overall position relative to one another, which is why the Dynamic Pair is the most elemental relationship of conflict.

Now every Quad has two Dynamic Pairs, whenever one pair is selected as a dramatic potential (like Thematic Conflict) the Co-Dynamic Pair functions as a potentiometer to control and vary the intensity of the conflict. A Thematic Conflict of Morality vs. Self-Interest would be *modulated* by Approach and Attitude, the Co-Dynamic Pair. For Instinct vs. Conditioning the potentiometer will be Senses and Interpretation.

Since we can pick **any** dynamic pair as the Thematic Conflict, we might instead choose Approach vs. Attitude as the conflict, which would then be adjusted by the interactions of Morality and Self-Interest.

Since Theme is a synthesis in the mind of the audience, the way to achieve that synthesis is not to try and portray the Thematic Conflict directly, but to portray the Co-Dynamic Pair - the potentiometer - in the story. Then, the conflict that is being controlled is formed in the mind of the audience.

For example, let's make our Thematic Conflict State of Being vs. Sense of Self. State of Being means the actual kind of person someone is. Sense of Self is their self image. To vary the intensity of the conflict between self image and actual state of being, we create a discrepancy between this Character's Situation and their Circumstances.

If we make a Character's Situation that they are a big city doctor, and the Circumstances that they are constantly brow beaten, the relationship between the Co-Dynamic Pair of Situation and Circumstances would drive up the potential between State of Being and Sense of Self. But if we make her a big city doctor who is revered by all, it makes the potential for Thematic Conflict nearly zero. We could also make her a lowly medical trainee, who is brow-beaten, and also bring to nearly zero the Thematic Conflict between State of Being and Sense of Self.

Simply put, the potential between the Variations in the Co-Dynamic Pair creates and adjusts the potential between the Variations in the Thematic Conflict.

Stories always appear to be heavy handed when the Thematic Message is driven home too directly. This happens when an author tries to make her point with the actual Variations of the Thematic Conflict. But when an author uses the Co-Dynamic Pair of Variations to control the potential, the Thematic Message of the story is created powerfully and gracefully in the mind of the audience as a synthesis. The point is never stated directly, merely alluded to. And that is the strength of Theme and the strength of Dramatica's ability to define it.

Developing a Theme

Thinking of Theme as the "message" of a story gives a good idea of its purpose, but provides no indication about how to relate that message. Theme is not just something that springs full-grown from the story, or is simply flat-out stated, but must be developed, explored, and proven. This is not an arbitrary task. The nature and order of the Thematic Progression is absolutely interrelated to many other choices an Author makes.

Notice we are taking the first step into a new phase of Dramatica. So far we have talked only about arrangement, but now we are talking about *progression*. Arrangement is an appreciation of the Story Mind based on how things are ordered in Space. Progression is an appreciation of the Story Mind based on how things are ordered in Time.

Anyone familiar with writing knows that both Space and Time play a role in the creation of a story. In Dramatica, Space and Time are two different ways of looking at the same thing. A similar phenomenon would be the particle and wave nature of light. In certain instances (like with reflections) it is more practical to deal with light as if it were only a particle. This is a Spatial view and is quite useful in many ways. But not all ways. In an equal number of instances the wave view is best (such as when explaining interference patterns). This is a Temporal view. The point is: light can be seen as both a particle **and** a wave and these nature's coexist. Yet sometimes it is more useful to see it as one rather than the other.

Similarly, Story can be appreciated as an arrangement or a progression. In truth, they coexist at all times. But sometimes one view is more useful than the other. So, when describing the Thematic Message of a story, we are describing the nature of a Spatial object: something that is unchanging throughout the story. But when we look at the progression of the development of that message, we are taking a Temporal view to see it as a process.

Time, in the Story Mind is manifested in many ways. The most broadly drawn is Act Order. As an introduction to time flow in the Story Mind, and as a means of describing Thematic Progression, we'll limit ourselves to that least complex level first. In later chapters we shall see how time flow as well as spatial arrangement, are both important aspects of the development of not only Act structure, but scene structure and even the subject matter contained within the scenes.

Again, Dramatica does not dictate the specific content, order, or arrangement. Rather, it simply makes sure that the choices an author makes are consistent with one another.

The first step in looking at the progression of Thematic Development at the Act level, is to answer the age-old question: How many Acts are there in a story? Three? Four? Dramatica's answer is: Both!

Sounds pretty non-committal, doesn't it? No, it's just more of the particle/wave kind of effect. Reconsider for a moment, what we have learned about the Subjective and Objective views: that both are looking at the same thing and just seeing it from a different perspective. It is that shift in perspective that causes the same story to sometimes appear to have three Acts and sometimes four.

The following diagram illustrates the concept:



Figure 2 is the Objective View, which not coincidentally has a similar appearance to the Quad structure of Dramatica. When we are looking from *outside* a system to get an Objective view (the view of the General on the hill) we see all four soldiers in the battle. But if we want the Subjective View that we can only get from *inside* the system we need to become one of the soldiers.

For simplicity, say we have become the soldier represented by the star in the middle of the triangle in figure 1. Now, in each case, there are four soldiers in the battle. In the Objective view, we see all four with no one of central importance. but in the Subjective view, we place ourselves at the center because subjectively, things seem to revolve around us. What's more, our attention is not focused on how we relate to the rest of the battle, but how the battle relates to us. "Ask not what your country can do for you" is the Subjective view. "Ask what you can do for your country" is the Objective view.

The fact that both a three act and a four act structure can and do coexist in every story grows directly from the difference between the Subjective and Objective views. Historically, some systems have supported a three act structure, some four, but no system can fully explain the Spatial **and** Temporal aspects of story.

Now, applying this to Thematic Progression: Since the Objective view always gives a view of all four Acts instead of only three, we have used it exclusively in this book so far. Keeping consistent, we will take the Objective view in examining the Act division of Thematic Progression. Let's look once again at the four sets of sixteen Variations.

Chart of Sixty Four Variations goes here

We have talked about the Dynamic Pairs in a Quad. This relationship is all through Dramatica. In fact, in the above four sets of sixteen Variations, the four

sets form a Quad of sets. For example, the upper left set of Variations forms a Dynamic Pair with the Lower Right set of Variations.

As we have seen, we can pick any Quad as being the message Quad. That Quad is one of four in a set. Whichever set contains the Message Quad, the Dynamic Pair of that set will contain the Thematic Progression.

Now, that is a bold and significant statement. It purports that not only can an Author know *exactly* what the Thematic Conflict is by the Dynamic Pair of Elements she chooses, and not only can the Author know how to *present* that message by looking at the Co-Dynamic Pair in that Quad, but she can also find out EXACTLY the subject matter of her Thematic Progression on an Act by Act basis.

Let's try it out. We'll use our standard example of a Thematic Conflict of Morality vs. Self-Interest. The way to present it, then, is the Co-Dynamic Pair of Approach and Attitude. The four Acts of Thematic Progression are described by the Variations in the set that is a Dynamic Pair to the message Quad. That means one of the Acts will be about Morality vs. Self-Interest in terms of Rationalization, Obligation, Commitment and Responsibility. Another Act will be about Morality vs. Self-Interest in terms of State of Being, Sense of Self, Situation, and Circumstances. Another Act will be about Morality vs. Self-Interest in terms of Can, Want, Need, and Should. And the remaining Act will be about Morality vs. Self-Interest in terms of Knowledge, Thought, Ability, and Desire.

Each Quad of the Set opposite the Message Quad represents one Act of a four Act Thematic Progression.

Now, we have not indicated what *order* these acts will be in. In fact, it requires more information about the relationship between the Subjective and Objective Characters to determine the exact Act order. In a later chapter, we will deal with precisely that. For now, though, we initially want to illustrate the relationship between the Message Quad and Thematic Progression.

The first byproduct of this dynamic, is that no matter which Quad of the four was selected as the Message Quad, the same four Quads of Thematic Progression will be used to develop and illustrate it. If we picked Strategy vs. Analysis as our Thematic Conflict instead, the same four Quads of Thematic Progression would be employed.

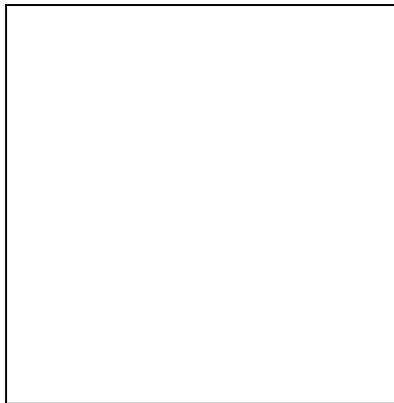
This relationship harkens back to our earlier discussion of how a Main Character will choose one world (Mind or Universe) to hold constant, and the other to try and solve the problem in. In our example here, Morality vs. Self-Interest is what is being held constant (hence the unchanging message) and the other four Quads are the attempts to come to grips with that conflict.

As an exercise, it is helpful to select various pairs from each of the four sets and then get a feel for how one might gear an act toward the exploration of that Conflict in terms of each Act of the Thematic Progression.

Dramatica has much more to say about Theme and how to use it, but even in this brief introduction/ready we have defined more about what Theme is and how it functions than ever before. However, rather than exploring all the way into Theme, while we are at this Act level appreciation of structure, we will shift domains slightly and cover the kinds of activities that Characters will engage in Act to Act.

Types

"Types" are Dramatic Units that describe the Story Mind's Methodologies. This is the level that determines the kinds of action and decision that occur in a story. As with all Dramatic Units in Dramatica, the Types are arranged in Quads. Since this is a more detailed level of the Story Mind, rather than containing just one Quad as in the Class level, the Type level contains **four** quads. This is, of course a Quad of Quads. Since all Dramatica structures accommodate both Objective and Subjective appreciations, even Quads must come in Quads.



Although all four classes compose the complete Story Mind, each one is akin to a different perspective the Story Mind might take, and as such, it is best to appreciate them independently. Accordingly, the Dramatica model divides each level of the Story Mind into four groups of dramatic units, each group attached to the particular class appropriate to that perspective. This creates four classes each of which has one fourth of all the levels of the Story Mind: Class, Types, Variations, and Elements.

Illustration of the Type Quads



For example, the Upper left Quad (Doing, Obtaining, Learning, Understanding) is associated with the Universe Class, as they are all activities that take place externally or require external input or observation. Being, Becoming, Conceiving, and Conceptualizing come under the Mind Class heading as they are all Internal endeavors. Similarly, Past, Future, Present, and Progress are tied to the Physics Class, and Pre-Conscious, Sub-Conscious, Memory, and Conscious are representative of the Psychology Class.

Illustration of the association of
Quads of Types with specific
Classes

When we look at the Types for Universe and Mind, we see them to be processes like "Doing" and "Becoming". It is interesting to note that these two Classes

which represent states of things have Types that represent processes of things. Similarly (as one might expect) the two Classes that represent processes, Physics and Psychology, have Types that represent states, like "Sub-conscious" and "Past". Let's look at these sixteen Types, Class by Class, and see what they do for story.

Once again, all aspects of the Story Mind must be represented in every story. Otherwise, the Story Mind is not complete and there will be holes of logic or feeling in the story. The difference between stories is which areas are selected as the focus of the story, and this is determined by where the inequity lies. When we pick a Problem Pair at the Class level, we are making a very broad indication of the general area the problem resides in. As we move down through the levels, we are defining the problem by narrower parameters - in a sense, "zeroing in" on it. Ultimately, the problem will be precisely identified at the Character level, which is the point of convergence of the Subjective and Objective views in most common story structures.

Yes, other levels can be the point of convergence. Hitchcock, for example preferred to converge on the Theme level, which is the Means of Evaluation of the Story Mind. Felini liked to converge on the Class Level - the Story Mind's Purpose. Kasdan's Grand Canyon converges on the Type level, which is Methodology. Each of these story destinations requires a different *arrangement* of the Dramatica model to be best understood. However, it is better to explore one arrangement all the way down, filling in the framework of the model as we go. Then, shifting into a different appreciation of the model is much easier. So, with that purpose, we move from the Class level into a more defined description of the nature and location of the inequity at the Type level.

The Universe Class Types



Illustration of the Universe Class
Types

next to the Class Quad

That is the nature of how problems are created: that an inequity exists between two areas and the first decision is to select which one to try and solve it in. The question arises as to why we do not try to resolve the inequity directly, and avoid making a problem out of it. Because the inequity is caused by a difference between the state of the Mind and the state of the Universe, one, the other, or both must change in order to resolve the inequity. A mind that would attempt to change both sides of a Dynamic Pair at the same time would be working against itself. If the Mind changed to match the original

Universe and the Universe changed to match the original Mind, they will have merely changed places without affecting the inequity at all. Even if one were to budge first, effort would have been wasted on the other one, and just because it budged first there is no guarantee that in the long run, it will prove to be the best solution. In short, the most efficient choice is to select only one area to attempt to affect change, and use the other area as a measuring stick of progress.

This is what happens in story. If we elect to do a story about an inequity between Mind and Universe, we might choose to leave the Mind alone and try to change the Universe. This would be indicative of an Action picture. The other choice would be to keep the Universe static and try to change the Mind. This would be a Decision picture.

Both Action and Decision occur in every story, but again, the focus of the story will determine the which one predominates in the feeling generated by the story. That focus is decided by selecting one Class as remaining static, and its Dynamic Pair as the area of Exploration.

Already we have a useful tool: we can pick anyone of the four Classes as the Static Class, and its Dynamic Pair is automatically the Changeable Class. Of course, we might want to pick the Changeable Class first, since that is where the exploration that makes up the unfolding of the story will occur. When we pick the Static Class, we are choosing the Story Mind's attitude toward the problem; when

we pick the Changeable Class, we are choosing the Story Mind's approach to solving the problem.

Classes of Types

Let's attach a name to each of the Quads to categorize the nature of its contents.

Each of four Type Quads Labelled by Class name goes here

Universe, Mind, Physics, and Psychology. The names of the four Quads. And interestingly enough, they form a Quad themselves. Universe and Mind form one Dynamic Pair and Physics and Psychology form another. Universe and Mind describe states of existence, whereas both Physics and Psychology describe processes. So, one Dynamic Pair represents a Spatial view and the other Dynamic Pair represents a Temporal view.

Universe, Mind, Physics and Psychology are the names of the Dramatica Classes, and they describe certain broad categories of stories.

The Story Mind

The Story mind is divided into four separate domains called "Classes". They are: Universe, Mind, Physics, and Psychology. Each Class represents a different area in which a problem might occur. Two of the Classes, Universe and Mind, describe a state of existence. The other two Classes, Physics and Psychology, describe processes.

Sometimes there can be a problem in the way things are arranged, sometimes in the way things are progressing. Dramatica addresses both.

Problems do not exist only in one Class, but between two classes. For example, if the Universe is a certain way and Mind imagines a more desired way, there is an inequity between them. If the Universe was that certain way but the Mind liked it that way, no inequity exists. Or, if the Universe was actually the way the Mind desired, there is also no inequity. It requires an incompatibility between Mind and Universe to create an inequity.

Similarly, inequities can exist between the processes of Physics and the processes of Psychology. Neither one can create a problem by itself, but only in conjunction with the other.

A story is made up of both arrangements of dramatic potentials and the progression of events. The arrangement is looking at things in terms of space, the progression is looking at things in terms of time. Just as the Subjective and Objective views are different appreciations of the same item, time are two different appreciations of the same dramatic potentials.

In Dramatica, when an inequity can exist between two items, we say they form a Dynamic Pair. Universe and Mind form one Dynamic Pair, Physics and Psychology form another.

Since stories contain both the spatial view of Universe and Mind, and the temporal view of Physics and Psychology, both are related, as they are looking at the same dramatic potentials.

Dramatica illustrates this relationship between two Dynamic Pairs by grouping them in a Quad.

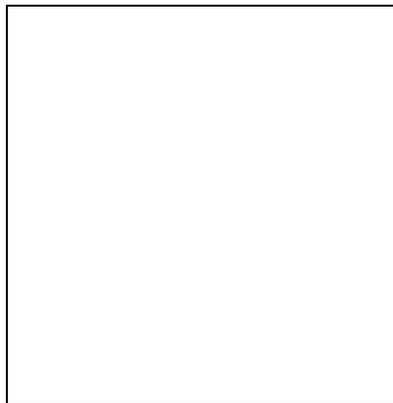


Illustration of Class Quad goes here

Quads, Pairs and Classes



Illustration of the Class level
of the Story Mind

The Purpose Level of the Story mind is divided into four separate domains called "Classes". Each Class represents a different area in which a problem might occur. They are: Universe, Mind, Physics, and Psychology. Two of the Classes, Universe and Mind, describe a state of existence. The other two Classes, Physics and Psychology, describe processes.

Problems do not exist because of one Class, but between two Classes. For example, if the Universe is one way and the Mind imagines a more desired way it could be, there is an inequity between them. This inequity causes a Motivation to change something and restore equity. This might be accomplished by changing the Universe (one's situation) or by changing your Mind (one's self). Either way, the inequity can be resolved and the Motivation will have run its course.

If the Universe and Mind match no inequity exists. So it really does not matter what state Universe and Mind might be in independently. It requires an incompatibility *between* them for an inequity to exist.

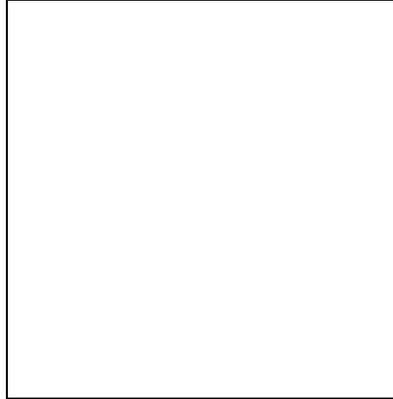


Illustration of how inequities
can only exist *between* two items

Similarly, inequities can exist between the processes of Physics and the processes of Psychology. If one wants things to be going a certain way and they are not, the two processes have an inequity between them. Neither one can create an inequity by itself, but only in conjunction with the other.

In Dramatica, we call each single item that contributes to dramatic potential a Dramatic Unit. Our first four Dramatic Units then, are Universe, Mind, Physics and Psychology. When an inequity can exist between two Dramatic Units, we say they form a Dramatic Pair. Universe and Mind form one Dramatic Pair, Physics and Psychology form another.

We might imagine other Dramatic Pairs like Universe and Physics. In this case either a process does not lead to a desired situation, or a given situation will not allow a certain process. Similarly, Mind and Psychology form another Dramatic Pair.

Finally, Mind and Physics are a Dramatic Pair in which a state of Mind is incompatible with a certain activity or vice versa. And Universe forms a Dramatic Pair with Psychology.

All these combinations could easily become confusing and unwieldy if not organized. Fortunately, Dramatica provides a method of arranging Dramatic Units so that they may be appreciated and used in any of the Dramatic Pair combinations. Dramatica illustrates these relationships between Dramatic Units by grouping them in a group of four called a Quad. The Quad is the basic **functional** unit of Dramatica.



Illustration of Dramatic Units
arranged in a Quad

By using the Quad format, all three kinds of Dramatic Pairs can be illustrated without rearranging the Dramatic Units. Dramatic Pairs are shown as diagonals, horizontal Pairs or Vertical Pairs. Each kind of pairing creates a different kind of story dynamics and therefore a different kind or feel of story. In the Dramatica Quad, diagonal pairs are called Dynamic Pairs, horizontal pairs are called Companion Pairs, and vertical pairs are called Dependent Pairs.

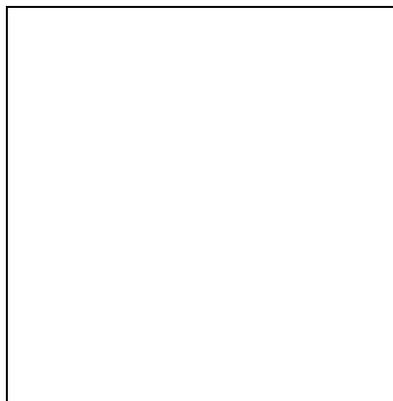


Illustration of the Three Pair Relationships
in a Quad

Universe describes an external arrangement. Physics describes an external process. Mind describes an internal arrangement. Psychology describes an internal process. So Universe could be looked at as a situation, Mind as a state of mind, Physics as an approach and Psychology as a manner of thinking.

An interesting thing about a quad is that it contains both the objective and subjective views. For example, if we select one of the three types of pairs we can create, we end up with two Dramatic Pairs made from the four Dramatic Units. One of these pairs will represent the objective view, the other pair, the subjective.

Because the subjective view is concerned with the one particular problem solving method that the author is arguing, the Main Character's view is represented by the Subjective Pair. The Objective Pair then, illustrates all the other methods that might be used, but are shown to fail in deference to the Main Character's approach.

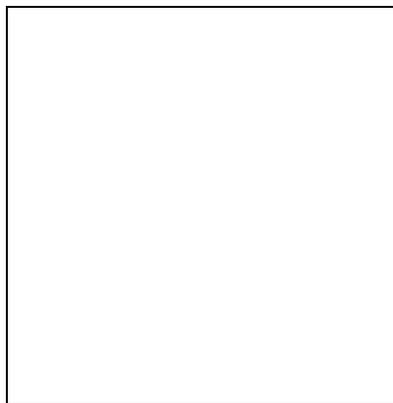


Illustration of Subjective and Objective Pairs

As was mentioned earlier, Characters represent the different methods that might be employed. So, we have now determined two types of Characters: The Objective Characters who will be described by the Objective Pair and the Subjective Character, who will be described by the Subjective Pair.

It is clear to see why a Main Character has so much more "weight" in a story than any other: her nature is described in as much detail as all the other Characters combined! These details are developed in the Type, Variation, and Element levels below the Class level. In a sense, each level is the next higher "resolution" of the picture that the Story Mind paints.

The Class level of the Story Mind is the least detailed and is functional only as a broad stroke indicator of the different natures of stories that are possible. By our selection of which pairing system to use, and which pair to make objective and which subjective, we establish some wide reaching guidelines for the feel of the story as a whole. That is why we loosely compare the Class level to Genre. But Genre might mean a love story or a western or an action picture. Certainly many

westerns have similar structures, as do many love stories. But we have all seen exceptions that break the mold and still can be called love stories or westerns. Genre has elements of setting and style mixed in with structure. In effect it combines story structure with story telling. That is why the Class level is not a direct interchange for Genre. In contrast, because Dramatica separates story structure from story telling, it is much more definitive.

There is one more major appreciation that can be seen at the Class level: the relationship between Space and Time. Don't worry, we're not trying to turn story structure into an exercise in theoretical physics. Space is just a way of describing how things are arranged. Time describes how they are changing. Every time an author determines the problem that she wants to explore in her story, she has created a spatial arrangement of dramatic potentials. And every time that author determines the order in which she wants to explore that problem, she has created a temporal progression of events. Without Space, there is no potential, without time, no progress.

So how does this interpretation relate specifically to the Class level? Each view (Objective and Subjective) has both a spatial and a temporal aspect. This is because the Objective view of the dramatic potential must be different than the subjective view in order to make an argument that the Subjective approach is or is not the one and only appropriate solution. In other words, the problem appears differently when seen objectively or subjectively. Similarly, the effectiveness of the progress made toward a solution appears and is rated differently between the two views.

In terms of Classes, we have indicated that once we create a kind of pairing to use, one pair of Classes will represent the objective view, the other pair of classes will represent the subjective view. As one might project, if each view has two classes and must represent both Space and Time, one class from each pair will be a Spatial view of the dramatic potentials and the other class will describe the temporal progress made.

In Dramatica, we call the spatial class the "Static" class because it represents the unchanging dramatic potentials that describe the story's problem. The temporal class is called the "Changeable" class, because it appears to reorganize itself into different potentials as the story progresses.

So, when looking at our quad of four classes one will be the Static Objective Class (or SOC), one will be the Changeable Objective Class (or COC), one will be the Static Subjective Class (or SSC) and the remaining class will be the Changeable Subjective Class (or CSC).

Mentioned earlier was the designation that the Objective pair in the Class Quad is where the Objective Characters are created. In fact, we can be more specific. The Objective Characters are created in the Static Objective Class (SOC). That

is why certain aspects of Characters appear to remain constant (Static) throughout the course of a story. However, even though their natures remain constant, they adapt their approach over the course of the story in response to the changing objective situation. This change of direction is illustrated in the Changeable Objective Class (COC) the other half of the Objective Pair.

When looking at the Subjective Pair, we see reflections of the static and changing aspects of the Objective Characters. Previously described was the difference between an author making an argument that a particular method of attempting to solve a problem was or was not appropriate. From the Subjective view, the view FROM the Story Mind, the question appears to be: "Do I remain steadfast in my approach, or should I change?"

To the Main Character, there is no way to tell which way will ultimately bring success. Are the obstacles she faces indicators that she should change her approach, or are they simply difficulties that must be and ultimately WILL be overcome? For the purposes of an author making her argument that deciding one way is appropriate, while the other is not, we actually have TWO Subjective Characters.

One of the Subjective Characters represents the decision to remain steadfast. Dramatica calls her the Pivotal Character, since she remains anchored to her approach, forcing the story to revolve around her. The other Subjective Character represents the decision to change. Dramatica refers to her as the Primary Character, since she is given the unique opportunity to change her nature, unlike the Objective Characters.

But which one of the two is the Main Character? Either one can be. When the author wants the audience to receive the subjective view as if they had chosen to remain steadfast, the Pivotal Character will be Main. If the audience is to see the subjective view from the decision to change, the Primary Character will be Main. Keep in mind that remaining steadfast or changing does not guarantee success. For example, an author might make her point that a particular approach is incorrect by casting the Pivotal Character as Main, having her remain steadfast and ultimately fail. In this scenario, the audience would feel as if they had also failed by taking that approach, since they effectively stood in that character's shoes. Obviously, several intriguing combinations are possible.

So, in the Subjective Pair, the Static Subjective Class (SSC) describes what drives the Pivotal Character. The Changeable Subjective Class (CSC) describes how the Primary Character changes or *grows* to the point of change over the course of the story.

Finally, remembering that all possible ways in which an audience might consider the problem must be represented in the story in order to make the strongest

argument, it follows that all three pairings should be represented in some form in the structure of the story, and they are: in the three act structure.

Each kind of pairing is a different kind of comparison among the four Classes, and each will be used in a different act as the perspective for that act. Since they explore the relationships between Pairs, the three acts can be seen as dynamic divisions within the story.

But what about the nature of the Classes as individual objects? Those are explored as well in a four act structure, one Class per act. In Dramatica we see both three act and four act divisions in a story. The four act partition is the structural or spatial division of the story and the three act partition is the dynamic or temporal division. Both are different appreciations of the Story Mind: one based on its state the other on its process. So, the three act and four act structures co-exist as different appreciations of the same object: the Story Mind with a problem, trying to solve it. This becomes an important distinction as we enter the next level of the Story Mind, and answer the age old question, "What happens in Act Two?"

SECTION TWO:

STORYFORMING EXPLORATORIAL

A1 Dramatica - An Overview

Dramatica is built on the concept that the structure and dynamics of a story are not random, but represent an analogy to a single human mind dealing with a problem. This mind, the Story Mind, is not a character, the author, or even the audience, but is the story itself, as if we are looking inside someone's head. Every act and scene, the thematic progression and message, the leap of faith and climax plus all the characters and all that they do represent the parts and function of the Story Mind.

The audience is afforded two views of the Story Mind. One, the Objective view allows the audience to watch the Story Mind function from the outside, much as a general might watch a battle from a hill. The other view, the Subjective view allows the audience to watch the Story Mind function from the inside, more like the point of view of a soldier fighting in the battle. The Objective view provides our understanding of a story, the Subjective view develops our empathy.

Stories are related sequentially. It is the shifting and changing of dramatic relationships over the course of the story that defines its message and feel. So there are two major components to a story: structure and dynamics. Structure describes the way the dramatics are arranged, Dynamics describes the forces that manipulate them. It is the interaction of Structure and Dynamics that determines how each changes the other by the time the story is told.

Dramatica differentiates between *Storyforming* and *Storytelling*. Storyforming describes the skeleton or blueprint for the interaction of dramatic structure and dynamics. Storytelling is the meat of the story; the specific manner in which an author chooses to illustrate the Storyform. Just as five painters might create wildly divergent renderings of a single rose, different authors could tell the same story in a myriad of ways.

If your point is to splash some color on a canvas, you have no need to know what you are painting, yet the finished work may have great meaning to an audience. But if you wish your reader to appreciate your intent, then you must start with an intent. In Dramatica, you may already have a picture of your subject in your mind. In that case, you might choose to go directly to Storytelling. However, if there are even a few pieces missing in your blueprint, you will want to begin with Storyforming.

The Dramatica Storyform is firm, yet extremely flexible. Much like a Periodic Table of Story Elements arranged as a Rubik's Cube, Dramatica is a model of the Story Mind that can be endlessly manipulated. It contains all the building blocks necessary to create a complete Story Mind, so it is always a story, even before you begin. Michelangelo said he sculpted by "chipping away everything that does not look like what he had in mind." Dramatica works the same way. Even though it is always a story, it unlikely that it will initially be *your* story. You twist and turn the elements by making dynamic and structural choices, and Dramatica keeps the pieces consistent with your intent.

A1>B1 Storyforming

As a starting point, Dramatica denotes a difference between a *tale* and a *story*. A tale is a *statement*, unlike a story which is an *argument*. A tale describes a particular approach to a problem and shows whether it succeeds or fails. This makes a statement that for that problem, this approach is good or bad. But when an author tells a story, she is arguing that the approach used is *the only* one that can ever solve that problem. In a failure story, the argument shows what should have been done to *uniquely* solve the problem.

The story, then, is a much more complex construction than a tale, since in addition to providing a solution, it must rule out all other potential solutions. This makes not only for an entertainment, but the simplest form of propaganda whereby the author not only tries to share the value of experience, but to convince. In order to make a convincing argument, the author must anticipate all the other ways an audience might think of solving the problem and show them all to fail.

This requires that a story contain all human perspectives on a given issue. That is why a story is like a mind; why the structure and dynamics of a story create a Story Mind. Because it takes all the views an individual might consider in exploring a problem, the model of the Story Mind is an analogy of the essential problem solving psychology that underlies our individual personalities. That is why characters are a common element in all stories, as well as a theme, a plot, acts and scenes. Each of these represents that essential human psychology exploded out into a story where we can view it from the outside looking in.

The dynamics of the story such as act order and theme progression, parallel the mind's process of deliberating on the problem. All the considerations are compared and played against each other until the unique solution is the only one left standing. In the end, the Story Mind reaches a conclusion, and the author has made a complete argument. Whether or not the audience agrees with that argument depends upon their own points of view, but as long as the argument was made *completely* there will be no plot holes, nor faulty moments in the Storyform.

As mentioned earlier, there are two views of the Story Mind: the Objective and the Subjective. It is the difference between the two that generates the dynamics to rearrange the structure as the story unfolds. Because these views act as measuring sticks for the audience, they are present at all levels and in all areas of the Story Mind. They can both be seen in Character, in Theme, and in Plot as well.

Character describes the personalities in your story. Theme examines the message of your story. Plot outlines the events that occur in your story and the order in which they happen.

A1>B1>C1 Characters

Because the Story Mind has both Objective and Subjective views, there are both Objective and Subjective Characters to represent them. We watch the Objective Characters like the General on the hill overlooking the battle. We may sympathize with them, but we are not among them. In contrast, we stand in the shoes of (or next to) the Subjective Characters (e.g. the main character) and see the story as if it is happening to us.

A story may concentrate on one view or the other, or strike a balance between them. Nevertheless, both views must be fully present, even if in a diminished degree or the story no longer makes an argument and becomes a tale instead.

A1> B1> C1> D1
Objective Characters

In Dramatica, objective characters represent all of the approaches and attitudes that one can employ while in pursuit of the solution to the problem in the objective storyline. There are a total of sixty-four dramatic elements or characteristics that make up the objective characters. These characteristics are further subdivided into four groups of sixteen: motivations, methodologies, means of evaluation, and purposes. Objective characters are created by combining different characteristics together, often selecting one or more from the four basic characteristic groups.

There are two types of Objective Characters: the Archetypal Characters and Everything Else. Of all the possible characters that can be created, the Archetypal Characters are much like an alignment of the planets: the characteristics are spread out evenly among the characters and each character represents one complete "family" of traits. All other combinations use the same characteristics but combined in ways that create more complex or more simple characters. Because Archetypals use exactly the same characteristics as Complex characters but in the most simplified arrangement, they make a good place to start an exploration of Objective Characters.

A1>B1>C1>D1>E1
Archetypal Characters

.1 (Introduction)

Archetypes exist as a form of storytelling shorthand. An author may choose to use archetypal characters for a variety of reasons -- because of limited storytelling time or space, to emphasize other aspects of a story like plot or theme, to play on audience familiarity, etc. The main disadvantage of using archetypes, which is frequently not a disadvantage at all, is their basic simplicity.

There are eight archetypal characters: protagonist, antagonist, reason, emotion, sidekick, skeptic, guardian, and contagonist. Several of them are familiar to most authors. Some are a bit more obscure. One is unique to Dramatica. We will introduce all eight, show how they interact, then explore each in greater detail.

A1>B1>C1>D1>E1
Archetypal Characters

.2 (Protagonist)

No doubt the most well-known of all the Archetypal Characters is the Protagonist. The archetypal Protagonist is the chief proponent and principal driver of the effort to achieve the story's goal. Note the differentiation between the Protagonist's *personal* goal and the story's goal. In our earlier discussion of what sets the Subjective Characters apart from the Objective Characters, we described how the Main Character was the "link" between the Objective problem of the story and the Subjective problem. This means that the Main Character is the one who holds the key to the solution of both problems. However, the Main Character may not be the driver of the effort to solve the Objective story problem, just the keeper of the key.

Because she is an Objective Character, the Protagonist is concerned *solely* with the successful attainment of the story's goal. However, authors frequently assign the roles of both Protagonist AND Main Character to the same "player" in the story.

The concept of "player" as opposed to character will be found throughout Dramatica. Since Dramatica sees a set of character elements and functions that must be assigned to someone in order to make the complete argument of the story, we define a "player" as the person, place or thing that contains character elements. In other words, a player is like a vessel into which character elements are placed. Once these elements are attributed to the player, the set of elements remains constant throughout the course of the story. It is this constant set of elements that defines a character.

In the case of the Archetypal Characters, there is a specific "shopping list" or "recipe" of elements that form the personalities of the characters we have come to know as Archetypal. The Protagonist is one such set.

But that set of elements, only describes the function of the Protagonist in the Objective story. The entire exploration of the Subjective story in an independent function of the Main Character. To tie the two functions together as a *storytelling* aid, author's frequently assign both the objective Protagonist function and the subjective Main Character function to the same player.

For purposes of describing the Archetypal Protagonist, therefore, we will consider only her Objective function. The function of the Main Character is fully described in the sections of this tutorial on Subjective Characters. So, as was defined earlier, the Archetypal Protagonist is the chief proponent and principal driver of the effort to achieve the story's goal.

A1>B1>C1>D1>E1 Archetypal Characters

.3 (Antagonist)

Equally well-known as the Protagonist is the Antagonist. The Archetypal Antagonist is diametrically opposed to the Protagonist's successful attainment of the goal. This does not mean that the Protagonist always has a purpose, then the Antagonist comes along and tries to stop it. Sometimes it is the other way around. Often, the Antagonist will have a goal of their own that causes negative repercussions. The Protagonist then has the goal of stopping the Antagonist. For purposes of establishing a consistent way to analyze how all Archetypal Characters relate to the goal of any story, Dramatica defines the Protagonist's goal as the story's goal.

Just as the Protagonist is often "doubled up" with the function of the Main Character, the Antagonist is frequently combined with the Obstacle Character. The Obstacle character is fully explored in the Subjective Characters section of this tutorial. For now, a simple description of the Obstacle Character will serve our purposes. Just as the Antagonist opposes the Protagonist in the Objective story, the Obstacle Character stands in the way of Main Character in the Subjective story. Note we did not say the Obstacle Character *opposes* the Main Character, but rather stands in the way. The Obstacle Character function is to block the path of the Main Character, forcing them to avoid the easy way out and to have to face their personal problem.

It is essential to keep in mind the difference between the functions of the Obstacle Character and the Antagonist when combining them in the same player, so that both a fully expressed and neither duplicates the job of the other.

A1>B1>C1>D1>E1
Archetypal Characters

.4 (Reason & Emotion)

Having introduced these two initial Archetypal Characters, we can already see how they represent basic functions of the Story Mind. The Protagonist represents the motivation to try and solve a problem, the Antagonist represents the concerns that it may be too hard a task. The two characters teeter back and forth over the course of the story as each in turn gains the upper hand, all representing the Story Mind's changing degree of motivation, based on the difficulty of the endeavor to solve its problem.

Even in Archetypal terms this is an insufficient process to fully describe an argument. That's why there are six other Archetypal Characters. Just as Protagonist and Antagonist seem to form a pair, the other six Archetypal Characters also form three other pairs. The first of these is made up of Reason and Emotion.

The Reason Archetypal Character is calm, collected, and cool, perhaps even cold. They make decisions and take action wholly on the basis of logic. (Remember, we say *wholly* because we are describing an *Archetypal* Character. *Complex* Characters are much more diverse and dimensional).

So, the Reason Character is the cool, logical type, which neatly balances the Emotion Character, who is frenetic, disorganized, and driven by feelings. It is important to note that neither one is any better than the other; they just have different areas of strength and weakness. The Emotion Character has their heart on their sleeve, they are quick to anger, but also quick to empathize. However, because they are frenetic and disorganized, most of their energy is unfocused and is wasted by lashing out in so many directions that the effort is balanced out. They end up running in circles and getting nowhere.

In terms of the Story Mind, it is clear how Reason and Emotion describe the conflict between our purely practical conclusions and those that fulfill and satisfy us. Throughout a story, the Reason and Emotion Archetypal Characters will conflict over the proper course of action and decision, illustrating the Story Mind's deliberation between heart and intellect.

A1>B1>C1>D1>E1
Archetypal Characters

.5 (Sidekick & Skeptic)

The next pair of Archetypal Characters are the Sidekick and the Skeptic. The Sidekick is the faithful supporter. Usually, they are attached to the Protagonist, however sometimes they may be supporters of the Antagonist. This gives a good clue to the way Dramatica see characters: The purpose of the Sidekick is to show faithful support. That does not require *who* they support, but just that they must loyally support someone. Other dynamics of a story will determine who the Sidekick needs to be attached to in order to make the story's argument, but from the standpoint of just describing the Archetypal Characters by themselves, the Sidekick faithfully supports.

The Sidekick is balanced by the Skeptic. Where the Sidekick has faith, the Skeptic disbelieves; where the Sidekick supports, the Skeptic opposes. The nature of the Skeptic is nicely described in the line of a song... "Whatever it is, I'm against it." In the Story Mind, it is the function of the Skeptic to evaluate the desirability of any plan or action. The interactions between them describes the Story Mind's consideration of the benefits and drawbacks of alternatives.

A1>B1>C1>D1>E1
Archetypal Characters

.6 (Guardian & Contagonist)

Finally we come to the remaining pair of Archetypal Characters. One of the characters is a common, yet often loosely defined set of elements; the other is unique to Dramatica.

The first of these characters is the Guardian. The Guardian functions as a teacher/helper, who represents the Conscience of the Story Mind. This is a protective character who eliminates some obstacles illuminates the path ahead. In this way, the Guardian helps the Protagonist stay on the proper path to achieve success.

Balancing the Guardian is a character representing Temptation in the Story Mind. This character works to place obstacles in the path of the Protagonist, and to lure them into the wilds and away from success. Because this character works to hinder the progress of the Protagonist, we coined the name, Contagonist, to describe their function.

Because they both work against the Protagonist, the Contagonist can be easily confused with the Antagonist. They are, however, two completely different characters. Whereas the Antagonist works to stop the Protagonist, the Contagonist acts to deflect the Protagonist. The Antagonist wants to prevent the Protagonist from making progress, the Contagonist wants to get the Protagonist off the path.

As with the Sidekick, the Contagonist can be allied with either the Antagonist or the Protagonist. Often, Contagonist's are cast as the Antagonist's henchman or second in command. However, Contagonist's are sometimes attached to the Protagonist, where there function as a thorn in the side and bad influence to them.

As a pair, Guardian and Contagonist function in the Story Mind as Conscience and Temptation, providing a light to the proper path and the lure to step off it.

Taken all together, even the Archetypal Characters can have versatility in the way they are allied to one another in the plot. They also represent all the character elements, even though they are in a simple pattern. Just as with Complex Characters, all the elements must be represented, or the story's argument will be incomplete

A1>B1>C1>D1>E1>F1
Complex Characters

Archetypal Characters have as many traits as Complex Characters. The sole difference is that the Archetypals are arranged so that each contains only those elements that are most compatible together. This means that although they may conflict with one another, an Archetypal Character is never at odds with their own drives and attitudes. This is why the Archetypal Characters so often appear to be less developed. To create characters who more closely represent our own inconsistencies, we must rearrange the traits so they are less internally compatible. Because many more levels of exploration and understanding are created by this, we refer to any arrangement of elements other than in an Archetypal grouping to be Complex. A character so created is a Complex Character.

A single story may have both Archetypal and Complex Characters interacting. The decision as how to group the elements is completely open to an author's preferences within the context of their particular story. The problem is, that until one is aware of exactly what these elements are and how they relate, it is impossible to make meaningful decisions about how to combine them. Further, the elements are at such a basic level of character that just listing them gives no feel for the end product, much as just listing the Periodic Chart of Elements in chemistry gives no feel for nature of the compounds that might be engineered.

Therefore, the best way to present the character elements with meaning is to start with the Archetypal Characters (who by definition contain all the elements) and break them down, step by step, level by level until their elemental components are reached. In this manner, understanding is carried down to the elements, which may then be combined in non-archetypal ways to create Complex Characters.

A1>B1>C1>D1>E1>F1>G1
Drivers and Passengers

.1 (Introduction)

We have now created four distinct pairs of Archetypal Characters in which each pair presented the birthing ground of conflict. Any two Characters bonded in this kind of relationship are referred to as a Dynamic Pair.

Here are the Eight Archetypal Characters organized by Dynamic Pairs.

PROTAGONIST	-----	ANTAGONIST
GUARDIAN	-----	CONTAGONIST
REASON	-----	EMOTION
SIDEKICK	-----	SKEPTIC

We can easily see how these Archetypal Characters represent a broad analogy to a single mind dealing with a problem. The Protagonist represents the desire to work at resolving the problem. Its Dynamic Pair, the Antagonist represents the desire to simply give up under the strain and accept the consequences. A mind will face an internal battle between making decisions based upon Reason or upon Emotion. Like the Sidekick, the Story Mind will contain a struggle between Faith, and the Skeptic's Disbelief. And finally, the Mind will be torn between the Contagonist's temptation to do what is expedient, and the Guardian's counsel to take the "proper" course.

There is another useful grouping into which we can divide the Archetypal Characters. Four of the characters seem to be the Prime Movers of the story, and it is their interactions that determine the thrust of the effort to resolve the story's problem. The other four are kind of along for the ride: perhaps highly interested in the outcome, but rather than forcing the plot, they are forced *by* the plot. Remember, these descriptions are only applicable in a limited way, but serve to make comparisons between similar characters. In Dramatica, we call a group of four similar items that are interrelated a Quad.

A1>B1>C1>D1>E1>F1>G1
Drivers and Passengers

.2 (Drivers)

Quad One: The Driver Characters

PROTAGONIST ⁵

GUARDIAN CONTAGONIST

ANTAGONIST

In simple stories, the Protagonist, Antagonist, Guardian and Contagonist are all major drivers of the story. Whatever the object of their efforts, Protagonist will be trying to achieve it, Antagonist will be trying to prevent its achievement, Guardian will act to aid the Protagonist, and Contagonist will act to hinder her.

For Example, if the Protagonist wants to build a shopping center, the Antagonist will want it not built. The Contagonist might get an injunction delaying construction so she can profit from a stock deal, even though she would like to see it built eventually, and the Guardian would find a legal loophole to overturn the injunction, perhaps just as a by-product of another matter she is representing. Remember, these Objective Characters are not judged by how THEY see the story, but how WE see them *affecting* the story.

In terms of the goal, if Protagonist is for it, Antagonist will be against it, and vice versa. Similarly, Guardian and Contagonist will be in opposition to each other in terms of their effect upon the ability of the Protagonist to achieve her goal, although Guardian and Contagonist may not be directly concerned with the goal itself or even each other. Nevertheless, each of these Characters seen *Objectively*, represents a basic Motivation of the Story Mind.

A1>B1>C1>D1>E1>F1>G1 Drivers and Passengers

⁵Looking at the names of these Characters in relationship to their function, a discrepancy appears. In truth, the heroic Character should not be the Protagonist, but the AGONIST, as he is the one who "suffers" or *Agonizes* with the problem of the story. If this were the case, the term ANTagonist takes on a much better perspective. Similarly, the CONTagonist as detractor would balance the PROTagonist (rather than Guardian) as proponent of the AGONIST. However, the term Protagonist has become so ingrained to the psyche of the writing community that we would not presume to correct that misnomer without creating more confusion than we would alleviate. So, although renaming these Characters would better illustrate their function, we have chosen to accept this common usage error and merely add the names Guardian and Contagonist to the standard literary vocabulary.

.3 (Passengers)

Quad Two: The Passenger Characters

SIDEKICK

REASON EMOTION

SKEPTIC

Unlike the first quad, these four Characters are not the prime movers of the story, but rather ride the coattails of the Driver Characters. If not for the Drivers, the Passengers would not even be involved with the problem. Each represents an approach or attitude in the story: Sidekick is forever faithful while Skeptic is forever doubting. Reason acts on the basis of logic , and Emotion responds from feelings. Of course, each of these Characters also has her own motivations, but seen Objectively as part of the Story Mind, they represent different Methods of solving the problem.

To get a real feel for the Objective Characters, let's look at the Archetypal Drivers and Passengers as they appear in several well known stories.

A1>B1>C1>D1>E1>G1>H1
Drivers and Passengers in Star Wars

Most people would agree that Luke Skywalker is the Protagonist and DRAMATICA sees it the same way. He is clearly the character we empathize with. The Empire itself, embodied in the Gran Mof Tarkin that is the force *diametrically* opposed to Luke's goal, and therefore, the Antagonist. Obi Wan Kenobi is the Guardian, protecting Luke and guiding his "morality", whereas Darth Vader is the Contagonist, representing the "Dark side of the force" and hindering Luke at every turn.

Han Solo functions as the Skeptic, arguing his disbelief in the Force, and his opposition to just about every course of action. Princess Leia is Reason, coldly calculating (although this is tempered) and the real planner of the group. Chewbacca, in contrast, responds frequently with little or no thought and acts solely on the basis of his feelings clearly defining him as Emotion. R2D2 and C3PO jointly fill the role of Sidekick, forever faithful to Luke.

Having delineated our eight characters in Star wars, let us organize them into Drivers and Passengers.

Driver Characters

PROTAGONIST - LUKE

GUARDIAN - OBI WAN

CONTAGONIST - DARTH

ANTAGONIST - EMPIRE

Passenger Characters

SIDEKICK - R2D2 + C3PO

EMOTION - CHEWBACA *REASON* - LEIA

SKEPTIC - HAN

A1>B1>C1>D1>E1>G1>H2
Drivers and Passengers in Wizard of Oz

We can label Dorothy as the Protagonist with some confidence. Certainly the Scarecrow is Reason, since he is the planner of the group, "I'll show you how to get apples!" and the Tin Man is Emotion, as he rusts himself by crying. The Cowardly Lion fills the role of Skeptic, and Toto performs as the Sidekick. Glinda is an unabashed Guardian, and the Wicked Witch of the West, balances her as the Contagonist. But who is the Antagonist? That character type is portrayed by the Wizard himself.

The Wizard as Antagonist? Somehow it doesn't sound quite right. At this point we realized that the Archetypal Characters were much too simple and confining to have universal application, even with the addition of the Contagonist. Obviously some greater understanding was needed to explain the majority of working, functional Characters. Nevertheless, we proceeded with our exercise to see if we could discover by the shortcomings of the Archetypal Character model what it was that REALLY determined Character.

To this end, we determined that the Wizard was the closest Character in Oz to our Archetypal Antagonist, so we assigned him that role and placed the Eight Simple Characters of the Wizard of Oz in Quad format.

Driver Characters

PROTAGONIST - DOROTHY

GUARDIAN - GLINDA

CONTAGONIST - WICKED WITCH

ANTAGONIST - WIZARD

Passenger Characters

SIDEKICK - TOTO

EMOTION - TIN MAN

REASON - SCARECROW

SKEPTIC - LION

A1>B1>C1>D1>E1>G1>H3
Drivers and Passengers in Jaws

Chief Brody fills the Protagonist's shoes, and few would doubt that the Shark is the Antagonist. Hooper, with all his gizmos, takes the Reasonable stand, while Quint, who simply hates sharks, functions as Emotion. The Mayor is a strong Contagonist, and Brody's wife is a weak sidekick, although it almost seems as if Hooper fills that role as well. Once again, more versatility was needed.

We still need a Guardian, someone who protects Brody as well as stressing the proper moral course. Simply put, Jaws has no character that performs BOTH functions. Rather, the **moral** half of the Guardian's role is played by Hooper, reminding Brody of his duty, and urging him into taking action against the shark problem. The **protective** role is filled by Quint's boat.

There is no reason why a character must be a *person*. Again, in DRAMATICA, the point of a story is to illustrate all aspects of the Story Mind dealing with a problem. As long as each aspect is accounted for, the specific carrier of that trait is *structurally* irrelevant, and may only have thematic ramifications.

So far, we had not determined the Skeptic in JAWS. Who refuses to believe evidence of the shark problem or the need for taking action against it? Clearly the Mayor embodies that characteristic well, and yet was previously identified as the Contagonist. Obviously, some "doubling up" is going on here. Looking at who is across from whom, we can see some of the basic dramatic Character conflicts in Jaws.

Driver Characters

PROTAGONIST - BRODY

GUARDIAN - HOOPER

CONTAGONIST - MAYOR

ANTAGONIST - SHARK

Passenger Characters

SIDEKICK - WIFE

EMOTION - QUINT

REASON - HOOPER

SKEPTIC - MAYOR

From this breakdown, we see a good example in both the Mayor and Hooper of single players who actually portray two distinct Archetypal characters. The Mayor functions as Contagonist and Skeptic, whereas Hooper portrays both Guardian and Reason. Still and all, some of these broad labels fit better than others, which is why there are actually some Complex Character arrangements in Jaws that do not quite fall into the strict Archetypal mold.

A1>B1>C1>D1>E1>G1>H1,2,3>J1
Splitting the Drives and Passengers into
Action and Decision Elements

.1 (Recap of Archetypals)

Recapping our list of the eight Archetypal Characters:

PROTAGONIST: The traditional Protagonist is the driver of the story: the one who forces the action. We empathize with her and hope for her success.

ANTAGONIST: The Antagonist is the character directly opposed to the Protagonist. She represents the problem that must be solved or overcome for the Protagonist to succeed.

REASON: This character makes her decisions and takes action on the basis of logic, never letting feelings get in the way of a rational course.

EMOTION: The Emotion character responds with her feelings without thinking, whether she is angry or kind, with disregard for practicality.

SKEPTIC: Skeptic doubts everything - courses of action, sincerity, truth - whatever.

SIDEKICK: Sometimes present, the Sidekick is unfailing in her loyalty to the Protagonist, and acts as a sounding board for the Protagonist's thoughts so that the audience may observe the Protagonist's considerations.

GUARDIAN: The Guardian is a teacher and helper who aids the Protagonist in her quest and offers a moral standard.

CONTAGONIST: Hinders and deludes the Protagonist and tempts her to take the wrong course and/or approach.

A1>B1>C1>D1>E1>G1>H1,2,3>J1
Splitting the Drives and Passengers into
Action and Decision Elements

.2 (Split Archetypals)

Re-examining the list, we can learn something new: each of the Eight Archetypal Characters contains a characteristic pertaining to the action of the story and another characteristic pertaining to decision .

PROTAGONIST

Action Characteristic: **Pursuing** the goal. The traditional Protagonist is the driver of the story: the one who forces the action.

Decision Characteristic: She **Considers** the "moral" question until she reaches a decision, precipitation the climax of the story.

ANTAGONIST

Action Characteristic: The Antagonist physically tries to prevent or **Avoid** the successful achievement of the goal by the Protagonist.

Decision Characteristic: The Antagonist causes the Protagonist to **Re-Consider** her decisions.

REASON

Action Characteristic: This character is very calm or **focused** in her actions.

Decision Characteristic: She makes her decisions on the basis of **logic**, never letting emotion get in the way of a rational course.

EMOTION

Action Characteristic: The Emotional character is frenzied or **uncontrolled** in her actions.

Decision Characteristic: She responds with her **feelings** without thinking, with disregard for practicality.

SKEPTIC

Action Characteristic: Skeptic **opposes** the Protagonist's efforts to attain her goal.

Decision Characteristic: She **does not believe** anything, doubting courses of action, sincerity, truth - whatever.

SIDEKICK

Action Characteristic: The Sidekick **supports** the Protagonist's efforts, playing a kind of right hand Person.

Decision Characteristic: She is almost gullible in the extent of her **faith** - in the goal, in the Protagonist, in success, etc.

GUARDIAN

Action Characteristic: The Guardian is a **helper** who aids the Protagonist in her quest.

Decision Characteristic: She represents **conscience** in the mind, based upon the Author's view of morality.

CONTAGONIST

Action Characteristic: The Contagonist **hinders** and the Protagonist in her quest.

Decision Characteristic: She **tempts** the Protagonist to take the wrong course and/or approach.

A1>B1>C1>D1>E1>G1>H1,2,3>J1
Splitting the Drives and Passengers into
Action and Decision Elements

.3 (Split Archetypal Driver & Passenger Quads)

Having split them in two, we can see that each of the Archetypal Characters has an attitude or Mind characteristic and an approach or Universe characteristic. When we arrange both characteristics under each of the Eight Simple Character types in our Driver and Passenger Quad format, we get a graphic feel for the Characters and the elements they represent.

Driver Quad

PROTAGONIST
Pursue-Consideration

GUARDIAN CONTAGONIST
Help-Conscience Hinder-Temptation

ANTAGONIST
Prevent-Non-consideration

Passenger Quad

SIDEKICK
Support-Faith

EMOTION REASON
Unfocused-Feeling Focused-Logic

SKEPTIC
Oppose-Disbelief

In Dramatica, we refer to these sixteen characteristics as the Motivation elements because they describe what drives the Archetypal Characters.

A1>B1>C1>D1>E1>G1>H1,2,3>J1>K1
The Sixteen Motivation Elements in Star Wars

As Protagonist, Luke does indeed seem to be both the **pursuing** and **considering** character. The empire definitely wants to **prevent** Luke from succeeding, and causes him to **re-consider** the propriety of his actions. Obi Wan provides a sense of **conscience** at the same time **helping** Luke when he gets into trouble. Darth, on the other hand, is clearly the **tempting** "dark side of the force", as well as **hindering** Luke's progress.

R2D2 and C3PO are ever **faithful** and **supportive**, and Han is the perennial **disbeliever** and **opposer**. Chewbacca acts on his **feelings** and in an **uncontrolled** way, and Leia is extremely **focused** and driven by **logic**.

Charted out, the assignment of characteristics to the various characters has a good feel to it.

Driver Quad

PROTAGONIST-LUKE
Pursue-Consideration

GUARDIAN-OBI WAN **CONTAGONIST-DARTH**
Help-Conscience Hinder-Temptation

ANTAGONIST-EMPIRE
(Avoid)Prevent-Re-consideration

Passenger Quad

SIDEKICK-R2D2 + C3PO
Support-Faith

EMOTION-CHEWBACA **REASON-LEIA**
Unfocused-Feeling Focused-Logic

SKEPTIC-HAN
Oppose-Disbelief

A1>B1>C1>D1>E1>G1>H1,2,3>J1>K2
The Sixteen Motivation Elements in Wizard of Oz

Dorothy is both **pursue** and **consideration**. Toto is **faith** and **support**. The Cowardly Lion is clearly **disbelief** and **oppose**, and Glinda is **conscience** and **help**. But here is where breaking the Eight Archetypal Characters into sixteen characteristics solves our previous problems.

When we look at the Scarecrow he does appear to exemplify **logic**, but in his approach, rather than being **focused**, is quite **uncontrolled**. Similarly, although the Tin Man is undoubtedly **feeling**, his demeanor is just as surely **focused** or **calm**.

	Reason	Emotion	Scarecrow	Tin Man
Mental trait	logic	feeling	logic	feeling
Physical trait	calm	un-controlled	un-controlled	calm

Apparently, the Scarecrow and the Tin Man have swapped characteristics. Now, logic goes with uncontrolled and feeling goes with calm. In a sense, both of these Characters now contained two traits that were at odds with each other. The External or Physical trait did not simply reflect the Internal or Mental trait. Obviously, this creates two very interesting Characters who have an additional element of depth to them. This is the kind of arrangement that begins to make characters complex.

But what about the Witch and the Wizard? What was it that makes them differ from the Archetypal molds? Could it be a similar "swapping" of traits? As it turns out, it is a *similar* swapping, but not exactly the same. To be the Archetypal Contagonist, the Witch would have to be **temptation** and **hinder**. To be Antagonist, the Wizard would have to be **re-consideration** and **prevent**. But rather than swapping a physical trait for another physical trait, the Witch ended up with **both** Physical traits and the Wizard with **both** Mental ones!

	Antagonist	Contagonist
Mental trait	re-consideration	temptation
Physical trait	prevent (avoid)	hinder

Wizard	Witch
Mental traits	Physical traits
re-consideration	prevent
temptation	hinder

When we put this information into our Quad form the elements do not line up in a simple way.

Driver Quad

PROTAGONIST-DOROTHY
Pursue-Consideration

GUARDIAN-GLINDA	WICKED WITCH
Help-Conscience	Hinder-Re-consideration

WIZARD
Prevent-Temptation

Passenger Quad

SIDEKICK-TOTO
Support-Faith

TIN MAN	SCARECROW
Focused-Feeling	Unfocused-Logic

SKEPTIC-LION
Oppose-Disbelief

So everyone still has two characteristics, one pertinent to the Universe and the other pertinent to the Mind. However, the arrangements are not Archetypal for *all* of the Characters in Oz. As a result, the Archetypal role names have been removed where they do not apply.

A1>B1>C1>D1>E1>G1>H1,2,3>J1>K3
The Sixteen Motivation Elements in Jaws

Brody, as Protagonist, is very nicely **pursue**, and certainly with his fear of water and in suffering the mayor's attempts to cover up the problem Brody is **consideration** as well. Hooper does provide the sense of **conscience** and **helps** Brody. The Mayor definitely **hinders** our Protagonist and gives plenty of **temptation** to give up the quest. Certainly the shark forces **re-consideration** of the propriety of the goal, and goes out of his way to **prevent** Brody from accomplishing his goal.

Brody's wife is his **supporter**, and Hooper racks up his total by filling the role of **logic**, yet he is very **unfocused** in his approach, as made evident by the variety of devices he employs to no apparent success. Quint is clearly operating from his **feelings**, but his approach is very simple and **focused**. The Mayor, in addition, supplies us with **disbelief** and **oppose**.

Putting it all into quad form gives us:

Driver Quad

PROTAGONIST-BRODY
Pursue-Consideration

GUARDIAN - HOOPER
Help-Conscience

CONTAGONIST - MAYOR
Hinder-Temptation

ANTAGONIST - SHARK
Prevent-Re-consideration

Passenger Quad

SIDEKICK-WIFE/
Support-Faith

QUINT
Focused-Feeling

HOOPER
Unfocused-Logic

SKEPTIC-MAYOR
Oppose-Disbelief

A1>B1>C1>D1>E1>G1>H1,2,3>J1>K1,2,3>L1
Grouping the Sixteen Motivation Elements

A better way to organize the material is to separate the Universe traits from the Mind traits. Of course, since the Eight Archetypal Character Types describe a specific pairing of Universe characteristic to Mind characteristic, when we separate the sets, we cannot keep the Archetypal Character names, as their contents are split. Nevertheless, it is much more useful to arrange the traits by their similar natures, rather than by the simple arrangement contained in the Archetypal Characters.

With sixteen characteristics, we can create four quads of four characteristics each. This grows from having a Driver Character Quad and a Passenger Character Quad, then splitting each in two, Universe Quad and Mind Quad, giving us four Quads: The Universe Driver Quad, the Mind Driver Quad, the Universe Passenger Quad and the Mind Passenger Quad.

<p>Universe Driver Quad</p> <p>PURSUE</p> <p>HELP HINDER</p> <p>PREVENT</p>	<p>Mind Driver Quad</p> <p>CONSIDERATION</p> <p>CONSCIENCE TEMPTATION</p> <p>RE-CONSIDERATION</p>
<p>Universe Passenger Quad</p> <p>SUPPORT</p> <p>UNFOCUSED FOCUSED</p> <p>OPPOSE</p>	<p>Mind Passenger Quad</p> <p>FAITH</p> <p>FEELING LOGIC</p> <p>DISBELIEF</p>

Note how these Quads take on additional meaning. For Example, when dealing with a problem in the Universe in terms of Drivers, one would have the choice to Pursue, Prevent, Help or Hinder. When a Character represents the Drive to Pursue, she applies herself to achieving the goal. But a Help Character, although they may want just as much the goal to be achieved, focuses their efforts on being useful to whoever is Pursuing the goal, rather than instigating their own effort. This clearly explains the functions of and relationship between the Protagonist's Drive (Pursue) and the Guardian's Drive (Help).

Similarly, when a Protagonist's Drive is Pursue, an Antagonist's Drive is Prevent. And, of course, the Contagonist Hinders the Protagonist's Pursuit. In fact, when we consider all four Quads, we can obtain a very precise understanding of why the Eight Simple Characters are created as they are, and exactly how they relate.

But the most interesting thing of all is to consider all the different ways these Motivation Elements can be combined to create a wide variety of character types that are not stereotypical. And yet, that is only part of the story (pun intended!). Just as the Story Mind has Motivations, Methodologies, Evaluations and Purposes, so do the characters within the Story Mind. So far, we have examined only the Motivation elements. There are three other areas to explore. You may wish, however, to lock up our exploration of the Motivation Elements by continuing down this thread. Here you will examine the sixteen Motivation Elements at work in our three sample stories, examine how Complex Motivation Characters are created, and join in the interactive creation of Complex Motivation Characters of your own.

A1>B1>C1>D1>E1>G1>H1,2,3>J1>K1,2,3>L1>M1
Star Wars Characters in Four Motivation Quads

Once again, to enhance our "feel" for these relationships, let's add the names of the Characters in Star Wars to the Quads.

Universe Driver Quad	Mind Driver Quad
Luke PURSUE	Luke CONSIDERATION
Obi Wan HELP Darth HINDER	Obi Wan CONSCIENCE Darth TEMPTATION
Empire PREVENT	Empire RE-CONSIDERATION
Universe Passenger Quad	Mind Passenger Quad
R2D2/C3PO SUPPORT	R2D2/C3PO FAITH
Chewbacca UNFOCUSED Leia FOCUSED	Chewbacca FEELING Leia LOGIC
Han OPPOSE	Han DISBELIEF

As before, the amazingly pure Simple Characters of Star Wars translate into completely symmetrical pattern. Each Character has a Universe Quad characteristic and a Mind Quad characteristic. And pair of Characters that are in direct opposition as Simple Characters are also in direct opposition in **both** Sets. Further, Driver Characters are represented exclusively in the Driver Quads, and Passenger Characters are found entirely within the Passenger Quads.

A1>B1>C1>D1>E1>G1>H1,2,3>J1>K1,2,3>L1>M2
Oz Characters in Four Motivation Quads

Wizard of Oz

Universe Driver Quad	Mind Driver Quad
Dorothy PURSUE	Dorothy CONSIDERATION
Glinda HELP	Glinda CONSCIENCE
Wicked Witch HINDER	Wizard TEMPTATION
Wicked Witch PREVENT	Wizard RE-CONSIDERATION
Universe Passenger Quad	Mind Passenger Quad
Toto SUPPORT	Toto FAITH
Scarecrow UNFOCUSED	Tin Man FEELING
Tin Man FOCUSED	Scarecrow LOGIC
Lion OPPOSE	Lion DISBELIEF

In looking at these patterns, the Passenger Characters seem very much like the Passenger Characters in Star Wars, with that one notable exception of the "flipping" of Logic and Feeling in relation to Focused and Unfocused. In other words, the two Characters simply traded places on one Dynamic Pair of traits in a single Quad. It makes sense that a stereotypical Logical Character would be logical AND focused, and a stereotypical Emotional Character would be feeling AND unfocused. But if you simply flip the Physical Characteristics in relation to the Mental Characteristics, far more versatile Characters are created: Characters whose approach is no longer in *complement* to their attitude, but in *conflict* with it. In a sense, these Characters are made more interesting by creating an inequity *within* them, as well as having them represent methods of problem solving in the Story Mind.

Instead of creating the Character of a computer programmer who is cold in his personal relationships, you might create a computer programmer who is a hyper in social situations. Or you might create a complementary Character who

is impassioned in beliefs, but handles themselves in perfect control on the social scene.

Looking at the Wizard and the Wicked Witch we see that the other kind of swapping of characteristics also creates much less stereotypical Characters. Rather than a tempter, the Wicked Witch becomes a completely physical pest not only trying to prevent Dorothy from achieving her goal, but hindering her every step on the way as well. The Wizard becomes a purely mental tempter who represents taking the apparent easy way out, while also urging Dorothy to reconsider her decisions. This lack of physical affectation may help explain why the Wizard is so obviously absent during most of the story, although his influence is felt throughout. Obviously, the nature of the combinations of characteristics has a great impact on which decisions and actions that the audience will expect and accept from a Character.

A1>B1>C1>D1>E1>G1>H1,2,3>J1>K1,2,3>L1>M3
Jaws Characters in Four Motivation Quads

Universe Driver Quad	Mind Driver Quad
Brody PURSUE	Brody CONSIDERATION
Hooper HELP Mayor HINDER	Hooper CONSCIENCE Mayor TEMPTATION
Shark PREVENT	Shark RE-CONSIDERATION
Universe Passenger Quad	Mind Passenger Quad
Wife SUPPORT	Wife FAITH
Hooper UNFOCUSED Quint FOCUSED	Quint FEELING Hooper LOGIC
Mayor OPPOSE	Mayor DISBELIEF

Clearly, the Driver Character characteristics in Jaws are as simple as those in Star Wars. In fact, they are identical in terms of which characteristics are combined into a single Character. However, when we look at the Passenger Character characteristics, we see a new phenomenon: some of those traits are present in the *Driver* Characters, two of whom are doing multiple duty.

The Mayor represents Temptation and Hinder as a Driver Character, but also represents the Passenger characteristics of Disbelief and Oppose. Hooper, Driver in Conscience and Help also represents Logic and Unfocused, putting him in conflict with Quint. It is clear that these "multi-characteristic" Characters are more complex in their make-up and therefore in their interactions. For this reason we refer to them as Complex Characters.

A1>B1>C1>D1>E1>G1>H1,2,3>J1>K1,2,3>L1>
M1,2,3>N1

Complex Motivation Characters

So far, we have dealt with **Simple** Motivation Characters having only two characteristics: one from a Universe Quad and the other from a Mind Quad. Further, the two characteristics are either both in Driver Quads or both in Passenger Quads. In contrast, a **Complex** Motivation Character either has more than two characteristics and/or the characteristics come from both Driver and Passenger Quads.

The question now becomes, "Is there a definitive set of rules or dynamics that govern how characteristics may or may not be combined without violating the analogy of the Story Mind?" Let's find out.

The first thing we notice when examining the Motivation Characters is that there is never an instance where a Character contains **both** characteristics in a Dynamic Pair. Obviously, this makes common sense: "A person cannot serve two masters." Essentially, how can you be AGAINST something at the same time you are FOR it? So, our first rule of combining characteristics is:

Characters should never represent more than one characteristic in a Dynamic Pair.

Sounds good, but what if you had a Character take one view and then the other. For example, if you had a one woman show, you would need to combine ALL 16 Motivation characteristics into one Person. Remember though, the difference between a character and a *player*. In a one woman show, even if it is a true story argument, there might be a multitude of characters, but only one player. The key to keeping them separate is that the player swaps between the characters, never simultaneously portraying more than one, even in the course of an argument perhaps, taking one side and then the other.

So we add to our first rule in light of this additional information to read:
Players should never represent more one character *at a time*.

In truth, there are many valid reasons for combining opposing characteristics in one body. An example is "Doctor Jeckyl and Mister Hyde". In Jeckyl and Hyde the Protagonist is also the Antagonist: he is a split personality; in effect, two *Characters* in the same body.

Dramatica sees an Objective Character as being like a grocery sack full of characteristics. You can shop for whatever you want, as long as you don't put in both elements of a Dynamic Pair. You can also carry as many bags as you can handle.

But wouldn't a fixed grouping of characteristics prevent a Character from growing? For the answer, look back at what these characteristics really are. They are the problem solving processes within the Story Mind *seen Objectively*. They are Objective Characters. Objectively characters remain the same; it is *Subjectively* that they grow. In a sense, the Objective nature of characters describes their innate disposition, in which no changes can be made. The Subjective nature of characters describes their learned behavior, which is what can be completely altered in the course of a story.

What does all this mean in a practical sense to us as Authors? Bunches! First, DRAMATICA tells us there are only sixteen Motivations to spread among our physical hosts. If we use the same characteristic twice, it clutters our story. If we neglect to employ one, there will be a hole in our story's argument.

A1>B1>C1>D1>E1>G1>H1,2,3>J1>K1,2,3>L1>
M1,2,3>N1>P1

Complex Characters in Gone With The Wind

As an exercise, let's take a look at how the Motivation characteristics are represented and combined in some familiar well-written stories. Why don't we tackle something simple like, say, "Gone With The Wind."

"Simple?" you say. "Gone With The Wind, simple?" In terms of thematics, Gone With The Wind is an extremely rich and complex story. But in terms of the Characters, GWTW is no more complex than any of the other stories we have analyzed so far. Let's see how.

A list of the most notable Characters might contain these: Scarlett, Rhett, Ashley, Melanie, Scarlet's sister, Mr. Kennedy, Mr. O'hara, Prissy (Butterfly McQueen). Taking them one at a time, we can see the stuff they are made of.

Intuitively, we sense that Scarlett and Rhett are the two most important Characters. Looking at the sixteen characteristics, Scarlett is clearly Pursue. She pursues Rhett, she pursues Ashley, she pursues the tax money, she pursues a fortune. She is motivated neither to avoid nor to re-consider her actions. Based on this analysis we will call Scarlett PURSUE and CONSIDERATION.

Rhett on the other hand spends most of his time avoiding. He avoids getting involved in the war and by his contraband dealings he avoids financial hardship. He avoids Scarlet's advances, avoids the firing squad, avoids paying her the tax money and on and on. Nonetheless, it is Rhett that continually urges Scarlett to re-consider her actions. So Rhett comes down as AVOID and RE-CONSIDERATION.

Comparing Scarlet to Rhett, each contains one mental characteristic and one physical characteristic. So, solely in terms of Motivations, Scarlett and Rhett are Archetypal Protagonist and Antagonist.

There is little to disguise Ashley's effect as TEMPTATION upon Scarlet. Just because he never *actively* tempts her does not diminish his actual temptation value. And this is a good point to file away for later: A characteristic does not have to actively employ a characteristic to represent it.

Looking for his physical characteristic, although it is not strongly drawn, we find him to be HINDER. Now since his physical self is designed to be the source of Scarlet's temptation, Hinder has been down-played to make him more attractive. Nevertheless, he repeatedly jeopardizes Scarlet's situation. Temptation and Hinder make Ashley a Simple Contagonist.

Melanie, in complement to Ashley, is CONSCIENCE and HELP. She continually tutors Scarlett in the "correct" morality, simultaneously cleaning up the real world messes that Scarlet leaves in her wake. Melanie is forever smoothing ruffled feathers and it is she who handles the hiding of the Yankee renegade soldier that Scarlet shoots. Conscience and Help make Melanie the simple Guardian.

It is interesting to note the Character pairings that are designed into this story. Scarlett (Pursue and Consideration) is paired with Rhett (Avoid and Re-Consideration). Ashley (Temptation and Hinder) is paired with Melanie (Conscience and Help). Obviously, Margaret Mead had an amazing intuitive sense of where the dramatic potentials were. (But then, we knew that already, didn't we?) Let's see if this pattern continues.

Scarlet's screaming sister, xxxx, plays nicely as FEELING and UNFOCUSED, making her the Simple Emotion Character. xxxxxx's choice of husband, Mr. Kennedy (who is snatched by Scarlet) is again, an opposite. Kennedy, by virtue of his steadfast business development and religion of practicality defines LOGIC. And also by virtue of his steadfast business development and resistance to diverging from his plans demonstrates that he is FOCUSED. Mr. Kennedy fits nicely as the Simple Reason Character; again, in complementary posture to his intended, xxxxxx.

Finally, we reach a most telling pair. First, we perceive Mr. O'hara has FAITH. He believes that a war will never happen, then believed the South will win. Even when they have already lost he won't give up his faith. He goes into a fantasy world rather than admit his faith was in error. And on the flip side, he constantly OPPOSES Scarlet's wishes. In the opening scene, Scarlet wants love and Daddy is pushing real estate. After the fall, he keeps jumping in with inane comments about the way Scarlet is handling the house. Still and all (albeit gently) he opposes her.

Prissy, on the other hand, has no faith at all. She is absolutely convinced that no matter what the situation, the worst will happen. She is a DISBELIEVER pure and true. And yet, she SUPPORTS Scarlet in every self-serving endeavor she instigates. As before, Mr. O'hara and Prissy have swapped characteristics between the Simple Skeptic and Simple Sidekick. They are a complementary pair. This is a wonderful twist from a thematic standpoint, pairing and swapping characteristics between the rich white landholder and his poor black slave. Nice going Margaret!

A1>B1>C1>D1>E1>G1>H1,2,3>J1>K1,2,3>L1>
M1,2,3>N1>P2

Complex Motivation Characters in Rear Window

If there is anything that can be seen as "typical" about a Hitchcock film it would be his forefront use of thematics. Rear Window is no exception. As with Gone With The Wind, the enjoyment of the story comes largely from what happens between the lines. But unlike GWTW, the Rear Window Characters are relatively complex.

At first glance, it may seem that there are quite a few Characters, what with the neighbors and all. There's the Composer, trying to sell his first hit song. There's "Miss Lonely Heart", who can't get a date. We see a lot of "Miss Torso" who exercises in front of her open window. Upstairs is the couple with the dog, downstairs, the Sunbather. And, of course, Thornton, the murderer.

More prominent, of course, is James Stewart (Jeffries) and the Characters whom we see in his apartment: Lisa, his girlfriend; Doyle, the detective; and his Nurse. Important to note: Thornton also shows up in Jeffries' apartment near the end of the story, and is the only one of the Neighbors ever to do so.

The purpose of Characters is to show how aspects of the Story Mind deal with a problem. And this is what determines that the Neighbors are not objective Characters. Aside from Thornton, they all have their own little stories, but only peripherally (if ever) interact with each other. All their private stories enhance the thematic atmosphere of the story, but neither advance nor clarify the plot.

If we eliminate all the Neighbors who do not interact we pare our list down to five actual Characters: Jeffries, Lisa, Doyle, Nurse, and Thornton. If Rear Window is well written, we would expect all sixteen characteristics to be distributed among these five.

Let's see if they are. Who represents FAITH? Unquestionably, Jeffries does. He maintains his belief that a murder has been committed in the face of objections by each of the other Characters. Lisa can't talk him out of it and neither can his Nurse. Thornton denies it by his actions, and Doyle is not convinced until after the proof is irrefutable. In fact, Doyle personifies DISBELIEF, even while HELPING Jeffries to gain information to which he would not otherwise have access. Lisa comes around to accepting the possibility and so does Nurse. Thornton already *knows* the truth. But Doyle is *never* convinced until he sees the proof with his own eyes.

In addition, Doyle relies on LOGIC to support his disbelief. He will not accept Jeffries' contentions without logical arguments. Then is Jeffries FEELING? No. Jeffries does not disregard logic in his considerations; he merely can't supply it.

Jeffries CONSIDERS what he knows and what he suspects. Lisa, on the other hand, continually acts on impulse without regard for logic, illustrating nicely the characteristic of FEELING.

If Jeffries is CONSIDERATION, we would expect his nemesis, Thornton to function top cause RE-CONSIDERATION, and he does. Thornton's non-guilty actions are a constant force that urges Jeffries to RE-CONSIDER. All we ever see of him is that he acts *methodically* to carry out his plan, whatever that might be. It is that methodical approach that makes Thornton the FOCUSED Character as well. He wastes no time and energy on anything but the task at hand. Whereas, Jeffries dabbles at whatever fills his view, even when it interferes with his goal of getting the goods on Thornton. Jeffries plainly illustrates the trait of being UNFOCUSED.

Even though Lisa SUPPORTS Jeffries in his quest, she manages to HINDER his efforts through distraction and re-direction of their conversations. She clearly TEMPTS him to give up PURSUING this crazy scheme. In contrast, Nurse OPPOSES his efforts, even while providing a moralistic philosophy or CONSCIENCE to his every comment. And, of course, Thornton would prefer to AVOID the whole thing.

If we take a slightly different form, we can arrange the five Characters as column headings and list their characteristics beneath them.

JEFFRIES	LISA	DOYLE	NURSE	THORNTON
Faith	Temptation	Disbelief	Conscience	
Consideration	Feeling	Logic		Non-
Consideration				
Unfocused	Support		Oppose	Focused
Pursue	Hinder		Help	Avoid

Assigning the Character names of Rear Window to the Motivation Characteristic Quads we get:

PURSUE Jeffries	HELP Doyle	CONSIDERATION Jeffries	CONSCIENCE Nurse
HINDER CONSIDERATION Lisa	AVOID Thornton	TEMPTATION Lisa	RE- Thornton
SUPPORT Lisa	FOCUSED Thornton	LOGIC Doyle	FAITH Jeffries
UNFOCUSED Jeffries	OPPOSE Nurse	DISBELIEF Doyle	FEELING Lisa

A1>B1>C1>D2 Subjective Characters

The Main Character is not necessarily the Protagonist. Whereas the Protagonist is the chief proponent in the effort to achieve the Objective goal, it is through the Main Character that the audience experiences the story as if it is happening to them. Often the two functions are combined in a single character, creating a typical "double duty" character who is *both* Main Character *and* Protagonist. Nonetheless, many successful stories take advantage of the fact that the functions are quite separate and distinct and can be carried by different characters.

A good example of this is illustrated in both the book and movie versions of "To Kill a Mockingbird". The Protagonist of the story is Atticus, the lawyer (played by Gregory Peck). His goal is to free the black man wrongly accused of raping a white girl. His Antagonist is the father of the white girl, who wants the black man executed and seeks vengeance on Atticus for even defending him. Atticus, however, is not the Main Character, nor the father his subjective Obstacle. The audience does not see the story from Atticus' point of view but through the eyes of Scout, Atticus' daughter. She not only narrates (as an adult) but both book and movie present the action through the eyes of a child. Scout is troubled by her own fear of Boo Radley, the ghost-like neighbor, who is locked away in a basement. In this manner the insanity of the adults' prejudice is clearly shown from a child's perspective, even while her own prejudice against Boo parallels the message. Because Scout is the "narrator" of the story, and Boo, her Obstacle, they are Subjective Characters, as they provide the audience with the experience of actually being a participant in the story. In contrast, Atticus and the Father are Objective characters.

Objective characters represent all the different ways a mind can deal with a problem. They are made up of *elements* that describe the Motivations, Methodologies, Means of Evaluation, and Purposes that the Story Mind *must* entertain to make a complete argument. If any elements are left out of the argument, it will not ring true to an audience. Several of these traits can be combined into a single character, making her dimensional instead of flat. When certain specific elements such as "Proaction" and "Pursue" are combined together, they create the Archetypal Protagonist.

This means that the Protagonist exists (like all other objective characters) to illustrate different approaches to the problem. In and of itself that does not make the Protagonist any more important than the other objective characters, perhaps just more active. AND it does NOT mean that the Protagonist will be the lynchpin in solving the problem either. Even the archetypal Protagonist only serves to provide the major drive to solve the problem, yet it is the Main Character that will hold the key.

As such, the Main Character role can be attached to *any* of the Objective Characters. If Archetypal Characters are used, the Main Character might even be the Antagonist. Some very interesting stories have been written from the point of view of the Antagonist. This is why the Main Character is the focal point between the Objective and Subjective views. The audience either looks through the eyes of the Main Character, or stands at her side.

In a story argument, there is truly only one problem. Yet, at the beginning of the story there appear to be two, even to the audience. One of the problems is the objective one, which seems to be solvable by achieving a particular goal. The other problem is subjective and is the inequity within the Main Character. As the story progresses, it becomes clear to the audience that they both hinge on the Main Character. By solving one, she will actually solve both.

Yet because the Main Character is not privy to the objective view that the audience has seen, she must make (or decide not to make) the leap of faith necessary to accept that the two problems can be solved in one stroke. The difficulty in accepting this is that subjectively it *seems* that to succeed at one problem requires failing at the other.

Up to the leap of faith, the Main Character has been faced with increasing obstacles that block the path to solving the problem. Subjectively there is no way to tell if the obstacles are an indication that she is taking the wrong approach, or just a sign that it is time to become even more steadfast. That is the decision that must be made at the leap of faith: to change or to remain steadfast.

This then, becomes the first and foremost quality of a Main Character: do you, as author, want them to Change or to Remain Steadfast? This question will be explored in greater detail elsewhere in this tutorial. For now, we'll simply state that neither Change nor Steadfast is better than the other. In truth, sometimes it is better to stick by one's guns and hold on to resolve, like Job in the Bible story, and other times to realize that we have been wrong and must see things or do things differently, like Scrooge in A Christmas Carole. Either conclusion is an appropriate argument, and makes the Author's point that one solution is *uniquely* capable of solving the problem.

It is necessary to provide the audience with both the Change and Steadfast arguments in the same story so that one will conclusively be shown as correct. To accommodate this, a second Subjective Character is involved. If the Main Character is Change, this other character will be Steadfast. If the Main Character is Steadfast, this other character will be Change. Because the other character is diametrically opposed to the leap of faith decision of the Main Character, they come into conflict over approach. That is why this other character is called the Obstacle Character.

It is easy to see why a Main and Obstacle character are often confused with the Protagonist and Antagonist. Still, they are different because the Main and Obstacle characters deal with the subjective problem, the Protagonist and Antagonist deal with the Objective problem.

This is not to say that the Protagonist has no personal problems. Far from it! But the two views we have of the Story Mind's problem make it look like two separate problems. The Objective view shows us how the Story Mind goes about solving the problem, the Subjective view shows us what it feels like to try and solve the problem. In this manner the audience can benefit from the experience of the story as if it had actually happened to them. When they find themselves in a similar Subjective situation, they are influenced by having viewed the story into leaning toward the Objective solution argued by the author. That is how the author makes her point.

A1>B1>C1>D2>E1 The Main Character

.1 (What Makes a Character Main?)

So what is so special about the Main Character anyway? What is it that makes her main? The Main Character is uniquely qualified to illustrate both the Objective and Subjective problems. This is because they contain the one character element that is central to both the Objective and Subjective problems. As a result, neither problem can be solved without their participation. However, the Main Character need not be the source of the problem, but might contain the element central to the solution. This is why it is so easy to make the Protagonist the Main Character. The Protagonist is pursuing the objective goal already; why not have them pursue the subjective one as well? If they are taking the correct approach in the author's view, they contain the solution. If they are taking the incorrect approach, they contain the problem. Either way, the Main Character, as Protagonist or not, is the lynch pin that holds the Objective and Subjective stories together.

Nonetheless, the act of pursuing a goal and being crucial to achieving it are two completely different things. For example, it might be the Main Characters insight or resolve that spurs the Protagonist on to success or distracts them into failure. Either way, the Main Character *precipitates* the outcome of the story by their leap of faith to change or remain steadfast on that central element.

2. (Main Characters and the Crucial Element)

As indicated, Main Characters do not have to contain within them the element that is the cause of the problem. There are actually four different elements from which they must contain one. In the quad of elements containing the problem element there is also its counter part, the solution element, which is just what it sounds like - the solution to that particular problem. Also there are two remaining elements: the focus and the direction. The focus is the primary symptom of the problem and the direction is the cure for that symptom.

For example, we might determine that we want the problem and solution to be found in the quad containing Logic, Feeling, Controlled and Uncontrolled. Any one of these can be the problem. If we select Feeling as the problem, then Logic will be the solution. If we select Controlled as the problem, then Uncontrolled will be the solution. Once we determine one pair to be the Problem-Solution pair, the other pair is the Focus-Direction pair.

Focus is simply descriptive of what the Main Character believes the problem to be. Direction is what they feel the solution is. So, for every actual problem and solution, there is a corresponding focus and direction. This is another indication of how the subjective problem relates to the objective problem.

In the case of a *Change* Main Character, they will either contain the Problem or Solution element. In the case of a *Steadfast* Main Character, they will either contain the Focus or the Direction element. Why would a Change Main Character contain problem or solution? In a sense, the inequity of the story is not just in the Main Character or just in their environment, but exists between the two. It is created out of an imbalance in the distribution of elements. When a Main Character solves a problem by changing they restore balance either by taking an element from themselves and placing it back in the environment where it belongs, or by grabbing an element out of the environment and putting it within themselves where it is needed. If they must give up an element, they contain the solution to the problem. If they must receive an element, they contain the problem. Either way, the Main Character must change their internal make-up: their very nature.

For a Steadfast Main Character, the imbalance is not between the environment and themselves, but wholly within the environment. In this case, the Main Character must take an element from one place and move it to another to restore balance. If the story is built around the element that needs to be moved, the Main Character contains the focus. If the story is built around the hole that needs to be filled, the Main Character contains the direction.

Of course, all of these are just ways of looking at balance and dramatic potentials. The real essence is that the Main Character is responsible for either getting rid of something undesirable or obtaining something desirable, either within themselves or in their environment. If accomplished, the Main Character restores equilibrium and both the Objective and Subjective problems are resolved.

3. (Some More Main Character Dynamics)

As the conduit between the Subjective and Objective storylines, a Main Character has one foot in the external world and the other in the internal. Change or Steadfast places the problem as being internal or external. The concept of a Change Main Character containing the problem or solution element simply places the attention of the audience: it selects a point of view. In truth, it's more like a revolving door. The Main Character gives up one element that the story needs, and receives one that they need in return. Sometimes an author will want the audience to focus on the problem, sometimes on the solution, and that author's intent is what determines if the Change Main Character contains one or the other. A Steadfast Main Character contains neither. Yet, an author must still position the audience's point of view. Is the external problem caused by the lack of something or an overabundance? It's really the same choice as with the internal problem: do we look at the imbalance from the side that has too little or the side that has too much? Again, internal or external, too little, too much: any

combination is just as good as any other. It is wholly up to what an author has in mind.

In Dramatica, we take the concept of too little or too much and call it Start or Stop. Rather than describing quantity, these terms describe processes. For example, if you have a Change Main Character who uses logic when feelings are really needed, we describe them as either having too much logic, or not enough feeling. Which is correct? Either; it depends on the point of view. Looking at these two items in terms of Start and Stop puts life into them. Does this Main Character need to Stop reasoning or Start feeling? It the problem because one is being employed or because the other is not? Its simply a choice an author makes to position the audience in relation to the Main Character.

So far then, we have Change or Steadfast and Start or Stop. Change and Steadfast determine Internal or External and Start or Stop place attention either on the problem either being Here or There. Together, these two dynamics position the audience in relation to the imbalance that drives the story.

As with the Dramatica structure, dynamics also come in quads, so having explored two kinds, if we expect two more we would not be wrong. These two other dynamics position the audience in relation to the Main Character. Just as with the first two, we are again dealing in Internal vs External and Here or There. The Internal Main Character prefers to work things out inside rather than taking action. The External Main Character is just the reverse. Main Characters, just like all of us, work in both the internal and external worlds. But again, like each of us, they have a preference of one over the other. Dramatica calls the externally oriented Main Character a "Do-er" and their internal counterpart a "Be-er".

Of course, this does not mean that a Main Character will only employ one arena to work in - just that they have a preference and will only work in the other area if the first one fails or if they are forced to by circumstance. This is an extremely common and useful way to create dramatic tension for an audience. If a Be-er is placed in an action situation, they simply don't have the familiarity with the kinds of techniques that will be required, so their preferences are constantly in conflict with the requirements of the story. Similarly, a Do-er Main Character who must concentrate on working things out inside themselves will feel completely ill at ease on the way to the story's goal.

The important dynamic concept here is that unlike Change or Steadfast which speak of the Main Character objectively in relation to the problem, Do-er and Be-er speak subjectively of the Main Character in relation to the audience. Change or Steadfast positions the Main Character in relation to the problem, Do-er or Be-er positions the Main Character in relation to the audience.

The fourth principal dynamic that describes the Main Character is a choice of Female or Male Mental Sex. Note we are talking about MENTAL sex here, not anatomical sex. Mental Sex is the "hardwiring" that occurs in the brain before birth. There are two varieties, one favoring Space, the other favoring Time. We all have a sense of space and a sense of time. The order in which we measure them, however, is different from males to females. We are not talking about talents or abilities here or intellect or emotion. We are talking about perception and the mechanism of problem solving.

Women and men perceive problems and approach their solutions from different points of view at a biologic level. Still, education, environment and personal choice can completely turn the tables as to how a mind will function as a whole. Nonetheless, the initial biologic bias of space or time is not eliminated, but simply compensated for. As a result, for every Main Character, one system or the other must be in effect. In order for stories to fully represent a complete argument, the ground rules must be laid. By choosing Female or Male Mental Sex, an author determines the "physics" of the Main Character's psychology.

A1>B1>C1>D2>E2 The Obstacle Character

1. (Why an Obstacle Character?)

Essential to the Dramatica theory is the concept that a problem cannot exist in one area alone, but must truly exist between two. A simple way of looking at this is to imagine a yardstick that start out measuring exactly three feet. We use it to measure a plant in the yard and it is exactly three feet high. We get distracted and the yardstick is left out in the weather. Unbeknownst to us, over time it shrinks until it is only 35 inches long. Still and all, the inch marks have also shrunk so that the numbers still go from one to thirty-six evenly. Later we find this yardstick and measure the plant again. We note that the plant is now taller than the yardstick. Our first assumption would be that the plant has grown. However, in truth, the plant is the same size and the yardstick has shrunk. This only becomes apparent to us when we bring the yardstick back in the house. As we put it away next to another yardstick we see the difference and determine what actually happened.

A story is like the plant. It is an object we measure to see if the situation is changing or staying the same. We have two yardsticks with which to measure it: the Main Character and the Obstacle Character. One will change, the other will remain steadfast.

A1>B1>C1>D2>E1,2>F1

The Relationship between Main and Obstacle Characters

A1>B1>C2 Theme

A story's Theme might be a message or an exploration of the relationship between two conflicting natures. In the first case, the Author's intent is to come down on one side of an issue. In the other, the Author works to illustrate the pros and cons of each side without taking a point of view.

Theme works to nuance or temper the story's argument that a particular approach is uniquely suited to solving a given problem. Extenuating circumstances, success without fulfillment, failure but with a lesson learned, all of these shadings come out of applying Theme to the argument.

To create a Theme, one must have a focus and progression or development of that focus. In *Dramatica*, there are sixty-four items called Variations, each representing one of the possible foci of a Theme. Because the path in which each focus can be explored is highly flexible, these sixty-four Variations provide an astronomical number of Themes.

A1>B1>C2>D1 Selecting a Thematic Focus

A thematic focus is **not** a premise. Rather, the focus, when explored in terms of other thematic points in a particular order *creates* a premise. Dramatica Variations, therefore, do not provide the value judgments of thematic foci as to whether they are good, bad, or indifferent. These interpretations are deciphered by the audience from the interaction of *all* the dynamics of a story. For example, whether or not the Main Character succeeds or fails can have a big influence on the premise, even though success and failure are definitely not part of a theme.

As an example, an author might select the Variation, Morality, as the thematic focus, making the thematic conflict Morality Vs Self-Interest. But which is right? Both are. And both are wrong. It just depends on the context. The author's message might be to speak out in favor of putting others first, or that one must first take care of themselves before they can help others. Either point of view can be argued, as long as it is argued completely.

Because it is a point of view, one might argue for Morality by either showing that Morality is a good thing or that Self-interest is bad. Of course, both come out in the exploration of the pair, yet one will seem to be the pivot point around which the story revolves. Is it a story *about* Morality or *about* Self-Interest? That is the purpose of choosing a single Variation as the focus, rather than simply choosing the pair that will contrast.

Although the exploration of a thematic focus will develop nuance and detail, the focus itself (as well as the thematic contrast) must be pure. This gives a balanced, delineated issue at the heart of the thematic exploration, much as there must be a clear storyform at the heart of the storytelling. To accommodate this need for clarity, Dramatica groups four related Variations into each quad. Since there are sixty-four Variations, they group into sixteen quads.

Perhaps the easiest way to get a *feel* for one's theme is to take each quad as a whole, experiencing the four Variations all at once and getting a sense of the relationships between them. In the Morality, Self-Interest quad, the other two Variations are Approach and Attitude. It is the nature of these Variations that the good or bad nature of one pair will be *measured* by the other pair. In this case, if either Morality or Self-Interest was selected as the focus, the contrast between them would be measured in terms of Attitude and Approach. If Attitude and Approach were to be explored, they would be measured by Morality and Self-Interest.

A fulfilling way to approach thematic focus as an author is to rove over all sixteen quads, getting a feel for each one. Then zero in on the area that best exemplifies the subject matter you wish to address. Find the most expressive quad for your concept. Then pick a pair that illustrates the contrast you wish to

explore. Finally choose one of the two Variations in the pair to be the pivot point of your theme, and you have your thematic focus.

In this manner, you can begin with a feeling and end up with a specific dramatic choice that will effect not only theme, but character and plot as well.

A1>B1>C2>D2 Developing a Thematic Progression

A Thematic point is not made by simply stating it. Like the story as a whole, it must be made as an argument. For an author to argue a thematic point to her audience does not require that the characters in the story argue the point. Rather, the nature of the characters, what they do, and what happens to them serves to *illustrate* the point. Developing a theme is the process of illustrating the thematic point by making thematic statements.

When an author makes a thematic statement, she looks at the thematic point from a particular point of view. It is this point of view that determines in which ways the thematic point will be illustrated.

In Dramatica, there are the sixty-four thematic points called Variations. Any one of them can be a message, point of view or statement about the message. It is the way they are applied to each other that determines their function. Although one can approach these three functions in any order, it is often convenient to first select the thematic point. In doing so, one has a choice of any of the sixty-four Variations (assuming the dynamics of the story already selected do no limit the choice). As with all dramatic units in Dramatica, Variations are arranged in quads. So, by choosing one Variation as the thematic point, one has also chosen a quad as the thematic focus.

In each act, a different quad of Variations will be used to interact with or explore the thematic focus. To fully explore the thematic focus requires a quad of quads, that is four individual quads of Variations, one for each of the Objective Acts. Which ones are selected depends upon where the focus is. The order in which they are explored depends upon the dynamics of the story, as chosen by the author. The order will affect such things as whether the outcome of the story is seen as a good thing or a bad thing, and whether or not the audience feels the Main Character should change or remain steadfast at the leap of faith.

Assuming no other dynamic choices have yet been made, one can pick the order of the four "exploration" quads to be anything desired. For authors who prefer to build a story by its "feel" rather than structurally, the choice of order has an enormous and specific impact on the feel of the story, an impact that can be felt just by the nature of the names of the Variations in each quad.

Of course, it is possible that if enough dynamic choices have already been made elsewhere, there may be only one order of exploration quads that will support those choices. Once the order has been selected, an author can easily see the kinds of material that they have called for in illustrating the aspect of their thematic point in each of the acts of their story.

A1>B1>C3 Plot

Plot has two major components: the *nature* of what happens, and the order of what *happens*. Each of these components has several *resolutions*. For example, we might look at what happens in an act, or a scene, or a chase, argument, or bit of business. It is the relationship among nature, order, and resolution that synthesizes an understanding of Theme and Character in the mind of the audience.

In a sense, all that the Author wishes to say is "scrambled" or "encoded" into the plot. Then, as the story unfolds, the plot is "played back" to the audience. Each member of the audience "unscrambles" or "decodes" the Author's message and the argument is made.

Obviously, since plot holds the information of Character, and Theme, Subjective and Objective, it is a very complex interference pattern of dynamics. As such, it can be approached many ways, each of which has merit. For purposes of explanation we will divide plot into resolutions of Act, Sequence, Scene, and Event (which includes both Action and Deliberation).

The largest (and therefore least detailed) sequential increments by which we can measure the progress of a story is the Act. Every writer is aware of the act as a very real division in the dramatic flow of a story. Yet a precise definition has in the past eluded all efforts to pin it down. This is understandable. A story, in a sense, is like a hologram: all the elements of Character, Theme, and Plot are represented in every act, sequence, scene, and event, yet it is the flow of this progression that creates Character, Theme, and Plot.

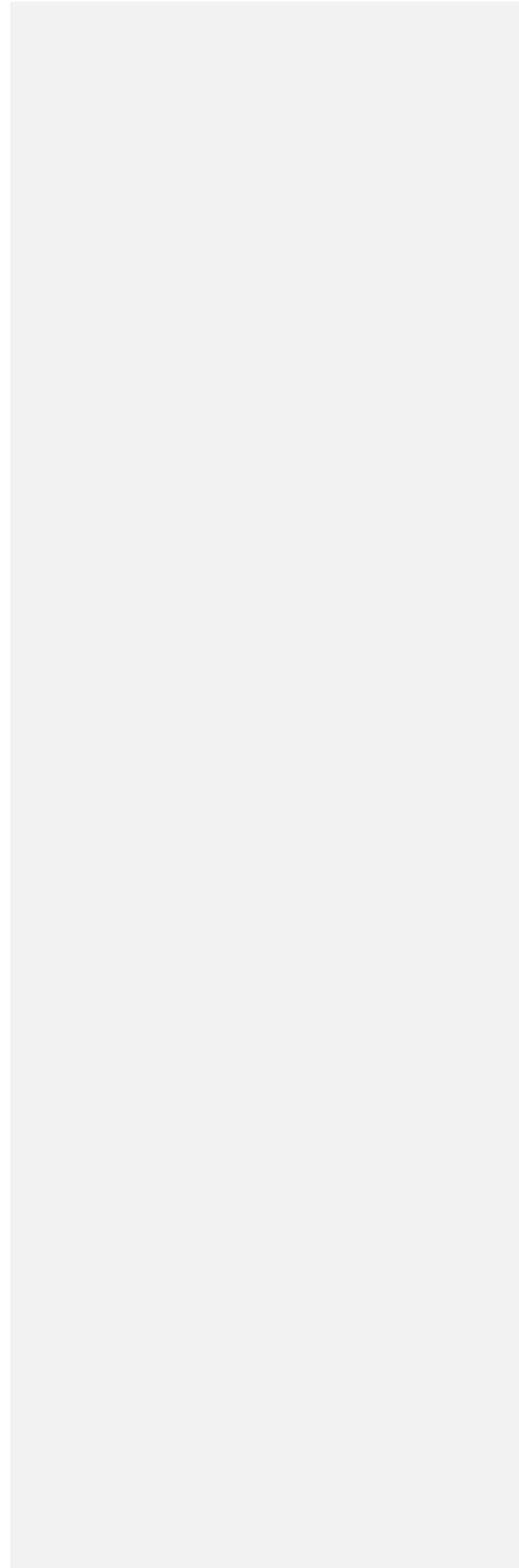
When one tries to define a dramatic movement, a number of harmonic passages are at work within that space. Some are just beginning, others ending. Some are completely contained within the division, others straddle two or more. This is especially true at Act resolution, since all the other forces at work are smaller than the Act.

Nonetheless, there is a way of looking at the four resolutions of plot that provides real meaning and real tools for creating your desired effect as an author. This perspective is the view taken by the audience.

Over the course of the story, due to the fact that it is the dissonance between the structure and dynamics of a story that creates the drama, and due to the fact that both of those areas converge on character, the audience *assigns meaning* to the different resolutions of plot.

Act resolution is seen as describing the nature of the activities that happen in the story. Sequence resolution is seen as the progression of the theme. Scene resolution is looked at as the interactions among characters, and Event

resolution appears as force that moves things along. We'll explore each resolution from its most appropriate perspective.



A1>B1>C3>D1 Act Resolution

Over the centuries, the number of acts that must be in a story has been hotly debated. Aristotle purported that three acts were proper, providing for a beginning a middle and an end. Still, when one tries to write from that concept, it always becomes difficult to figure out what should happen in act 2. In fact, when writing in terms of acts, that seems to be the primarily stumbling block with the three act structure. Other theories, from time to time, have determined that four acts were more appropriate, but have never sufficiently defined what made each different from the next.

Dramatica defines how a three act structure AND a four act structure are not only compatible with each other, but are really just two different ways of looking at the same thing.

When an audience views a story, they are presented with the order of events that transpired, even though that order may be juggled through the use of flash backs, flash forwards, and parallelism. Still and all, the audience will synthesize in their minds the actual order in which the author intended the events to have happened. This is a subjective view, because the future is not known until after it takes place. As a result, the future can only be guessed at, which leaves the audience one less dimension of information about the story. This creates a three act appreciation and describes the equivalent of the subjective view of where things were, where they are, and where they are headed.

However, when an author views a story as a whole unit, she sees all that happens in her story as a foregone conclusion. In other words, she sees the future - the God's eye view of the story - and has four dimensions with which to work. This creates a four act appreciation.

After the story is over, the audience will not only have the three act appreciation of going through the uncertainty of the plot, but will also be able to look back and see the four act divisions that included the seeds of the outcome all along.

That is why there have been two opposing views of acts as being three or four: the three act view is apparent when you stand in the shoes of your characters and the four act view appears when you examine a story from the outside as author (or god of the story world).

Writing while standing in a characters shoes is useful in creating the proper outlook and reactions of the individual, but in terms of the mechanism of the story, the seeds of the outcome must be properly sown throughout the story, act by act, and the four act structure becomes more useful.

Dramatica provides both views, so that you may examine whichever one is most appropriate to where you are standing at any given time in the writing process.

A1>B1>C3>D2 Sequence Resolution

As was mentioned earlier, Acts describe the kinds of activities that happen in a story, and sequences are best appreciated as the progression of the theme. In Dramatica, all items are related in groups of four that share a similar nature. A group of four such items is called a quad.

In order to fully examine how all these items relate to one another, each item is played against another of the four until all have been played against each other. Only then is the value of each one to each of the others fully illustrated.

This is the nature of a thematic progression. A quad of four thematic items is selected as the "battle ground" of the thematic message. Such a quad might consist of items like Morality, Self-Interest, Attitude and Approach. It is the balance among all four that contains the stories thematic message. To illustrate that balance, Morality will be played against Self-Interest, then against Attitude, and Finally against Approach. Then, Self-Interest will be played against Attitude, then against Approach, and finally, Attitude will be played against approach.

In this way, all possible pairs have been examined in the quad, and a complete understanding of their relative strengths and weaknesses has been established. The exact order in which these six sequences occur depends upon the message that the author intends to state about the four items.

Sequences then, do not describe the *kind* of activity, like acts do, but rather show the *meaning* of those activities.

Obviously, in a three act structure, there appear to be two thematic sequences per act. This is what gives the *feel* of each act having a midway mark or turning point. However, from a four act structure, the six sequences must be divided into four act sized pieces, causing the sequences to be *out of phase* with the acts except at the beginning and at the end of the story.

This has traditionally made them a very difficult concept to pin down in any definitive way. However, with Dramatica, it is clearly delineated as to which portion of each act will be expressed through with thematic filters.

A1>B1>C3>D3 Scene Resolution

Scenes are where character interrelationships are explored. Just as with Acts or Sequences, Dramatica orders the basic elements of character in quads. Each quad contains four elements that describe the points of view from which the story mind may consider its problem. That is why characters have different points of view.

Some of these elements are far away from each other in outlook, others are very close. It is only when all have examined the problem that its nature becomes fully understood. It is the interactions of characters representing these elements that determines, ultimately, which is the most appropriate point of view for that particular problem.

Obviously, the manner in which characters interact is rich and complex. One simple way of looking at the process is to note that traits can be Motivations, Methodologies, Means of Evaluating Progress, or the Purposes to which the characters aspire. When we use the same kind of dynamic we use with theme, we get six interactions times the four areas, resulting in 24 scenes.

By the time we reach scene resolution, we are so detailed in our structure and dynamics that *storytelling* is often more powerful than the storyform itself. So, although Dramatica suggests the most appropriate order for these character interactions to take place, it is much more important that they take place within the appropriate Act than that they occur in exactly the right order.

In a sense, storytelling not only illustrates the storyform, but also obscures it, much like an audio tape will support a signal, but also mask it with tape hiss. As resolution becomes more refined, the storyform becomes more hidden in the storytelling, and therefore the impact of less than perfect sequence in scenes is diminished, allowing for more perogative by the author at little cost to their message.

A1>B1>C3>D4 Event Resolution

Events are the specific happenings (action and/or decision) that occur in scenes. Some events are purely illustrations of storyform. Other events exist solely to support other events, and in and of themselves have no storyform purpose. This is the level of resolution at which an author can play most freely. As long as all the functions of the storyform are provided, any number of other events could be "thrown into the hopper" just to spice up the mixe. Events can and do add a great deal of pure entertainment value to a story.

One caveat would be that events which are not necessary to the storyform best have a high entertainment value of their own. Because any non-entertaining, non-storyform events are quite simply boring. If an author needs to put three non-dramatic steps into their plot just to get to the point they want to make, or worse yet, just to lead up to a non-storyform entertainment event, than the audience will simply be bored until the desired event occurs. And if that event is indeed of the non-storyform variety, they will marvel at the wonderful car crash or chase scene, even while slipping completely out of the story. Then they have to be won back again at great cost and effort.

It is much simpler to try to make every event count toward the storyform, and then pepper the story with non-storyform events, each of which is highly entertaining.

SECTION THREE:

STORYTELLING EXPLORATORIAL

A1>B2 Storytelling

This area of the tutorial concentrates on how to use the output that Dramatica provides. Because of its unique approach, Dramatica contains many unfamiliar terms and concepts. It is this new way of looking at story that gives authors the tools they need to do things they could never do before. However, new tools require experience before they can be wielded with authority. Therefore, the focus here is small on theory and big on practice. As a place to start, we begin with four familiar areas of traditional story theory, then cast each in a new light as Dramatica sees them.

A1>B2>C1 Genre

A common understanding of Genre contains such categories as Love Story, Western, Slapstick, Thriller, Horror, and on and on. However, it all gets very complex when you try creating a Western that's a Slapstick Thriller Horror Love story. Genre acts as a fluffy guideline - a means for describing the general nature of the story compared to other kinds of stories. That makes it useful in talking about a story, but not particularly useful in creating one.

To create a story one must know not what its like, but what it is. The Dramatica storyform has a broadstroke view similar to Genre, but without the fluff. This grouping is called a *Domain*. There are four Domains: Universe, Physics, Mind, and Psychology. Each one sits atop one fourth of the storyform. Below each Domain is a level of Types, a level of Variations and a level of Elements. Each Domain and all the Types, Variations and Elements directly beneath it is called a Class. Each Class is referred to by the name of the Domain. So there is a Universe Class, a Physics Class, a Mind Class and a Psychology Class.

All four Classes are at work in every storyform, because the full model is involved in creating a story. What differentiates one storyform from another is the meaning given to each Class by an author. One of the Classes will be chosen as home of the Main Character. All the dynamics that drive the Main Character's internal considerations will be found there. Another Class will be selected as the home of the Obstacle Character. This Class will similarly contain all the dynamics that drive the Obstacle Character. One of the two remaining Classes will describe the Objective Storyline, the other the Subjective Storyline.

An author can start by assigning any one of the four Class appreciations to any one of the four Domains. But what does it mean to do so? The answer to this question is wide ranging and therefore is divided into its own four sections: Main Character, Obstacle Character, Objective Storyline, and Subjective Storyline.

A1>B2>C1>D1 Main Character Class

A Main Character provides an audience with the experience of what it actually feels like to be faced with the problem in a story. As a result, the Main Character Class can also be seen as the Audience Class. Each kind of Class has a different effect on the way a Main Character will behave, and therefore on the way the audience will feel. If one begins constructing a storyform by choosing the Main Character Class, then there are no restrictions as to which of the four Classes may be chosen. However, if other story choices have already been made elsewhere, it is possible that the selection of Classes available for a

Main Character that are consistent with the earlier choices may be limited. Each Class describes a different realm in which the Main Character might operate. Therefore, under certain dynamic circumstances some classes may not be suitable for a Main Character.

Each Class has four levels. Each level tells us something different about the Main Character. The first level, called the Domain, has only one dramatic unit. The Domain is something like the *genre* of the Main Character. The second level contains four dramatic units called Types that describe the areas of activity of the Main Character, and therefore are related to the plot. The third level of the Main Character Class consists of sixteen Variations that outline the thematic concerns of the Main Character and the path they take in exploring them. The final level holds sixty-four elements that represent all the ways the Main Character will consider their problem over the course of the story. Taken together all four levels fully describe a complete and consistent Main Character

.1 Main Character Domain

In a sense, choosing a Main Character Domain is like asking, "Where's their mind at?" The Domain describes what the primary concern of the Main Characters whole being is; not just their consciousness, but their memories, subconscious and preconscious responses as well. Each Domain, therefore, results in a completely different mind set for the Main Character.

For example, Universe is a Class of situations. A Universe Main Character is concerned with maintaining, achieving, preventing, or dismantling a situation. The situation in question by nature must be external (not a state of mind, such as a prejudice) since it is the Universe Domain. However, it may be a *perceived* situation, rather than a real one.

In contrast, a Mind Main Character will be concerned with maintaining, achieving, preventing, or dismantling a fixed attitude, such as a prejudice or bias, a hatred or love. Once again, the attitude need not be actual and may be only perceived. A perceived attitude exists when the Main Character believes themselves to have a particular bias, when in reality they have only adopted that bias to hide feelings they are afraid of or to protect themselves from being emotionally hurt.

An example of a real fixed attitude is Scrooge. But imagine if his attitude were only perceived. In such a story Scrooge might yell at the stray cats that hang around his front door and publicly bellow that they should all be gathered up and drowned. But each night once he has closed the door, he takes a bowl of milk and places it outside his back door. All the while complaining that was the only way to keep their howling quiet and it was costing him too much money for a

little peace. He would actually believe he hated the cats, while underneath, we all know he really loves them. There is such potential in a perceived attitude, for as we can see, there would be no cats around to howl if he did not feed them. Main Characters who have a perceived fixed attitude in the Mind Domain have a wonderfully self-generating ability to attract that which they believe themselves to most hate.

Of course, Scrooge as actually written was an actual fixed attitude. Of all the ways a Main Character Domain can be employed, none is better than another - they are simply characters. However, Domain is not separate from the rest of the storyform. Therefore, certain dynamics that involve the other three levels might determine which of the two Scrooge characters was appropriate for a particular storyform. Still, if one starts at Domain, either of these approaches as well as many others are available.

Both Universe and Mind Domains deal with fixed states, one external, the other internal. The remaining two Domains represent fluid processes, one external, the other internal. The Psychology Domain produces a Main Character whose concern is a manner of thinking. How does that differ from a fixed attitude? A fixed attitude describes a conclusion the mind has come to and fixated on. But a manner of thinking describes the *method* by which a mind *arrives* at a conclusion. Just like doing math problems in school: sometimes you get the answer wrong and sometimes you get the right answer but you got it the wrong way. In other words, your figures didn't add up.

Look at the possibilities. You might have a Change Main Character in the Psychology Domain who has a perceived manner of thinking that masks from them the real manner in which they think. In order to succeed, they would have to change something they can't even see. A Change Main Character with an actual manner of thinking problem would have to change what they can see, but wouldn't believe they needed to. All of this begins to sound more like a Mind Main Character who has a fixed attitude that their way of solving problems is perfect. We provide this confusing series of illustrations to show that there can be considerable blending between the edges of one Domain and the next, depending on the dynamics that are at work in the other levels of each Class. Still, especially as one is learning to use the Domain concept, thinking of Universe as regarding a situation, Mind - a fixed attitude and Psychology as a manner of thinking keeps things straight.

Finally, a Physics Domain Main Character will be wholly involved in an activity. Action heroes often fall into this Class. A Physics Main Character differs from a Universe Main Character in their focus. As an example, imagine the attempt to rob a bank. A Universe Main Character would be concerned with the bank being robbed. A Physics Main Character would be concerned with robbing it. In the first case, it is the accomplished fact that the bank has been robbed that

is the goal; in the second case, it is the actual activities involved in the procedure that occupies the interest.

.2 Main Character Type

Although each class has only one Domain, it has four Types. These Types describe the areas of endeavor that concern the Main Character. The Types in fluid classes like Physics and Psychology represent endeavors that are activities. The Types in fixed classes represent areas of endeavor to be explored. It is important to note that just because a class is fixed does not mean action does not occur in it. In a sense, fixed classes describe the space in which a story takes place and fluid classes describe the forces at work. Since all four classes are involved in every story, the complete compliment of dramatic backgrounds and interactions is described.

When one of those classes is selected as the Domain of the Main Character, its nature as fixed or fluid will have a great impact on the kind of character that will be created - especially at the Type level. In the external classes of Universe and Physics, a fixed Universe Class Main Character would be concerned with the Past, Present, direction of Progress and Future of a situation. These are the four Types of the Universe class. In the fluid Physics Class, a Main Character would be involved in Doing, Obtaining, Learning, and Understanding - the four Physics Types.

.a Aspects of Types

The four Types in any Class can be thought of as aspects or stages with equal value. When thought of as aspects we get an overall vision of our Main Character. We see the areas that make her up. Yet, if all were balanced equally, there would be little to separate one Universe Main Character (for example) from another. By choosing the dynamics that drive your particular story, you prime the Dramatica engine so that it unbalances the classes in just the right way to support your intent. In order to fully understand the impact of Types on a Main Character, a little explanation of the unbalancing process is helpful.

For some purposes, each quad in Dramatica can be seen as something of an electric circuit. From this view, one of the items in the quad will appear to be a Potential, one a Resistance, one descriptive of the Current (interaction), and the final unit will describe the Power or Outcome of the circuit. But which one is which? A Universe Main Character in which the Potential is the Past is quite different from a Universe Main Character in which the Potential is the Future.

The circuit concept is not just a handy analogy, but actually describes one very real aspect of the way dramatic dynamics throughout the Story Mind will relate and interact. When all the circuit dynamics of every quad are combined,

these interactions create complex interference patterns that "encode" the dramatic meaning in the storyform. So to tell that particular story, an author needs not only to describe the specific Type by nature, but also by its circuit dynamic.

.b Stages of Types

Still, the unbalance created in circuit dynamics just indicates aspects of the Main Character's personality. Just as important to an understanding of the Main Character's mind is the order in which the Types are explored. This determines the direction of the Main Character's growth. Where do they grow from, and where to? And most important, what is happening inside the Main Character in Act Two? These questions are all answered by examining the unbalanced stages.

Freud devised what he called Psycho-sexual stages that described the growth of the human psyche from birth to maturity. The exact length of each stage was not crucial, but the order was. One could not progress from stage one to stage three without passing through stage two. The stages of dramatic progression have the same essential function. In any quad, one of the four units will predominate in the first of four acts, another in the second act and so on. What this means to the Main Character is that in act one, only one of the Types will have prominence. In the second act, another Type will take the spotlight.

Clearly, it makes a great difference if (referring to the Physics Types) one Does something (Doing as act one) in order to Obtain something (Obtaining as act two) or one Obtains something (Obtaining as act one) in order to Do something (Doing as act two). If we were storytelling these two versions of our Main Character, the first arrangement might have her working at a law firm (Doing) in act one, and then being installed as a partner in the firm (Obtaining) in act two. With the second arrangement, our Main Character might be focusing on retrieving the key to her car that was accidentally sent in with the clothes to the laundry (Obtaining) in act one, so that she could leave on her cross country trip (Doing) in act two.

Order makes a difference. Just like Freud's stages, it doesn't matter how long act one is compared to act three, as long as the Main Character goes through act two to get to act three. So is Dramatica Freudian in design? Not really. The Dramatica model of the Story Mind is an analogy of the function of the human mind. As such, attempts to describe the mind's function (such as those made by Freud) reflect the same degree of accuracy on the Story Mind as they do on the human mind.

.c Aspects and Stages together

The dynamic choices made by an author are what unbalance the stages, just as they unbalanced the circuit dynamics. The trick is, the same dynamic choices don't equally effect both circuits and stages. In fact, it is not only the unbalance of stages or circuits that creates dramatics, but the *difference* between the two. When viewing a storyform in terms of the two kinds of unbalances separately, it creates an objective view of the forces at work that affect an audience. But when an author wants to see what the story *feels like* from the perspective of the audience, both unbalances need to be combined.

Combining both is a neat mental trick. For example, what is the difference in the way an audience feels if the first act illustrates the Potential for something and act two brings in a Resistance, compared to a story in which a Resistance is illustrated in act one, followed by the Potential to overcome it entering in act two? Certainly, there is a difference, but to fully empathize with that difference requires familiarity and experience. An author might be able to move an audience without really understanding what they have done, but to have *control* over how one is affecting one's audience requires an empathy with them. This empathy partly comes from life experience and partly comes from writing experience. The more of each, the richer the fabric an author can weave.

.3 Variations

If the fabric is woven with the finest threads, it might make a nifty blanket and cover the subject, but it wouldn't be much of a wall hanging without a pattern of colors. That's what Theme does for a story. Much of what the "big picture" means is contained in the Theme.

Traditionally, a story is thought of as having only one theme - one *premise*. In fact, there is a separate and distinct Thematic movement in each of the four Classes. The Thematic movement usually singled out is that in the Objective Storyline Class. That Theme is pretty easy to see, since it shows up objectively. In the Objective Storyline, all information seems (to an audience) to represent the view of the author, since the author decides what is objective reality. Therefore, when the author speaks thematically to her audience, the theme is likely to come through prominently. However, from time to time, stories are written that accentuate the Subjective Storyline Theme. In this Class, themes pertain only to the Subjective characters: Main and Obstacle. As a result, one of them must be present to illustrate the Theme. This makes it much more confining than the Objective Theme and therefore makes it less common as a focus.

What is NOT generally known at this time is that each of the Subjective characters has their own theme as well. In the case of the Main Character, the Theme revolves around their personal objectives, so that evaluations made and perceived by the Main Character ONLY are actually part of the Main Character's Theme.

How does one use the Main Character's Theme? What does it do for a story? Since the Objective view is such that everyone (audience, author and characters) can see it, the Objective Theme seems somewhat cold and perfunctory. In contrast, the Main Character's theme is the most private of all. As a result, when the Author makes a thematic point through the Main Character, it is like sharing a secret; it draws the author and audience together in confidentiality - which can be a commiseration or a conspiracy, depending on the dynamics of the story.

When you want to pull an audience away to a quiet corner and whisper in their ears, this is the place to do it. The Objective Theme is often shouted. It would be rude and boorish to do so with the Main Character's Theme.

Still, regardless of intensity, the thematic message in all cases must be clear. This is accomplished at the third level of the Main Character Class called Variations. This level contains sixteen dramatic units called Variations. Looking back, we recall that the Domain level had one dramatic unit, the Type level had four, and now the Variation level has sixteen. Yes, there IS a pattern developing here. When we drop down through the levels of any Class, we are actually increasing our resolution on the nature of the inequity that causes the problem. Eventually, we reach the lowest level where the inequity is seen in its essential form. This is called the Element level, which contains 64 Elements.

As we change resolution from one level to the next, we must change our perspective on the problem. This is what causes each level to have a different "feel", such as Plot or Theme. Returning back to Variations, we now have sixteen aspects with which to gauge the nature and meaning of the inequity. For some purposes, we are concerned only with the variation that best describes the topic, such as Morality or Knowledge. Other times, we want to know what the thematic conflict is, such as Morality vs. Self-Interest, or Knowledge vs. Wisdom.

As soon as we put in the "Vs" symbol theme begins to look a lot more like the beginning of the familiar "premise". Again, there are similarities, but whereas Premise is good for analyzing, but difficult to write from, Variations are good to write from, but difficult to analyze. This is because themes are usually couched in non-verbal symbols generally familiar to the intended audience. It is this quality that lets the message go right to the heart, but also makes it prone to misunderstanding and obscurity.

But there is even more to theme than just one Variation, or one pair. The pair will be found in a quad that contains another pair of Variations as well. This second pair determines how the Theme is to be measured by the audience - on what terms? For example, Morality Vs Self-Interest is joined by Attitude and Approach in the same quad. This means that when making one's point about Morality Vs Self Interest, it will be illustrated by character's Attitudes and Approaches. This is a big difference compared to traditional thoughts about Theme. In Dramatica, the message is never addressed directly, but is

synthesized by the audience from the information presented about the second pair in the quad.

Now, these three aspects of Theme (single unit, pair, quad) give us a good static view of what the message is all about. But a Theme doesn't just leap onto the scene full-blown. Rather, it *develops* gradually over the course of the story. Theme in a Main Character is no exception. As the Main Character grows, the Main Character's Theme develops. Just as we looked at a single Type as being a stage in a four act progression, we can look at a quad of Variations as being one stage in four acts that cover all sixteen Variations. Once again, the order of travel from quad to quad determines the direction of growth, and hence the value judgments placed on the thematic topic.

Based on an author's choices, Dramatica clearly delineates what path to follow through the Main Character's Theme in order to support all that she is designed to be and all she is destined to do.

.4 Elements

But why does she do what she does? All three levels explored so far examine the nature of the Main Character's make-up and drive. But what creates that drive? What makes a Main Character the kind of person they are? As we moved through the levels of the Main Character Class, we saw that Domain had a touch point with Genre, Types were tied in with Plot, and Variations revolved around the Theme. One would suspect then, that the fourth level, Elements, represents the character of the Main Character.

What is THE character of A character? It is all the thoughts and points of view that the Main Character has in considering their place in the story. Unlike the Objective characters that represent different pieces of a mind, the Main Character has a mind of her own. It is quite easy to see the nested nature of the fractal levels in the model here. The Main Character has a role in the objective story as well, as just one of the characters representing part of the Story Mind. But *within* the Main Character is another complete set of elements that create another complete mind.

There is, of course a reason for this. When an audience looks at the objective characters, they see the story mind from the outside in. When an audience empathizes with the Main Character, they see the story from the inside out. In order for the audience to be able to step into the shoes of the Main Character and look through her eyes, she must possess a complete mind for the audience to possess. And that, perhaps is the best way to look at it: the audience takes possession of the Main Character's mind. That's why you hear people in a movie yelling, "NO... don't do that!!!", to a Main Character who is about to enter the shed where the slasher is waiting.

However, the question arises: who is taking possession of whom? As authors we direct our Main Character to take control of the audience's hearts and souls. We make them feel what the Main Character feels, experience what she experiences. It's a pretty sinister occupation we engage in. But that is how a story stops being a spectacle and worms its way into the heart. Without that empathy or sympathy on the audience's part, the message of the story is logical argument alone. But an emotional argument - what a concept! The notion that the order in which the Main Character examines aspects of the problem and their relation to it creates an argument built of emotions is staggering. Just like a logical argument, an emotional argument requires the proper pieces in the right order, so that an unbroken chain of emotional connections leads conclusively to a particular feeling.

This is where the Main Character grows. The audience grows with them. Between the logic created from the interaction of objective characters and the emotion created by the ponderings of the Main Character a synthesis occurs in the mind of the audience that recreates the original intent of the author in all its many ways.

A1>B2>C1>D2 **Obstacle Character Class**

The Obstacle Character has all the same parts and functions exactly as the Main Character does. So, what is the difference between them? The only difference is where the audience stands in relationship to them. With a Main Character, the audience either stands in their shoes or stands next to them, however they face the Obstacle Character. It's all a matter of point of view.

The Main and Obstacle Characters are counterparts. They represent both sides to the argument of the story. Without this balance, the argument would be one-sided, and therefore not very compelling. The relationship between them is so crucial that authors frequently inject heavy handed references to it in dialog, so there is no chance the audience will miss it. This results in such familiar lines as "We're both alike," "We're just two sides of the same coin", "I'm your shadow self", and on and on.

Many authors picture the Obstacle Character as a negative or evil twin. Although this can be true, it has little to do with the Obstacle Character's dramatic function. For example, if a Main Character is evil and needs to change, their Obstacle might be a virtuous steadfast character. Or, *both* characters might be evil, with the resolve of one contrasting the change in the other. That is their Subjective story function: to show what happens if one changes or remains steadfast on a particular issue. This is a temporal consideration. That is to say that both characters are unaware of what the future holds and journey through the story without knowing if the difficulties they face are indications they are on

the wrong path or just necessary costs on the true path to a solution. One will choose to hold on, the other to jump paths.

Just because one remains steadfast and the other changes is no guarantee that either one will succeed. In fact, both might succeed or both might fail. How is this possible if one changes and the other does not? Because in addition to being Subjective characters, Main and Obstacle also fulfill an Objective role. It is the combination of the Subjective and Objective roles that determines success or failure for one or both.

This touches on an important concept: it is not just what happens within each Class, but how they relate to each other that determines the flow of a story. Because the Main and Obstacle Characters function in both the Objective and Subjective points of view, their interactions are contained within the Objective and Subjective Storylines. Each of these storylines has a Class of its own, completing the full complement of four Classes seen in the Dramatica Storyform model.

A1>B2>C1>D3 Objective Storyline Class

The Objective Storyline Class describes the interactions that occur in the gap between a problem and its solution. These interactions are between (and among) characters, theme, and plot. Sometimes conflicts are generated, other times cooperation is employed. Certain aspects interact indirectly by comparison or contrast. When all the interactions have been fully explored, the Dispassionate Argument of the story has been made.

What is a dispassionate argument? That is the portion of a story that outlines all the facts, all the relationships, supplies all the data. No value judgments are made at all - no emotional appeals. "Just the facts, Ma'am," goes the quote, and that is what we find here.

The Dispassionate Argument engages an audience's intellect. They consider its completeness and appropriateness, then determine if they "buy" it. If this portion of the argument is fully made and properly balanced it cannot be argued with.

This contrasts with the Subjective Storyline Class, which is the Passionate Argument that seeks to compel an audience through their emotions. It is in the Subjective Storyline that the *strength* of the argument is determined. No matter how well this portion of the argument is made, it *can* be argued with.

The two Classes together serve to outline an inequity and convince the audience to take specific action or adopt a specific attitude.

.1 Domain

As with the Main and Obstacle Character Classes, the Objective Storyline Class is best looked at by levels. At the top is the Domain. Domain describes general area in which the Objective Problem is found. Keep in mind that a story really only had one inequity that manifests itself in two problems. The Objective view and the Subjective view are just fine by themselves. Internally to each everything is consistent and in balance. The inequity arises when the Objective and Subjective views are not consistent *with each other*. It takes two to tango, and it takes two views to make an inequity.

An author chooses one of these views to be the measuring stick and the other to be that which is measured. Sometimes the Objective view is considered correct *by the author*, and sometimes the Subjective. This has a lot to do with an author's choice as to whether a Main Character will find success or failure if they change or remain steadfast. Both views are important to an audience understanding the meaning of the story's argument. As a result, the audience is provided both perspectives over the course of the story. They measure one from the other and then vice versa. Ultimately, the results of the leap of faith (author's proof) confirms which one the author professes is the Class that should remain resolute and the Class that needs to change. In effect, the author is trying to convince the audience *where* a particular inequity *ought* to be resolved.

Although the inequity is *between* Objective and Subjective, when the audience stands on one, the inequity appears to be completely in the other, and manifests itself as an apparent problem there. Since the audience is exposed to both points of view, they perceive two problems in a story; one Objective, the other Subjective.

By choosing one of the four Domains as the home of the Objective Storyline Class, an author is determining where they want the external problem of the story to appear. The Objective view is represented in all the external considerations and interactions of the story.

Let's look at the story mind for a moment. Within the Story Mind, just as within our own minds, there is an appreciation of those things external to ourselves and that which we call ourselves. Perhaps we each define the edge or border between these two worlds somewhat differently, but we all define the edge. Some may include their physical body in the internal world, and some may place it in the external world. For the purposes of this example, it does not matter - only that there are two worlds separated by a border.

When we see the Objective view in a story, we are looking at a representation of what we consider the world outside ourselves. It is not based on our point of view, but on some sort of *Dispersional Reality* that exists independently of us.

When we view the Subjective realm, it is the *Personal Reality*, based exclusively on our point of view.

In the outside world we see the physical material (Universe Class), the physical interactions (Physics Class), the attitudes of others (Mind Class) and the way other act and respond (Psychology Class). Any of the four Classes can be chosen as the Objective Storyline Class. Universe represents a situation, Physics and activity, Mind the biases and prejudices of others, and Psychology, the way others think.

But any of these same four Classes might be chosen as the Subjective Storyline Class as well. Mind would be our own biases and prejudices, Psychology - the way we respond, Universe is our personal situation, and Physics, the way things are going.

Inequities occur when our inner world is not in harmony with the outer world. Problems occur when we decide which one we want to attempt a solution in. We can change ourselves or we can change our environment. Or can we? Perhaps it is physically impossible to arrange things in the way we desire in the external world. Similarly, it may be mentally impossible to arrange things in our selves in the way necessary to be aligned to our environment.

This is why one Class is chosen as the Objective Storyline and one as the Subjective Storyline. The two need to be compared.

.2 Types

Once the Domain of the Objective Storyline is chosen, that opens up a selection of Four Types that represent the major areas of exploration the *Objective Characters* will examine in their search for a solution. These Types will all come into play over the course of the story. They have their greatest bearing on the Plot. Yet, of all four, there is one central area of exploration in which the problem actually resides. The name of that Type defines the nature of the Objective goal, and is called the Objective Storyline's *Concern*.

The concept of an Objective Concern bears examination. Traditional story thought has it that the goal is the driver of the plot. In truth, the goal per se does not drive anything. Character motivations and physical events do that. Rather, the goal serves as the *focus* of the external efforts to resolve the inequity of the story. The goal is the purpose to which the Dispassionate flow of the story aspires. That goal may be recursive, representing that the journey **is** the purpose and requires not specific direction nor end to validate its worth. The combination of Types with dynamics can create just such a goal.

Some characters may be for the goal, others against it. Some may want to define it and others to broaden its scope. The goal is the reference point for

Objective Thematic development: the central object that is evaluated from many points of view.

Also, the goal is not *necessarily* an object or even a process to be attained. To be sure, many commonly told stories present the goal in exactly that manner, and to great success. But other stories are possible, and desirable to illustrate more human oriented explorations. To this end, one may look at the goal as the defined area in which exploration will take place. For example, the name of one Type in the Mind Class is *Memory*. A goal of this Type might be remembering the combination to a safe or could be finding the combination of experiences that will unlock one's lost childhood. Either of these goals would meet the specified criterion of being of the Memory Type. Which of these two examples would be most appropriate depends upon other dynamics an author may have imposed on her story. As long as the storytelling defines the proper area, anything can work.

.3 Variations

Still, Types are not specific enough to define the problem itself - just the area in which the solution is sought. Moving down one level in the Objective Storyline Class we encounter dramatic units of higher resolution: the Variations. As has been mentioned, Variations are the gravitational center of theme. Under each Type in the Dramatica model are four Variations, each with a different spin on the problem.

One of those four Variations will be the Topic of the Thematic Discourse of the story. The biases of the story mind revolve around this Topic much like moons around a planet - sometimes colliding, sometimes repelling, sometimes just lending each other some of their spin. So as the Topic looks at the Concern, the subordinate Variations look at the Topic.

The Objective Theme explores the juxtapositions in the Objective Storyline. When two or more dramatic units come into conjunction the relationship between them has a complex dramatic tension. This interference contains both an emotional and rational meaning. But in and of itself, this meaning has no context. And often context can flip the meaning topsy-turvy.

Theme places dramatics in context so that a value judgment is placed on individual events and incidents thereby slowing building up a portrait of the Author's Intent. Without theme, there is no perspective on the story and the audience is left to flounder.

.4 Elements

Theme may tell an audience how to look at something, but it does not make a point. That function is left to the final level of Dramatica, the Elements. Elements are the most refined resolution of the problem in a story. Beneath each

Variation are four Elements that both make up the parts of that Variation and are also defined by its umbrella.

One of the four elements under the Topic is the Problem of the story in its most essential form. Another of the four will prove to be the Solution. A third element is the Focus of the story, where the problem appears principally manifest. The final element represents the Direction that is taken to assuage the Focus.

Each of these elements has a specific and recognizable function even in traditional story theory. For example, we know that characters often work not toward the real solution but to a perceived solution. And characters frequently grapple with a problem that is ultimately recognized as only a symptom of the real problem.

This kind of division allows for a great depth and breadth of exploration regarding the Topic of the Theme. Still, it calls for an acceptance that a story must be about a problem and problem solving. As indicated earlier, stories are *really* about inequities and their resolutions. When the four principal elements are considered in this light, the problem element appears more like the essence of the inequity. The solution becomes the essence of what is needed to restore balance. Depending upon the dynamics of the story, one of the four elements is "lifted up" as the prominent point of view. It becomes the *Crucial Element* upon which all other lesser inequities in the story center. It is Crucial because if it comes into balance, all the remaining inequities of the story are forced to balance themselves as well. If not balanced, none of the others can be resolved.

Beyond this dynamic function, Elements have another usage that examines the entire level to see what the inequity looks like from all possible points of view, and thereby hone in on the source: the one bad apple in the basket. This usage is the creation of the Objective Characters.

All sixty-four Elements in this level must be represented in character form in order to fully explore the story's inequity. Methods of assigning Elements to characters are explored elsewhere in this tutorial. However, two special characters bear special attention: the Main and Obstacle.

The Main and Obstacle characters do double duty, by carrying the Subjective Storyline and also playing an Objective role. It is this duality that makes them the lynch pins of the story: the hinge upon which the Objective AND Subjective problems and storylines converge. The Main Character ALWAYS contains the Crucial Element in their Objective role. However, that element does not always have to be the Solution. It might be the Problem, Focus or Direction Element, depending upon the dynamics.

It is understandable that the framework of stories has seemed so indefinably obscure for so long, considering the flexibility of available structures.

A1>B2>C1>D4 **Subjective Storyline Class**

The Subjective Storyline is one of the most ignored throughlines in the average story. Often, authors tend to think of stories in terms of Genre, Theme, Plot, and Character, bundling both the Objective and Subjective Storylines together. A single storyline is created that tries to do double duty, tends to concentrate on one view or the other and fails in both. It's a wonder sometimes that any dramatic dissonance is created at all.

Once we realize that the Objective and Subjective lines are driven by completely different dynamics and even operate in wholly different parts of the storyform, we can address each separately and do each justice.

The Subjective Storyline Class describes the dynamics among the Subjective Characters. The primary focus of this area is on the relationship between the Main and Obstacle Characters. Since Main and Obstacle are, by definition, at odds with one another, the Domain, Type, Variation and Element that form the *dissonance string* in this Class all explore the nature of the discord between the two.

For example, the Thematic Topic in the Variation level describes the principal Thematic Conflict *between* the Main and Obstacle Characters. What is a Thematic *Conflict*? It is the argument over values regarding a particular Topic.

The Crucial Element in this Class describes the principal point of contention.

The Subjective Storyline Type describes the battlefield on which the struggle is staged.

Domain describes the prize that is being contested.

The meanings of these levels differ sharply from the meanings of the same levels in the Objective Storyline Class. Objectively, we are looking at a structure to which dynamics are applied. Subjectively, we are looking at dynamics to which a structure is applied.

This sounds recursive and not very useful. However, as authors, when we are writing about the Objective Storyline, we are concerned with the "big picture" that the audience will only understand fully when the story has been fully told. This big picture is not about experiencing things happening over time, but

understanding the sequence in which they occurred. In a sense, it is like looking into the past and noting what came next and how that led to what came after.

In contrast, the Subjective Storyline describes the immediacy of experiencing dynamics as they happen. There's no time to breathe, no way to stand back and put things in context. The only constant is that things are changing and the motivation is to try to make sense of apparently random and chaotic happenings. The Subjective experience is not about knowing how things fit together, but seeing how they fall into place.

A1>B2>C2 **Plot**

Take two events in a story: a slap in the face followed by a scream. Then change the order so that a scream is now followed by a slap in the face. The dramatic meaning of each of these two scenarios is completely different. In the first case, someone is slapped and cries out in pain. In the second case, someone is hysterical and is slapped to bring them to their senses. Dramatic intent and the order of events are intimately related, in fact, inseparable.

In Dramatica, every choice made about the dramatic potentials of a story affects the order in which many parts of the model will be revealed. In fact, which items are played against which is specifically determined by an author's selections. Conversely, an author may wish to begin with the plot and pick the order of events before choosing the dramatic potentials. In this case, Dramatica will determine the appropriate potentials to support that progression of the plot.

At first, this concept may seem like magic or some sort of mumbo jumbo. But in fact, a story cannot serve two masters. Both space and time must be made as one, to work in unison, or the structure and dynamics will chaff against each other, diluting the point and the force behind it.

Because plot concerns all the events in a story, it touches on both the progression of themes and the interactions and growth of characters. Being a function of the order of events over time, plot is best seen as demarcations of the passage of time in a story. Just as a day is divided into hours, minutes, and seconds, a story is divided into Acts, Sequences, Scenes and Events. Each of these *resolutions* of story time is explored in its own section.

A1>B2>C2>D1 **Acts**

One of the most intriguing subjects of speculation is the attempt to define an act. In truth, it cannot be defined. This is not because it has no meaning, but

because its meaning changes from storyform to storyform. An explanation is in order.

As we have discussed, each quad has four dramatic units in it. And each of those dramatic units will be assigned to be a Potential, Resistance, Current, or Outcome (Power). Also, a second label will be applied to each dramatic unit - a 1, 2, 3, or 4 that indicates the order in which each unit is explored over the course of the story. The dynamics that choose the PRCO and 1234 are not the same. So the relationship between the two "skews", creating an interference pattern between the spatial PRCO and the temporal 1234. This interference pattern is like a hologram, storing the image of the author's intent to be decoded by the audience as the story unfolds. The progression of events throughout the plot forms a "reference signal" of time that pops the image out of the storyform.

The structure of the storyform has four levels. And each level has dramatic units. Some have quads of dramatic units. And some have quads of quads of dramatic units. Each quad of quads act like a quad of units. That is to say that every quad in the quad of quads is labeled as a PRC or O and also a 123 or 4. Now imagine a needle on a thread stringing down through the model, from level to level, weaving a path with the thread trailing behind it.

Much like a "paint by the numbers" art kit, the needle first goes to Domain #1, then goes through Type #1, continues through Variation #1 and down to Element #1. This creates a path that might be called 1,1,1,1. This path describes the very first concept in a story. If we were to replace the numbers with the semantic terms on the model, the path might represent Universe, Doing, Morality, Reconsideration. If we grasp the meaning of this "dramatic sentence" we can get an idea of what that concept is.

Because quads of quads and such are also numbered, an author's dynamic choices can completely mix up the model so that the first concept may touch upon the Main Character at one level, the Obstacle Character at another, and so on. This is what keeps a story unpredictable. It is not that the story is without order, but that the order is so complex that it crosses all apparent boundaries as the needle weaves.

Act one is composed of the concepts generated by all the Elements under all the Variations under all the Types in the #1 Domain, *in the proper sequence*. As an author or audience we can *feel* when an act is over because we have been building up an inventory of the number of concepts illustrated. When 64 Elements, 16 Variations, 4 Types and One Domain have been completely explored, the act is over. We just don't know as an audience which dramatic units are going to be in that set, hence the story is unpredictable. We also do not know how long an author may wish to linger (or belabor!) a particular concept so we can't predict exactly how much time an act will take either. This kind of path

through a system is called a "depth first order". It simultaneously creates acts, sequences, scenes, and events.

Still, just know how an act is created does not really help in knowing how to create one as an author. Fortunately, all we have to do to understand precisely what should happen in each act is to narrow our field of view. Each quad contains four units. Each unit is number 1,2,3, or 4. If we restrict our consideration to any single quad in the model, unit number 1 will be prominent in act 1, unit 2 in act 2 and so on. Its that simple - even in the middle of all the complexity.

The way to use this incredible heap of information is to ignore it. Get some general guidelines at the broadstroke levels like Domain or Types which will "outline" the kind of material you will want to be dealing with in any given act. Then rely on your own instincts. After all, we're talking about a Story Mind here. And the Story Mind you create in YOUR story is going to contain a lot of you in it. But it is also going to contain your own biases and blind spots. And those are the places you're going to need help: the places your instincts won't bounce useful information back to you. Our blind spots as authors are what's behind the places our instincts fail. We look at a story with our mental radar, bouncing our story sense off of the story we are creating to get an idea of the shape of it. We play both author and audience. Wherever we have a blind spot due to our own preconceptions, justifications or hidden agendas, the signal just doesn't come back. But still, Dramatica contains information there. Those are the quads we want to be looking at to see what is really supposed to be going on.

A1>B2>C2>D2 Sequences

There's more than one way to skin a quad. What we mean is that going around a quad in a simple 1,2,3,4 sequence is only one of the progressions that are decoded by an audience in the course of a story. When we are *comparing* items in a quad rather than just describing them we can create six different pairs. We can make two diagonal pairs (called *dynamic pairs*), two horizontal pairs (called *companion pairs*), and two vertical pairs (called *dependent pairs*). Mathematically, these are the only six ways we can compare two items at a time in a set of four. By making these comparisons, the relative *strength* of each item can be determined as a Potential, Resistance, Current, and Outcome. This conclusive information is decoded by the audience subconsciously as they consciously focus on the order of events.

As an example, suppose we take a quad consisting of Morality, Self-Interest, Conscience and Temptation. Depending upon the 1,2,3,4 numbering of the quad we might get six sequences as follows:

Morality Vs Self-Interest
Conscience Vs Temptation
Morality Vs Temptation
Self-Interest Vs Conscience
Morality Vs Conscience
Temptation Vs Self-Interest

These six sequences cover all the possible combinations of two dramatic units in the quad. Now, the tough part of getting used to this is the fact that the act order of 1,2,3, and 4, co-exists in every quad along with the 1,2,3,4,5, and six sequence order of comparisons. So which is right? Both are. Each is just a different way of viewing the dramatics at work in a quad, and each tells part of the story (so to speak).

With practice, one develops a natural tendency to see certain parts of the model primarily from one point of view or another. This grows out of each author's individual preferences and biases. Fortunately, all views are available in all quads so if we ever feel we have become trapped in our own "style", we can jump ship on our own habits and adopt a new way to look at the same quads.

Harking back to the six sequences outlined above, they have a flavor not unlike the exploration of a theme over the course of a story. Since this quad was taken from the Variation level, which is the gravitational nodal point for theme, that is exactly how it can be interpreted.

A1>B2>C2>D3 Scenes

By the time we get down to scene resolution, there are so many cross-purposes at work that we need to limit our appreciation of what is going on in order to see anything in the clutter. First, however, let's touch on some of the forces that tend to obscure the real function of scenes, then strip them away to reveal the dynamic mechanism beneath.

Earlier we spoke of Plot in terms of Types. We also speak of plot here in terms of four resolutions: Acts, Sequences, Scenes, and Events. Both of these perspectives are valid appreciations *depending on the purpose at hand*. Because all units in Dramatica are related holographically, no single point of view can completely describe the model. That is why we select the most appropriate view to the purpose at hand.

Even though looking at Plot in terms of Types is useful, it is true that "plot-like" twists and turns are going on at the scene resolution as well. However, these dynamics are not truly *part* of the scene, but merely *in* the scene. An Act, Sequence, Scene, or Event is really a temporal container - a box made out of time, that hold dynamics within its bounds.

Much like filters or gratings with different sized holes, the resolutions "sift" the dynamics, trapping large movements at the highest levels and allowing smaller nuances to fall all the way down to the Elements.

At the scene resolution, the effects of Types and Variations can be felt like the tidal pull of some distant moon. But scenes are not the resolution at which to control those forces. Scenes are containers that hold elements - anything larger cannot get crammed in without breaking.

So, the richness we feel in scenes is not solely due to what the scene itself contains, but also to the overall impact of what is happening at several larger scales.

What, then, does a scene contain? Scenes describe the *change* in dynamics between Elements as the story progresses over time. And since Elements are the building blocks of characters, scenes describe the changing relationships between characters.

Characters are made up of Motivations, Methodologies, Means of Evaluation, and Purposes. These terms also describe the four major sets of Elements from which the characters are built. Because Dramatica is predictive in the timeline of a story, the engine can determine which Elements need to come into play in which scenes. Therefore, once specific Elements are assigned to specific characters, Dramatica can tell which characters need to be represented in which scenes AND whether they will be in conflict or in tandem or any of the possible combinations of dynamics that can occur. Also, the driving force of a character in a given scene can be determined, such as whether their argument is over someone's motivations or just the method they are employing.

All this sounds rather wonderful and magical and not just a little bit unbelievable. Yet, all of this information results from the dynamic choices made by an author that ultimately tune the Dramatica engine.

We have spoken elsewhere of the three and four act appreciations of story. It was illustrated how both divisions are valid to specific tasks. When dealing with scenes, we find that no scenes ever hang between two acts, half in one and half in the other, regardless of a three or four act appreciation. This is because there are exactly 24 scenes created at the Element level: six per act in a four act appreciation, eight per act in a three act appreciation. In both cases, the scenes divide evenly into the acts, contributing to the "feel" of each act break being a major turning point in the progress of the story.

Sequences, on the other hand, exist as a six part partition of the story. Therefore, they divide evenly into a three act appreciation, but not into a four. Since the four act view is Objective, sequences, which define Thematic

movements, are truly an experiential phenomenon in the subjective appreciation, and lose much of their power objectively. When one stops to think about it, that does feel a lot like what Themes do.

A1>B2>C2>D4 Events

One of the fascinating aspects of the Dramatica model is that it is recursive. It represents one full cycle of considering a problem. In fact, dramatics are such that at the end, one has returned to reconsider the beginning. Mirroring this loop-like effect, the smallest dynamic units in the model merge right back into the largest structural units. Time doubles back to meet space so a decision can be made as to which one really contains the solution.

In plot, the most defined resolution - Events - is actually described by the most broadstroke structural units - Domains. To recap, there are four Domains: Universe, Mind, Physics and Psychology. Each is represented as an Event. An Event is an occurrence - something that changes (or remains the same) enough to be noticed by an audience. The dynamics of that incident create dramatic meaning at its most delicate level.

There are four Events within the boundaries of each scene. This means that in addition to character relationships, each scene must also describe a Situation, an Activity, a Manner of Thinking, and a State of Mind. All four Domains must be represented to complete a scene. Immediately, one thinks of actions "scenes" that just show something blowing up, or deliberation "scenes" where nothing moves. How can these be scenes if they don't contain all four Domains? They can't. In fact, they are Events.

Most analysts cover the synthesis of meaning in a story, and also break down the dramatics as far as scene resolution. Twenty four scenes are *required* for a complete Grand Argument Story. However, if one breaks down those scenes a bit farther, it can be noted that 96 Events occur in a complete story as well.

The "red herring" that obscures this temporal division is caused by changing locations. For example, if a Physics Event (action) takes place in the jungle, then is followed by a Psychology Event (deliberation) back home in England, the change in location tends to make one feel that two different scenes have occurred. Yet, if the story is well designed, it will be noted that the Mind and Universe Domains are also represented just before or just after.

This is all part of storytelling: to bring emphasis to certain aspects of the argument or exploration and to diminish others. Three Events may occur in one location, to be followed by the fourth in another. Still, they have filled only one scene.

A1>B2>C3
Theme

If Plot describes what an audience is looking at, and Character describes where they are looking from, then Theme describes the relationship between the two. Theme is a way of measuring the *meaning* of the impact of Character and Plot upon one another.

Sometimes Characters cause events. Other times events change characters. What kind of events will be created, what changes will occur? Which are for better, which are for worse? What does it all mean? These are the questions answered by Theme.

Theme permeates the entire Story Mind like a marinade, which is not surprising since it reflects the authors outlook on life and is essentially the Story Mind's bias. As such, Theme may be the most versatile portion of the storyform in terms of its potential for storytelling and embellishment. It can reflect on Character or plot, or be illustrated by events that are not driven by either.

Themes are filters that shade the *feelings* in the storyform. In fact, much like color printing, it is the juxtaposition of a number of different filters that creates the single color picture we appreciate by the end of a story. As with printing, this process can be additive or subtractive. We may arrive at an understanding by gradually building up a full spectrum thematic image of the storyform's terrain, or by sequentially removing interference and noise until we may appreciate the pure essence of a single wavelength minus all the smog.

Although Theme is omnipresent, as with character and plot, the audience tends to associate it with one particular area of the Story Mind. This is represented in the Dramatica model at the Variation level of the structure. It is the assignment of aspects of the Variation level to the Main Character, the Obstacle Character, the Objective Story Line and the Subjective Story Line that determines the thematic subject. It is the order in which these aspects are played against each other that determines the thematic message.

A1>B2>C3>D1
Topic

At the heart of each Theme is a central issue or *Topic*. It is the common connecting point of all the value judgments made in a Class. Each class has its own Topic. The thematic movement in each class gravitates around the Thematic Topic. Together, all four Topics interact to create the overall message of the story as a whole.

A Topic is a single Variation, one of the sixteen in each Class. The Variations in one Class have a distinct "flavor" compared to the Variations of another Class. This flavor reflects that nature of the Domain that tops the Class - a spill over effect from one level to the next. Similarly, each group of four Variations pertains as a family to the nature of the Type directly above. Looking downward, each Variation describes the collective essence of the four Elements below it.

The Variation that resides directly above the quad of Elements containing the problem, solution, focus and direction is the Topic Variation. Like all dramatic units in the model, the Topic Variation has a name attached to it: a semantic value that reflects its intrinsic meaning to an audience. In addition, the Topic Variation is the nexus of several dynamic forces that shape the value judgments regarding the Topic. So, by itself, the Topic Variation is just a subject to be discussed, but in conjunction with dynamics, it becomes the focus of a compelling emotional argument by the author.

A1>B2>C3>D2 Bias

The first part of this argument is made by examining the dynamic counterpart of the Topic. By bringing a second Variation into the argument an imbalance can be established between the two, creating a bias or point of view on the Topic.

As mentioned elsewhere in this tutorial, a quad of dramatic units can be appreciated as something of an electric circuit. One unit will be the Potential, one the Resistance, another the Current, and the final unit will be the Power or Outcome. Together, these four component units create the dynamics of a quad. The order in which they are explored puts the spin on the dynamics, setting the imbalances. In the Topic quad, these dynamics determine the bias between the Topic and its counterpart.

As a more tangible example, we'll use our example of the Variation quad containing Morality, Self-Interest, Attitude and Approach. If Morality is the Topic, it will be the focus of the thematic explorations in the story. That is to say that all emotional arguments regarding point of view on values will feature Morality as their Topic.

The counterpart of Morality in this quad is Self-Interest. Even though the Topic is Morality, we do not yet know if the author wants to argue that Morality is a good or bad thing. We DO know that in the course of the argument, Morality will repeatedly be compared to Self-Interest in every way imaginable until no more can be said without being redundant.

So, Morality is definitely the central issue in this example but it is continually measured against Self-Interest. Author choices such as *Success Vs Failure* and

whether success or failure is *Good or Bad* will determine the actual bias between the two.

A1>B2>C3>D3 Stage

Although Morality can be measured against Self-Interest by Bias alone, this only says which is worse or better than the other. It tells us nothing about how either one stacks up in the big picture. Better or worse is a relative measurement. To come to an emotional conclusion, we need an absolute measurement to say if the Topic is Good or Bad. To get this perspective we broaden our thematic consideration to include the entire Topic quad, called a *Stage*.

Just as a play is presented on a stage, the thematic *Morality Play* is presented on the Topic Stage. In the case of our example quad, the battle between Morality and Self-Interest is illustrated against (or in terms of) Attitude and Approach. This is our second Measurement. It says, if we establish a norm for the setting and culture in our story for Attitude and Approach, then we can play both Morality and Self-Interest against that background to show their Absolute Value.

This particular quad is a favorite among storytellers, who show the general reality of Attitude and Approach, then focus in on specific instances of Morality wrestling with Self-Interest.

Still, to complete the thematic argument, locking all these values into place is not sufficient. We must turn them loose against each other and determine the better dog by combat.

A1>B2>C3>D4 Arena

The entire set of sixteen Variations in a Class forms the Arena in which the proffered values have it out. This is accomplished in four Stages. Each Stage is one of the four quads of Variations in the set. So the term Stage takes on another meaning - not just the spatial platform measuring the internal values of a single quad, but the temporal progression from one quad to another in the Arena. Something like a four ring circus, played out one ring at a time.

The order in which the quads are examined combined with the internal dynamics of each determines the ultimate winner in the battle of values. Act by act, we can see which Variations will be focused on. Putting this in context of the particular Type that is operating in that act will temper the argument to support all aspects of the author's intent harmoniously in the midst of apparent chaotic

frenzy. That is the nature of the dissonance of the storyform and the heart of motivation in compelling an audience.

A1>B2>C4 Characters

Characters represent points of view on the problem at large. Some points of view the author has the audience examine from the outside. Other points of view the author asks the audience to share. A view point that is examined becomes a characteristic in an Objective Character. A point of view that is shared becomes a characteristic in a Subjective Character.

Characters can contain one or more characteristics. If all the characteristics are evenly distributed so that all characters contain an equal number, and all of the characteristics in each character pertain to a single point of view, then the character set becomes Archetypal. Any other arrangement or distribution of characteristics creates a Complex Character Set.

So, there are four principal areas into which characters can be divided: Objective, Subjective, Archetypal, and Complex. Each of these topics is explored in greater detail below.

A1>B2>C4>D1 Objective Characters

Although storytelling places the argument of a story in the context of real life, the storyform itself is not real life at all. It is an analogy to the mind's problem solving process. We all know what it is like to face problems in our own lives. However, we have no way of knowing what our manner of dealing with problems looks like from the outside: from a more objective viewpoint. Storyforms are dealing with only one problem, but it is seen from two different directions: the inside and the outside. When we look at the problem from the inside we can connect with experiences we all have had. The view is familiar and we relate emotionally to situations that touch our personal nerves. In fact, we tend to substitute our own specific experiences in place of what we observe in the story. This subjective view holds our feelings and gives credibility to the other more objective view.

Simultaneous to the view from the inside is the view from the outside as we watch the Story Mind grapple with its problem. Here we no longer identify with the Story Mind directly, but view it more like an "out of body" experience. It is if we had stepped out of our own heads, then turned around to see what we were thinking. It is in this view that the author makes her rational argument. The point being that the author is telling the audience, "If it feels like *this* from the inside, you'll want to be doing *that*."

It is a simple form of propaganda to be sure. But it also carries value for an audience, since they can benefit from good advice born of experiences they have not suffered personally. In this way, when similar situations occur to them subjectively, they can recall the objective dictum from the story and have at least one plan they can try.

So, what is truly one problem appears to be two. All the ways of considering each problem are represented by characters. The Subjective view creates Subjective Characters; the Objective view creates Objective Characters.

What sets Objective Characters apart is that although we may care *about* them, we do not empathize *with* them. We can't - by definition we are looking at them from the outside. We often use the illustration of a general watching a battle from a hill. They are concerned with the outcome and may care about the troops, yet are not personally involved in the fray.

Because they represent parts of the argument, Objective Characters must be called in the proper order and combination to support each of the author's contentions. This all sounds very complex and manipulative. It is. But as authors, when we are on a roll, we don't stop to consider each aspect of what we are doing. Rather, it all synthesizes together into the smooth flow of creativity that we "feel" through our writer's instincts. Still, if the complexity is not there beneath it all, there are holes in our plot and inconsistent characters.

Dramatica identifies every point of view that is essential to the objective argument, allows an author to divvy them up amongst her characters, then tracks the progress of the characters through the story. In this way, an author can turn loose with creative fervor until the muse fails. Then, we can call on Dramatica to locate the end of the thread so we can weave again.

A1>B2>C1>D2 Subjective Characters

The concept of Subjective Characters is not central to current story thinking. Authors use Subjective Characters all the time, but view them simply as other aspects of Objective Characters. In fact, the two functions are most often blended into a single concept of character that does double duty.

This is a dangerous point of view since every aspect of the argument must be made twice: once Objectively and once Subjectively. This can appear redundant if both roles are blended. As a result, important points in the separate arguments may be missing. In a temporal medium such as motion pictures, it is often the Subjective argument that suffers, as the focus is on more objective action. In novels, the Objective story is often flawed, as the spatial nature of a book favors the Subjective view.

Just because a medium favors one view over the other does not mean anything can be neglected. All parts of both arguments must be present in order to create an effective synthesis in the mind of the audience, regardless of the emphasis a medium may place on each view.

The lack of familiarity with the two kinds of characters can be seen in the fact that many authors are not aware that a Protagonist does not have to be the Main Character. When we stop to think about it, many examples come to mind of stories in which we experience the story through the eyes of a character other than a Protagonist. Yet when it comes to writing our own stories, many of us never diverge from a Protagonist/Main combination.

There is nothing wrong with this combination. In fact, as long as both characters are represented in the single player, such a blend is a fine archetypal character. The point is: there are other ways.

Subjective Characters range from the Main Character with whom we identify to all the other "soldiers in the trenches" around us, as we experience the battle. They are friends and foes, mentors and acolytes. We see in them characteristics of Worry, Instinct, Experience and Doubt. Rather than functioning as approaches as the Objectives Characters appear to, the Subjective Characters function as attitudes.

From the hill we can see the approach, from the trenches we can sense the attitude.

A1>B2>C4>D3 Archetypal Characters

Just because characters are Archetypal does not mean they cannot be fresh and interesting. Archetypal Characters have just as many diverse characteristics as Complex Characters. The only difference is how these characteristics are divvied up among your story's characters. When an equal number are given to each character and when all the elements that make up each character are from a single "family" of elements, Archetypal Characters are created. In this sense, an Archetypal Character set is like an alignment of the planets: the orbits are just as complex, but we choose to observe them when they are all lined up.

Because of this, we must still explore all aspects of each character to fully make the argument of the Story Mind. However, since there is such consistency to the way the elements are distributed, the audience will anticipate the content of each character, which allows an author the luxury of taking shortcuts in describing them. In fact, once a character is outlined enough to establish its Archetypal tendency, an author can leave out the rest of the information since the

audience will fill it in anyway. In a sense, the character is guilty of being Archetypal until proven otherwise.

When an author wishes to concentrate on action or entertainment, it is often best to take advantage of the Archetypal arrangement so that the story's argument is fully made with a minimum of exposition. Still and all, the characters need to be interesting in order to involve an audience in the story. To illustrate how even Archetypal characters can be intriguing, let's take the storyform of the Archetypals and dress them up in some attractive storytelling.

Suppose we want to write a simple story using Archetypal Characters. We can create a PROTAGONIST called Jane. Jane wants to... what?... rob a bank?...kill the monster? stop the terrorists?...write a screenplay? It really doesn't matter: her goal can be whatever interests us as Authors. So, we'll pick "write a screenplay" because it interests us. All right, so our Protagonist, Jane wants to write a screenplay.

DRAMATICA says we need an ANTAGONIST. Antagonist, by definition, is the person who tries to prevent achievement of the goal. So, who might be diametrically against the completion of this screenplay that Jane wants to write? The Murderer whose guilt will be revealed if the movie is made because it contains information someone will see?...Her Mother, who worries that Hollywood will ruin her innocence? The studio executive who wants the no talent script SHE wrote to be made, and Jane's would steal the budget dollar? We kind of like THAT one! Okay, so we have our Protagonist, Jane, who wants to write a screenplay, but is fought by the studio executive who wants his OWN script produced instead.

Two simple Characters down, six to go. Now, DRAMATICA tells us we need a SKEPTIC. Who might oppose the effort and disbelieve in the ultimate success of good Jane? A rival Novelist who doesn't want to be left in the Hollywood glitter? Her Boyfriend who feels she will have even less of her time than he has now?...Her Father, who wants his daughter to follow him in the family business? Good enough for us. So we have Jane, who wants to write a screenplay, embattled against the studio Executive who wants to stop her, and opposed by her Father.

To balance the Skeptic, we're going to need a SIDEKICK. We could bring back the Boyfriend, but *this* time have him knowing how much the Hollywood Dream appeals to Jane and remaining steadfastly behind her. Or, we might employ her writing Teacher who knows the depth of Jane's talent, or wants to inspire other inner city kids to escape poverty through writing which costs nothing to do, or to prove her theories and vindicate her name in the academic world? We'll use the writing teacher. So here's Jane, who wants to write a screenplay, embattled against the studio Executive who wants to stop her, opposed by her Father, and supported by her Teacher.

Let's bring in a CONTAGONIST: the Seasoned Studio Writer who says, "You have to play by the rules." and thwarts Jane's efforts to forge a better system of script development. Or, the Gigolo with a heart of gold who studies the classics and counsels her to base her story on what has been successful in the past. Or, her friend, the computer whiz who has a bogus writing system based on averaging every plot every written. Oops, THAT one strikes pretty close to our competitors! All the more reason to use it. Computer Whiz it is. So Jane wants to write a screenplay is embattled against the studio Executive who wants to stop her, opposed by her Father, supported by her Teacher, and tempted by her friend, the Computer Whiz.

Keeping in mind the concept of Dynamic Pairs, we are going to want to balance the Computer Whiz with a GUARDIAN. The Avaunt Guard Artist who urges her to "go with the flow?" ("Use the force, Jane!") The Gigolo again, who urges, "Get back to basics", or perhaps the Seasoned Studio Writer, who paves the way through the script writing jungle? We like the Seasoned Studio Writer. Note how we could have used her as Contagonist, but elected to use her as Guardian instead. Its totally up to us as Authors as to which characteristics go in to which players. Jane wants to write a screenplay, she is embattled against the studio Executive who wants to stop her, opposed by her Father, supported by her Teacher, tempted by her friend, the Computer Whiz, and protected by the Seasoned Writer.

Liking some of our earlier concepts for Characters, let's use the Gigolo as REASON, stressing the need to use the collective knowledge of writing contained in the classics. We'll balance her with the Avaunt Guard Artist, who maintains that you cannot be innovative unless you break new ground: that is how classics became classic to begin with! Well, that seems to cover them all: all eight Simple Character; Protagonist, Antagonist, Skeptic, Sidekick, Contagonist, Guardian, Reason, and Emotion. So, finally, we have Jane who wants to write a screenplay and is embattled against the studio Executive who wants to stop her, opposed by her Father, supported by her Teacher, tempted by her friend, the Computer Whiz, protected by the Seasoned Writer, urged by the Gigolo to copy the classics, and counseled by the Avaunt Guard Artist to break new ground.

This is beginning to sound like how many stories we've seen before? Why have we seen this so many times? Because it is simple and it works. And, of course, we limited ourselves in this example to the Archetypal Characters, not even taking advantage of the complex Characters we could create.

When you keep in mind the DRAMATICA rules for mixing and matching characteristics to create Complex Characters, you have an astronomical number of possible people who might occupy your story. Because of the structure of interrelationships DRAMATICA provides, they will all fit together to the greatest

potential, and nothing will be duplicated nor missed. The Story Mind will be fully functional; the argument fully made.

A1>B2>C4>D4 **Complex Characters**

It is not the content that makes characters complex, but the *arrangement* of that content. We all know people who have one-track minds, or are so aligned as to be completely predictable (and often, therefore, boring!) People who are more diverse contain conflicting or dissimilar traits and are much more interesting to be around. So it is with characters.

Imagine building characters as playing Scrabble. There are a given number of letter tiles, no more, no less. The object is to create words until all tiles have been employed. The game won't feel as "complete" if any tiles are left over.

Now, imagine a set of words that are all the same length and use up all the letters, none remaining. Suppose there is only one combination of letters that will accomplish this. If we build characters that way, we get the one and only Archetypal set.

There's nothing wrong with playing the game that way, but after a few zillion times, seeing the same limited set of words over and over again wears pretty thin. It is much more interesting to create a whole vocabulary of all kinds of words of many sizes.

Archetypal Characters have their place, mind you. If an author's focus is on plot or theme, she may want to create easily identifiable archetypes as a form or shorthand to save space and time. As soon as the edges of an Archetypal Character are sketched out, audiences (who have seen these archetypes time and time again) will fill in the rest, pending information to the contrary. In this way, an author can free up time or pages to devote to parts of the story much more interesting to her.

Nevertheless, in many stories in our current culture, Complex Characters are the first thing to be torn down in an effort to conserve media real estate. This leads to a glut of action-oriented stories populated by stick figure people. Whenever there is a glut in one place there is a deficiency somewhere else. Currently, there is a deficiency in Complex Character-driven subjective explorations. The imbalance between glut and deficiency creates demand. Box office is directly proportional to demand. No more needs be said.

All characters, Archetypal or Complex, have four levels in which they may contain characteristics. These are Motivations, Methodologies, Means of Evaluation and Purposes. Archetypal Characters contain one characteristic in

each of these areas that describes how they deal with external problems. They also contain one each that describes how they deal with internal problems. Altogether they possess eight characteristics.

The easiest way to create Complex Characters is to simple swap a few Elements from one character with another at the same level. This results in evenly balanced characters that aren't nearly as predictable as archetypes. The points of view are mixed so that as the focus of a scene or act changes from Methodologies to Motivations, the manner in which a character responds might shift dramatically.

Even more complex characters can be built by giving more characteristics to some and fewer to others. For example, one character might have two Motivations, Three Methodologies and so on. Another character might only have Purposes, but no Motivations or any of the others. Those characters having the most characteristics will be called upon more frequently to appear, thereby strengthening their presence with an audience.

An author can create characters for any purpose, to be played like cards at particular points in the hand. The only "rules" of character construction caution against any character containing more than one Element from the same quad, as they would then represent conflicting points of view on the same issue.

At first, this might seem desirable, as it would create internal conflict. But in the case of Objective Characters, they are seen from the outside. We cannot perceive their internal deliberations. Any internal conflict simple weakens their objective function.

A1>B2>C2 Free Form Storytelling

Free Form Storytelling is still not random. It is Free Form, but it is also Storytelling. Because a story is an argument, any information not pertaining to the subject will weaken that argument. However, by enhancing or examining portions of the argument more fully, additional meaning and nuance can be conveyed to the audience.

There are two primary ways in which to expand an aspect of a story's argument. One is the Subplot, the other is the Sub theme. A Subplot is a story in its own right with its Main Character being one of the objective characters of the main plot in the Story. The reason a subplot can only branch off an objective character is so that the subjective view of the Main Character is not confused with the subjective view of the subplot's main character. This keeps the plots separate and allows them to function in conjunction rather than interference.

A sub theme branches off any of the subordinate themes of the theme progression. It cannot branch off the main theme itself, as this would confuse the thematic progression by throwing another part into the mix. By making a portion of the thematic progression into the focus of a sub theme's message, the two thematic movements will be clearly separated for contrast or comparison.

A1>B2>C3 The Medium

The medium in which a story is presented both limits the tools available to the author, as well as provides uniquely useful tools. For example, motion pictures are not known for the capacity to present stories told in taste or touch or smell. Stage productions, however, have made effective use of all three. Also, a novel allows a reader to jump ahead, if they desire, and examine aspects of the story out of order, something one cannot do in a movie.

Stories in many media are recorded to play back directly to the audience. Others are recorded as cues to performers and translated through them to the audience. Still others are not recorded at all, and simply told. There can be as many media as there are means of conveying information.

A1>B2>C4 The Format

Even within a single medium there may exist several formats. For example, in television there are half-hour three camera formats, half-hour single camera formats, one hour, and two hour and miniseries. Also, time is not the only quality that defines a format. Soap operas, episodic series, and multi-storyline episodic series are but a few variations. Each of these formats offers dramatic opportunities, and each operates under constraints. By exploring their demands and benefits, the storyform of the Story Mind can be related to best advantage in each.

SECTION FOUR:

DRAMATICA AND THE CREATIVE WRITER

A1>B3 Dramatica and the Creative Writer

One cannot tell a story that has not been formed. However, one can communicate without telling a story. When we write the phrase, "It was a dark and stormy night," we have communicated a message, albeit nebulous. In addition, another force is at work. Within creative audience members, we may have conjured up memories of the fragrance of fresh rain on dry straw, the trembling fear of blinding explosions of lightning, or a feeling of contentment that recalls a soft fur rug in front of a raging fire. But all we said was, "it was a dark and stormy night." We mentioned nothing in that phrase of straw or lightning or fireside memories. In fact, once we have set a mood, the less we say, the more the audience can imagine. But did the audience imagine what we, the authors, had in mind? Not likely. Did we communicate? Some. We communicated the idea of a dark and stormy night. However the audience did a lot of creating on their own. Did we tell a story? Definitely not!

The question arises: Is telling a story better than not telling a story? No. Stories are not "better" than any other form of communication - just different. To see this difference we need to define "story" so we can tell what is a story and what is not. Herein lies a political problem. No matter how one defines "story", there will be an author someplace who finds her favorite work has been defined out, and feels that somehow we have diminished it by classifying it as not being a story. Rather than risk the ire of countless creative authors, we are going to limit our definition to a very special kind of story: the Grand Argument Story.

As its name indicates, a Grand Argument Story presents an argument. To be Grand, the argument must be a complete one, covering all the ways the human mind might consider a problem and showing that only one approach is appropriate to solving it. Obviously, this limits out a lot of creative, artistic, important works - but not out of being stories, just out of being Grand Argument Stories. So, is a Grand Argument Story better than any other kind? No. It is just a specific kind.

Many authors write not because they want to make an argument to an audience, but because they want to follow their personal muse. Sometimes writing is a catharsis or an exploration of self. Sometimes authoring is a sharing of experiences, fragmented images, or just a description of a point of view. Sometimes authoring is marking a path for an audience to follow, or perhaps just

presenting emotional resources the audience can construct into their own visions. Interactive communications question the validity of a linear storyform itself, and justifiably so. There are many ways to communicate, and each has just as much value as the next *depending upon how one wishes to effect their audience*.

Another question arises: With all these forms of communication, isn't Dramatica severely limited in addressing only the Grand Argument Story? No. The Grand Argument model contained in the Dramatica Program functions to present all the ways a mind can look at an issue. As a result, all other forms of communication will be using the same pieces, just in different combinations, sequences, or portions. In our example above, we indicated that the less we said, the more the audience could use their imagination. A Grand Argument Story says it all. Every point is clearly made, even if hidden obscurely in the heart of an entertainment. Other forms use "slices" of the model, chunks or levels. Even if an author is unaware of this, the fact that human minds share in common essential concepts means that the author will be using concepts and patterns to be found in the Dramatica model.

It has been argued that perhaps the symbols we use are what create the concepts, and therefore there can be no "common" understanding between cultures, races, or times. Dramatica works because there ARE common concepts, such as morality. Morality a common concept? Yes. We do not mean everyone shares the same definition of morality, but everyone has a concept that means "morality". In other words, "Morality" may have many different meanings, but they are all different meanings of "morality". The concept that there is such a thing as morality is universal. That is how all communication is possible: that human minds share essential concepts.

But how can these concepts be communicated? Certainly not in their pure, non-symbolic form directly from mind to mind. Not yet, anyway! No, to communicate a concept, an author must symbolize it, either in words, actions, juxtapositions, interactions - in some form or another. However, as soon as the concept is symbolized, it becomes culturally specific and therefore becomes inaccessible to most of the rest of the world. Even within a specific culture, the different experiences of each member of an audience will lead to a slightly different interpretation, especially of complex patterns represented by intricate symbols. Still, when we see a child fall and cry, we do not need to know what language they speak or what culture they come from in order to understand what has happened. BUT, if in the author's culture a child who succumbs to tears in held in low esteem, the emotions of sadness we may feel are not at all what was intended.

And that is the key concept, "Author's Intent". The moment one establishes an intent to communicate - even if only by defining a mood from one's memory that one desires to share - that is the moment Dramatica becomes a useful tool.

Some authors are very orderly and like to have everything lined out before they utter a word. For this kind of author, Dramatica can be used right at the start - to help organize concepts and select which ones can go together. In truth, many authors come to the point of writing their story carrying a lot of baggage: favorite scenes, characters, settings, action. A common problem is that all of these wonderful inspirations often don't belong together in the same story. If there is something dramatically contradictory in this baggage, Dramatica will point it out. This allows an orderly author to marshal their resources and begin.

On the other hand, coming into Dramatica at the beginning of a creative project might inhibit many authors. Some people prefer to explore their subject, moving in whatever direction the muse leads them until by the end of the effort, they have come to know their intent. In this case, the storytelling comes before the storyform. After the first draft is completed, the author can look back at what they have created from the new perspective of the understanding they arrived at by the end. Often, much of the work will no longer "fit" with the story as the author now sees it. This is a good time for Dramatica. By telling Dramatica what they now intend in retrospect, Dramatica can indicate which parts of the existing first draft are appropriate, which are not, and what is needed. In this way, the creative process is both free and fulfilling, as Dramatica serves as analyst and editor.

Still other authors write with no intent at all. They apply themselves to recording their journey through a topic or subject or simply wander, musing. The resulting work is almost always open to all kinds of interpretation, yet may elicit strong emotions and conclusions in virtually everyone who observes the work. Even when an author meanders, they do so with the same mental tools everyone shares. So although no intended message might be conveyed, the *sub-carrier* of the author's mental processes, conscious or not, is recorded in the work. For those authors who prefer a more freeform approach, the concept of a Grand Argument Story is about as useless a tool as can be imagined. It is not that the Dramatica model cannot describe the nature of their communication. Rather, a freeform author simply has no need of it.

None of these creative techniques is any better or worse than another. They are simply different approaches to the creative process. The key is to find the one that works for you! Sometimes what works is not to create a full argument, but to break the rules, shatter expectations and play with the mind of your audience. Even here Dramatica can help. Because it defines a complete argument, Dramatica can predict the effect that breaking that argument will have on the message going to the audience: it can describe how the communication has been altered. When all is said and written, Dramatica provides authors with a tool for understanding the process of communication, if they want it.

A1>B3>C1
A Feel for the Dramatica Model

Dramatica is a little engine of story. It consists of a structure, dynamics that can manipulate the structure making it flexible, not formulaic, and an interface that allows an author's decisions about their story to control which dynamics will be applied to the structure, where they will be applied and in what order.

The complex interactions created by these arrangements bring the time and space of dramatics together in an interference pattern that creates a hologram of the story. Genre, Plot, Theme and Character are represented throughout the model. As the audience watches the story unfold over time, the meaning of the dramatics becomes clear. In a sense, the story unfolds like the scanning lines on a television picture. Each line independently is a series of light and dark colors. However, by the time the entire frame has been scanned an image has been created that truly is greater than the sum of its parts. In a sense, the author encodes her message on a subcarrier called time. When the encoding is broadcast to the audience as the story is related, time is filtered out as they observe, leaving the intended message to be received.

When "priming" the Dramatica engine, an author is asked questions about her intent. These questions are multiple choice, not fill in the blanks. Each question inquires of an author what *direction* she wants an aspect of her story to take. Each answer imposes appropriate dynamics upon the structure, arranging the dramatic units of the model so that they will create the intended message. As each choice is made, other choices have been ruled out, simply because they are incompatible with the choices already made. When all the choices have been made, the model has become the one unique storyform that encodes that particular message.

However, the message is tucked away obscurely in the encoding. As a result, to be able to actually tell the story requires decoding the message so one can consider the ultimate effect one is trying to illustrate. A huge number of independent meanings can be drawn from the storyform. We call each of these meanings an *Appreciation* because each one requires that we appreciate the model in a slightly different way. Some of these appreciations are comparable to familiar story concepts such as Goal and Requirement. Others are completely new, as they represent the first clear look at the actual mechanism of story.

Appreciations are like "standing waves" in the interference pattern of the storyform. They are nodal points where important structural and dynamic energies intersect. Many of these appreciations group in families of like kinds. Four of the most familiar families are Genre, Plot, Theme, and Character. Because the encoded storyform is like a hologram, appreciations are truly distributed throughout the storyform. However, some vantage points offer a

more complete view of certain appreciations than others giving families a distinct presence yet an elusive nature when it comes to definition.

This portion of the Dramatica Tutorial is not about definitions or storyforms or even storytelling. This is about the relationship between a work, its creator, and her audience.

A1>B3>C1>D1

Audience and the Creative Writer

You are reading this because you want to record something you thought or felt. How you may want to affect an audience or the catharsis or pleasure the process of writing brings to you is incidental to this. For whatever reasons, you have decided you want to record something of yourself in communicable form.

The primary question then becomes: to whom do you intend to communicate? You might simply wish to communicate to yourself. You may be documenting transient feelings that you wish to recall vividly in the future. Or, you may want to capture the temporal ramblings of your chain of thought and then stand back to see what pattern it makes. Self-searching is often a primary objective of an author's endeavor.

But let's move out a bit. What if you are writing not for yourself but to reach someone else. It might be that you hope to reach a single individual only, as in a letter to a friend, parent or child. You might be composing an anecdote or speech for a small or large group. You could be creating an industrial film, designing a text book or fashioning a timeless work for all humanity.

In each case, the make up of your audience becomes more varied as its size increases. The opportunity to tailor your efforts to target your audience becomes less practical.

We see a range from writing for yourself to writing for the world. In addition, an author's labors are often geared toward a multiplicity of audiences, including both herself and others as well. Knowing one's intended audience is essential to determining form and format. It allows one to select a medium and embrace the kind of communication that is most appropriate (perhaps a story).

Exploring all avenues of communication is far beyond the scope of this initial implementation of the Dramatica Theory. To be sure, Dramatica (as a model of the mind) has much to offer each area mentioned. However, for practical purposes of this software product, we cannot cover that much ground in full. Rather, we will briefly touch on major perspectives in the author/audience relationship that can serve as templates for translation of the Grand Argument Story perspective into valuable tools for other forms of communication as well. In

this manner, the usefulness of this specific implementation can extend beyond its immediate purpose. (What does this say about OUR intended audience?)

.1 Writing for Oneself

In the Great Practical World of the Almighty Dollar Sign, it might seem trite or tangent to discuss writing for oneself (unless one expects to pay oneself handsomely for the effort). In truth, the rewards of writing for oneself DO pay handsomely, and not just in personal satisfaction. By getting in touch with one's own feelings and discovering and mapping out one's biases, and author can grow to appreciate their impact on the work, apart from the work itself. They can become more objective about the way to approach their audience. (And, yes, one can gain a lot of personal satisfaction as well.)

As an experiment, cast yourself in a story as the Main Character. Cast someone you don't get along with as the Obstacle Character. Next, answer all the Dramatica questions and then go to the Story Points window. Fill in as many of the story points as seem appropriate to you. Print out the results and put them aside.

Now, go back and create the same story again - this time with your "opponent" as the Main Character and YOU as the Obstacle Character. Once again, fill in the story points and print them out. Compare them to the first results. You will likely find areas in which the story points are the same and other areas in which they are different.

These points of similarity and divergence will give you a whole new perspective on the conflicts between you. Often, this is the purpose of an author writing for themselves. Thoughts and feelings can be looked at more objectively on paper than inside your head. Just seeing them all jumbled up together rather than as a sequence goes a long way to uncovering meaning that was invisible just trotting down the path. After all, how can we ever hope to understand the other person's point of view if we try to see it from our perspective?

A wise woman once said, "Don't tell me what you'd do if you were me. If you were me, you'd do the same thing because I AM me and that's what I'm doing! Tell me what you'd do if YOU were in my situation."

Another purpose in writing for oneself is simply to document what it was like to be in a particular state of mind. In a sense, we jot down the settings of our minds so that we can tune ourselves back into that state at a later date. The images we use may have meaning for no one but ourselves, and therefore speak to us uniquely of all people. The ability to capture a mood is extremely useful when later trying to communicate that mood to others. To bring emotional realism and pith to another requires being in the mood oneself. What better intuitive tool than

emotional snapshots one can count on to regenerate just the feelings one wants to convey. To make an argument, *accept* the argument. To create a feeling, *experience* the feeling.

.2 Writing for Another

A simple note stuck to the refrigerator door: "Call me when you get home." Who is "me". It depends on who you ask. Ask the author of the note and she would say it was "myself". Ask the recipient of the note and they would say, "It's her". So the word "me" has different meanings depending upon who is looking at it. To the author it means the same when they wrote it as when they read it as an audience. To the intended audience, however, it means something quite different.

The common understanding is to identify the person meant by "me" but the divergent understanding is the point of view from which one looks at the person called "me". The identification is the logic of the word, the perspective is the feeling. Interestingly, like a seesaw, one side can come together with the earth only if the other side is up in the air, separated. It's the old "particle/wave" trick. In physics, we can see light as sometimes being a particle and sometimes being a wave, but never both at the same time.

This is where time and space get into the picture. One will be "lined up" between the author and the audience and the other one will be divergent. Due to our cultural bias, we line up the logic and let the emotion diverge. However, this isn't good enough for an author. To fully communicate with our audience we must tack both sides down at the same time. Only then can they become one with us becoming one with them.

So, how are we to do this if it breaks the laws of physics? Because we are dealing with the laws of psychology which have their own code. For example, in the mental world, we can be two places at the same time. We can look from two pairs of eyes at the same scene. Contradictory views can be simultaneously entertained by a single mind. The psychological term for this is "opinion molecules", meaning that different opinions can co-exist as part of a conglomerate whole.

What it all boils down to is that we don't have to limit ourselves to one point of view at a time. We can, in fact, juxtapose two points of view, much as we blend the images from two eyes, creating an interference pattern that creates much more depth and meaning than either view separately. The whole actually IS greater than the sum of its parts.

When writing for another we establish the classic Main/Obstacle relationship between ourselves and our audience. If we assume them to share our point of view, it is likely that we ourselves have missed the point. Far better for our

chances of successful communication that we not only see things from our side, but theirs as well. Overlaying the two views can define areas of potential misunderstanding before damage is done.

Still, "Call me when you get home", is usually a relatively low-risk situation and we suggest you just write the note without too much soul-searching.

.3 Writing for Groups

Groups are not clumps. They are conglomerations of individuals, bound together (to various degrees) by an aspect of commonality. Sometimes the common theme can be an ideology, occupation, physical condition or situation. Sometimes the only thread of similarity is that they all gathered together to be an audience.

Do readers of novels "group" as an audience? Certainly not in the physical sense, yet fans of a particular writer or genre or subject matter are bound by common interest. Regular viewers of a television series start out as individuals and become a group through bonding of experience. They know the classic "bits" the characters' idiosyncracies. In fact, the series' audience becomes a group representing a fictional culture that ultimately becomes one more sub-cultural template in actual society. Works can indeed *create* groups as well as attract them.

And what of the "captive" audience who have no idea what they are about to partake of, yet are gathered in a classroom or reception room or boardroom or theatre. What of the audience attending the first telecast of a new series, knowing little of what to expect?

When it comes down to it, underneath all the common threads that binds an audience together is a group of individuals; each responsive to the same essential mental processes as the next.

Throughout this tutorial we have stressed the difference between *storyforming* and *storytelling*. A clear communication requires succinct storyforming. Communicating clearly requires appropriate storytelling.

What makes storytelling appropriate? That the symbols used to encode the storyform are both understood in denotation and connotation by the intended audience. If the audience misreads the symbology, the message will be weakened, lost, or polluted.

Identifying with one's audience is not enough: one must also identify one's audience. Its all well and good to feel part of the group. But it can be a real danger to assume that leads to clear communication in appropriate symbols.

.4 Writing for the World

Don't even try.

A1>B3>C1>D2 Medium and the Creative Writer

Dramatica is a model of the way the human mind responds to unbalance. Unbalance creates (and is created by) an abundance in one location accompanied by a correspondent dearth in another. In other words, too much of something someplace, and not enough somewhere else. Whenever we observe anything in life and identify it as having boundaries - being here, but not there, we are responding to unbalance. To define anything - a word, a thought, an emotion - separates what we are considering from what we are not. As a result we perceive in patterns. We see them in our world; we see them in ourselves.

The patterns we see in sub-nuclear physics are not unlike those we observe in astro-physics. There are spirals in snails and hurricanes, DNA and the hair on our heads. Our minds organize things in patterns. In fact, we are pattern-making /pattern-recognizing machines, predictably unpredictable due to chaotic free will. So it is not surprising that artists can create patterns that can be recognized by others, subject to individual variance.

This is true of music, dance, art, and writing. In truth, the mental model contained in the Dramatica engine analogizes the pattern interactive processes of the mind and can be applied equally well to any work of communication or understanding (as future incarnations of the Dramatica engine will illustrate). But for our immediate purposes, we are concerned with written communications in general and storytelling specifically.

A primary constriction and sometimes enhancement of any story is the medium in which it is presented. A key concept in Narrative Theory is the *portability* of a story from one medium to another. Dramatica does not disagree. Stories can be moved from novel to stage to screen intact. *Storytelling*, however, is often NOT transportable, and must be built anew in favor of the current medium.

Although the differences between media are quite significant (e.g. stage plays vs. motion pictures) to keep this tutorial at a manageable size, we limiting our scope to only two broad categories of media: those in which stories are intended to be performed for an audience, and those in which stories are intended to be read directly by the audience. The performance media are grouped under the name "Plays" and the direct media under the name "Prose". Rather than divide

things into a TWO-torial, we cover concepts common to both Plays and Prose in tandem, then specify if and when information applies solely to one or the other.

A1>B3>C1>D3 **Format and the Creative Writer**

Within any given medium can be found many formats. For example, the medium of television is formatted in half hour "live" sitcoms, hour dramatic series, two hour movies, mini-series, anthology series, multi-story ensemble series, soap operas, infomercials, documentaries, news programs, talk shows, variety shows... the list goes on and on.

Each format within a particular medium has its own conventions. Our purpose here is not to describe these conventions so much as to illustrate how Dramatica can be easily used within any framework. After all, Dramatica is designed to aid in communication, and a format that doesn't communicate... like, what's it for?

A1>B3>C1>D3>E1 **Tips for Short Stories**

The Dramatica model contains an entire Grand Argument Storyform. However, there is simply not enough room in a short story to cover all aspects of a Grand argument. The worst thing to do is arbitrarily hack off chunks of the G.A.S. in an attempt to whittle things down. A better solution is to limit the *scope* of the argument. This can best be done by focusing on but a single Class or eliminating a level of resolution (such as Objective Characters or Theme).

When limiting to one Class the story is told from only one point of view: Main Character, Obstacle Character, Objective Storyline, Subjective Storyline. Because storyforms are holographic, the gist of the argument is made, but only "proven" within the confines of that point of view.

When limiting to fewer resolutions, a whole level of examination is removed, effectively obscuring a portion of the exploration: leaving it dark. Again, the gist of the topic is explored, but only in the illuminated areas.

In the case of a single Class story, the argument appears a lot more one-sided, and indeed it is. In the limited resolution story, the exploration of the topic seems more shallow, but complete as far as it goes.

When writing VERY short stories, these two methods of "paring down" the information are oft combined, resulting in a loss of perspective AND detail. So, how small can a story be and still be a story? The minimal story consists of four dramatic units in a quad. This is the tiniest story that can create an interference

pattern between the flow of space and time, encoding both reason and emotion in a way than can be decoded by an audience. However, ANY quad will do, which leads to a great number of minimal stories.

A1>B3>C1>D3>E2 **Tips for Episodic Television Series**

.1 Characters in Episodic Series

Unlike single stories that are told fresh from scratch, television stories have "Carry-over". That which is established becomes embedded in the mythic lore of the series, creating an inertia that strangles many fine concepts before their time. This inertia can be a very good thing if it forms a foundation for the characters rather than an deluge that burries the characters in the foundation.

To keep a limber concept from succumbing to arthritis in the concrete jungle requires creating characters that portray the full Element level of the structural Storyform and then shifting the dynamics from episode to episode to keep things lively.

Many episodic series rely on Archetypal Characters who can be counted on to respond in the same way from episode to episode. This caters to the strength of television series with an audience: to create friends and family one can rely on (unfortunately, too often as a substitute for relationships in real life.)

The first few episodes bring in the "villain of the week" (essentially a new archetypal antagonist each time) while the archetypal roles are established for the regular cast and the mythic lore is outlined.

This formula wears thin rather quickly as the characters fall into predictable relationships with each other. They assume standard roles from which they never vary.

A solution to this growing inflexibility is change the formula after a few "establishing" episodes. If one keeps the Objective Characters the same for stability but swaps the Subjective roles, the dynamics of the character interrelationships change even while the structure remains the same. This means that the Protagonist is still the Protagonist, Reason is still Reason and so on, but Reason may be the Main Character of the week and Protagonist the Obstacle. By shifting Subjective roles, several season's worth of character variations can be created without any repeats.

To further break up the routine, occassional stories can focus on one of the Objective Characters as Protagonist and Main Character in their own story, without the other cast members. For this episode only, a whole new ensemble is

assembled as if it were a story independent of the series. Obviously, too much of this weakens the mythic lore, so this technique should be used sparingly.

On the other hand, many successful series have been built around a single character who travels into a new situation from week to week and meets a whole new cast of characters. This forms almost an anthology series, except the Main Character recurs from week to week.

A means of generating character variety is assign the recurring character occasionally to roles other than the Main Character. Instead of telling that episode from the perspective of the recurring character, have them be Guardian or Antagonist or Skeptic. This technique has allowed many "on the road" series to remain lively for years.

.2 Plot in Episodic Series

Plot is the aspect of episodic series most plagued with formula. This is because the Dramatic Circuit of Potential, Resistance, Current, and Outcome is frequently presented only in that exact order. Each episode begins with the potential for trouble, either as the first act in a half hour series or as the teaser in an hour series. In half hour series the next act brings in a Resistance to threaten conflict with the Potential. Hour series do an act establishing the status quo that the Potential is about to disrupt, then do an act on the Resistance. Next, follows the Current act in which Potential and Resistance conflict. In the final act, Potential and Resistance "have it out" with one coming out on top. Some series favor the Potential winning, others the Resistance, still others alternate, depending on the mood of the Producers.

Some feel this kind of formula is good to establish because the audience becomes comfortable with the flow. Sometimes this is true, but unless the Character, Theme, and Domain of each episode varies they will be bored instead. Much more interesting approaches are to vary which function of the Dramatic Circuit comes first and jumble up the order of the others as well. Starting with an Outcome and showing how it builds to a Potential and leaving that potential at the end of the story can make plots seem inspired. Many a notable comedy series has its occasional bitter-sweet ending where all the pieces don't come out right.

.3 Theme in Episodic Series

Too often in episodic series "themes" are replaced with "topics". Although Dramatica refers to the central thematic subject as a topic, common usage sees topics as hot subjects of the moment. This makes topics an element of storytelling, not storyform. Frequently the actual thematic topic is missing or only hinted at in the exploration of a news topic.

For example, the "topic of the week" in a typical series might be "Babies for Sale". But is that a theme? Not hardly. What about Babies for Sale? Are we exploring someone's Strategy or Worry or Responsibility or Morality? Any of these or any of the sixty other Variations could be the thematic topic of "Babies for Sale".

To involve the audience emotionally, the theme of each episode must be distinct, clearly defined and fully explored in essential human ways - not just revolve around a new item.

.4 Genre in Episodic Series

Series can be comedies, action stories, love stories - whatever. The key point to consider is that Dramatica Domains work in any Genre. To keep a "high" concept from bottoming out, rotate through the Domains, using a different one each week. There are only four Domains: a Situation, an Activity, a Manner of Thinking, and a State of Mind. A Situation Comedy (Situation) is quite different from a Comedy of Errors (a Manner of Thinking). Whatever Genre the series is cast in, bouncing the episodes through the Domains keeps the Genre fresh.

A1>B3>C1>D3>E3

Tips for Multi-Story Ensemble Series and Soap Operas

The least complex form of the Multi-Story Ensemble Series employs the use of subplots. Subplots (defined more completely elsewhere in this tutorial) are tales or stories drawn with less resolution than the principal story and hinge on one of the principal story's characters other than the Main Character. This hinge character becomes the main character of the subplot story.

Subplots are never essential to the progression of the principal plot and serve only to more fully explore issues tangent to the principal story's argument. "Tangent" is a good word to use here, as it describes something that touches upon yet does not interfere with something else.

Subplots may begin at any time during the course of the principal story, but should wrap up just before the principal climax or just after in the denouement (author's proof).

Since subplots are essentially separate stories, they may or may not reflect the values and concerns of the principal story. This allows an author to complement or counterpoint the principal argument. Frequently a subplot becomes a parallel of the principal story in another storytelling context, broadening the scope of the

principal argument by inference to include all similar situations. In contrast, the subplot may arrive at the opposite conclusion indicating that the solution for one storytelling situation is not universally appropriate.

There can be as many subplots in a story as time allows. Each one, however, must hinge on a character essential to the principal story (as opposed to a character merely created for storytelling convenience). Each character can only head up a single subplot, just as the Main Character of the principal story cannot carry any additional subplots.

Other than subplots, Multi-Story Series can contain several stories that are not related at all. In this case, there may be two or more completely independent sets of characters who never cross paths. Or, an author may choose to interweave these independent stories so that the characters come into contact, but only in an incidental way. In a sense, this form is sort of a "spatial anthology" wherein multiple stories are told not in succession but simultaneously.

Perhaps the most complex form of the Multi-Story Ensemble Series is when both subplots and separate stories are employed AND both the subplots and the separate stories use BOTH the principal story's characters as well as characters that do not come into play in the principal story.

This much storytelling becomes difficult to conclude within the limits of even a one hour spot. Therefore single episodes are treated more like acts with stories sometimes running over four or more episodes. Since only some are subplots, more than one may conclude or begin in the middle of the continuation of another one.

Obviously, a lot of cross-dynamics can be going on here. It is the author's job as storyteller to make sure the audience is aware at all times as to which story or subplot they are seeing and what the roles of the characters are in each context. This is essential, since no internal storyform is controlling all of the independent stories. They are held together only by the connective tissue of storytelling.

A1>B3>C1>D3>E4 **Tips for Novels**

Novels, like all forms of prose, employ "stretchy time". That is to say that unlike plays, individual audience members can proceed through the work at their own pace. They can also reexperience important or personally meaningful sections and (God forbid) skip sections. As a result, an author can play with storytelling in ways that would be ineffective with the audience of a play.

More so than most formats, novels allow the author to meander without losing their audience. This is a wonderful opportunity to explore areas of personal

interest, develop a particularly intriguing character, harp on a message or engage in a fantasy in public.

Of course, if you intend to tell an actual story in your novel, then the storyform has to be in there somewhere. However, with stretchy time in effect, time is not of the essence and one can afford to stray from the path and play in the fields on the way to Grandmother's house.

A1>B3>C1>D3>E5 **Tips for Motion Pictures**

.1 The Rule of Threes

Many rules and guidelines work fine until you sit down to write. As soon as you get inspired, creative frenzy takes over and the muse bolts forward like bull in heat. But there is one rule of thumb that sticks out like a sore thumb: the Rule of Threes.

As background, there are four acts in a story when you look at it as a completed work. But when you experience the story as it unfolds you feel the "in-betweens" that describe the progression from one act to the next. With four acts there are three "in-betweens". These are the three dynamic acts into which an audience tends to partition a story. When an author is actually writing a story, she senses the flow of time as well, and therefore perceives the story in three acts.

Story is something of a shape-shifter in this respect. When looked at as a whole during analysis it appears to have four acts. When looked at in the process of viewing or creating, it appears to have three. It is in the act of creation that the Rule of Threes applies:

Each Objective Character will interact with every other Objective Character three times in the course of a story.

The first interaction sets the relationship between the two characters. The second interaction inventories their strengths and weaknesses. The third interaction compares their strengths and weaknesses, establishing relative value between them.

This is true between Protagonist and Antagonist, Protagonist and Skeptic, Skeptic and Sidekick - in short, between all essential characters in a story. So a good guide while writing is to make sure you have at least three interactions between each pairing of characters and no more than three unless you have a very good reason for the extras. In this manner, the most concise, yet complete portrayal can be made of essential storyform dynamics.

However, before the three interactions occur, each of the characters must be introduced, and after the three interactions each of the characters must be dismissed. These two functions set-up the story and then disband it, much like one might put up a grandstand for a parade and then tear it down after the event is over. This often makes it feel like there are five acts in a story when truly, three are dynamic acts and two have been "borrowed" from the structure.

The introduction of characters is so well known that it is often forgotten by the author. A character's intrinsic nature must be illustrated *before* they interact with any of the Objective Characters. This is so basic that half the time it doesn't happen and the story suffers right from the start.

Introductions can be on camera or off. They can be in conversation about a character, reading a letter they wrote, seeing the way they decorate their apartment - anything that describes the nature of who they are.

Next, of course, the Rule of Threes is applied until all the characters are played against each other to see if sparks fly.

Once we get the picture, its time to dismiss the company. Dismissals can be as simple as a death, as complex as an open-ended indication of the future for a particular character. When all else fails, just before the ending crawl a series of cards can be shown: "Janey Schmirid went on to become a New Age messiah while holding a day job as a screenplay writer."

The point is that the audience needs to say goodbye.

.2 Handoffs

Often we may find that a particular point of view needs to be expressed in a given scene, but the character that represents that view is in Alaska. Why did we send them to Alaska? Well, it seemed like a good idea at the time. But now... Do we go back and rewrite the entire plot, have them take the next flight home, or blow it off and let the lackluster scene languish in their absence?

None of the above. Oh, we *could* do those things, but there is another choice that is often much more satisfying as well as less destructive to that which we have already written. This other method is the *handoff*.

A handoff occurs when another character temporarily takes on the function of a missing character. This new character carries the flag for the scene in question, then hands it back to the original character upon their return.

But doesn't this violate the guideline that every objective character is the sole representative of their unique characteristics? Yes. How can you DO that?!?!?! Well, having a character be the sole representative is a guideline, not a law. The essential part of that guideline is that a character does not change their internal inventory of characteristics during the course of the story. They are not actually giving up a characteristic because they aren't around when another character is using it. They are never seen without it. Therefore, they cannot share characteristics with other characters *at the same time*. If they did, two characters might be trying to represent the same point of view in the same scene and dramatic tension would just go limp.

When we employ the handoff, we actually create two characters to represent the same trait part of the time each. Its kind of like time sharing a condo. In any given scene a single point of view might be represented by character "A" or character "B", but never both in the same scene.

Most often, one of the characters will be a major player and the other just a "plot device" character of convenience who is in for a scene and never heard from again. They just fill in the gaps. Sometimes, however, both characters are intriguing to the author and become major players each. The difficulty then arises that at the climax of the story, both characters might still be around and kicking and therefore converge in an uncomfortable moment. No matter what you do, its going to be klunky. Still, if you must have both present its best to either make a point that they are the same, thereby binding them in the mind of the audience, or to deal with them one after another

A1>B3>C1>D3>E6
Tips for Stage Plays

A1>B3>C1>D3>E7
Tips for Variety Shows

A1>B3>C1>D3>E8
Tips for Talk Shows

A1>B3>C1>D3>E9
Tips for Interactive Programming

A1>B3>C1>D3>E10
Tips for Telethons and Fundraisers

A1>B3>C1>D3>E11
Tips for Infomercials

A1>B3>C1>D3>E12
Tips for Documentaries

A1>B3>C1>D3>E13
Tips for Comedies

SECTION FIVE:

PUTTING IT IN MOTION EXPLORATORIAL

(Steadfast)

I'm going to be talking about the Steadfast Character. I'll be describing what it feels like to be writing a story that contains a Steadfast Character.

A steadfast character is one who sticks to the path they started out on. Its as simple as that: in the end, they stick to it. But at the beginning of the story, the steadfast character does not know they are going to remain steadfast at the end of the story. They won't know until they've actually *been* steadfast by making a leap of faith and deciding not to change, but to hold onto their resolve and stay on the same path.

Along the way, they're faced with many obstacles, but so is the Change character. And although the audience can look at the character and say, "Oh, in the big picture, we see *objectively* that they *ought* to change" or "they *ought* to remain steadfast", *Ought To* can only be seen by that objective viewpoint - where the author stands, or where the audience stands - but it cannot be seen by the character. They are just a person like any other who doesn't know the future. They just take the best shot they have and make the best decisions they can in the end, at the last moment at the climax. They must either remain steadfast or must change and will choose one or the other. The steadfast character chooses to remain on the same path.

In a sense, it's kind of like a path going through the jungle. At the beginning of the story, there's a fork in the road. There's two paths that come out of the same place. I remember as a kid I saw *The Wizard of Oz*, and they told her, "Follow the yellow brick road." Well what was intriguing was that the yellow brick road started in a little spiral in the center of the Munchkin city. But it wasn't just one spiral: there was another spiral with red colored bricks as well - *two* brick roads that spiraled out from the center and then went off in different directions. I remember that the first time I saw that I wondered, "Where does the *red* brick road go?" It was just as big, just as long, just as important appearing, except that everyone was telling her to follow the *yellow* brick road. That's the choice a character faces at the beginning of a story. In the case of *The Wizard of Oz*, as soon as they pulled the camera back we could see that the red brick road came to a dead end. A character doesn't get this information in a story. The character sees that fork in the road, has to choose one and go down it.

Usually it starts with a choice as to whether to accept the quest or not. That's the beginning of it, because once you've accepted the quest you've accepted a particular path. This is the path to either try and solve the problem or to try and get the goodies. You see, every story is not driven by a problem. If you have a problem at the beginning of a story, then you try to find the solution. But if you have a nice situation at the beginning, but you can see something even better, then you're trying to get the goodies. In the first case you feel like you're being chased by something - the problem is chasing you, and unless you find the solution before time runs out or before you run out of all your options you're going to be consumed by this problem. On the other hand, if you're going for the goodies, it's like this window of opportunity - you have this many shots to try and get the brass ring, or you have to do it before a certain amount of time runs out or you don't get the goodies, but things are fine to begin with.

In a story where things are fine, you find the problem along the way. It *becomes* a problem as time or space begins to run out. So you feel the *pressure* on you. Your being driven *by* something that's chasing you or you're being driven *toward* something that you're chasing.

Let's say this path goes through the jungle and choose to take the path that goes to the right and not the one that goes to the left. You are now committed. It's like a freeway splitting, one goes this way, one goes that way, there's no off ramps: here you are, you're stuck on this path. Once you're stuck, every step of the way there's some new obstacle to overcome: fallen trees, headhunters, wild animals. But you can't go back because there's either something chasing you like a wild beast - on your path, sniffing your scent, or there's something ahead of you, you can sniff its scent and you're hungry and you want to eat it for dinner. The point is that you have to overcome all these obstacles one at a time and there are no other options: you're die is cast.

Sure, you're tempted to stray off the path one way or the other all along, but it turns out that the things that tempt you to go wrong are counterbalanced by the things that tempt you to go right. The only real effort you can make is to work at overcoming those obstacles, whether you want to or not. You have no choice, because either the thing in front of you will get away or the thing behind will catch up to you.

Each obstacle gets worse that the last: more dangerous or more insurmountable or more *opaque* if its a story about understanding. The consequences become more immediate, more wide-ranging so that there's more at risk every time you face an obstacle. You either have to move *faster* because you're running out of time, or you have to juggle too many things at once because you're running out of space.

Now the steadfast character can't tell that they have to remain steadfast. They feel the same pressure that a change character would feel. Each character had a choice to change or remain steadfast at the beginning of the story and they'll have another one at the end. The choice they make at the start casts their lot and then they are stuck with it until their roads converge at the end. And that's exactly what happens. They've been going along this one path for a long time. They overcome obstacle after obstacle until they come to this boulder in the road. They know that behind that boulder is that which they seek, either the prey they are chasing, or escape from what's chasing them that's hot on their tail. Suddenly through the undergrowth they see the *other* path, the one they had left way back at the beginning of the story, the *red* brick road, that comes in and meets their path from the left. They merge together dead center in front of this boulder that they can't see behind and both paths disappear behind it: one to the left, one to the right.

They have a choice at this point and that is where they actually become a steadfast or a change character. It doesn't happen when they are beginning their journey, but when they make their *leap of faith*. Why is it a leap of faith? Because they can't tell if there are no more obstacles on either path and they can escape what's chasing them or catch what they want *or* there are insurmountable obstacles on both paths and no matter which one they choose they're going to lose, *or* if there's an obstacle on one and not on the other.

Well if there's an obstacle on *both* sides, it really doesn't matter: they're either going to get eaten or go hungry. If there's no obstacle on *either* side it doesn't matter either: they're going to succeed. But what if one side has an obstacle and the other has a clear path? The character doesn't *know*; they can't tell. BUT the audience knows what's down each path. That's why the audience tension surround the character *increases* at the end. That's why the audience determines this person *ought* to become a steadfast character or *ought* to be a change character. THIS guy ought to change. "Scrooge" ought to change. "Job" ought to remain steadfast.

Job doesn't know she ought to remain steadfast: she doesn't know what her reward will be, but we can see it coming as an audience. Scrooge doesn't know what is going to be the ultimate outcome. Is it a dream? Is it live? Is it Memorex? *He* doesn't know... But *we* do. We know those ghosts are real. We know these things in the future will really happen if he doesn't change. But does *he* believe it or not?

He has to believe one way or the other. He either believes that he needs to stay on the path he was on or that he needs to change. That's a leap of faith, because its based on belief.

Why do they have to make a leap of faith? Why does this character not just sit down in the road and be done with it? Because if something is chasing them the only *sure* way to be eaten is to do nothing. And if you're chasing something the only sure way to lose it (after all the effort you've invested) is not to go around the corner and look.

In one case you're being chased, in the other you're chasing, but you still have the same decision: "I've seen obstacles on this path all along the way. Have I overcome them all and now the path is clear or is there one more on this path that is insurmountable? This other path... I didn't see what was on it along the way. Did it have as many obstacle? Did it have more? Would things along that path have indicated to me that I should jump to *this* path? Or would it indicate I should have stayed on it. And even if that path had no obstacles at all, would there suddenly be one that would crop up, right here at the end?"

But you don't know what the other path held. You only know what yours held. You can only guess or speculate, and its not even an educated guess. You just have to make that leap of faith.

So, the steadfast character will ultimately choose to remain on the same path. Now, will they succeed? Well, that's a different issue. The choice of *success* or *failure* is part of the author's message, but has nothing to do with the character choosing to remain steadfast or change. Yes, it does, as an *author*. As an author, as your sitting there looking at it you say, "Well, as an author I think if this character remains steadfast they ought to fail." Well then, you make them fail.

You could also say, "I think if they remain steadfast they ought to succeed." It's completely up to the author. But when the character makes the choice to remain steadfast, *they* don't know if they're going to succeed or fail. Either one could happen - they know that. The character (like ourselves) does not know the future; they do not know what it holds. And therefore, they cannot make a choice other than by guessing. And they must be forced into making that choice by losing the window of opportunity to get what they want or by losing the ability to escape what they don't want.

Steadfast or change, they can act the same way. They can stick by their guns all along the path or throw up their hands every step of the way and say, "I've got to get out of here" and yet, at the end of the story they remain steadfast. *Other* dynamics in the story: a *willing* character or an *unwilling* character participating in the quest, or one that has confidence or one that lacks it determine the *flavor* of their personality. What are their objective characteristics? What is the theme about them? These dynamics can make a character appear to be more *apt* to change or more *likely* to remain steadfast, but it really doesn't change the odds. When it comes down to it at the very end, the one who threw up their arms and was squeamish and didn't want to go another step, they might indeed remain steadfast. And the one who was holding onto their resolve with absolute confidence might change.

(The 12 essential questions)

The Beatles once wrote a song called "The Glass Onion". That concept always intrigued me... a glass onion.... You could see through all the layers - all the way to the core. In fact, you could see all the way past the core and through the other layers out the other side. I imagined what that would look like. All the layers would appear blended together or merged so that they juxtaposed one on top of another. In fact, if they were form-fitting together, you couldn't tell what was in one layer and what was in another, because you couldn't see the divisions between the layers. It would look like a solid onion.

Well, stories are a lot like that glass onion. When they are complete, when they are out there as a finished work, they look like a solid piece of work that is seamless. And yet, every story is really constructed from a number of layers that are only perceived as being blended because of how it appears to the audience when they view the finished product.

But if you strip away the layers one by one, you finally get down to that central core. And when you see clearly what's in that central core, you find that it's more like a pebble that's dropped into a pond. It generates ripples that spread out from it. And these ripples become the layers that form the glass onion. That's when you begin to look at stories as being dynamic instead of structural.

When you get to the heart of story, you find that it is an analogy to the mind's problem solving process. That's what stories are all about: a lesson in dealing with difficulties. We call this analogy of the mind the *Story Mind*. The Story Mind needs only twelve essential questions answered to set up all the information about the pebble and the pond in which it falls.

Twelve doesn't sound like a lot of choices to make to generate all this effect. But if you look at the structure of DNA, there are only four essential components

(called bases) that create every DNA strand. Its just the order in which they are put together and the number of times they repeat that creates all the variety of life that ever has been or ever will be. All from four basic components. The Story Mind (the Dramatica engine) has twelve components. You can imagine the variety it generates. This is because these questions are not just about structure, but about dynamics. They describe how much, how far, how fast, to what degree. By making these choices the Dramatica engine sets up the complex wave forms that interact to create those ripples that generate the glass onion of story.

These twelve questions can best be understood as falling into three categories or groups. One group describes the Subjective view of the Story Mind, one group describes the Objective view of the Story Mind, and the final group describes the relationship between the Subjective and Objective views.

Now, what does all this mean? Well, the Subjective view is the view FROM the Story Mind, as if the audience was actually living the story. Its as if the story were some great battle and the audience is a soldier in the trenches, fighting to win. That's the view from the eyes of the Main Character. Its what we call the *passionate* view because it carries all the feeling and emotion of the struggle to the audience.

On the other hand, the Objective view is not from *inside* the Story Mind but looking at the Story Mind from the *outside*. Its more like a general on a hill, watching the battle down below. They are still watching the same battle, only they are not personally involved in it. They may be just as concerned with the outcome, but they are not actually participating. This is called the *dispassionate* view or the Objective view.

In terms of the Story Mind, instead of a mind, the dispassionate view stands outside, looks back and sees a brain. It sees all the electrical activity - the neurons firing - and says, "This is what the battle looks like." And that's an accurate view. But the Subjective view is just as accurate if you are the consciousness living in that brain. The passionate view is what it *feels* like. You don't know about neurons firing and electrical patterns, but you know what you feel and you know what you think. That's just as valid.

There is a relationship between the dispassionate view of the mechanism of the story and the passionate view of the dynamics of the story. And that relationship is described by the four remaining questions. In a sense, you could take the Subjective view and see it as kind of like a Rubik's cube. We're going to twist it and turn it by answering these four questions. Just like with DNA we create a chain of events that builds a living organism. Now, we move over to the dispassionate, Objective view and do the same thing. We now have another organism. Finally we go to the last four questions that fits the two together - we cross breed them and the result is a bouncing baby onion.

(Domains)

At the heart of every story is an inequity or imbalance. Somewhere deep inside the plot, character and theme is a central concept - a specific element that is out of whack. The purpose of a story is to explore the imbalance and/or re-establish equilibrium.

When writing a story we need to understand the exact nature of this "crucial element" that is the source of all the story's problems. Often, however, we come to story with a lot of ideas, but no clear cut vision of what is driving them all. Therefore, it can be useful to start at the widest possible view of our options, then "zero in" on the crucial element in steps. This is accomplished by selecting from options which narrow the field in which the inequity might be found.

In Dramatica, the widest view of Story presents us with four distinct "Domains", each of which describes a different kind of story. These Domains are Universe, Mind, Physics and Psychology. A Universe problem has to do with a situation. A mind problem involves a fixed attitude. A Physics problem describes an activity gone wrong. A Psychology problem pertains to an inappropriate manner of thinking.

Even though these are distinct areas, we can see some relationships between them. For example, Universe and Physics Domains revolve around external concerns, whereas Mind and Psychology are about internal concerns. Looking at it another way, Universe and Mind deal with fixed states, and Physics and Psychology deal with processes. As we can see, there is a lot of cross-talk between the Domains. In fact, all four Domains will come into play during the course of a story; each one affecting all the others. However, in the end, only one will be found to contain the crucial element.

To see the differences between Domains, it helps to see what the same story concept would look like if told in each. Let's imagine a refined woman of station, Mona Slopethroat, who's small chartered plane is in trouble over the wilderness of New Guinea. The pilot is actually a smuggler who only took the charter to get past customs. Flying low over a jungle swamp, he shoves her out the door.

The Universe Domain creates stories about a situation that is constant:

In a Universe Domain Story, Mona wakes up in the village of the Yanomamo. She is free to move around, but due to the dangers of the jungle, effectively she is held captive in what becomes her village prison. She is forced into the role of wife to one of the warriors but refuses to submit to him. She must use her wits and spirit to survive many dangers and suffer many indignities until she is listed as overdue and her brother comes to rescue her. Eventually her options have

been exhausted and she must decide either to finally submit or to remain adamant and risk being killed.

The Physics Domain creates stories about a situation that is constantly *changing*:

In a Physics Domain Story, Mona wakes up in the jungle swamp. She knows no one will find her and she must make her own way out. She barter her watch to the Yanomamo who give her provisions and weapons. One Yanomamo befriends her and offers to help, but she is self-reliant and refuses his assistance. He says if she ever needs help, just call his name, he will be there. She sets off into the jungle and faces many dangers and overcomes many obstacles. Eventually, she reaches a huge river. She builds a small raft and begins to cross when the current washes her into whitewater on the way toward deadly falls. The raft begins to break up and she can't swim. She must now believe in her ability to rely on herself or to call out for the name of the Yanomamo who befriended her.

The Mind Domain creates stories about an attitude that is constant.

In a Mind Domain Story, Mona is prejudiced against all those not of her station. Even though they saved her and took her in, she holds the Yanomamo in disdain. She can't wait to get back to her penthouse. However, over the course of the story she is confronted by the inequities between her "holier than thou" attitude and the simple nobility of a not-so-primitive people. Eventually, word of a rescue party arrives, but they have given up and are about to leave. The Yanomamo lead her toward the rescuers, but the rescuers think they are being attacked and are about to open fire. Mona (who by now realizes she has come to look like the Yanomamo) identifies herself and they hold fire. The head of the rescuers wants to kill the "savages" for what they did to her. Mona is forced to choose between allowing this or standing with the Yanomamo as one of them (perhaps never realizing until later that the rescuers are completely surrounded by Yanomamo).

The Psychology Domain creates stories about an attitude that is constantly changing.

In a Psychology Domain Story, Mona, who has never had to consider the potential ramifications of her actions because she was shielded from the consequences, finds that both physical and social blunders carry a price. In the city, if something went wrong, it could be fixed. Here, if something goes wrong, it can be fatal. She must learn a whole new manner of considering problems if she is to survive. Eventually a rescue team arrives and she must decide to return to the ways of the city or embrace her new skills.

In each of these sample stories it is just as likely that Mona will choose one way or the other. This could lead to either success or failure regardless of the choice. And that success or failure might be seen as either good or bad, depending upon the author's intent. Yet, even with all those similarities, the *nature* of each of the four stories is different in very noticeable ways, due to the Domain in which it resides.

So, we might note that Domains provide an author with a means to create a consistent story. A problem must have its roots in an internal or external state or process. There simply is no place else it could be. If a problem is all in somebody's mind it can't be caused by something in the environment. Not in the same story.

Naturally, no one likes to be confined and Domains do confine the extent of the storyform. But in a sense, it is more of a guideline or a border than a restraint. Choosing a Domain essentially says, "I am placing a line here so I won't step over it when I'm writing and people won't be able to recognize the image I'm creating.

It's all a matter of degree. Domain indicates how far the nature of a story can go. But the dynamic choices like change or steadfast, success or failure, good or bad, and the remaining five dynamic choices can shift the nature of a Universe Domain story almost all the way to Physics, Psychology, or Mind. Domains select the extent. The dynamics determine how close to the border.

SECTION SIX:

SCIENTIFIC AMERICAN ARTICLE

Why would the scientific community be interested in a theory of story? If stories are merely works of some chaotic creative muse, then there would be little to gain by a scientific examination of their workings. But as unpredictable as stories seem to be, there is some underlying meaning that seems to transcend culture, time and even language itself. That such a universal form of communication should exist and yet be inexplicable and without pattern flies in the face of common sense. What is this pattern at the heart of stories that all human beings seem innately capable of grasping?

Is it possible that the mechanisms underlying the vast body of material that we call stories (books, movies, songs, plays) might mirror processes in the physical universe, perhaps processes in the mind itself? Could it be that the patterns found in chaos theory, physics, psychology, and even the structure of DNA are reflected in the structure and dynamics of stories? Could an author write better, more unique work if she or he understood those patterns? And what might these patterns imply for other sciences, such as artificial intelligence?

The answers are surprising. For the past 13 years, we have been engaged in an exploration of the mechanism of stories, which has resulted in a unique set of tools and concepts in what amounts to a "unified field theory" of story. This theory has enabled us to create a software program that can perform a task previously never achievable: given a small amount of data and essentially no database, the theory will predict what events will happen in virtually any functional story.

The theory of Dramatica was not born out of analysis of other narrative theories, nor out of exhaustive analysis and cataloging of stories, but rather from asking several simple questions:

- Is there a mathematical relationship among Characters, Theme and Plot?
- How do dramatic potentials relate to the order of events?
- Are Acts and Scenes more than just simple dramatic divisions?
- Why can't Characters just solve their problems at the beginning of the story?

In the first part of this two-part article, we will introduce a number of novel concepts that form the basis of the Dramatica theory. Then, we will show how these concepts are interwoven into a dynamic structure. Finally, we will explain how the manipulation of this structure yields useful data that can bring both understanding and prediction to the story creation process.

In the second part, we will explain the scientific basis for these manipulations, how our theory links them to an understanding of the human mind, and what this theory may mean for other sciences searching for missing pieces to their own puzzles.

Ever since stories were first told, theorists have searched for patterns that would explain dramatic function and assist authors in creating sound structures. While countless theories of structural analysis exist (Deconstruction, Semiotics, Reception Theory, etc.) most, if not all of these are inadequate for creation. Because stories are told as progressions, most attempts to explore their workings have focused on *linear* causal relationships.

We took a different approach. We reasoned that once a story has been told, it is no longer appreciated simply as a progression. Rather, a story is similar to a television, scanning its electron gun across the screen. Slowly, through linear progression an image is built up. By the time the entire frame has been scanned a picture has been created that is greater than the sum of its parts. Similarly, the progression of a story, though linear in nature, ultimately constructs a greater meaning that is appreciated as a whole.

To perceive the essence of the "big picture", one must separate **Storyform** from **Storytelling**. *Storyform* is the unique arrangement of structure and dynamics that creates the dramatics of each story. *Storytelling* is the way that arrangement is illustrated. As an example, we might imagine an author wishing to communicate the abandonment of *morality* in favor of *self-interest*. To illustrate this concept the author might describe someone taking candy from a baby or drinking the last water in a lost desert patrol. The essential concept of morality vs. self-interest is part of the storyform. Either of these scenarios specifically used to make the point would be the storytelling.

Since there are many ways to illustrate a given concept, previous attempts to discover the inner workings of story have often gone awry by incorporating storytelling as part of the theory. When both storyform and storytelling are combined, the nature of the problem becomes too nonspecific and the number of possible solutions becomes infinite. These combinations create the enormous variety seen in stories, but also make the task of discovering the underlying patterns very difficult. By limiting our study to the essential storyform devoid of storytelling, the number of variables is greatly reduced, allowing for a single solution for any given storyform that satisfies all of the parameters of a dramatic equation.

When we strip away the storytelling from the story we find an extremely ordered structure driven by very specific dynamics that we call the storyform. A visualization of the structure alone resembles a four dimensional Rubik's cube (*figure 1*). The model is four dimensional rather than three because it describes not only the linear progression of the story but the overall pattern it creates as well. Time is incorporated into the structure, becoming one of the elements in the storyform to be manipulated like any other. The model's components are finite in number and movable according to dynamic parameters. This allows for an amazing number of combinations to be created from a relatively small quantity of building blocks.

The structure consists of *Dramatic Units* that represent the processes of the story as objects. This has the effect of quantifying the interactions of a story into functions. Each dramatic unit is a function. To produce a complete storyform, each of these functions must act upon the audience in the proper place and time. It is the relationship between these Dramatic Units that varies from story to story, much as a Rubik's Cube can be turned into many different arrangements, yet still maintain its identity as a cube. Changing the position of the Dramatic Units shuffles their position in the fourth dimensional time/space of the model so that the order of events is intimately connected to the nature of the message being sent by the author. For example, Doing something

so one can Obtain something creates completely different dramatic potentials than Obtaining something so one can Do something.

When we began looking for patterns, we discovered that those elusive relationships of dramatics that everyone feels yet are so hard to define are fractal in nature. In fact, the dramatic processes of a storyform are grouped in fractal dimensions. Once realized, the fractal patterns of the storyform clarified the meaning and purpose of Acts, Scenes, Characters, Themes and Plot, and showed how all of these dramatic concepts grow from *mathematical relationships* between the Dramatic Units.

There are four vertical levels in the structural model representing four fractal dimensions that group "families" of similar Dramatic Units. The levels tend to differentiate Character, Theme, Plot, and Perspective (which is somewhat akin to Genre). This does not mean, for example, that Character is confined to a specific level (this would be too linear) but rather that the audience's appreciation of dramatic functions perceived as character traits and relationships tends to focus at a particular level.

Each level is constructed of Quads, which are square frameworks containing four Dramatic Units. Quads are not just place holders. In fact, the quad form is a physical representation of the most basic equation of Dramatica. The math of this equation has been translated into a quad pattern or matrix. Each position in the matrix represents a *variable* in the equation. In a sense, the Dramatic Units can be seen as dramatic functions that are treated as objects rather than processes so that they may be easily manipulated by an author. Similarly, the quad form represents an equation seen as a matrix.

To clarify, Dramatic Functions are concepts that impart understanding to an audience. For example, the concept of *Morality* is common to all times and cultures. Although the specific

meaning or definition of Morality will vary considerably from culture to culture, the concept of Morality itself is universal. When an author communicates essential concepts, it is done in the specific vernacular of their culture. By separating storyform from storytelling, cultural definitions are removed from the concept creating a content independent function.

In a storyform's neutral position, all dramatic functions are balanced by their position in the matrix. As a result, "like" functions are grouped together so that quads describe "families" of Dramatic Units. Each of the families has a distinct "feel" to it, so that although each Dramatic Unit in a family is unique, there are certain traits that describe the family as a whole, effectively creating a Periodic Table of Story Elements. *Figure 2* illustrates the similarities in the nature of Dramatic Units *within* each family and the differences *between* the families.

But structure is only half the picture. Just as a Rubik's cube would sit in its initial form unless some outside force acted to twist it, the storyform model sits at rest and without dramatic potential until dynamics act upon it. By themselves, neither the structure nor dynamics of story create dramatic tension. The motive force of story is the dissonance *between* structure and dynamics, which is created by specific dramatic choices made by an author.

The dynamics are represented in another matrix of choices containing a number of mutually exclusive dramatic intents. An example is whether a character should ultimately decide they have been wrong in their story-long approach and must change or should hold on to their resolve and remain steadfast. Additional dynamic choices determine whether the decision to change or remain steadfast leads to the character's ultimate success or failure in their endeavor, whether that is truly good or bad in the grand scheme of things, and more (*figure 3*).

There are 256 Dramatic Units in the storyform. Each is actually a different function having a unique meaning to and effect upon an audience. So, once every Dramatic Unit is placed in one

of the four positions in each of the quads that represent variables in the storyform's equation, values have been assigned to the entire fractal nature of the model creating a unique storyform. When an author makes dynamic choices for her or his story it rearranges the position of the Dramatic Units within affected quads. Quads are also rearranged within each fractal dimension. We call this process *encoding*. Encoding creates dramatic potentials within the structure, as the balanced fractals are thrown out of balance.

The meaning of a story derives not just from the dramatic potentials that exist, but the unique way in which they interact as they seek to regain equilibrium. As an audience interprets the progression of a story over time, each Dramatic Unit comes into conjunction with many others, creating dramatic tension that rises and falls over the course of the story. Sometimes dramatic potentials combine to create a greater overall potential. Other times they might cancel out, eliminating potential entirely. If we were to plot a graph of the interactions between Dramatic Units over time, we would find them to be wave forms. When all of the Dramatic Units in the entire storyform synthesize, it forms a complex wave form that describes the rise and fall of dramatic tensions. As with all wave forms, a synthesis creates peaks and troughs, harmonics and standing waves.

This is why the "big picture" is greater than the sum of its parts. At times in the progression of the story, one can isolate the "voices" of single Dramatic Units. At other times, one perceives chords, discord, and complex patterns that carry complex meaning.

Having briefly described the *structure* of the storyform model, we can now describe the *dynamics* of the storyform and then show how they work together to create that "big picture".

The first step in appreciating the effect of dynamics on the storyform is to identify which parts of the storyform can be manipulated and how. Looking more closely at a single generic quad, we

can see four ways to appreciate its flexibility (*figures 4 & 5*). Each area of flexibility has the potential to be moved by dynamics. Dynamics act upon the structure to reposition Dramatic Units so that they no longer balance overall, but create an inequity within the storyform. Depending upon which dynamic is at work and where it is applied, any Dramatic Unit in the structure can be moved. This does not mean it WILL be moved, simply that it may be. At the beginning of a story, the audience does not know which pieces the author has moved. Essentially, they do not know where the solution to the story's problem lies. In fact, it may be difficult to even locate the problem. To find both problem and solution, the progression of a story over time sequentially explores the model. This is what determines the plot order of events which slowly builds up a full understanding of which pieces have been shifted out of place and where they ended up.

The way the model is explored is by measuring quads using each of the three kinds of pairs. The process of measuring a quad three ways "triangulates" on the suspected meaning of how that quad is arranged internally, and the fourth appreciation provides the context of the quad as a whole in the overall storyform. There are several ways to create an order of events by scanning the storyform by pairs. Some of these make the outline of the big picture visible at the very beginning, then spend the rest of the progression filling in details until all is known. Other approaches start with the detail, then build outward to the big picture. In any case, only when the story is over does the audience have all the pieces necessary to know what it means on a grand scale.

So far, we have described that the dramatic choices made by an author determine how dramatic units are to be moved, but we have not yet described how it is determined which dramatic units are going to be affected. To link both structure and dynamics, the author selects the nature of the problem by "zeroing in" on it through a number of choices. One way to appreciate this concept is to start with a quad at the top level (Domain) and work down through the other three levels to the bottom of the structure.

The quad of Domains consists of Universe, Physics, Mind, and Psychology. Each Domain describes an area in which the problem of the story seems to center. A problem in the Universe Domain would involve a situation, which is a *state* in the environment. A problem in the Physics Domain would concern an activity, which is a *process* in the environment. Mind Domain describes problems concerning a fixed attitude, or *state* of mind. The Psychology Domain contains problems with a manner of thinking, which is a *process* of the mind. As an example of how a the story's problem is selected, an author might choose Physics as the Domain for the particular story they are creating. (*Figure 9*)

Based on this decision, the author then moves down to the next fractal level (Types) just below Physics and find its quad to consist of Understanding, Doing, Learning and Obtaining. Our author might choose Obtaining as the Type of activity revolving around the story's problem. Next she or he looks one level below Obtaining (the Variation Level) and finds a quad containing Approach, Self-Interest, Attitude, and Morality. She or he selects Morality as the Variation on her or his theme, then looks below to the last fractal level (Elements) and find the quad of Faith, Conscience, Disbelief, and Temptation. Her or his decision is that the essential problem of this particular story will be Temptation. By dropping through the levels, she or he has increased her or his specificity of the nature of the problem until arriving at its elemental nature.

Once an author has decided upon a specific element as the center of the story's problem, it becomes the "lynch pin" for all of the story's dynamics. This *Critical Element* is the nodal point of the storyform: the single unit around which all of the story's dissonance is built. All of the dynamics can now be applied to the structure in reference to that point. If one were to keep all dynamic choices the same but merely select a different critical element, the resulting storyform could have an entirely different meaning. However, since the structure is fractal in nature, sometimes a shift in position of the choice of critical element can result in huge differences in

meaning, yet other times, huge differences in critical element position might have little effect other than nuance.

One of the benefits of incorporating time in the model is that an author can predict with certainty the overall impact of selecting different critical elements without having to develop the entire plot to see where it leads. This is possible because of the horizontal and vertical relationships in the structure as described in *figure 10*. When the author's dynamic choices are ultimately applied to the structure causing movement, higher quads may "pull" lower quads with them as they move, encoding a specific dramatic tension by "shuffling" the levels. The string of structural choices that brought us from Physics Domain through Obtaining Type and Morality Variation to Temptation Element might be broken and twisted once Dynamics are applied to the model, causing a rift between spatial and temporal continuity.

This schism between space and time is due to two different kinds of dynamics that are applied to the storyform. The first, "flipping" the orientation of one pair in reference to the other, has a *spatial* effect upon the dramatic potentials (*figures 7a & 7b*). The second, "rotating" the Individual Units as if they were beads on a rosary, has a *temporal* effect upon the order of events (*figures 8a & 8b*).

The effect of these dynamics on the message of the story can be appreciated by labeling each dramatic unit as a Potential, Resistance, Current, or Outcome (Power) abbreviated, PRCO. The progression from one Dramatic Unit to another is seen by labeling the Dramatic Units as 1,2,3, and 4. At rest, the unformed model positions these spatial and temporal dynamics within each quad as indicated in *figures 11a & 11b*. When the Units within quads are flipped and rotated by Dynamic choices, PRCO and 1234 may be dragged along different paths. This can put them out of phase with one another, as indicated in *figures 11c & 11d*, forming the essential dissonance encoding of the storyform.

As an example, the quad illustrated in *figure 11d* indicates that the unit to be explored in Act one is the one in the upper left hand corner of the quad, and should be described as a Resistance. In this case, the story would open by describing the subject of the Act in terms of its ability to stand fast. According to the example, Act two would introduce a Potential for change. Act three would examine the Outcome or power that would be generated by the interaction of the Resistance and the Potential. Act four, would portray the interaction itself (Current). This is quite different from a story that begins with a Potential, followed by the introduction of a Resistance to that Potential, continues with their interaction (Current) and ends with Outcome (Power).

In every quad at every level, the dissonance between the spatial PRCO and the temporal 1234 encodes the specific meaning of the author's intent through imposition of dynamics upon the structure. This same dissonance between space and time clearly shows why story theorists have argued over Three Act VS Four Act structures. *Figure 12* illustrates how the concepts of beginning, middle and end are actually the *valleys* between four points in the story. When hearing a story being related, an audience does not know what direction the story will take. The future is dark, since the element of time is what scans the electron gun from our earlier analogy. They see the story in three dimensions. But as the linear progression of the story moves from the future into the past, it builds up an appreciation containing time as well: a four dimensional storyform. While appreciating the progression of a story, one tends to experience it in three Acts. When examining the overall storyform, all four dimensions become apparent and one can more readily appreciate it in four acts.

In a sense, experiencing the progression of the story is a subjective view, whereas observing the big picture after all the information is available is an objective view (*figures 13a & 13b*). In fact, the concept of a story having two vantage points clarifies many of the relationships between audience and story. One way to appreciate the difference between Subjective and Objective

perspectives is to imagine each story as a battle. The Subjective view of the battle, the one that speaks to our emotions, puts us down in the trenches in the middle of the action. This is the realm of the Main Character and works to develop our empathy for her or his. The battle is also observed by a General on the hill, who, although concerned with the outcome, is not actually involved. This more dispassionate perspective is the Objective View. It is the dissonance between the Main Character's perspective and the Objective Reality provided by the author that carries the message of the story.

This dissonance is created in the following manner. Either the Subjective or Objective perspective will serve as the "measuring stick" for the audience, becoming the carrier wave or reference signal. A Subjective measuring stick sides with the Main Character and indicates they must hold on to their resolve. An Objective measuring stick sides with the universe at large, indicating the character should learn they are in error and change. Whichever is selected as the "proper" perspective functions much like the reference exposure directly from a laser to a holographic plate. All that is explored in the story will be judged against this constant.

The "improper" perspective "bounces off" the dissonance between structure and dynamics, and is reflected back to the audience, creating an "interference pattern" in their minds that is decoded as dramatic tension. This focuses the tension on "nodal points" in the storyform that give us our concepts of Character, Theme, Plot, and Perspective.

It is the holographic nature of the model that creates both particle and wave characteristics in a storyform. The particle nature of the storyform derives from the dramatic potentials of the big picture by compressing the element of time into the structural model so that the structure is rigid and unmoving. The wave nature of the storyform derives from the change in potentials in a storyform over the course of being played out over time as seen in the dynamic model. Hence,

for different purposes, we may choose to appreciate the storyform as made of particles or made of waves.

In a relativistic sense, we are dealing with four items here: the structure of the model, the dynamics of the model, the effect of the dynamics upon the structure, and the effect of the structure upon the dynamics. This view is not unlike seeing structure as the Mass of a storyform, dynamics as the Energy, the effect of dynamics upon structure as the model's particulate arrangement in Space, and the effect of the structure upon dynamics as the wave form of the Temporal progression.

The effect of dynamics upon structure is not a simple causal relationship. Sometimes a small shift in structural arrangement can create an enormous shift in an audience's appreciation of dramatic meaning. Other times a small shift in arrangement may create a small or even no shift in appreciation at all. Conversely, large shifts in the structural model can also run the whole range of effects upon audience appreciations from none to substantial. Linear equations are inadequate to fully describe what is going on.

Since the structure of the storyform is fractal, the effect of dynamics on the structure can be appreciated in terms of non-linear equations. However, when considering the structure's effect on dynamics, time is included as part of the storyform which becomes a static system best appreciated in relativistic equations. The pattern the dynamics take is not fractal, as fractals describe the *spatial* record of the interaction of order and chaos. Instead, we need a matrix that describes the *temporal* record of the interaction of order with chaos. We coined the term *fritical* (a blending of Friction and Fraction) to describe the pattern of the storyform's dissonance -- see *figure 14*.

From the non-linear equations and fractals we derive prediction of what the sequence of dramatics of a story should be. Using Frictals, we developed equations or relativity that derived the understanding of what the dynamic dissonance of a story means. This allowed us to locate scores of the most traditional and familiar dramatic concepts on the model. We also discovered many other dramatic appreciations that heretofore had never been considered in terms of their relationship to story.

One of the concepts these new *appreciations* led to was an understanding that the Main Character of a story does not have to be the Protagonist. A Character is Main because the audience looks through their eyes, whereas a Protagonist is the prime mover in the Objective realm of the story.

In terms of realms, other appreciations see one of the classes in the storyform structure as housing the nature of the Main Character. Another class will contain aspects of the character who is the Main Character's chief obstacle in their Subjective journey. We call this character the Obstacle Character, and often, the Obstacle Character is not the Antagonist. A third class contains the storyline of the Subjective story view. The fourth holds the storyline of the Objective story view.

Since fractal and frictal patterns repeat from dimension to dimension, each class is something of a microcosm of the storyform as a whole. It is like clipping a piece off the corner of a hologram and still being able to get a full view of the object recorded (encoded). The only information lost are some of the points of view one can take to look at the object. Similarly, when we concentrate on a single class, we get all the "harmonics" that resonate in the storyform, but cannot look at them in all contexts. So, a Main Character that ends up in the Physics Domain will be seen in a substantially different light than one in the Mind Domain, though their internal dynamics might be identical.

"Partitioning" the holographic storyform is the nature of every quad in the structure. This means that concepts such as Acts, Sequences, Scenes, and Events are very real, but do not reside in any one spot. For example, a four act appreciation can be seen in any quad at any level. If one is aware of how to appreciate the dramatic meaning of a given quad, one can follow the 1234 pattern and learn the act order progression of that particular dramatic concept. As a result, a four act appreciation is very specific and can be easily seen anywhere in the model. This makes the nature of a four act structure useful in analyzing the dynamics of given quads. However, there are so many quads that it is impossible to consciously consider all of them simultaneously. Rather, they are intuitively felt by an author in the process of writing.

Fractal partitioning divides dramatics into definitive units such as the levels of Domain, Type, Variation and Element. In contrast, Frictal partitioning creates appreciations that are more like bands in a spectrum. In a spectrum, one can easily point to Red or Blue, yet it is very difficult to say exactly where Red becomes Violet or Blue becomes Green. Similarly, Frictal appreciations of Perspective, Plot, Theme, and Character blend gradually, one into another. When Frictals and Fractals intersect, they create *tendencias* that cause the audience's appreciation of dynamics to gravitate toward specific structural levels. This is what attaches Perspective to Domain, Plot to Type, Theme to Variation, and Character to Element.

As an example of how Frictals and Fractals intersect to create meaning, the Objective Characters (those involved in the Objective storyline) tend to be seen at the Element level of the Objective Storyline realm. At that level there are sixty-four Dramatic Units called elements, divided into four groups of 16. The four groups represent the Motivations, Methodologies, Means of Evaluation (measuring sticks), and Purposes of the Objective Characters (*figure 15*). Each Objective Character is built by assembling a group of elements together that remains consistent throughout a particular story. All sixty -four elements in the level must be assigned to characters

in order to represent all aspects of that part of the storyform. This makes sure that all the information needed for this part of the holographic partition is encoded.

Of all possible assignments of elements to characters, there is one that is akin to an alignment of the planets. A similar arrangement of elements is assigned to each character. Each arrangement is balanced in both fractal and fractal dimensions so that the sixty four elements are divided into eight groups of eight elements each. When we examine each of these groups we find they describe the Archetypal Protagonist, Antagonist, Sidekick, Skeptic, Reason, Emotion, and Guardian characters. This accounts for only seven characters. The content of the eighth arrangement describes an archetype often seen in stories, but never before identified. We named this character the Contagonist (*figure 16*).

The archetypal arrangement of character elements is very simple, yet just as effective as more complex characters as long as it accounts for the full compliment of sixty-four elements and adheres to the dynamic guidelines determined by the author's choices.

Quads of character elements are subject to the same four act appreciation as other quads. As a result, the order of character interactions in Scenes is determined by the temporal 1234 sequence of the elements they contain. The nature of the interactions between characters is determined by the PRCO of the elements they respectively contain. This information can be used to determine which characters need to be represented in which scenes by employing characters that contain the elements called for at a given point in the storyform's sequence.

This much detail might seem limiting, yet all of the information the storyform model provides is a result of the interaction of structure and dynamics in response to an author's decisions as to what kind of message she or he wishes to encode. The model is able to keep Character, Plot, Theme and Perspective consistent with an author's intent. When the dramatics are consistent,

Acts, Sequences, Scenes, and Events form as natural partitions between fractal dimensions as structure and dynamics interact.

We have developed a complete model that describes what all the parts of story are and how they relate to one another. But what does it all mean? If the storyform concept is such a complex and sophisticated model, why should it have evolved in the first place? What does it represent?

If we stand back a bit and look at the overall kinds of meaning the storyform holds we see four appreciations recurring throughout the model: Motivation, Methodology, Means of Evaluation, and Purpose. We see all four in the element level of the Objective Characters: each set of sixteen elements falling into one of those categories. If we look at the four vertical levels, we see these four appreciations reflected there as well. The element level represents Motivation. Means of Evaluation is provided by theme. Methodology is explored in the plot level, and Purpose is determined by the perspective. These four essential meanings are reflected holographically throughout the storyform describing all the essential concepts involved in dealing with a problem. And that is where the answer lies: the model itself is an analogy to a human mind's problem solving process.

Characters represent the points of view that the human mind adopts when considering a problem. Plot events describe the methodologies the mind uses in the attempt to resolve the problem. Theme mirrors the way the mind evaluates its progress. Domains quantify the perspective of what the nature of the problem appears to be.

Acts, sequences, scenes, and events are natural break points where the mind shifts gears and adopts new points of view, methodologies, means of evaluation or perspectives in the course of considering the problem. The structural components in a story describe the processes of the mind seen as objects arranged in fractal dimensions: in short, a mind set at a given moment. The

dynamic components in a story describe the bias of a mind seen as tendencies arranged in fractal dimensions: in short, the manner in which a mind set is changing over time as it considers the problem.

This psychological explanation seems to satisfy the purpose to which stories exist. Still, one consideration remains: how could such a complex psychological model come into being in the first place? Surely no author ever sat down to create a story that was an analogy of the mind! Of course there is no way to know for sure, but we imagine this model was unknowingly created by generations of storytellers as they attempted to reach and move their audiences. To successfully argue the solution to a story's problem, these storytellers had to anticipate *all* the alternative solutions the audience might consider and represent them in the story. If any potential solution is not addressed, the story will suffer from either a "plot hole" or an inconsistent character or theme. By addressing all other potentially appropriate means of solving the problem and showing them to fail, the story's argument that a particular solution is uniquely appropriate is fully made and an analogy of the mind's problem solving process is created in the conventions of story.

We call a story of this nature a *Grand Argument Story*, and the analogy of the human mind it embodies, the *Story Mind*. It is the Story Mind that creates the richly complex experience of Storyviewing. And it is this same analogy that allows our Model of story, Dramatica, to create form without formula and to predict without being predictable.

In the end, Dramatica does not mechanize story creation, but mirrors the very processes of our own minds, supporting an author's instincts and opening gateways to whole new dimensions of creative exploration. Yet, story creation is just the beginning. In part two of this article, we will describe a new understanding of the processes of the mind called *Mental Relativity* and define the nature of self-awareness based on the mathematical model at the heart of Dramatica.

SECTION SEVEN:

VARIOUS APPENDICES

Unit

Dramatica consists of a structure representing all the parts of a story. This structure is manipulated by the author to create the dramatic arrangement she desires. Each single piece of the structure, regardless of its meaning or function is referred to as a **unit**.

Alternate: Dramatica breaks down the components of story into the smallest possible building blocks that have meaning for an author. These essential building blocks are called **Units**.

Quad

All units in Dramatica are arranged in **quads**, which is a set of four related units arranged in a square pattern according to their natures. **Quads** need not be made up only of units, however. For example, four **quads** might be grouped together as a **quad of quads**. In this case, each of the four **quads** would be treated as an *item*, which is a grouping of more than one unit. So, the best definition of a **quad** is a grouping of four related *items* in a square pattern according to their natures.

Alternate: A relationship exists in groups of four units that allows them to act as potentiometer controlling dramatic direction and flow. These groups are represented as the four quadrants of a square, hence the name QUAD. In each quad, special relationships and dramatic functions exist between diagonal, horizontal and vertical pairs.

Set

A **set** is a grouping of sixteen units. Although the **set** contains four separate quads, and the units are all in specific positions according to their natures, the quads are not considered in the **set**. This is because the concept of the **set** is to define a group of sixteen that all have similar natures. In other words, a **set** is an umbrella that equally covers each of sixteen individual units in a group.

Item

Sometimes it becomes convenient to group a number of units of similar nature together and treat the group as if it were a single unit itself. When units are grouped together in this manner the larger entity is referred to as an **item**.

Family

In the Dramatica structure, all units are divided into four major groups according to their most general natures. These groups are *Elements*, *Variations*, *Types*, and *Classes*. Each of these groups is called a **Family**.

Level

The relationship between families (Elements, Variations, Types, and Classes) of dramatic units is similar to turning up the power on a microscope: each has a different resolution with which to examine the story's problem. Classes take the broadest view. Types are more detailed. Variations are even more refined, and Elements provide the greatest detail available in a story. Each of the families, therefore, represents a different level of resolution or **Level**.

Address Value

The structural portion of Dramatica can be represented in a 3-D matrix, much like a 3-D chess set. In order to locate each unit in its unique position, Dramatica provides an ADDRESS VALUE that specifies the position of the item in its quad and the depth at which it is found

Element Link

At the bottom of each Class in the Dramatica structure is a level of 64 elements. This set of 64 different elements is identical by name and meaning from Class to Class, but vary in their relative position in the level. The relationship between the position of a given element in one class and its position in another is called its ELEMENT LINK.

Dynamic Pair

Given all the items in the Dramatica Structure, for any item of a particular size there will be three others of the same size that share a primary relationship with the first. These are the four items in a quad. One of the three will be the effective antithesis of the first. Any two items in the structure that form a primary adversarial relationship are referred to as a **Dynamic Pair**. In any given quad, **Dynamic Pairs** are represented as two items that are diagonal to each other. Although containing four items, a quad also contains two **Dynamic Pairs**.

Companion Pair

Given all the items in the Dramatica Structure, for any item of a particular size there will be three others of the same size that share a primary relationship with the first. These are the four items in a quad. In any given quad, the two top items will be more oriented toward the environment in comparison to the bottom two, which are more oriented toward the mind. Items in the structure that form a primary locational relationship are referred to as a **Companion Pair**. Although containing four items, a quad also contains two **Companion Pairs**.

Dependent Pair

Given all the items in the Dramatica Structure, for any item of a particular size there will be three others of the same size that share a primary relationship with the first. These are the four items in a quad. In any given quad, the two items directly above and below each other are referred to as a **Dependent Pair**. Although containing four items, a quad also contains two **Dependent Pairs**.

Co-Dynamic Pair

When one of the two dynamic pairs in a quad is selected as the "Reference Pair", the remaining dynamic pair is referred to as its CO-DYNAMIC PAIR.

Inverse

For any given pair of items in Dramatica, each item in the pair is the inverse of the other. This establishes pairs as bipolar, with each item describing the nature of a pole.

Alternate: Anytime a pair of items is being considered, each item in the pair is referred to as the INVERSE of the other.

Static

During the course of a story everything moves or shifts at one time or another, either through change of the item or change in the way an audience appreciates an item. However, an author will often find it convenient to see how two items change in relationship to one another by holding one as a constant and seeing how the other plays against it. For example, in a broad sense, one might wish to hold theme constant (even though it develops throughout the story) and see how plot changes support or contrast that theme. When a portion of the structure or dynamics of a story are held constant, it is referred to as STATIC.

Changing

During the course of a story everything moves or shifts at one time or another, either through change of the item or change in the way an audience appreciates an item. However, an author will often find it convenient to see how two items change in relationship to one another by holding one as a constant and seeing how the other plays against it. For example, in a broad sense, one might wish to see how plot develops in reference to a constant theme. When a portion of the structure or dynamics of a story is looked at in terms of its development, it is referred to as CHANGING.

Static Vs Changing Structures

Static means "unchanging". In Dramatica, part of the structure appears to change as the story unfolds, but another part does not. This **static** part acts as a measuring stick against which to judge the degree and direction of change in the other part. Nothing is really frozen in place, as the entire structure is fluid, but by comparing the movement of one part of the structure in relation to another we *perceive* one as **static** while measuring the relative change in the other. For example, a story's thematic message grows and develops over the course of the story, yet, we may wish to quantify that message as the Theme, and then see how the Main Character relates to it, act by act.

Objective Vs Subjective Perspectives

In Dramatica, we can examine a story from the outside as a dispassionate observer, noting the relationship of Character to Plot to Theme. We can also examine a story from the inside, by stepping into the shoes of the Main Character to discover how things look to them. In the first case, we see the story more like a general watching a battle from atop a hill. This is the **objective** perspective. In the second case, we see the story from the point of view of a soldier in the trenches. This is the **subjective** perspective. An audience is provided access to both by the author. When the audience is only shown information that the Main Character also receives, they are in the **subjective** perspective. When the audience receives additional information that the Main Character does not receive, they are in the **objective** perspective. The dramatic potentials of a story are created by the differential between the **objective** and **subjective** perspectives. At appropriate times, Dramatica aids the author in focusing her attention on the perspective that will most effectively support her dramatic intentions.

Story Vs Tale

A **tale** describes a problem and the attempt to solve it by a Main Character, ultimately leading to success or failure in the attempt. A **story** makes the argument that out of all the approaches that might be tried, the Main Character's approach *uniquely* leads to success or failure. In a success scenario, the **story**

acts as a message promoting the approach *exclusively*, in the failure scenario, the **story** acts as a message *exclusively* against that specific approach. **Tales** are useful in showing that a particular approach is or is not a good one. **Stories** are useful in promoting that a particular approach is *the only* good one or *the only* bad one. As a result of these differences, **tales** are frequently not as complex as **stories**, and tend to be more straight forward with fewer subplots and thematic expansions. Both **tales** and **stories** are valid and useful structures, depending upon the intent of the author to either illustrate how to solve a particular problem with a **tale**, or how to solve a particular *kind* of problem with a **story**.

Story Mind

The central concept from which Dramatica was born is the notion of the **Story Mind**. Rather than seeing stories simply as a number of characters interacting, Dramatica sees the entire story as a huge analogy to a single human mind dealing with a particular problem. This mind, the **story mind**, contains all the characters, themes and plot progressions of the story, as incarnations of the psychological processes of that mind. In this way, each story *explodes* the inner workings of the mind so that we (as audience) may take a more objective view of our decisions and indecisions and learn from the experience.

Storyforming Vs Story telling

There are two parts to every communication between author and audience: the **storyforming** and the **story telling**. **Storyforming** is the actual dramatic structure or blueprint that contains the essence of the entire argument to be made. **Story telling** is the specific way the author chooses to illustrate that structure to the audience. For example, a story might call for a scene describing the struggle between morality and self-interest. One author might choose to show a woman taking candy from a baby. Another might show a member of a lost patrol in the dessert hoarding the last water for herself. Both **what** is to be illustrated and **how** it is illustrated fulfill the **story's** mandate. Another way of appreciating the difference is to imagine five different artist's each painting a picture of the same rose. One may look like a Picasso, one a Rembrandt, another like Van Gogh, yet each was describing the same rose. Similarly, different authors will choose to **tell** the same **story form** in dramatically different ways.

Charge

Since there are two of each kind of pair in a quad, it is useful to have a way of identifying each one by its position in the quad. Dramatica uses the concept of a dramatic CHARGE to accomplish this. As with electrical charges, positive or negative does not mean one is good and the other bad, but simply that they have opposite attributes. So in a quad, the Dynamic (diagonal) pair that is negatively charged simply means that it runs from the upper right item in the quad to the

lower left unit of the quad. The other Dynamic pair is referred to as positively charged. The top Companion (horizontal) pair is positive; the bottom Companion pair is negative. The left Dependent (vertical) pair is positive; the right Dependent pair is negative. By using the CHARGE method, any pair in any quad can be directly and specifically referred to.

Potential

One way to measure the relationship of items in a quad is to classify them as Potential, Resistance, Current and Power (or Outcome). In this manner, we can see how dramatic components operate on each other over the course of the story. POTENTIAL simply means a latent tendency toward some attitude or action. Though a dramatic POTENTIAL may exist, it may not necessarily be applied. Rather, until a Resistance interacts with a Potential, the Potential has nothing to act against and will remain latent, unapplied. So, in a quad, assigning one of the items as the Potential does not mean it will become active in the story. Instead, it might function to deter the Resistance item from a certain course, rather than risk conflict with Potential. This is a useful tool for Authors since it allows for the subtle relationship of unused, inferred, threatened, or anticipated dramatic interactions that shape the fabric of a story in ways other than conflict.

Resistance

One way to measure the relationship of items in a quad is to classify them as Potential, Resistance, Current and Power (or Outcome). In this manner, we can see how dramatic components operate on each other over the course of the story. RESISTANCE simply means a tendency toward inertia. When a dramatic RESISTANCE exists it does not necessarily come into play. Rather, until a Potential interacts with a Resistance, the Resistance will have no impact at all. So, in a quad, assigning one of the items as the RESISTANCE does not mean it will alter the course of the story. Instead, it might function to deter the Potential item from a certain course, rather than risk conflict with Resistance. This is a useful tool for Authors since it allows for the subtle relationship of unused, inferred, threatened, or anticipated dramatic interactions that shape the fabric of a story in ways other than conflict.

Current

One way to measure the relationship of items in a quad is to classify them as Potential, Resistance, Current and Power (or Outcome). In this manner, we can see how dramatic components operate on each other over the course of the story. CURRENT simply means the flow of a process. When a dramatic CURRENT exists it does not necessarily create change. Rather, until it is directed to a specific purpose as Power, the CURRENT will have no impact at all.

So, in a quad, assigning one of the items as the CURRENT does not mean it will alter the course of the story. Instead, it might function to encourage purpose by providing a ready motivation. This is a useful tool for Authors since it allows for the subtle relationship of unused, inferred, threatened, or anticipated dramatic interactions that shape the fabric of a story in ways other than conflict.

Power (Outcome)

One way to measure the relationship of items in a quad is to classify them as Potential, Resistance, Current and Power (or Outcome). In this manner, we can see how dramatic components operate on each other over the course of the story. POWER simply means the effect of a process. When a dramatic POWER exists it does not necessarily create change. Rather, until it is applied for the necessary period of time by Current, the POWER will have not have the impact sufficient to affect change. So, in a quad, assigning one of the items as the POWER does not mean it will alter the course of the story. Instead, it might function to direct effort by providing a specific target. This is a useful tool for Authors since it allows for the subtle relationship of unused, inferred, threatened, or anticipated dramatic interactions that shape the fabric of a story in ways other than conflict.

Z Pattern

There is a relationship between the function of dramatic items and the order in which they interact. Changing the order can drastically affect how an audience interprets the meaning of events and information. For example, if a person makes a rude comment and is slapped, an audience will react differently than if a person is slapped, then makes a rude comment. One of the ways in which drama is built is to control the order in which events happen. To do this, there must be some standard or measure that defines the "at rest" or "initial" order of events. In Dramatica, the patterns of a "Z" (either forward or backward, from top to bottom or bottom to top) drawn through the four items will always describe the "at rest" order of dramatic items.

Positive Vs Negative

Positive and **Negative** are not evaluations of the ultimate outcome of a story, but evaluations of how the story feels in its course toward the outcome. Does the story feel like it is drawing closer to a satisfying and fulfilling conclusion or farther away from an unsatisfying, unfulfilling conclusion? Then it is positive. Does the story feel like it is drawing closer to an unsatisfying and unfulfilling conclusion or farther away from a satisfying, fulfilling conclusion? Then it is negative.

Any given story will have either a **positive** or **negative** feel to it. This is caused by a combination of two kinds of dynamics, one of which describes the Main Character, the other describes the Author. Every Main Character's personal problem is either caused because they are doing something they need to stop, or because they are not doing something they ought to be. In other words, their problem exists because they need to remove or add a trait. In a sense, the Main Character must either move toward something new or move away from something old. That alone does not give a **positive** or **negative** feel to a story as what they are moving toward or away from could be good or bad.

Every Author has feelings about which traits are good ones to have and which are bad. Just because a Main Character successfully solves her problem by removing or adding a trait does not mean she has become a better person for it. The Author's message may be that failure in problem solving is preferable to diminishing one's overall character. So, the Author's identity is exposed to the audience by passing a value judgment on whether removing or adding a trait (Start or Stop) was good or bad.

Taken together, Start, Stop, Good and Bad create four combinations, two of which are positive and two of which are negative. Start and Good means the Main Character is moving toward something good, and that feels **positive**. Stop and Bad means the Main Character is moving away from something bad, and that also feels **positive**. Start and bad means the Main Character is moving toward something bad, and that feels **negative**. And Stop and good means the Main Character is moving away from something good, and that feels **negative** as well.

Timelock Vs Spacelock

Stories would go on forever unless they were limited in some way, forcing an end to action and/or decision. One way to bring a story to a conclusion is with a **timelock** which limits how long the characters have to solve the problem, whether it is a bomb set to go off, the automatic combination on a safe opening, the poison to take effect - anything that has a specific deadline and needs to be prevented. The other way to force a story to end is with a **spacelock** which limits how many things the characters can try to solve the problem - trapped aboard a spaceship with a vicious creature with no one coming to the rescue, trying to escape from Alcatraz, struggling to save a relationship - anything that has a specific scope and needs to be resolved. So, in short, in a **timelock** the characters run out of time, in a **spacelock** the run out of options.

As a side note, timelocks and spacelocks can co-exist but only one can be the real limit.

Be-er Vs Do-er

When faced with a problem, a Main Character might choose to first take action in her environment to try and resolve it or might choose to first try and accept the situation by adapting to it. A Main Character who chooses to try action first and see if it works is a **Do-er**. A Main Character who chooses to try adapting (or deliberating) first and see if it works is a **Be-er**.

Dilemma Stories Vs Work Stories

Work describes the activities of a Main Character who remains steadfast and resolute throughout the story. This kind of character believes in the correctness of their approach to the problem and sticks by their guns come what may.

Dilemma describes the situation of a Main Character who must ultimately change at the end of the story. This kind of character becomes convinced that they cannot solve the problem with their original approach, and adopts a new approach.

So, a **Work Story** is concerned with a Steadfast Main Character and a **Dilemma Story** concerns itself with a Change Main Character. However, just because the Main Character has decided to remain Steadfast or to Change does not mean they made the right choice. Only in the end will they find out if they succeed or fail. If in a **Work Story** the Steadfast Main Character really should have Changed and fails because they did not, then it was really an **Apparent Work Story**, since work alone could not solve it. If in a **Dilemma Story** the Change Main Character really should have remained Steadfast and fails because they did not, then it was really an **Apparent Dilemma Story**, since there wasn't actually a dilemma after all.

Steadfast means **Work**, Change means Dilemma. These are modified by their pairing with Success, which means **Actual**, and Failure, which means **Apparent**.

Leap of Faith

No Main Character can be sure that she will succeed until the story has completely unfolded. Up until that moment, there is always the opportunity to change one's approach or one's attitude. For example, a Main Character may determine that what they thought was the true source of the problem really is not. Or they may reconsider their motivation to try and resolve it; whether they should give up or try harder. Again, there is no way for them to tell with certainty which path will lead to success. Indeed, all of these choices have been made by Main Characters in stories and all have led to both success and failure. Nevertheless, each scenario closes in on a single moment in the story, the moment of truth, where the Main Character has their last opportunity to remain steadfast in their approach and attitude, or to change either or both. After that, there is no choice but to see it to its conclusion, good or bad. That moment of truth is called the **Leap of Faith** because the Main Character must choose a course and then

commit themselves to it, stepping into the unknown with blind faith in a favorable outcome.

Character

In Dramatica, there are two major divisions of Characters: the Subjective Characters and the Objective Characters. Subjective Characters are the smaller group, consisting of only two kinds: the Main Character and the Obstacle Character. Both of these are concerned with providing the audience with a Subjective view of the story.

There can, and frequently are, many more Objective than Subjective Characters. An **Objective Character** is defined as a specific collection of *Elements* that remains consistent for the entire story. There are sixty four elements in the Dramatica Structure, which represent the building blocks of Characters. All sixty four must be used to fully develop the story's argument, and each of the elements can only be used in a single character. To have meaning to an audience, the group of elements that makes up each character must not add or remove any during the course of the story. In this way the relative attributes of each of these elemental approaches can be clearly explored during the course of the story. Sixty four elements may at first sound too limited to create interesting characters, but when you consider that the number of arrangements of the elements is $64!$ (sixty four factorial) multiplied by the way they might be grouped in $1 - 64$ characters $64!^2$, the total number of characters that can be created is $64!^3$ or $64 \times 64 \times 64 \times 63 \times 63 \times 63 \times 62 \times 62 \dots$ etc.

Story wise, the **Objective Characters** present the story for the audience, and the **Subjective Characters** allow the audience to participate in the story. Because of this, **Subjective Characters** are unique in that they do double duty by having a special relationship with the audience and also pulling their weight as **Objective Characters** as well. This is because they are concerned both with the Main Character's personal problem and also the story problem. When building Characters, one might start with the **Subjective Characters** and then construct the **Objective Characters** from the remaining Character Elements, or one might use all the elements to build **Objective Characters** and then select one to be the Main Character and one the Obstacle Character. Either way, all sixty four elements are used and the **Subjective Characters** do double duty.

Primary Character

The **Primary Character** is the single character who **MUST** change in a story in order to resolve her personal problem. She is identified by being the one Objective Character containing the story's problem element in her set of elements. This aligns the **Primary Character** with the story's problem, meaning that in order to succeed personally **AND** still allow the story's problem to be resolved, she must change. Otherwise, she must fail for the story's problem to

be resolved, as she holds onto the problem in her element set, or the story problem must remain unresolved because she succeeded. The **Primary Character** must be either the Main Character or the Obstacle Character, but cannot be both.

Pivotal Character

The **Pivotal Character** is the single character who **MUST** remain steadfast in a story in order to resolve her personal problem. She is identified by being the one Objective Character containing the story's solution element in her set of elements. This aligns the **Pivotal Character** with the story's solution, meaning that in order to succeed personally **AND** still allow the story's problem to be resolved, she must remain steadfast. Otherwise, if she fails the story's problem will remain unresolved, as she holds onto the solution in her element set. The **Pivotal Character** must be either the Main Character or the Obstacle Character, but cannot be both.

Main Character

A story has a central character that acts as the focus of the audience's emotional attachment to the story. This **Main Character** is the conduit through whom the audience experiences the story subjectively. The **Main Character** may be the Pivotal Character who needs to remain steadfast or the Primary Character who needs to change in order to resolve their personal problem.

Obstacle Character

Every Main Character has a single **Obstacle Character** that balances her. From the Main Character's point of view, the **Obstacle Character** seems to be blocking the road to the solution of the Main Character's *personal* problem in the story. In a more objective view, the **Obstacle Character** functions to block the Main Character from sweeping her personal problem under the carpet, forcing the Main Character to address it directly. In every act, a story problem is introduced that requires the Main Character to expose her personal problem in order to solve the story problem. It is the **Obstacle Character** that creates the story problems. Frequently, the Main Character is chosen by the author to be the Protagonist as well. And often, the **Obstacle Character** function is combined with the Antagonist. In this way, they each do double duty as the prime movers of both the objective and subjective concerns of the story. This arrangement is not essential, however, and in many cases it is prudent to assign the Main and **Obstacle** roles to characters other than the Protagonist and Antagonist in order to clearly explore the relationship between the Objective and Subjective problems of the story.

Problem Element

Of all the character Elements, there is a single one that describes the essence of both the story's problem and the Main Character's personal problem. This element acts as a hinge or bridge between the Objective and Subjective views. The inclusion of this element in an Objective Character is what identifies them as the Main Character. This is because it makes that character the only one who can solve both the Objective and Subjective problems in a single stroke by addressing the problem.

Solution Element

The Solution Element is the "flip side" of the Problem Element. In a story, the focus may be on the Problem Element ("The Main Character **should not** be this way") or the focus may be on the Solution Element ("The Main Character **should** be this way"). If the Main Character should not be a certain way, we say it is a "Stop" story, as she must stop being a certain way. If the Main Character should be a certain way, we say it is a "Start" story, as she must start being a certain way. So in a sense, the Problem Element is not by itself the cause of the story's problem, but works in conjunction with the Solution Element to create an imbalance between two traits that need to be balanced. The choice to present one as a negative trait defines it as the Problem Element and its positive partner becomes the Solution Element.

Focus Element

When a Main Character's nature has diverged from simply accepting the environment as is, they perceive a problem between themselves and their environment. The actual nature of this gap between Main Character and environment is described by the Problem Element. The nature of what is required to restore balance is described by the Solution Element. But this is the Objective view of the problem. The Main Character is not privy to that view, but must work from the Subjective view instead. From the Subjective view, the problem does not appear to be *between* the Main Character and the Environment, but wholly in one or the other. Sometimes, a Main Character is a "Do-er" type and will first try to solve the problem in the environment. Other times a main Character is a "Be-er" and will first try to solve the problem by adapting to the environment. A "Do-er" focuses the problem in the environment; a "Be-er" focuses the problem in themselves. The Focus Element describes the nature of how the Main Character sees the problem when they place it wholly in one area or the other.

Direction Element (AKA Perspective Element)

When a Main Character is looking at the focus element as the nature of the problem, they are looking at it *from* somewhere. In order to clearly see the focus, the Main Character stands on the Direction (or Perspective) Element,

which she uses as a measuring stick. The Direction Element becomes the standard by which the Main Character measures progress in altering the nature of the focus in the attempt to solve the problem.

Author's Proof

Technically speaking, the moment of climax in a story is the intersecting point where the nature of the Main Character crosses paths with the nature of the story. It is here that the course of one, both, or neither of them may be altered by the interaction. The only way an audience can be sure what, if anything, has changed course is to plot one more dramatic point past the climax to illustrate the new direction of story and Main Character. This might be the "?" after the words "The End" in a monster story or a formerly mean man sharing his sandwich with a stray dog on the way home. The purpose is simply to illustrate that the suspected effect of the climax, has or has not truly resulted in a change in course. As such, it functions as the Author's Proof and is a key component of the denouement.

Success Vs Failure

Already defined in the eight dynamic questions.

Justification

All understanding comes from determining connections between processes and results, causes and effects. All anticipation comes from accepting these connections as unchanging and absolute. In this manner we are able to respond based on our experience and to plan for the future based on our expectations. But our knowledge of our world and ourselves is incomplete. We are constantly learning and redefining our understanding and our anticipation. Sometimes we have built up such a complex hierarchy of experience and expectation that it becomes easier (more efficient) to formulate or accept what might seem an unlikely explanation for conflicting information than to redefine the entire base of our knowledge. After all, the enormity of our experience carries a lot of weight compared to a single incident that does not conform to our conclusions. Unfortunately, once conflicting information is dismissed as an anomaly, it is not integrated into the base of our experience and nothing has been learned from it. The new and valuable information has bounced off the mental process of Justification, having no impact and leaving no mark. This is how preconceptions, prejudices and blind spots are created. It is also how we learn.

Justification creates the motivation to change things rather than adapt to them, but it also creates a blind spot that keeps us from seeing the solution in ourselves in situations where it would be better to adapt. Because we cannot know if a point of view should be held onto or given up and reexamined, we have no way of being certain that we are approaching a problem correctly. But either way, we

will not question our justification, only the propriety of applying it in a particular instance.

In the case of a Main Character who must remain steadfast, they need to hold onto their justifications long enough to succeed with them. But in the case of a Main Character who must change, they need to give up their justifications and re-examine their basic understanding. Stories explore the relationship of the inequity between the way things are and the way the Main Character would have them be. In the end, one must prevail. Then, it can be evaluated by the audience as to whether or not the decision to remain steadfast or change was the proper one.

So, justification is neither good nor bad. It simply describes a purpose that holds personal experience as absolute knowledge, which is sometimes just what is needed to solve the problem and other times is actually the cause of the problem.

Backstory

Although often embellished greatly in the storytelling, Backstory is nothing more than a description of how a Main Character's justification built up over time, leading them to intersect with the story's problem, or how a story problem developed over time, leading it to intersect with the Main Character. Backstory outlines the sequence of events and the combination of forces that make the Main Character the central connecting point between the subjective and objective problem.

Backstory need not be presented to the audience, as it is not essential to the story's argument about how to or how not to solve a problem. However, inclusion of Backstory can offer the additional benefits of showing the audience how to avoid the problem before it becomes a problem.

Sometimes Backstory is presented at the beginning of storytelling, making it appear to be part of the story itself, into which it can smoothly and seamlessly segue. More often, Backstory is explored episodically in Flashbacks or other forms of reveal. Sometimes the focus of the storytelling is on the Backstory itself, and the story is told episodically through flashforwards.

Even more complex implementations not only present Backstory episodically, but also out of order, leaving it to the audience to ultimately put the pieces together and thereby solve a riddle necessary to solving the problem of the story itself.

Flashbacks and Flashforwards

Often, the purpose of telling a story is not just to document the effort to solve a problem, but to convey understanding as to how such a problem came to be in

the first place. If the author wants to develop both story and backstory simultaneously during the course of the storytelling by alternating between them, two primary techniques are available: the Flashback and the Flashforward. In the Flashback, the story proper is assumed to take place in the present. Flashbacks then reveal key episodes in the development of the problem (the Backstory) sometime in the past, to underscore or contrast specific points in the story as appropriate and as desired. In the Flashforward, the Backstory is assumed to take place in the present, and the story is revealed to the audience in episodes illustrating the future outcome of forces presently put into play. In either case, by the end of the storytelling, both Backstory and Story have been fully illustrated to the extent desired to convey the intended message.

Subplot

Subplots are oft misunderstood to be secondary subordinate stories running in parallel to the main story. Such secondary stories are a valid storytelling technique, but they are not Subplots. A Subplot is not a separate independent story, but an amplification of a branch or aspect of the main story. Each Subplot is, indeed, a story in its own right, but it is connected to the main story through one of the objective characters. This objective character does double duty as the Main Character (a subjective character) in the subplot. As a result, it is inappropriate to hinge a subplot around either the Main or Obstacle Characters of the main story, as the two story lines would become blurred and create confusion as to the message intended.

In order to keep Subplots from appearing to be the main story, it is important to draw them with less detail. This does not mean they should be incomplete or sketchy, rather that the Subplot should be explored in less depth.

There can be as many Subplots as there are objective characters. However, a large number of subplots will become unwieldy and can needlessly complicate the telling of a story, blurring or diverting the audience's understanding of the main story. Similar to the Main Character of the main story, the Main Character's of the subplots should be limited to one story each.

Not all "multiple plot" stories consist of subplots attached to a main plot. Frequently in serial programs such as soap operas, certain forms of episodic television, and some written serials such as comic strips, several complete stories run in parallel, connected only by their common setting or by using the same ensemble of characters. In this form of storytelling, characters do double duty, playing multiple roles in a number of separate plots which really do not directly affect each other. The point of note is that an author should be aware of the difference between subplot and multiple plot constructions so that the proper dramatic connections can be made to create the greatest impact.

Goal

A goal is that which the Main Character hopes to achieve. As such, it need not be an object. The goal might be a state of mind or enlightenment; a feeling or attitude, a degree or kind of knowledge, desire, or ability. Although it is her chief concern, the goal toward which a Main Character seeks is not necessarily a good thing for them, nor is it certainly attainable. Only through the course of the story does the value and accessibility of the goal clarify.

Dramatica will point out the nature of goal that is consistent with an Author's dramatic choices, but it remains to the Author to illustrate that nature. For any given category of goal, an unlimited number of examples might be created. Often, a specific goal is selected that is appropriate to the skills or life situation of the Main Character. However, intriguing, inventive, and unusual stories can be told by intentionally selecting a goal most inappropriate to the Main Character. As long as they must work toward that goal to achieve their ultimate ends, this can make for a most unexpected and original plot.

Consequence

For every goal, there is a consequence. Consequence describes the results of failing to achieve the goal. This predisposes the goal to be something desirable, but this is not necessarily true. Sometimes the difference between goal and consequence can be one of choosing the lesser of two evils. More optimistically put, goal and consequence might be measures of magnitude of two favorable outcomes. Sometimes the Consequence will occur if the goal is not met, other times the consequence already exists and can only be eliminated by meeting the goal. So, if they are close in their negative or positive value, it may be difficult to be sure which is the consequence and which is the goal. An easy way to be certain is to see which one the Main Character hopes to achieve.

Requirement

Achieving a goal is not a one-step activity. Rather, all the cogs and wheels of a situation must be adjusted and realigned first in order to enable the goal. That can entail taking a certain number of steps in sequence, and/or involve "tuning" the orchestra of the dramatics until they support the harmony of the goal. Both the sequential and holistic approach to these pre-requisites and pre-conditions are described by the nature of the overall **requirement** to achieving the goal. In other words, the **requirement** describes the condition requisite to the goal, and is made up of pre-requisites and pre-conditions.

Because there is more than one way to approach a goal, there is not a single **requirement** that is inexorably tied to that specific goal. Rather, Dramatica choices in other areas of the story will determine the requirement most appropriate to illustrating the story's theme on the way to the goal.

Cost

Requirements are not always met easily; they require various degrees of effort. Sometimes they involve trade-offs necessitating accepting a loss in another area in order to meet the requirement. These negative attributes sustained in the process of meeting the requirement are the **Cost** of achieving the goal. Cost should not be confused with Consequence. Consequence is a state of things that either exists and will be vanquished by the goal, or will come to exist unless prevented by the goal. In contrast, Cost builds over the course of the story all the way to the climax.

Sometimes, by the end of the story, the consequence of not achieving the goal is far less than the cumulative cost of achieving it. If there is a single large cost to be paid right at the moment of the climax, the Main Character may decide they have paid enough already and determine the goal is just not worth it, electing to stop trying. If there is no large cost at the end, the Main Character may decide to keep on going for an insignificant goal motivated by the thought of how much they already paid. In the words of the songwriter/singer, Don MacClean, "The more you pay, the more its worth."

Since the value of the goal, and consequence and the difficulty of the requirement can change substantially over the course of a story, the balance that tips the Main Character to either remain Steadfast or to Change her approach or direction teeters in flux, keeping the audience in suspense as to the outcome. Nonetheless, the relationship among these and other factors absolutely determines the outcome.

Dividend

Although meeting the requirements of a goal can incur costs, it can also provide **dividends** along the way. Sometimes solving one of the pre-requisites or attaining one of the pre-conditions of the requirement has its own reward. Though these rewards are not individually as significant as the promised reward of the goal, sometimes cumulatively they are enough to cause a Main Character to quit while she's ahead and avoid a particularly large cost that would be unavoidable if the goal were to be achieved. Other times, a particularly large dividend may loom just ahead in the story, providing the Main Character with a boost in motivation to continue on an otherwise costly path.

Unique Ability

Just as a requirement defines the specific nature of things needed to achieve a particular goal, **Unique Ability** defines the specific quality needed to meet the requirement. **Unique Ability** is another way in which the Main Character is identified as the intersecting point between the Subjective and Objective stories, as it is only she who ultimately has what it takes to meet the test of the

requirement and thereby achieve the goal. The **Unique Ability** need not be anything extraordinary but must be the one crucial quality required that is shared by no one else.

Frequently, the **Unique Ability** is in keeping with the Main Character's position or profession, however it can be much more interesting to assign an incongruous **Unique Ability**. In either approach, it is essential to illustrate the existence of the **Unique Ability** in the Main Character several times throughout the story, even if it is not employed until the climax. In this way, it becomes integrated into the nature of the Main Character and does not seem conveniently tacked on when it is ultimately needed.

Also, the **Unique Ability** can be extremely mundane. The key is that the ability does not have to be a unique one by nature, but is just possessed uniquely in that specific story by the Main Character. Clever storytelling may arrange the climax of the story so that some completely ordinary and insignificant ability makes the difference in the outcome of a cosmic struggle.

Critical Flaw

To balance the Main Character's extraordinary status conveyed by their **Unique Ability**, they must also shown to be especially vulnerable in one area as well. This vulnerability is called their **Critical Flaw**. The Main Character's **Critical Flaw** is their Achilles heel, that prevents them from being too one-sided.

Just as with Unique Ability, the **Critical Flaw** can be quite mundane, as long as it can threaten them with failure from an unprotectable direction. The specific **Critical Flaw** must be unique to the Main Character in the story. In fact, the more common the **Critical Flaw** is to the audience, the more they will identify with the Main Character's predicament.

In Start stories, the **Critical Flaw** inhibits the Main Character from using their Unique Ability. In Stop stories, the **Critical Flaw** undoes the work done by the Unique Ability after the fact. Only when the Main Character learns to either Start or Stop, as required by the story, can the **Critical Flaw** be avoided, allowing the Unique Ability to solve the problem.

Blind Spot

Both Main Characters and the Obstacle Character who stands in their path are driven by their particular motivations. In a story, each has a prime motivation that describes the one issue in each that they cannot see in themselves. It is *because* they cannot see it in themselves that it works below the level of their consciousness to motivate them. Because it cannot be seen, it is called a **Blind Spot**. In a Primary Character, the **Blind Spot** is the actual source of the problem common to both the Objective and Subjective stories. In a Pivotal Character, the

Blind Spot represents what drives them to become the agent of the common solution to both the Objective and Subjective stories. In either case, although other characters may see it quite clearly in the Main and Obstacle Characters, neither Main nor Obstacle can see the **Blind Spot** in themselves.

Focal Point

The nature of a blind spot is to cause the Main and Obstacle Characters to direct their attention in a particular direction in their attempt to deal with the problem. The nature of this direction is described as the **Focal Point** of each. The relationship of the Main and Obstacle Characters to the Objective story is such that the Primary Character shares a common problem with the Objective story, whereas the Pivotal Character shares a common focus with the Objective story.

Class

There are four Classes in Dramatica, each representing a different area that a story affects. One is called Universe and describes the affect of story on the physical environment. Another is called Mind and describes the affect of story on the mental state. One is called Physics and describes the affect of story on processes in the real world. The other is called Psychology and describes the affect of story on the manner of thinking and feeling.

There are two ways to appreciate each of the what each of the classes means to a particular story. One way is to see each Class as representing the point of view of the Author, Audience, Main Character or Obstacle Character. Each story will assign each point of view to one of the classes. This determines from what direction the audience will be brought to the story and therefore affect how they appreciate it. These are the Subjective appreciations of the Classes.

The other way Classes describe story is to see each one as representing either the unchanging parts of the story (set-up) the changing parts of the story (plot), the Primary Character or the Pivotal Character. These are the Objective appreciations of the Classes and determine how the story will look to the audience once they have been brought to it.

Taken in conjunction, like tumblers on a combination lock, the Objective and Subjective appreciations of the Classes determine large, genre-like positions in the relationship of audience to story.

Type

There are sixteen Types in the Dramatica structure, four to each Class. The Classes each represent a different point of view, and the Types in that Class represent a more refined exploration of that point of view. In a sense, Types describe the basic categories of what can be seen from a given point of view.

Just as Class level appreciations create genre-like brush strokes in the story structure, Type level appreciations determine the nature of the plot.

Variation

There are sixty-four Variations in the Dramatica structure, sixteen to each Class. The variations describe the Thematic message and the development of that message in the story. Variations are measuring sticks by which the author wishes her message to be evaluated. It is the discrepancy between opposing ways of evaluating the meaning of the story that creates the thematic statement as to which is the best way or that one way is no better or worse than another.

Element

There are sixty-four elements in each class. The same sixty-four elements appear in every class, arranged differently by position. Elements represent the most refined and highly detailed approaches and attitudes in the attempt to solve the story's problem. Primarily, they are the building blocks of the characters. To fully argue the thematic message, it must be addressed from all possible directions. This is accomplished by making sure that all sixty-four elements are spread among a story's objective characters. If an element is not used it will leave a hole in the logic or emotion of the story. If one is used more than once, it will obscure the point by showing it in two different incarnations.

The reason that elements are repeated from class to class is that they represent the heart of the problem. When all else is stripped away, the problem must be evaluated by these same building blocks no matter where it was approached from. The reason that the elements are arranged differently from class to class is that the way they are grouped depends upon the direction from which the story approaches them. When the story is approached from a given class, it is like looking at the problem from a particular direction. All the same elements are seen, but from a different point of view.

Mind

The Mind Class describes a fixed state of mind. This class is where prejudice, preconception and the acceptance of "givens" is explored. It is also the class where tradition, responsibility and commitment are explored. These attitudes need not be confined to one person. They may be illustrated as common to a particular group or to all characters in a story.

Universe

The Universe Class is where any unchanging state of affairs is explored, such as an institution, system, or situation that remains stable and unchanging. The point

may be to show that the system is good, bad, or neutral, but the focus must be on the system, not on how the system is changing.

Physics

The Physics Class is where the evolution of a system or situation is explored, unlike the Universe Class which describes the *nature* of an *unchanging* system. This is a more action-oriented class where the focus is not on what is causing the problem, but on the progress made in solving it.

Psychology

The Psychology Class is where the evolution or change in an attitude is explored, unlike the Mind Class which describes the *nature* of a *fixed state* of mind. This is a more decision-oriented class where the focus is not on the attitude itself, but whether it is changing for better or for worse.

Doing

Doing is the process of being *physically* active. In and of itself, Doing does not require any purpose, but simply describes engaging in a process, task, or endeavor, whether for pleasure or by necessity or compulsion.

Obtaining

Obtaining includes not only that which is possessed but also that which is achieved. For example, one might obtain a law degree or the love of a parent. One can also obtain a condition, such as obtaining a smoothly operating political system. Whether it refers to a mental or physical state or process, obtaining describes the concept of attaining.

Learning

Learning describes the process of acquiring knowledge. It is not the knowledge itself. When a portion of a story focuses on learning, it is the gathering of an education that is of concern, not the education that ultimately has been gathered. Learning need not be an academic endeavor. One might learn to express their feelings, or learn about love. Learning does not even require new information, as sometimes one learns simply by looking through old information from a different perspective or with a new approach. It is not important if one is learning to arrive at a particular understanding or just to gather data. As long as the focus is on the process of gaining information, Learning is the operative word.

Understanding

Understanding is different from knowledge. From knowledge one gets awareness, from Understanding, one gets meaning. To obtain meaning requires not only knowing the substance of its nature, but the context of its essence. In other words, one must not only define what something is, but how it fits into the larger picture as well. To this end, Reason describes the function and Emotion defines the purpose. So Understanding is not just an intellectual pursuit, but requires an empathy with the meaning as well. It is useful to note that many Eastern and ancient philosophies define Understanding as \"becoming one with\" that which is being considered. Until one joins her subject in unity, she cannot understand.

Being

\"Being\" is an elusive word, subject to inconsistent common usage. For purposes of story, Being is meant to describe the condition of existing in a certain manner. This does not mean that whomever or whatever is being a particular way is truly of that nature to the core. In fact, it may be put on, as an act or to deceive. However, as long as there is nothing more or less to the functioning of person or thing, it can be said to \"be\" what it appears to be. Stories often focus on someone who want to \"be\" something, without actually \"becoming\" it. The important difference is that to \"be\" requires that all the elements of what one wants to be are present in oneself. To \"become\" requires that there are no other elements in oneself that are *not* in what one wants to become.

Becoming

Becoming means achieving an identity with something. This requires having nothing more or less in one's character than that which one strove to identify with. \"Being\" something only requires possessing all of its qualities. In contrast, \"Becoming\" requires not possessing any quality except those possessed by what one wishes to become. In a sense, it a matter of actuality Vs perception. When all that is seen *seems* to define a character in a certain way, they are being that way. But if truly that is what they are, not just a facet they choose to show, then they have become what they appear to be. Often stories focus on characters who act and sometimes truly believe they are something they are not. The story resolves when they either admit the truth to themselves and others or when they actually change to become as they originally pretended to be.

Conceptualizing

Conceptualizing means coming up with a practical implementation of an idea. It is not enough to simply have the idea. To conceptualize, one must develop an actual mental model of how such an idea might be made manifest. In other words, one might have an idea to build a spacious house. But to conceptualize the house, one must imagine everything that makes up the house -- the design,

the layout, the colors & textures, everything that is essential to understanding what that specific house is. A character that deals with conceptualizing would be well aware of the kind of solution that will eliminate the problem, but spend their time trying to devise a specific way of achieving that solution.

Conceiving

Conceiving is the process of arriving at an idea. If there were no artificial light in the world, one might conceive the need for some form of electric torch. That would be conceiving. But the design of an actual incandescent bulb Vs a fluorescent one would require conceptualizing a specific implementation of the idea one has conceived. Conceiving need not come before conceptualizing. For example, a common dramatic technique is to give a character a very clear mental image of an object or arrangement that holds the solution to the story's problem. But the character does not know the solution lies in the conceptualization. It is only when they finally conceive of the need for a particular *kind* of solution do they realize they had the answer all along. Simply put, Conceiving defines the question, Conceptualizing clarifies the answer.

Past

The past is not unchanging. Often we learn new things which change our understanding of what past events truly meant and create new appreciations of how things really fit together. A Story that focuses on the Past, may be much more than a documentation of what happened. Frequently, it is a re-evaluation of the meaning of what has occurred that can lead to changing one's understanding of what is happening in the present or will eventually happen in the future.

Present

"Present" does not refer to the way things are going, but to the way things are. It is a here and now judgment of the arrangement of a situation and the circumstances surrounding it. A story that focuses on the present is not concerned with how events led to the current situation nor where the current situation will lead, but defines the scenario that exists at the moment.

Progress

Progress concerns itself with change: what direction and how fast? It is not so important where things were, are, or will be, but rather how the struggle between inertia and change seesaws over the course of the story.

Future

A story focusing on the future concerns itself with what will be. This does not require the story to be "set" in the future - only that the future state of external and/or internal issues is the subject that is addressed by the story. A character centered on Future may be trying to discover what will be, or may be trying to achieve a particular state of affairs down the line. In both the Story and Character sense, the end is all important, although it still may not justify the means.

Memory

Unlike the Past, Memory deals with the subjective (emotional) appreciation of events that have happened. Whereas Past searches for an understanding of the logic and reason of that which has occurred, Memory searches for the meaning of the feelings and emotions of that which has occurred to oneself. Often, coming to terms with one's feelings requires either finally embracing them without apology, or changing them to resolve inequity. Many a taut story causes the solution to a major objective problem to hinge upon an individual character's success in resolving open issues from their Memories.

Sub-Conscious

Unlike Memory, the Sub-Conscious is a "non-addressable" memory that contains the emotional synthesis of all that one has experienced or thought. The Sub-Conscious forms the emotional measuring stick by which one feels motivated, repelled or indifferent to given situations and circumstances. Sometimes this foundation of feeling can become warped due to detrimental experiences or focusing the Conscious in negative patterns. The trick then becomes to undo the damage which has now been incorporated into the mean average of the Sub-Conscious and can no longer be accessed directly by Conscious choice. This requires intense mental effort to stimulate the Sub-Conscious into focusing a single emotional image that represents the essence of the damage done. Only then can it be addressed directly. Causing a doorway to the Sub-Conscious to rise to the surface is the subject of many a deep and moving story.

Conscious

When one has all the facts, knows all the impact - both positive and negative; when one is fully aware of detrimental consequences and *still* decides on the poor course of action, there is something wrong with the way one arrives at conclusions. This is the subject of stories focusing on the Conscious. The key here is not to redefine who a character is, but to lead them to relearn how to weigh an issue so that their conclusions are less destructive to themselves and/or others.

Pre-Conscious

Built into the mind is an instinctual base of reactions and attitudes that cannot be altered but merely compensated for. When a story's problem revolves around the unsuitability of someone's essential nature to a given situation or environment, the central issue is the Pre-Conscious. The solution lies in the character conditioning themselves to either hold their tendencies in check or develop methods of enhancing areas in which they are naturally weak in reason, ability, emotion, or intellect.

Motivation

Motivation is the force that drive a character in a particular direction. The true source of the motivation can never be seen by the character themselves, as it describes the essence of their nature, and therefore can only be truly defined objectively looking at them from the outside. The characters know themselves not by their motivations but by the internal or external concerns that their minds focus on. These become the objects they evaluate to determine how things are going. But that which does the evaluating (the motivation that selected those objects in the first place) is only visible from the outside to objective observers (such as the audience).

In creating Objective Characters for a given story, sixteen of the sixty-four elements will function as the Motivation elements of that character set.

Methodology

When a character is motivated toward a particular purpose, there remains the decision of what means to use to reach it. As with motivations, true methodologies do not describe the actual methods a character has chosen to employ, but the mental method she uses to approach solving the problem. Since she is using a mental approach, she cannot see it herself as it is in use. The true Methodology employed is only visible to the external objective viewer (such as the audience).

In creating Objective Characters for a given story, sixteen of the sixty-four elements will function as the Methodology elements of the character set.

Examination

As a character employs a particular methodology toward arriving at a desired purpose, they will monitor their progress to see if the method is working, if the purpose is still valid, and if their motivations are still on track. To this end, they engage in a sub-conscious ongoing process of evaluation called Examination. The character themselves remains unaware of the exact nature of the measuring stick their minds employ. Of course that internal measuring stick is not perceived

directly by the character. Rather, it manifests itself in selecting the external measurements they make of their progress.

Purpose

Purpose and Motivation are often confused. Whereas Motivation is the *reason* or *emotion* that the character must fulfill or satisfy, Purpose is the specific way they intend to do it. Sometimes a character will attempt to satiate her Motivation by achieving several Purposes, each of which does part of the job. Other times, a single Purpose can assuage multiple Motivations. Many interesting stories are told about characters who struggle to achieve a Purpose that really will not meet their Motivation or about characters who achieve a Purpose for the wrong Motivation. But other, less common arrangements might have a more Deliberation oriented story where the character achieves a Purpose near the beginning and then must search to find a Motivation that gives it value, or a character who has a strong Motivation but must search for the Purpose that truly accommodates it.

Archetypal Characters

Of all the ways the sixty-four Objective Character elements of Dramatica might be grouped, there is one arrangement that is akin to an alignment of the planets. When all elements from one "family" of like elements are placed in each character, eight Archetypal Characters are created. They are Archetypal because their homogeneous nature accommodates all levels a character must have to be fully dimensional, but because they line up by type so well, there is little internal dissonance. Archetypal Characters are useful in stories that seek to concentrate on plot, action, or external themes. This is because they do not "get in the way" or clutter the Author's purpose. However, because they are so predictable, Archetypal Characters are not easily used to explore the human psyche, and are most readily employed in stories designed more for entertainment than message.

Protagonist

An Objective Character charged with the responsibility of solving the story's Objective problem. An objective problem does not mean it can't be personal. Rather, it means that all of the dramatically functioning characters in the story are concerned about the outcome. The true, Archetypal Protagonist pursues the Antagonist. A close cousin shares all the same elements except they try to avoid the Antagonist. In terms of the goal, they are the same in attempting to achieve it, the difference being that for the Pursuing Protagonist the goal is to cause something and for the Avoiding "Protagonist" the goal is to prevent something.

Antagonist

Antagonist and Protagonist are diametrically opposed. If one is pursuing, the other avoids. If one is avoiding, the other pursues. If one's goal is to cause something, the other's goal is to prevent the same thing, and vice versa. Together, Antagonist and Protagonist form a Dynamic Pair centered around the core issue of the Objective Problem. In order for one to succeed, the other MUST fail.

Guardian

This Archetypal character acts as teacher/helper to the Protagonist. As Conscience, they provide the audience with the Author's assessment of what is good and bad in the story. In their Dynamic Pair relationship the Guardian counterbalances the efforts of the Contagonist to hinder the progress of and tempt from the proper path the Protagonist. Since the Protagonist must ultimately face the Antagonist without assistance, both the Guardian and Contagonist must be dramatically nullified before the climax of the story, so that they cannot interfere. This often occurs as a separate confrontation between them that occurs just prior to the Protagonist meeting the Antagonist, or occurs concurrently but concludes before the actual climax of the story is reached.

Contagonist

A concept unique to Dramatica, the Contagonist is the Dynamic Pair balance to the Guardian. If Protagonist and Antagonist can archotypically be thought of as \"Good\" Vs \"Evil\", the Contagonist is \"Temptation\" to the Guardian's \"Conscience\". Because the Contagonist has a negative effect upon the Protagonist's quest, it is often mistakenly thought to be the Antagonist. In truth, the Contagonist only serves to hinder the Protagonist in her quest, throwing obstacles in front of her as an excuse to lure her away from the road she must take in order to achieve success. The Antagonist is a separate character, diametrically opposed to the Protagonist's successful achievement of the goal.

Reasonable

The Reasonable Archetypal Character evaluates and acts solely on the basis of calm logic, never becoming enraged, passionate, or emotionally involved in a decision. Although common in simple stories, the Reasonable character is hard to empathize with. As a result, it is one of the characters most often altered slightly from its archetypal arrangement to provide more potential for empathy from the audience. A frequent choice is to swap the trait of calm with the Emotional character's trait of frenzy. The result is that both characters become more interesting; the Reasonable character being both logical and frenetic, the Emotional character being highly passionate, yet in control.

Emotional

The Emotional Archetypal Character reacts passionately to turns of events without considering the consequences or best course to achieve their purpose. Frequently portrayed as a "screamer" or "big dumb ox" this character is really not stupid. They actually represent feeling and frenzy. So their nature is to feel deeply about issues but be unable to focus that heartfelt intensity in any useful direction. Rather, they tend to go off the deep end and thrash out aimlessly, frequently to the detriment of themselves and those around them. Such a character can prove to be a Trojan horse, by storytelling them into the enemy's camp where they will almost certainly wreak havoc.

Sidekick

The Sidekick is the absolutely faithful and supportive member of the Archetypal character set. Although way too frequently attached to the Protagonist, the Sidekick is identified by what her qualities are, not by who she is working for. In fact, the Sidekick might be attached to the Antagonist or not attached at all. Their function is to represent the qualities of faith and support, not specifically to be in service of any other character. However, if the Sidekick is bound to the Protagonist, she can be effectively used to mirror the Author's feelings about the conduct of the Protagonist. Moving scenes can be created by a misguided Protagonist actually alienating the faithful, supportive Sidekick. Although the Sidekick would never turn against the Protagonist, they can turn away from them, leaving rather than being a party to something they find immoral or disappointing.

Skeptic

Counterbalancing the faithful and supportive Sidekick is the disbelieving and opposing Skeptic. This Archetypal Character can be nicely summed up by a line from a song, "Whatever it is, I'm against it!" No matter what the plan, it can't work. No matter what is done, it's wrong. The skeptic cannot find anything nice to say about anything anyone plans or does. Typically, they are not intentionally harmful, though they do attract their share of difficulties, not only to themselves, but those around them. An interesting twist is to have the Skeptic attached to the Protagonist while the Sidekick is attached to the Antagonist. Each can either become a thorn in the side of their "leader" or in a more message oriented story, each can speak for the Author's thematic position by holding their opposition in check or failing to support as a means of making that statement.

Complex Characters

Whenever even a single element is added or removed from the Archetypal arrangement, that character becomes Complex. The more elements differ from the Archetypal, the more complex the character becomes. Characters in a story need not all be Archetypal or all be complex. Making some characters more complex than others is a valuable storytelling tool that allows for more exploration of certain areas of the story, while underplaying others.

Instinct

Instinct describes those built-in responses to situations and circumstances that were not learned, yet drive one to comply with their urges. How much sway they have over an individual depends both upon the nature of the instinct and the intensity of conditioning against the instinct that they have experienced by accident, design, or choice. When one acts or responds according to instinct, there is no conscious consideration beforehand. Only after the fact, does the consciousness become aware that an instinct has been triggered. Nonetheless, one can learn to inhibit instinctual commands until the consciousness has the opportunity to consider the propriety of conforming to it.

Conditioning

Conditioning describes the learned responses to various stimuli. Similar to Instinct in that the Consciousness is not involved until after the fact, Conditioning differs insofar as it was not inherent in the basic nature of a character, but required training or familiarity to impose its triggers on the mind. Since Instincts are intrinsic, and Conditioning is added on, they frequently come in conflict over how to respond. This concept alone has provided the theme for many intriguing stories.

Senses

Senses refers to the raw data supplied to the mind to interpret. Sometimes the data is accurate, other times it is faulty even before the mind gets hold of it. Senses then, describes the overall accuracy of an observation (such as seeing a crime or checking the results of a test). When taken in conjunction with its Dynamic Pair of Interpretation, all manner of error or accuracy can be created. This provides the author with a powerful storytelling tool to create comedies and tragedies based in error and misunderstanding.

Interpretation

Once an observation is made, its meaning must be Interpreted by the mind. Even if seen exactly as it happened, the forces or intent behind what is seen is often misconstrued. Stories revolving around eye witness accounts frequently employ Interpretation (and its Dynamic Partner, Senses) to great dramatic advantage.

Pre-Requisites

Pre-requisites are the essential or necessary steps or accomplishments that must be achieved in order for something to occur. If a goal has a single requirement, there may be many pre-requisites to achieving that requirement.

Pre-Conditions

When access to resources necessary to meeting pre-requisites is made contingent upon some non-essential accomplishment or limitation, the extra baggage is referred to as Pre-conditions. Depending upon the nature of the Pre-conditions and the nature of a character, it may turn out that although the pre-requisites will achieve the goal, the goal itself is improper and only the Pre-conditions can actually solve the problem. Misplaced emphasis is a common thematic exploration.

Strategy

The specific plan or series of interconnected plans that are intended to produce a desired result is called a Strategy. The sophistication of a strategy can range from complex to non-existent (if a character prefers to wing it). Sometimes a strategy is on the mark, other times it is completely inappropriate to its intended purpose. Either way, for the audience to appreciate its apt construction, the plan must be spelled out in full. In storytelling, Strategy can define limits and draw out parameters for a story. This is a useful variation to use for bringing theme to plot.

Analysis

Eisenhower said, "Planning is vital; plans are useless". Analysis sits on one side of planning and strategy sits on the other. Analysis is the interpretation of available data in order to establish the approach most likely succeed. If the Analysis is faulty, it limits the effectiveness of a Strategy. If a strategy is faulty, it limits the potential of Analysis.

Wisdom

Wisdom is the meaning of what is known. A Character may be aware of facts, but unless she sees the pattern that organizes those facts, the knowledge alone may be useless. Wisdom, therefore, does not describe just the possession of knowledge, but the experience of how that knowledge can be employed.

Enlightenment

Not all meaning comes from experience. The mind has the ability to synthesize abstract truth that has not or cannot be observed. When a character is able to come to an understanding of the whole that exceeds the sum of the observed parts, they are said to be Enlightened. A truly refined thematic conflict can be explored in the relationship between the practical Wisdom born of great experience and the aesthetic Enlightenment born of great insight.

Skill

Skill is the innate potential to accomplish either that which is physical or mental. It does not require the practical experience necessary to tap that potential, just that the latent capacity exists. Skill might be seen as raw physical ability, talent, or intellectual or emotional aptitude which may or may not ever be developed.

Experience

Experience refers to the cumulative effect of observing or participating in mental or physical activities until they become familiar. However, just because the activities become second nature does not mean a character is necessarily good at them. To excel, a character need both Experience AND the innate Skills that can be honed by that experience. If either is lacking or deficient, the character's real ability will be less than its potential.

Approach

Approach is the direction with which a character chooses to arrive at the solution to a problem. This might be a specific method, or just a general set of tools that is deemed appropriate for the job. These tools can be physical or mental ones, depending upon the nature of the problem and the determined solution.

Attitude

Attitude describes the manner in which a character proceeds with an approach. One character might be hard-driven, another laid back. One may be willing to sacrifice efficiency for the sake of a pleasant approach. Another might sacrifice pleasure in order to make the approach most efficient. Sometimes an approach can be pushed too hard, or not hard enough. It requires not only the proper approach, but the appropriate attitude to arrive at the solution to a problem.

Self-Interest

In its pure form, Self-Interest is defined as the quality of ALWAYS choosing what is best for oneself with NO consideration as to the effect on others. This does not require ill intent toward others. A character who is Self-Interested simply focuses on the personal ramifications of decisions. In fact, in stories that show the evil nature of an oppressive society or regime, Self-Interest can be a very positive thing.

Morality

Not to be taken as a *spiritual* or *religious* sense of right and wrong, Morality here is intended to describe the quality of character that puts others before self. This is not, however, always a good thing. If a character is besieged by Self-Interested parties that grasp and take whatever they can, Morality (in this limited

sense) is most inappropriate. Also, Morality does not always require sacrifice. It simply means that a Moral character will consider the needs of others before their own. If the needs are compatible, it can create a win/win scenario where no one need suffer.

State of Being

State of Being describes the actual nature of a character. The character herself, is often not aware of the true nature of her being. In fact, there may be no one at all who fully understands all that she is. However, in the communication between Author and Audience, the essence of a character must be fully explained or the story's argument will be diluted.

Sense of Self

Simply put, Sense of Self is our own Self Image. A character may not truly know who they are, but they always know who they *think* they are. This inward-looking view may be right on the mark or not even close. The difficulty a character has is that from inside themselves is it impossible to be sure who they are. All they can do is take clues from the reaction of those around them. Interesting storytelling sometimes places a character among those who provide a warped feedback that creates a false Sense of Self in the character. This erroneous image may be far better, far worse, or simply different than their actual state of being. Other stories force a character to come to grips with the fact that they are wrong about themselves, and the opinions of others are accurate. In a Main Character, the differential between Sense of Self and State of Being is part of what separates the Subjective from the Objective story lines, creating dramatic tension that can only be resolved by changing or remaining steadfast at the leap of faith.

Situation

Situation describes the ins, outs and practical considerations of the environment in which a character find herself. Throughout a story, the situation may evolve or may remain constant, depending upon the essence of the message and the nature of the plot. Since it is limited to the practical, Situation can only be measured and/or interpreted though Reason.

Circumstances

Circumstances describes the way a character *feels* about their environment. Whereas Situation is rated in terms of satisfaction, Circumstances are rated in terms of fulfillment. Emotion, therefore, is the standard of measure a character uses to evaluate their Circumstances. The expression, \"There's no such thing as a free lunch\", neatly describes the dramatic tension that can arise between Circumstances and Situation. Often a character must accept unfulfilling Circumstances because they need the benefits of the Situation . Or, a character

may accept an unsatisfying Situation because it comes with fulfilling Circumstances. Over the course of a story, the balance between the two measurements can vary greatly.

Can

Can means Ability limited by restrictions. These constraints may be self imposed or imposed by others. When a Character considers what they can or cannot do, they are not assessing their ability, but the limitations to their ability. The frustration of a character suffering a vice-grip on their ability may cause an explosive reaction if the noose gets too tight.

Want

When a character Desires something, they are content with what they have, yet may imagine something better that could improve things. When a character Wants, they are NOT content with what they have, and REQUIRE something more in order to become content. In short, Want can be understood as Lack, though it is closely related to Need. Many a misguided character strives for what they believe they Need only to find out they did not truly Want it. Only when Needs are real and matched to appropriate Wants will one fulfill the other.

Should

It is important not to confuse Should with any sort of "moral" judgment. In terms of story, Should is much more objective, describing what a character feels they must do or be in order to avoid potential consequences. These consequence can come from without or within in the form of self-recrimination. If they are internal, Should *feels* like a "moral" pressure, but is really the emotional retribution one flails against oneself for disappointing their self-image. Still and all, it is as important an emotional motivator as Need is a motivator of reason. Dramatic tension can be easily created between the subjective and objective views, since Should is based on speculations of future punishments or disappointments (or even rewards) that may or may not be real.

Knowledge

Knowledge is something a character holds to be true. That does not necessarily mean it IS true, but just that the character believes it is. The gulf between what is known and what is true can create enormous misconceptions and inaccurate evaluations.

Thought

Thought is the sum total of all mental considerations. This includes both the processes of reason and emotion. Part of thought is based on experience,

another part on speculation. When Thought is the focus of a theme, the accuracy of its conclusions and/or the manner in which it arrives at conclusions is explored.

Ability

Ability describes the actual capacity to accomplish something. However, even the greatest Ability may need experience to become practical. Also, Ability may be hindered by limitations placed on a character and/or limitations placed by the character themselves.

Desire

Desire describes an awareness that something better exists than what currently is. This doesn't mean things have to be bad now, just that one perceives something better. The key word here is "perceives". Desires are based not on what is truly better, but on what one imagines will be better. Often there is a large gap between the two. (Recall the story of the dog with the bone, jumping into the pond to get the bone from her reflection and ending up with no bone at all.) Little tension is produced if a character can try out her desires at not cost. But great tension is produced when she must give up something good forever in the belief that something else is better. ("Do you want [desire] what's in the box, or what's behind door number 3?")

Rationalization

Justification is the attempt to have your cake and eat it too. When a character expects that catering to their desires will bring about some cost or punishment, they try to do what they'd like, yet avoid retribution. There are four tools that can be used in this attempt. One of them is Rationalization. Rationalization involves fabricating an artificial reason for one's attitude or actions that will excuse them. The reason must make sense as being the possible actual cause of the character's activities. In fact, it might very well have been the reason, except that it wasn't, which is what makes it a Rationalization.

Obligation

Obligation is a mental trick we play when we accept a poor situation now in the hopes it will lead to a better one later. If we do not feel Obligated, we know we are really in control of the situation since we can leave at any time. But since we hope our current suffering will ultimately lead to positive rewards, we decide to stick it out. The problem is, that as long as we continue to suffer, we keep re-considering whether we really made the right choice. It is the re-consideration that adds so much to the suffering. So, by believing ourselves to be Obligated, we take away the option to choose. Now, we have no choice, which eliminates the suffering of reconsideration and limits it to the actual distress of the situation.

Characters run into problems when in reality, the Obligation will not bring them the rewards they hope for, yet they feel they have no choice but to remain.

Commitment

A commitment forms the essence of the steadfast character. When a character makes a commitment, it is a decision not to quit regardless of the obstacles that may come. This allows the character to accept much higher costs on the way to a goal than they would if they re-evaluated every time something went wrong. The problem arises when one of those obstacles turns out to be impassable. At that point, the character *cannot* achieve the goal. But since they are committed, they do not re-evaluate and continue to beat their head against a brick wall. In a sense, it is the realization that a commitment must be broken that constitutes change in a character.

Responsibility

The instinct for survival is paramount under normal circumstances. Still, even animals throw themselves into danger to help a human friend. The drive that overcomes self-interest is Responsibility. Responsibility exists when one cares more for others than for oneself. The problem occurs when a character believes she knows what is best for someone, and that someone doesn't agree. "Its for your own good", and, "This is going to hurt me more than you" are two expressions that express this attitude. Sometimes the character is right in believing they know best, other times not. But either way, Responsibility can cause problems when it is imposed on another, rather than offered to them.

Truth

Truth is more than facts and accuracy. Truth is meaning. Whenever someone is quoted out of context, what is reported may be factual and may be accurate, but it is not Truthful. Meaning depends upon intent and purpose. That is the beauty of the legal system: that even if someone was caught red-handed, the jury can acquit because they feel there were mitigating circumstances. The problem with Truth is that is an interpretation, and therefore open to debate. One person's Truth is another's Falsehood.

Falsehood

Falsehood does not mean incorrect, but in error. In other words, what is presented may be absolutely accurate and yet not reflect what is *really* going on. Only a portion of the truth is expressed, or more information than is pertinent in order to misconstrue. A danger is that falsehood can get away from the control of its creator. Once an error has been passed off as truth, some will continue to accept it as truth, even if it is recanted by the person that gave the false account.

Evidence

Evidence is information one gathers to develop an understanding about something. When looking at Evidence, a character does not necessarily have to know exactly what she is looking for, just that the information pertains to the nature of what she is trying to learn about. As a result, she tends to examine the Evidence only in terms of whether or not it is something that falls into a pre-determined category. Therefore, errors can occur when the Evidence (although it pertains to the subject of interest) actually holds much more information in another area. This can lead a character to "not see the forest for the trees" because she is looking at the small picture and ignoring the big one. For example, in a mystery, a detective may be looking for Evidence of who committed a murder, when in truth the victim died of natural causes, which is clearly indicated if the detective had only thought to look for that.

Suspicion

Suspicion is a preliminary conclusion arrived at with insufficient evidence. It is valuable in helping one know what kinds of things to look for in gathering additional evidence. But can also be a detriment because once a character suspects something, they are less likely to examine *all* the evidence for a completely alternative explanation.

Investigation

Investigation is a pro-active word, for it describes a character who makes an effort to seek out evidence. Obviously this tends to bring one closer to a conclusion sooner than without the effort. But Investigation can cause trouble since the character must pre-determine where to look next. This leads to a meandering path through the evidence that may miss whole pockets of essential information. Sometimes a single missed piece can flip the entire conclusion 180 degrees. So Investigating to one's satisfaction depends on random success and the limits of one's tenacity, not necessarily on learning the whole picture.

Doubt

Here Doubt is defined as the lack of faith that evidence leads to a certain conclusion. This means that even though evidence supports a particular concept, the character is unwilling to abandon alternative explanations. Certainly this approach has the advantage of keeping one's mind open. Problem is, sometimes a mind can be *too* open. If a character Doubts too much, they will not accept solid evidence no matter how conclusive. This can prevent the character from ever accepting the obvious truth, and continuing to labor under a delusion.

Appraisal

When determining which parts of evidence she should investigate and which she doubts and therefore chooses to ignore, a character makes an initial Appraisal of where the evidence seems to be leading. Although there is not enough evidence to really draw a conclusion, there is enough to indicate the direction evidence seems to be leading. That which is not in line is doubted, and the more out of line, the more doubt. That which is in line is investigated. Of course, since this Appraisal is based on insufficient evidence, the big picture can change dramatically over the course of investigation. Yet, like everyday people a character is strongly influenced by first impressions, and can become attached to an Appraisal and fail to see that the direction of evidence has changed.

Reappraisal

When one has made an initial appraisal as to where preliminary evidence seems to be leading, there comes a time when one must make a Reappraisal of the evidence to see if its direction has changed. This, of course, tends to keep one on the right track. But characters, like everyday people, are influenced by what has occurred most recently - "What have you done for me lately?" As a result, during Reappraisal, a character might discount the body of evidence in favor of that which is freshest in her mind.

Value

Value is an objective measurement of the usefulness or desirability of something in general. This is a good indicator by which to predict its import to others. However, no one really thinks completely objectively, so there is always a degree of personal preference included in a determination of Value. Difficulties arise when a character assumes that others will hold something to be of as much Value as they do, or that they ignore the Value of something they are not interested in themselves. For example, a Boss may find it of no *direct* Value, but placing a candy bar on each employees desk for them to find in the morning can have a lot of Value to the employee. *Indirectly* then, Value is returned to the Boss in the form of a better day's work. But seeing the indirect Value is difficult from the subjective view. So, learning to see items and actions not just for their intrinsic Value, but for their conditional Value is a strong thematic message.

Worth

Worth describes the subjective value of an item or action to an individual. Of course, this varies greatly from individual to individual. This is the nature of garage sales: one woman's trash is another woman's treasure. Making choices on the basis of Worth is an efficient way to get the most with one's resources. But there may be all kinds of potential locked in something a character considers worthless, because objectively it has great Value. For example, Native Americans used gold simply as a decoration. To them, it had little other Worth. Of course to Europeans, it had significant Value. A character who ignores

potential value because of low Worth can live to regret the deals they make in a story, both physically and emotionally.

Confidence

Confidence points to the future. It is not a rating of the present situation, but a positive evaluation of how things will turn out. Confidence, therefore, is a great motivator in unknown situations. This is because Confidence is not based on predicting a situation, but on the experience of past situations. The downside is that Confidence erodes the motivation to prepare for the unexpected. If past experience has always shown that even the most threatening disasters have worked themselves out, then one will ignore potential danger that may turn out to be real. We see this in history time and time again, such as the way the people of Pompeii remained in their homes while Vesuvius belled smoke for the umpteenth time.

Worry

Like confidence, Worry looks toward the future, but is based on a projection of experience. When, in the past, seemingly innocuous situations have developed into disasters, one learns to Worry at the slightest evidence of instability. Worry has the positive quality of motivating one to prepare for the worst. If the worst happens, the Worrying character is truly prepared. But how often does the worst actually happen? The downside is that resources one might use to make advances are wasted just trying to protect the status quo. And those who worry avoid unknown situations that might hold substantial rewards.

Closure

Closure can be seen in two ways. One, it can be an ending. In this sense, it prevents what has happened from being changed: it protects a memory or a situation because the window of opportunity for change has ended. In the other sense, Closure can be seen as a continuance. This is because a process made into a closed loop will just go on forever, repeating the same course. In some stories Closure settles all the dramatic potentials to show that the issue of the story has been resolved. In other stories, Closure is used to show that even though the immediate problem has been resolved, the volatile relationships among the characters is never-ending. Closure is useful in letting one know when the job is done. Negatively, Closure tries to bring *everything* to an end, even if it is a continuously growing process that is completely open-ended. The attempt to stop such an evolution would be either fruitless or disastrous. But is a process closed or not? When is a career at an end?

Denial

Denial is the refusal to accept that something is or has become closed. How many people continue to make a point after they have won the argument? More than just not accepting a conclusion, Denial can also be not accepting that a process will just keep repeating. A repeating process has a cycle: once around the loop. In a story, a character comes into such circle at one point and follows it around back to start. At that point, a theme of Denial would have that character refusing to believe that she has been just been chasing her own tail. At the leap of faith she will just push off again and keep on circling a no-win situation. Inertia does not always travel in straight lines.

Hope

Hope is based on a projection of the way things are going. When one looks at the present situation and notes the direction of change, Hope lies somewhere along that line. Similarly, if one is preparing for a picnic and the weather has been sunny, one Hopes for a sunny day. If it was raining for days, one could not Hope, but only Dream. Still, Hope acknowledges that things can change in unexpected ways. That means that Hoping for something is not the same as expecting something. Hope is just the expectation that something will occur *unless something changes*. How accurately a character evaluates the potential for change determines whether they are Hoping or dreaming. When a character is dreaming and thinks they are Hoping, they prepare for things there is no indication will come true.

Dream

Dream describes a character who speculates on a future that has not been ruled out, however unlikely. Dreaming is full of "what ifs". Cinderella Dreamed of here prince, because it wasn't quite unimaginable. One Dreams of winning the lottery even though one "hasn't got a hope". Hope requires the expectation that something will happen if nothing goes wrong. Dreaming has no such limitation. Nothing has to indicate that a Dream will come true, only that its not impossible. Dreaming can offer a positive future in the midst of disaster. It can also motivate one to try for things others scoff at. Many revolutionary inventors have been labeled as Dreamers. Still and all, to Dream takes away time from doing, and unless one strikes a balance and does the groundwork, one can Dream while hopes go out the window for lack of effort.

Fate

The distinction between Fate and destiny is an important one. Destiny is the direction one's life must take, Fate is any given moment along that direction. So whereas one can have many Fates, one can only have one destiny. Fate describes a state of situation and circumstance that exists at a particular point in time. In other words, Fate is something of an outcome, or perhaps a step - just one of a number of Fates along the path of one's destiny. Characters often either

make the mistake of assuming that they have only one Fate and are therefore stuck with it, or they mistakenly believe they can achieve their destiny without \"passing through\" unattractive fates that lie along the path.\n\nThe nature of a Fate is that no matter how you try to avoid it, it tracks you. All options that you might exercise still lead to that Fate. That is what also defines Destiny as the limitations on free will that force you to arrive at your Fate no matter how you alter what you do or what kind of person you are.

Destiny

Destiny is the path to a particular fate, or through a series of fates. Fates are experiences or conditions one must encounter along the way as one's Destiny directs one's course. The nature of Destiny is such that no matter how much a character is aware of the nature and location of an undesirable fate, nothing they can do is enough to pull them off the path. Characters often try to deny Destiny by jumping to an entirely different path, only to discover that all roads lead to Rome.

Prediction

Prediction is the effort to identify one's fate in advance. However, Predictions can have varying degrees of accuracy ranging from right on the mark to completely in error. Characters encounter difficulty when a prediction is made about them or they make one about others and then believe that to truly be their fate. Telling the difference between Prediction and fate is a classic thematic exploration.

Interdiction

Interdiction is the effort to change the course of one's destiny. Once a character determines that her destiny is pulling her toward an undesirable fate, she tries to Interdict and thereby avoid the fate. But has she correctly identified the course of her destiny or in actuality is what she sees as Interdiction just another pre-destined step toward her fate?

Work

When a task lies within one's known abilities, effort applied to the task is Work. There are no surprises; no short-comings. But has one accurately judged both one's abilities and the demands of the task? If not, perhaps the task is not achievable, or one must increase one's abilities before undertaking it.

Try

When there is a question as to the match-up of one's abilities to the demands of a task, one may still elect to attempt to complete the task. To make this attempt

is to Try. However, sometimes a character has lost sight of the purpose of the task or underestimated their progress, and have actually done the work while they continue to try. Why does one beat a dead horse? Why does a billionaire struggle to earn one more million?

Attract

How hard should one try? How much work should one do? This is modulated by the Attraction of what one is trying to achieve. Attract is a directional factor that indicates what lies ahead is a positive reward. When a character strives toward a goal, they pass many veils along the way. Each one is a curtain to the future that must be ripped away to see what lies beyond. Attract describes the nature of the curtain itself. Can you judge a book by its cover or not? In the parable of the carrot and the stick, Attract is the carrot.

Repel

A character's path to her goal is blocked by many curtains. The future beyond each cannot be seen until she has passed through to the other side. Sometimes the curtain itself is attractive, encouraging one to continue. Other times it is negative, indicating danger or loss or something unsavory lies behind. This is the nature of Repel. The warning is, "I'd go back if I were you." or "Don't spit into the wind". But does the curtain truly represent something distasteful that waits beyond, or is it simple a false front, a mask to scare off the less tenacious? A common dilemma in many stories.

Fact

Fact is something that is truly real, as opposed to just seeming to be real. Of course, from a character's subjective view, when something seems to be real, it is impossible to tell from actual fact. No matter how strongly a belief, understanding, or knowledge of something is held, subjectively there is always the possibility some change in the situation or additional information will prove it to be unfactual. The moment a character accepts something as fact is the moment a thematic conflict might begin to grow.

Fantasy

Fantasy is something that although seemingly real, truly is not. Fantasies exist subjectively, so they can either be misinterpretations of the meanings of actual things or internal fabrications of meanings that are not accurate. Neither one can be consciously intentional, or one would be aware of the untruth of the Fantasy. Fantasies are not necessarily bad. In fact, they can be the best way for a character to clarify the nature of their goal. Maintaining the Fantasy continues the motivation until they might actually turn Fantasy into fact. Of course, when one let's a fantasy grow, such that it extends beyond the goal and into the means

of evaluating progress toward the goal, the Fantasy can be self sustaining and only imagined progress is ever made.

Security

Before one can expand to greater achievements, it is important to protect what one has already achieved. When a character is concerned with Security, they build defenses against threats both known and anticipated. However, actual dangers may or may not fall within the ability of the protections to keep one secure. Subjectively, a character must determine when they *feel* secure, based on their experience. For example, a famous comedian once related that he always bought so many groceries he had to throw many away when they spoiled. This, he said, was because he had gone hungry so often as a child. When a character's experiences motivate them to over or under prepare for dangers, Security may actually become a danger itself.

Threat

Threats are indicators or warnings that danger lurks. Avoiding real danger can be enhanced by acting at the first sign of a Threat. However, reading the indicators is a subjective endeavor. One's biases and experiences may lead to inaccurate assessments of Threats. They may be real or imagined. When a character avoids actions or behaviors because they perceive a Threat that is truly imaginary, they might stunt their own progress toward their purpose based on an unreal fear.

Resolution

Resolution simply means resolving something. When a character's pre-conceptions come into conflict with new information, if they use Resolution, they simply change their mind about it. Resolution is absolute open-mindedness. Of course, this can easily be carried to extreme. When someone seems to have no opinion at all and just goes with whatever anyone else says, they put Resolution of their differences above holding on to a point of view. Some degree of pre-conception is necessary to benefit from the value of one's own experience.

Prejudice

Prejudice is a pre-conception that prevents one from entertaining information contrary to a held conclusion. When one shuts their mind to additional data, there is no way to realize that the conclusion might be in error. All contradictory observation no longer becomes part of experience, so experience ceases to grow. Obviously, this can lead to all kinds of actions and attitudes that work to the detriment of oneself and others.

Delay

Delay is the decision not to make a decision. Whenever the options are too closely balanced to see a clear path, whenever there is not enough information to be confident of an outcome, a character will Delay. The purpose is to wait until one gathers more information or until the situation changes to present a clear best course. But how long does one wait? And what if something distracts the character and they forget to check and see if things have changed? Now the character has left a problem unresolved, and unless it intrudes upon their thinking, it will never be thought of again. Yet deep within them, they will be influenced to avoid what created that problem or to take steps to protect against its recurrence. Until the original problem is addressed and a choice of path is made, the character will not be free of its influence.

Choice

Choice is simply a decision as to which is the best path toward resolving a problem. A character will ponder all the information and factor in all her feelings and arrive at a decision. Sometimes, a character will choose before all the information is in. This can lead them to take steps that may ultimately prove to be counter-productive or even self-destructive. "Snap judgments often lead to regrets for those whose only exercise is jumping to conclusions" - Dramatica fortune cookie.

Awareness

Awareness refers to being conscious of things outside oneself. A characteristic that represents Awareness misses nothing that happens around them. A drawback is they may forget to figure themselves into the equation.

Self-Awareness

Self-Awareness describes a characteristic that represents consciousness of all that it is internally. Fully appreciate all its feelings, thoughts, abilities and knowledge. Whatever happens externally to it, it is in tune with how it effects it. As the downside, it may not be able to understand that some things that happen don't pertain to it at all.

Projection

Projection is a means of anticipating events and situations by extending the line of how things have been happening into the future. A characteristic that represents projection has a good grasp of what it might look for in things to come. However, if it accepts projections as foregone conclusions it may fail to change its approach to changing situations.

Speculation

Speculation is the effort to determine what *might* happen in the future, even though it is not the most likely scenario. Speculation allows a characteristic to prepare for the unlikely in the event that it actually happens. Difficulties arise when Speculation runs rampant and a characteristic puts effort into preparing for things that are so unlikely as to be unreasonably improbable.

Actuality

Actuality refers to the true state of things. A characteristic who represents Actuality sees right through image and pretense, preferring to get to the heart of the matter. It also will not accept foregone conclusions until they have materialized. It feels that without substance, there is no meaning. The problem is, that anything that does not meet its strict definitions is ignored as irrelevant. It is often surprised when the undefined turns out to be very real.

Perception

Perception is a point of view on reality. In truth, we cannot truly get beyond perception in our understanding of our world. A characteristic that represents Perception is more concerned with the way things seem than what it is. Therefore it can be caught off-guard by anything that is not what it seems.

Inertia

Inertia is a tendency to maintain the status quo. That which is moving wants to keep moving. That which is at rest wants to stay at rest. An Inertia-oriented characteristic concerns itself with keeping things on an even keel. It tries to avoid or prevent anything that rocks the boat. It also doesn't adapt well to change.

Change

Change is the force that alters. A characteristic representing change is quick to adapt but also cannot leave well enough alone. It feels that if things have been one way long enough to establish a pattern, its time to change it.

Order

The characteristic representing Order is concerned with keeping things organized. Change is not a problem as long as it is orderly. However, sometimes you can't get there from here and the whole system has to be blown apart to rebuild from the ground up. Sometimes a little chaos needs to reign so that a log jam can be broken or a process speeded up. Do not expect much help here from the Order characteristic.

Chaos

Chaos is disorder, randomness, anarchy. The Chaos characteristic is brilliant at cutting through a Gordian knot. But then it just keep cutting every rope it see until the chandelier falls on its head. It \"stirs the pot\" just to see what will happen.

Equity

Equity is balance. The Equity characteristic wants everything to work out fair and square. It will spend its time trying to maintain balance and will judge the acceptability of a situation by its *apparent* equilibrium. On the downside, it may not realize that by \"robbing Peter to pay Paul\" it is moving resources back and forth in a way that stresses the whole system it is trying to maintain which may cause the system to crumble from the strain.

Inequity

When a characteristic focuses on Inequity it is evaluating in terms of what is wrong or unfair with a situation. No matter how much is working right, or how much is good, it is the part that is out of balance that occupies its attention. A characteristic with this trait will spot trouble before anyone else, but it will also never be satisfied unless absolutely everything is worked out.

Certainty

The Certainty characteristic is not a risk taker. It must be completely sure before it takes action or accepts information as true. The slightest potential for error or change will stop it in its tracks. On the plus side, it never goes out on a limb far enough to break it; on the minus side, it might never get out far enough to get the fruit either. Many opportunities are lost to it because it hesitates until it is too late.

Potentiality

The element of Potentiality drives a characteristic to take risks on long odds. Always looking at what is not specifically ruled out, then are even beyond the realm of possibility and focusing on the greatest possible potential. As long as there is no reason why something should *not* be a certain way, it acts as if it will. Of course this leads it to see benefits and dangers others might miss, but it also leads it to starve on \"pie in the sky\". This characteristic always looks what might be, never stopping to take stock of what is.

Probability

The Probability characteristic puts its beliefs and efforts behind what is most likely. It is not as bound to safety as a Certainty characteristic, yet will only take \"calculated\" risks. It is always playing the odds, and change direction in mid-stride if the odds change. This allows it to steer clear of many dangers, but also tends to make it fickle.

Possibility

The Possibility element endows a characteristic with an open-minded assessment of its environment and relationships. However, it gives less weight to the single most likely explanation, looking instead at the whole range of known alternatives. Since the most likely scenario does not always happen, the Possibility element aids in having \"Plan B\" ready. On the downside, this characteristic may \"overthink\" things and lose track of what is most probable.

Acceptance

When a characteristic represents Acceptance, it simply adapts to whatever comes its way without opposition. Of course, this can eliminate many potential conflicts by refusing to stand against inequity. On the other hand, if the source of the inequity keeps churning out trouble, Acceptance will allow that negative process to continue unencumbered.

Non-Acceptance

The Non-Accepting characteristic will not compromise. It stands its ground regardless of how unimportant the issue may be. Certainly, this characteristic nips attrition in the bud, but also loses the benefits of give and take relationships.

Evaluation

Evaluation is the order in which a characteristic finds the meaning of a situation or circumstance. Rather than just grappling with the bits and pieces, it creates an understanding of how all the parts fit together. This gives it a better grasp of how to deal with the issue. The danger is that once it has Evaluated, the situation or circumstances change, yet it is still using the old evaluation as a unit of measure. Meanings change over time and need to be updated to maintain accuracy.

Re-Evaluation

Re-Evaluation is the act of re-considering one's first impressions. This may be in regard to a person, situation, goal, or even oneself. Re-Evaluation is a helpful trait in dispelling incorrect initial assessments of the meaning behind things, but is a real drawback when a person or situation conspires to lure one's understanding away from an accurate Evaluation. Perhaps a series of

coincidences or a concerted effort can present information that conflicts with an earlier Evaluation that was actually quite on the mark. A Re-Evaluation characteristic will be swayed by the new misleading information and form a new, mistaken understanding.

Proaction

The Proactive characteristic will begin problem solving on its own. It's a self-starter that is up and at it the moment it realizes a potential problem exists. Sometimes, however, a potential problem may not actually materialize and would have disappeared in short order by itself. Proaction may actually cause the problem to occur by irritating the situation. Worse yet, the Proactive characteristic may act before the true nature of the problem is seen, leading it to cause damage to innocent or non-responsible parties, sometimes actually aiding the real source of the problem.

Reaction

The Reaction characteristic strikes back at the source of a problem. This reaction is less aggressive than Proaction and requires the problem to materialize before it acts. However, it does not take pre-emptive first strikes, nor does it turn the other cheek. As a result it often waits too long to tackle a problem that could easily have been prevented, then gets in a brawl that actually becomes a problem.

Inaction

Inaction does not mean simply sitting still. The Inactive characteristic might choose to allow a course of action by not interfering. Or, it might refuse to move out of harm's way, thereby forming a resistance to the progress that drives the harm. Both of these are efficient tools for altering the course of an interaction. However, the Inactive characteristic may also drag its feet in all areas and form a resistance to both good and bad things, so that its influence simply hinders everything but changes nothing.

Protection

Protection is the act of building one's defenses against actual and potential threats. Certainly, preparing for problems brings a characteristic advantages should the problems occur. However, the very act of building defenses can be interpreted as a threat to others who rely on Proaction and thereby precipitate the very aggression it had tried to protect against. Also, a Protective characteristic may stifle another's need for risk-taking, or become so wrapped up in preparations that there are no resources left to use for advancement.

Deduction

Deduction is the process of thought that arrives at a determination of what is, by limiting out all that cannot be. A philosopher once said, "When you have ruled out the impossible, whatever is left, no matter how improbable, must be true." The characteristic representing Deduction will arrive at conclusions by eliminating all competing theories that have holes until only one remains. This is fine for cutting away the nonsense and discovering understanding, unless the competing theories were not *all* the competing theories and the real answer was never even considered. Also, Deduction often fails to look for situations in which alternative truths exist. A famous story had a detective narrowing down murder suspects only to discover that they *all* did it!

Induction

Induction is the process of thought that determines where an unbroken line of causal relationships leads. The purpose is to see if it is possible that something is connecting to something else. The Inductive characteristic has an advantage in taking seemingly unrelated facts and putting them in an order that establishes a potential causal relationship. This allows it to arrive at conclusions that "limit in" something as a possibility. The drawback is that the conclusion only illustrates one possibility out of an unknown number of possibilities. Unlike deduction, Induction does not rule out competing theories until only one remains. Rather, Induction simply determines that a particular theory is not ruled *out*. Problems occur when it is assumed that simply because a causal relationship *might* exist that it *does* exist. This leads to blaming and holding responsible both people and situations that were not actually the real cause. Only if *all* possible Inductions are compared can the likelihood of any single one be determined.

Reduction

Reduction is a process of thought that compares the likelihood of several incomplete lines of deduction. Sometimes there is not enough information to fully deduce the ultimate truth in a matter. However, there is enough information to narrow the field of possibilities. When all the possibilities are considered, it can be rated on its individual merits as to how probable each is. This allows the Reduction characteristic to act with a greater degree of confidence than if no "favorite" theory or explanation had emerged. Of course, dealing with incomplete data is a horse race, where even the most unlikely explanation may surge ahead when the last piece is in place, and prove to be the actual fact of the matter. It is when the Reduction characteristic gives probability the weight of certainty that problems can arise.

Production

Production is a process of thought that determines potential. Almost like deduction in reverse, rather than arriving at a present truth by limiting out what could not have happened, Production arrives at a future truth by limiting out what can not happen. As with deduction, Production must arrive at a single point - a single explanation or scenario. And also like deduction, new information can make a conclusion invalid. If a conclusion is deduced and then another valid explanation turns up, suddenly the conclusion is no longer actuality, but only a degree of probability. Similarly, if a new future becomes equally feasible, suddenly Production's conclusion of potential is downgraded to a degree of possibility. The problem for the Production characteristic is that Potentiality is often mistaken for Certainty because it assumes that no other possible futures will appear.

Proven

Proven refers to an understanding that has been shown to be correct enough times or in enough ways to hold it as fact. The characteristic representing Proven will judge truth only by what has been sufficiently verified. This makes it wary of unsubstantiated rumors, evidence or conclusions. In the negative column, determining something is Proven requires drawing an arbitrary line that says, "Enough is enough, it's true!" The moment one assumes that the understanding is Proven, one ceases to look for exceptions. When a connection is made between two events or people on the basis of a series of "Proven" relationships, all it takes the potential for one exception to ruin the argument.

Un-Proven

Un-Proven describes an understanding suspected to be true, but not substantiated enough to call it fact. The characteristic representing Un-Proven will not accept anything as fact just because the theory has worked so far. No matter how many times or how many ways evidence builds to support the contention, Un-Proven will not be satisfied until the conclusion is *absolutely* drawn in hard data, not just road tests. This keeps the Un-Proven characteristic from jumping to conclusions, but makes it less able to accept the obvious conclusion unless it is directly observed in a way that it not open to alternative interpretation.

Accurate

Not all concepts work all the time. When an understanding has uses within limitations or is *mostly* or *often* true, it can still provide a useful way of looking at the broad issues. The more accurate an understanding, the more specifically one can apply it with certainty. The Accurate characteristic will accept rough approximations and will make judgments and perform activities that are "within tolerance" or "good enough" for the purpose at hand. The advantage is that little energy is wasted on "the law of diminishing returns". The disadvantage is

that appraising things as Accurate can lead to gross generalizations. If the Accurate characteristic is not careful, it may assume that an understanding applies to every instance all the time.

Non-Accurate

Non-Accurate describes a concept that is not functional for the purpose at hand. There may be some value in the concept in other areas, but for the intended use, it is not at all correct. The Non-Accurate characteristic will find the exceptions to the rule that ruin an argument. This makes it nearly immune to generalizations. Unfortunately this can also make it unable to accept *any* explanation or concept that has an exception, even if the exception has no real effect on how the concept is being applied. Anything that is not right all the time for every use is rejected by it as Non-Accurate.

Test

To test is to try out a supposition to determine if it is correct. "Run it up the flagpole and see if people salute it" is the concept here. Any concept that makes sense has the potential to be correct or incorrect once it is actually tried in "the real world". The Test characteristic will always want to try things out before using it. This can weed out faulty items before it break down when one relies on it. It can also waste time, when it is of the essence, or waste one of the three wishes just to see if it works.

Trust

To Trust is to accept without trial. Whether a concept, relationship, person or mechanism, it will be accepted by the Trust characteristic without evidence to support it. This helps it to get on with the job at hand in the most efficient manner, but opens it up to disastrous surprises when an assumption is proven incorrect at a critical moment.

Theory

A Theory is an unbroken web of relationships that describes a mechanism. To be a theory, the actual mechanism of each relationship in the Theory must be known as well. Unless it is understood how point A gets to point B, it might just be coincidental. For example, if two completely different and separate mechanisms are working in the same area, it may appear that one is causing a certain effect when it is really the other. Developing Theories gives the Theory characteristic the ability to understand and predict how things work and fit together. The drawback is that it will not accept an obvious relationship unless all its steps can be discovered. As a result, many "common sense" approaches and understandings are not used, despite its proven value.

Hunch

A Hunch is an understanding arrived at by circumstantial evidence. The phrase \"where there's smoke, there's fire\" describes the concept . The advantage is that when evidence mounts, even without direct connections, one may draw a conclusion that has a substantial likelihood of being correct. Of course, a hunch is merely a suspicion . The danger is acting upon it as if it were fact.

Effect

Effect is the end product of an effort or series of efforts. One might argue its pros and cons, yet ignore how the Effect came to be in the first place. On the plus side, concentrating on Effect keeps the effort focused on the problem or goal. On the minus side, it can lead to beating a dead horse. Failure may follow if one puts all one's efforts into dealing with the Effect while ignoring the cause. Should a mayor add to the police force to battle crime or improve social services?

Cause

The Cause characteristic is concerned with what is behind a situation or its circumstances. This can lead it right to the source of trouble, the source of control. However, sometimes *many* things came together to create a particular effect. In that case, the Cause characteristic may fail by trying to address it all, while ignoring the option of simply dealing with the effect.

Result

Result is a holistic view of all the end products of a process. When a cause generates an effect, how does the effect upset the overall balance of a situation? In a balance of power, one must consider the results of arming an ally, not just the immediate effect of strengthening its military. The Result characteristic considers the ripples that might occur because of a given effect. The negative aspect is that it often over think the situation until its considerations are ranging far beyond the scope of any real concerns. This can inhibit useful actions for insignificant reasons. Stop a new factory that will create jobs to protect a previously unknown species of gnat? It depends on the scope of the concern.

Process

A Process is a series of interactions that lead to a given result. The Process characteristic will concentrate on keeping the engine running smoothly. Unfortunately, it often forgets to look where the car is actually going. Sometimes the experience along the way is the important part, other times it is arriving at the destination.

Ending

The Ending characteristic looks toward the conclusion in every process or situation. It may wish to prevent it or to hasten it, but its primary concern is when its over. A very useful trait in dealing with steps or phases. Not very useful if the process or situation is really un-ending. Since the Ending characteristic assumes that everything must end sooner or later, it cannot accept that some things never end. Some relationships will last a lifetime, come what may. But if one partner believes it *can* end, it will always worry, looking for signs of its demise. If he was an Ending person, Prometheus was sorely mistaken. (Weeds grow back and Rust never sleeps!)

Un-ending

The Un-ending characteristic sees nothing as ever coming to completion. What others may see as an end, this characteristic sees as a change of direction. For example, obtaining a diploma is seen not as an end of college, but as another step in one's career (which is Un-ending). This has an advantage of "never saying 'die'", which helps the motivation stay alive to keep trying. But when something is really over, the Un-ending can't see it. This might be a former relationship or a current job that it take for granted.

Expectation

Expectation is the projection of a future scenario one anticipates. Expectations help keep one focused on the direction one should take to achieve or avoid a particular future. One anticipates the *cost* of an Expectation by the course that must be taken to arrive at it. But if the Expectation characteristic just focuses on the outcome, it may end up drifting with the current and taking a much more costly course than it intended.

Determination

Determination is the anticipation of where a particular course will lead. This allows one to plan the best approach to achieve or avoid a future scenario. However, situations are always changing, and there is no guarantee that sticking with a course will arrive at the expected destination. When a person swims directly toward the shore, the current can carry her far down shore. As long as the Determination characteristic sticks with a particular course, there is the potential it may not get what it expects.

Consideration

A Consideration is a conclusion reached as the result of deliberation. The Consideration characteristic has a pre-formed opinion about everything. Once it have determined a point of view on any issue, that's the way it always see it.

This trait aids in keeping true to course making one's motivations impervious to erosion. On the other hand, the Consideration characteristic will not open up an old case based on new information. Therefore it is at the mercy of the accuracy of its initial judgments.

Re-Consideration

The Re-Consideration characteristic represents the drive to re-examine one's conclusions to see if it is still valid. This leads to a pragmatic approach to one's own beliefs, but also undermines resolve with every new obstacle that crosses one's path.

Logic

Logic is the mental process of choosing the most efficient course or explanation based on reason. The Logic characteristic exemplifies the theory behind "Occam's Razor": that the simplest explanation is the correct explanation. Therefore, the Logic characteristic is very efficient, but has no understanding or tolerance that people do not live by reason alone. As a result, the Logic characteristic often ignores how others "unreasonable" feelings may cause a very real backlash to its approach.

Feeling

Feeling is the mental process of choosing the most fulfilling course or correct explanation based on emotion. The Feeling characteristic believes "ya gotta have heart." It cares not for what is efficient or even practical as long as it is "feels" right. This makes the Feeling characteristic very empathetic to the emotional atmosphere in a situation, yet apt to ignore or pay little attention to necessities.

Calm

The Calm characteristic methodically directs its actions and deliberations to the specific purpose at hand. This leads to a great degree of focus. The drawback is that when one focuses, it lose peripheral vision. The purpose becomes so all consuming that many other parts of the equation are ignored until it is too late to save the whole project.

Un-Controlled

The Un-Controlled characteristic spreads itself very thin by expending its energy and motivation in all directions at once. As a result, it is fully involved in its environment, which covers all the bases. Yet, because it is evenly distributed, there is not single direction to its thrust. Therefore, the Un-Controlled characteristic frequently spends a lot of energy getting nowhere (frenzy).

Help

The Help characteristic assists another's efforts. This can be a real boon to someone struggling to achieve. But sometimes someone doesn't want any help. It either want to do it on its own, or what it is trying to do has been misread by the Help characteristic, who is actually hindering it. Did you hear the one about the Boy Scout who helped the little old lady across the street and then she bashed him with her handbag because she was waiting for a bus?

Hinder

The Hinder characteristic strives to undermine another's efforts. This might be seen as a negative, as it often is. But sometimes a characteristic functions to hinder an "evil" characteristic, disrupting its plans. Hinder merely indicates the effect on the plans, not whether that is a good or bad thing.

Pursuit

The Pursuit Characteristic is a real self-starter. It determine what needs to be achieved and then make a bee-line for it. This may seem admirable, and it can be. Unless, of course, it is trying to Pursue something bad for themselves or for others. In fact, perhaps the object of the Pursuit doesn't want to be pursued. "If you love something let it go... If it loves you, it will come back".

Avoid

Like its counter-part, Pursue, the Avoid characteristic is a real self-starter. The difference is, just as strongly as Pursuit tries to close in on the something, Avoid tries to escape it. Avoid can take two forms: escape or prevent, depending upon whether the focus of the effort is an object or a process. Avoid might be seen as running away, but that has its place. And certainly, when seen as "prevent" might be applied to stopping something very negative from happening. Of course, it could also prevent something positive, or really just be running away. Pursue and Avoid are not value judgments but directions.

Support

Support is not direct help. Direct help is actively joining someone in an effort. Support is aiding the effort without actually participating in it. For example, The Help characteristic would join someone in digging a ditch. The Support characteristic would provide a shovel and cheer it on. This is a fine thing to keep one's spirits up, but is awfully frustrating when you just need someone to lend you a hand.

Oppose

The Oppose characteristic speaks out against any effort, although it do not actively engage in preventing it. As in \"the Loyal Opposition\" an opposing view can be useful in seeing the negative side of an endeavor. However it can also wear thin really fast, with the constant nag, nag, nag.

Faith

Faith is a belief in something without the support of proof. Since the future is uncertain, faith in one's ability to arrive at one's purpose is a very strong motivator. However, when one holds onto Faith, it cannot be argued with. The danger of Faith is that it does not allow one to determine if obstacles are signs that the Faith is misplaced, as it is seen instead as tests that must be overcome through steadfast belief.

Disbelief

Disbelief is not the same thing as a lack of faith. Lack of faith is the absence of absolute confidence that something is or will be true. Disbelief is absolute confidence that something is **not** true. Disbelief may make one a skeptic, but sometimes it makes a characteristic the only one with the confidence to tell the Emperor \"You have no clothes!\")

Conscience

Conscience is the motivation that negative consequences are unavoidable if a present desire is acted upon. Conscience can serve a characteristic well in overcoming strong transient desires that would bring disasters upon it. But if the negative consequences are purely imaginary, Conscience constricts the free expression of one's heart.

Temptation

Temptation is a belief that the negative consequences of an action are imaginary or can be avoided. Often, this is just a pipe dream, and when one gives into Temptation it must pay a price. However, just as often one **can** avoid negative consequence, and indulge one's desires. It is our Faith and Disbelief in consequences and avoiding it that defines the struggle between Conscience and Temptation. (\"Pssst... We've got this new Dramatica program that will solve all your story problems, but it's going to cost you some bucks....\")

Change

Every Main Character represents one special character element. This element is either the cause of the story's problem, or its solution. The Main Character cannot be sure which they represent since it is too close to home. Near the

climax of the story, the Main Character must make a Leap of Faith and decide if they should stick with their approach in the belief that it is the solution, or jump to the opposite trait in the belief they have been wrong. When a Main Character decides to abandon their story-long approach for its counterpart, they are said to Change.

Steadfast

Every Main Character represents one special character element. This element is either the cause of the story's problem, or its solution. The Main Character cannot be sure which they represent since it is too close to home. Near the climax of the story, the Main Character must make a Leap of Faith and decide if they should stick with their approach in the belief that it is the solution, or jump to the opposite trait in the belief they have been wrong. When a Main Character decides to stick with their story-long approach, they are said to remain Steadfast.

Positive

An author can pass judgment on the appropriateness of a Main Character's approach to the problem. When a Main Character's approach is deemed proper, the audience hopes for them to remain steadfast in that approach *and* to succeed. Regardless of whether they actually succeed or fail, if they remain steadfast they win a *moral victory* and the audience feels the story is positive. When the approach is deemed improper, the audience hopes for them to change. Whether or not the Main Character succeeds, if they change from improper, they *also* win a moral victory, and the story feels positive.

Negative

An author can pass judgment on the appropriateness of a Main Character's approach to the problem. When a Main Character's approach is deemed proper, the audience hopes for them to remain steadfast in that approach *and* to succeed. Regardless of whether they actually succeed or fail, if they change that approach they suffer a *moral loss*, and the audience feels the story is negative. When the approach is deemed improper, the audience hopes for them to change. Whether or not the Main Character succeeds, if they remain steadfast to the improper, they *also* suffer a moral loss, and the story feels negative.

Action

All stories have both Action and Decision. Typically, one defines an Action story as having *more* or more *intense* Action than Decision. This view is overly

influenced by how the story is told, rather than what it represents. Dramatica takes a different view of Action and Decision. Either Actions force the need for Decisions or Decisions force the need for Actions in order to advance the plot. Over the course of the story as a whole (independent of the nature of the Main Character) if Actions precipitate the progression of the plot, it is an Action story.

Decision

All stories have both Action and Decision. Typically, one defines a Decision story as having *more* or more *intense* Deliberation than Action. This view is overly influenced by how the story is told, rather than what it represents. Dramatica takes a different view of Action and Decision. Either Actions force the need for Decisions or Decisions force the need for Actions in order to advance the plot. Over the course of the story as a whole (independent of the nature of the Main Character) if Decisions precipitate the progression of the plot, it is a Decision story.

Do-er

Every Main Character will have a preference to deal with problems by either physical effort or by mental/emotional effort. When a Main Character prefers working in the external environment, they are a Do-er.

Be-er

Every Main Character will have a preference to deal with problems by either physical effort or by mental/emotional effort to adapt. When a Main Character prefers working in the internal environment, they are a Be-er.

Success

Success is determined by a Main Character achieving the goal they set out to achieve. It does not matter if the goal is a good or bad thing, or even if it truly solves their problem, as long as they accomplish what they *originally* set out to achieve.

Failure

Failure means that the Main Character does not achieve what they set out to achieve. It does not matter *why* they do not accomplish their goal, even if they decide it is not worth it, or elect not to achieve it for a noble purpose. If they do not achieve what they set out to achieve, they have failed.

Willing

Willing describes a Main Character who is self-motivated to find a solution to the story's problem. Even if the going is tough, they require no outside encouragement or compulsion to keep up the effort.

Unwilling

Unwilling describes a Main Character who is motivated to not try to find a solution to the story's problem. Once they get enticed or coerced into beginning the journey toward a solution they require outside encouragement or compulsion to keep up the effort.

Sympathy

Sympathy describes the relationship of the audience to a Main Character whom they care about, yet do not identify with.

Empathy

Empathy describes the identification of the audience with a Main Character so that they see the story through her eyes.

Work

A Work story is one in which remaining steadfast is the path to success. The Main Character may or may not remain steadfast, so they may or may not succeed. Nevertheless, the path they start out on is the one they must remain on if they are to succeed.

Dilemma

A Dilemma story is one in which the Main Character's path cannot lead to success. In the end, the Main Character may or may not jump to the correct path, so they may or may not succeed. Either way, Dilemma describes the dead end of the path they start on.

Actual

Sometimes a Main Character will believe they can achieve success by remaining on the path they started on. Other times, they believe that their first path is blocked, and they must jump to another to succeed. When the Main Character's appraisal matches the reality of the situation, their assessment of Work or Dilemma is said to be Actual.

Apparent

Sometimes a Main Character will believe they can achieve success by remaining on the path they started on. Other times, they believe that their first path is blocked, and they must jump to another to succeed. When the Main Character is mistaken in their appraisal, their assessment of Work or Dilemma is said to be Apparent.

Timelock

If not for the story being forced to a climax, it might continue forever. When a story is brought to a conclusion because the characters run out of time, it is said to contain a Timelock.

Spacelock

If not for the story being forced to a climax, it might continue forever. When a story is brought to a conclusion because the characters run out of options, it is said to contain a Spacelock.

Male

Female

Good

The notion that "the good guys always win" isn't always true. In fact, sometimes its actually better in the big picture is the good guys lose. Maybe they are standing in the way of needed progress or maybe though their hearts are in the right place, they unknowingly are doing more harm than good. It is also true that the "bad guys" might actually be performing a service, or breaking new ground that (as painful as it is) will lead to a better future. Whether the Main Character succeeds or fails, if the author asserts it to be best in terms of the "big picture", the outcome is deemed Good.

Bad

The notion that "the good guys always win" isn't always true. In fact, sometimes its actually better in the big picture is the good guys lose. Maybe they are standing in the way of needed progress or maybe though their hearts are in the right place, they unknowingly are doing more harm than good. It is also true that the "bad guys" might actually be performing a service, or breaking new ground that (as painful as it is) will lead to a better future. Whether the Main Character succeeds or fails, if the author asserts it to be for worse in terms of the "big picture", the outcome is deemed Bad.

Start

In each story is a character who will change, though this does not have to be the Main Character. If the reason they much change is because they lack an essential trait, then they must Start doing or being something they currently are not.

Stop

In each story is a character who will change, though this does not have to be the Main Character. If the reason they much change is because they possess an detrimental trait, then they must Stop doing or being something they have been.

Ability • *[Element]* • *n. ability* • being suited to handle a task; the innate capacity to do or be • An aspect of the Ability element is an innate capacity to do or to be. Although all characters will have abilities of one sort or another, only the character containing the Ability characteristic will seem to have them all. This does not mean they have developed any of their Abilities, but just that they have the capacity to. The positive side is that the character containing the Ability Characteristic can develop any skill that they may need. The negative side is that just because something can be done does not mean it should be done. In other words, sometimes Ability is more a curse than a blessing because it can motivate a character to exercise capacities that may be negative.

Ability • *[Variation]* • *n. ability* • being suited to handle a task; the innate capacity to do or be • Ability describes the actual capacity to accomplish something. However, even the greatest Ability may need experience to become practical. Also, Ability may be hindered by limitations placed on a character and/or limitations imposed by the character upon themselves.

Acceptance • *[Element]* • *n. acceptance* • a decision not to oppose • When a character represents Acceptance, it simply adapts to whatever comes its way without opposition. Of course, this can eliminate many potential conflicts by refusing to stand against inequity. On the other hand, if the source of the inequity keeps churning out trouble, Acceptance will allow that negative process to continue unencumbered.

Accurate • *[Element]* • *n. accuracy* • being correct for all practical purposes • Not all concepts work all the time. When an understanding has uses within limitations or is mostly or often true, it can still provide a useful way of looking at the broad issues. The more accurate an understanding, the more specifically one can apply it with certainty. The character possessing the Accurate characteristic will accept rough approximations and will make

judgments and perform activities that are \"within tolerance\" or \"good enough\" for the purpose at hand. The advantage is that little energy is wasted on \"the law of diminishing returns\". The disadvantage is that appraising things as Accurate can lead to gross generalizations. If the character containing Accurate is not careful, it may assume that an understanding applies to every instance all the time.

Action • [Plot Dynamic] • in terms of the objective plot, actions force decisions • All stories have both Action and Decision. Typically, one defines an Action story as having *more* Action or more *intense* Action than Decision. This view is overly influenced by how the story is told, rather than what it represents. Dramatica takes a different view of Action and Decision. Either Actions force the need for Decisions or Decisions force the need for Actions in order to advance the plot. Over the course of the story as a whole (independent of the nature of the Main Character) if Actions precipitate the progression of the plot, it is an Action story.

Actual • Sometimes a Main Character will believe they can achieve success by remaining on the path they started on. Other times, they believe that their first path is blocked, and they must jump to another to succeed. When the Main Character's appraisal matches the reality of the situation, their assessment of Work or Dilemma is said to be Actual.

Actual Dilemma • [High Level Appreciation] • the Main Character's decision to change results in success • In an Actual Dilemma, the Main Character cannot succeed if they keep to the path they began on. Unless they change, they are doomed to failure. Of course, the Main Character cannot see the future and therefore can never be absolutely sure if they should change or not. That is why they must make a leap of faith at the moment of climax and decide to change or remain steadfast. In stories where the Main Character decides to change and as a result they succeed, then the Dilemma is said to have been Actual.

Actual Work • [High Level Appreciation] • the Main Character's decision to remain steadfast results in success • A Work story is one in which remaining steadfast is the path to success. When the Main Character's appraisal matches the reality of the situation, their assessment of the Work required is said to be Actual.

Actuality • *[Element]* • *n. actuality* • an objective reality; the way things are
• Actuality refers to the true state of things. A character who represents Actuality sees right through image and pretense, preferring to get to the heart of the matter. It also will not accept foregone conclusions until they have materialized. It feels that without substance, there is no meaning. The problem is, that anything that does not meet its strict definitions is ignored as irrelevant. It is often surprised when the undefined or unformed turns out to be very real.

Address Value • *[Structural Term]* • The structural portion of Dramatica can be represented in a 3-D matrix, much like a 3-D chess set. In order to locate each unit in its unique position, Dramatica provides an ADDRESS VALUE that specifies the position of the item in its quad and the depth at which it is found.

Analysis • *[Variation]* • *n. analysis* • evaluation of one's situation and/or circumstances • Eisenhower said, \"Planning is vital; plans are useless\". Analysis sits on one side of planning and strategy sits on the other. Analysis is the interpretation of available data in order to establish the approach most likely succeed. If the Analysis is faulty, it limits the potential of a Strategy. If a Strategy is faulty, it limits the effectiveness of Analysis.

Antagonist • *[Archetype]* • Antagonist and Protagonist are diametrically opposed. If one is pursuing, the other avoids. If one is avoiding, the other pursues. If one's goal is to cause something, the other's goal is to prevent the same thing, and vice versa. Together, Antagonist and Protagonist form a Dynamic Pair centered around the core issue of the Objective Problem. In order for one to succeed, the other MUST fail.

Apparent • Sometimes a Main Character will believe they can achieve success by remaining on the path they started on. Other times, they believe that their first path is blocked, and they must jump to another to succeed. When the Main Character is mistaken in their appraisal, their assessment of Work or Dilemma is said to be Apparent.

Apparent Dilemma • *[High Level Appreciation]* • the Main Character's decision to change results in failure • A Dilemma story is one in which the Main Character's path cannot lead to success. However, when the Main Character mistakenly believes they are on the wrong path when it is truly the correct one, their assessment of Dilemma is said to be Apparent.

Apparent Work • [*High Level Appreciation*] • the Main Character's decision to remain steadfast results in failure • A Work story is one in which remaining steadfast is the path to success. When the Main Character mistakenly believes themselves to be on the proper path, when indeed they need to change, their assessment that only Work is required is said to be Apparent.

Appraisal • [*Variation*] • *n. appraisal* • an initial understanding • When determining which parts of evidence she should investigate and which parts she doubts and therefore chooses to ignore, a character makes an initial Appraisal of where the evidence seems to be leading. Although there is not enough evidence to really draw a conclusion, there is enough to indicate the direction evidence seems to be leading. That which is not in line is doubted, and the more out of line, the more doubt. That which is in line is investigated. Of course, since this Appraisal is based on insufficient evidence, the big picture can change dramatically over the course of investigation. Yet, like everyday people a character is strongly influenced by first impressions, and can become attached to an Appraisal and fail to see that the direction of evidence has changed.

Approach • [*Character Dynamic*] • a description of the Main Character's preference to adapt to their environment or to try and change it • By temperament, Main Characters (like each of us) have a preferential method of approaching problems. Some would rather adapt their environment to themselves, others would rather adapt themselves to their environment. There is nothing intrinsically right or wrong with either approach, yet it does affect how one will respond to problems. Choosing "Do-er" or "Be-er" does not prevent a Main Character from using either approach, but merely defines the way they are likely to first approach a problem, using the other method only if the first one fails.

Approach • [*Variation*] • *n. approach* • one's methodology of doing or being • Approach is the manner in which a character chooses to seek the solution to a problem. This might be a specific method, or just a general set of tools or guidelines that is deemed appropriate for the job. These tools can be physical or mental ones, depending upon the nature of the problem and the determined solution.

Archetypal Characters • Of all the ways the sixty-four Objective Character elements of Dramatica might be grouped, there is one arrangement that is

akin to an alignment of the planets. When all elements from one "family" of like elements are placed in each character, eight Archetypal Characters are created. They are Archetypal because their homogeneous nature accommodates all levels a character must have to be fully dimensional, yet line up by content so well, there is little internal dissonance. Archetypal Characters are useful in stories that seek to concentrate on plot, action, or external themes. This is because they do not "get in the way" or clutter the Author's purpose. However, because they are so predictable, Archetypal Characters are not easily used to explore the human psyche, and are most readily employed in stories designed more for entertainment than message.

Attempt • [Variation] • *n. attempt* • applying oneself to something not known to be within one's ability • When there is a question as to the match-up of one's abilities to the demands of a task, one may still elect to attempt to complete the task. However, sometimes a character has lost sight of the purpose of the task or underestimated their progress, and has actually done the work while it continues to try. Why does one beat a dead horse? Why does a billionaire struggle to earn one more million?

Attitude • [Variation] • *n. attitude* • one's demeanor while doing or being • Attitude describes the manner in which a character proceeds with an approach. One character might be hard-driven, another laid back. One may be willing to sacrifice efficiency for the sake of a pleasant approach. Another might sacrifice pleasure in order to make the approach most efficient. Sometimes an approach can be pushed too hard, or not hard enough. It requires not only the proper approach, but the appropriate attitude to arrive at the solution to a problem.

Attract • [Variation] • *n. attraction* • drawing or being drawn to something • How hard should one try? How much work should one do? This is modulated by the Attraction of what one is trying to achieve. Attract is a directional factor that indicates what lies ahead is a positive reward. When a character strives toward a goal, they pass many veils along the way. Each one is a curtain to the future that must be ripped away to see what lies beyond. Attract describes the nature of the curtain itself. Can you judge the pleasure of book by the art on its cover? In the parable of the carrot and the stick, Attract is the carrot.

Author's Proof • *[Storytelling]* • the epilogue or follow-up to a story that proves the "outcome" of the story is real or imagined, good or bad • Technically speaking, the moment of climax in a story is the intersecting point where the nature of the Main Character crosses paths with the nature of the objective story. It is here that the course of one, both, or neither of them may be altered by the interaction. The only way an audience can be sure what, if anything, has changed course is to plot one more dramatic point past the climax to illustrate the new direction of the objective story and Main Character. This might be the "?" after the words "The End" in a monster story or a formerly mean man sharing his sandwich with a stray dog on the way home. The purpose is simply to illustrate that the suspected effect of the climax, has or has not truly resulted in a change in course. As such, it functions as the Author's Proof and is a key component of the denouement.

Avoid • *[Element]* • *n. avoidance* • to step around, prevent or escape from a problem rather than solving it • Like its counter-part, Pursue, the Avoid characteristic causes a character to be a real self-starter. The difference is, just as strongly as Pursuit tries to close in on the something, Avoid tries to escape it. Avoid can take the forms "escape" or "prevent", depending upon whether the focus of the effort is an object or a process. Avoid might be seen as running away, but that has its place. And certainly, when seen as "prevent", it might be applied to stopping something very negative from happening. Of course, it could also prevent something positive or really just be running away from something that should be faced. Pursue and Avoid are not value judgments but directions.

Aware • *[Element]* • *n. awareness* • being conscious of things outside oneself • Awareness refers to being conscious of things outside oneself. A character that represents Awareness misses nothing that happens around them. A drawback is they may forget to figure themselves into the equation.

Backstory • *[Storytelling]* • Although often embellished greatly in the storytelling, Backstory is nothing more than a description of how a Main Character's justification built up over time, leading them to intersect with the story's problem, or how a story problem developed over time, leading it to intersect with the Main Character. Backstory outlines the sequence of events and the combination of forces that make the Main Character the

central connecting point between the subjective and objective problem. Backstory need not be presented to the audience, as it is not essential to the story's argument about how to or how not to solve a problem. However, inclusion of Backstory can offer the additional benefits of showing the audience how to avoid the problem before it becomes a problem. Sometimes Backstory is presented at the beginning of storytelling, making it appear to be part of the story itself, into which it can smoothly and seamlessly segue. More often, Backstory is explored episodically in Flashbacks or other forms of reveal. Sometimes the focus of the storytelling is on the Backstory itself, and the story is told episodically through flashforwards. Even more complex implementations not only present Backstory episodically, but also out of order, leaving it to the audience to ultimately put the pieces together and thereby solve a riddle necessary to solving the problem of the story itself.

Bad • *[Plot Dynamic]* • the Author believes the outcome to be improper • The notion that \"the good guys always win\" isn't always true. In fact, sometimes its actually better in the big picture that the good guys lose. Maybe they are standing in the way of needed progress or maybe though their hearts are in the right place, they unknowingly are doing more harm than good. It is also true that the \"bad guys\" might actually be performing a service, or breaking new ground that (as painful as it is) will lead to a better future. Whether the Main Character succeeds or fails, if the author asserts it to be for worse in terms of the \"big picture\", the outcome is deemed Bad.

Be-er • *[Character Dynamic]* • the Main Character prefers to adapt themselves to their environment • Every Main Character will have a preference to deal with problems by either physical effort or by mental/emotional effort. When a Main Character prefers adapting themselves to the environment over working directly in the external environment to resolve problems, they are a Be-er.

Becoming • *[Type]* • *n. transformation* • transforming one's nature • Becoming means achieving an identity with something. This is different from \"being\" which merely requires posing as something. To become, one must do more than just pretend to be by mimicking all the traits of what one wants to become. Rather, one must also lose all those parts of oneself that are inconsistent with what one wants to become. \"Giving

up\" a part of oneself is always the hardest part of becoming and the reason so many characters spend a lot of time \"being\" without ever becoming.

Being • [Type] • *n. being* • living in a certain manner • \"Being\" is an elusive word, subject to inconsistent common usage. For purposes of story, Being is meant to describe the condition of existing in a certain manner. This does not mean that whomever or whatever is being a particular way is truly of that nature to the core. In fact, it may be put on, as an act or to deceive. However, as long as there is nothing more or less to the functioning of person or thing, it can be said to \"be\" what it appears to be. Stories often focus on someone who want to \"be\" something, without actually \"becoming\" it. The important difference is that to \"be\" requires that all the elements of what one wants to be are present in oneself. To \"become\" requires that there are no elements in oneself that are not in what one wants to become.

Both • [High Level Appreciation] • both women and men will tend to empathize with the Main Character in the story • Although there is much common ground in a story that is appreciated equally by women and men, some dramatic messages speak to one group more profoundly than the other. One particular area of difference is the relationship of female and male audience members to the Main Character. In some stories an audience member will feel Empathy with the Main Character, as if they were standing in the Main Character's shoes. In other stories, an audience member will feel Sympathy for the Main Character, as if the Main Character is a close acquaintance. The dynamics that control this for women and men are quite different. \"Both\" indicates that as a result of this storyform's dynamics, both male and female audience members will tend to empathize with the Main Character. Neither will sympathize.

Blind Spot • Both the Main Character and the Obstacle Character (who stands in the Main Character's path) are driven by their particular motivations. In a story, each has a prime motivation that describes the one issue in each that they cannot see in themselves. It is *because* they cannot see it in themselves that it works below the level of their consciousness to motivate them. Because they cannot see it, it is called a Blind Spot. In a change character, the Blind Spot is the actual source of the problem common to both the Objective and Subjective stories. In a steadfast

character, the Blind Spot represents what drives them to become the agent of the common solution to both the Objective and Subjective stories. In either case, although other characters may see it quite clearly in the Main and Obstacle Characters, neither Main nor Obstacle can see the Blind Spot in themselves.

Cause • *[Element]* • *n. cause* • the specific circumstances that lead to an effect • The character containing the Cause characteristic is concerned with what is behind a situation or its circumstances. This can lead it right to the source of trouble, the source of control. However, sometimes many things came together to create a particular effect. In that case, the Cause characteristic may fail by either looking for a single source or trying to address them all, while ignoring the option of simply dealing with the effect.

Certainty • *[Element]* • *n. certainty* • a conclusion that something absolutely is true • The character representing the Certainty characteristic is not a risk taker. It must be completely sure before it takes action or accepts information as true. The slightest potential for error or change will stop it in its tracks. On the plus side, it never goes out on a limb far enough to break it; on the minus side, it might never get out far enough to get the fruit either. Many opportunities are lost to it because it hesitates until it is too late.

Change Character • the subjective character who changes their approach or attitude in a story • The Change Character is the single character who **MUST** change in a story in order to resolve her personal problem. She is identified by being the one Objective Character containing the story's problem element in her set of elements. This aligns the Change Character with the story's problem, meaning that in order to succeed personally **AND** still allow the story's problem to be resolved, she must change. Otherwise, she must fail for the story's problem to be resolved, as she holds onto the problem in her element set, or the story problem must remain unresolved because she succeeded. The Change Character must be either the Main Character or the Obstacle Character, but cannot be both.

Change • *[Character Dynamic]* • Every Main Character represents one special character element. This element is either the cause of the story's problem, or its solution. The Main Character cannot be sure which it represents since it is too close to home. Near the climax of the story, the

Main Character must make a Leap of Faith and decide if they should stick with their approach in the belief that it is the solution, or jump to the opposite trait in the belief they have been wrong. When a Main Character decides to abandon their story-long approach for its counterpart, they are said to Change. And as a Changing Main Character, they will contain the problem element/characteristic in the story.

Change • [*Element*] • *n. change* • an alteration of a state or process • Change is the force that alters. A characteristic representing change is quick to adapt but also cannot leave well enough alone. It feels that if things have been one way long enough to establish a pattern, its time to change it.

Changing • [*Dynamic Appreciation*] • During the course of a story everything moves or shifts at one time or another, either through change of the item or change in the way an audience appreciates an item. However, an author will often find it convenient to see how two items change in relationship to one another by holding one as a constant and seeing how the other plays against it. For example, in a broad sense, one might wish to see how plot develops in reference to a constant theme. When a portion of the structure or dynamics of a story is looked at in terms of its development, it is referred to as CHANGING.

Chaos • [*Element*] • *n. chaos* • a lack of order, or random change • Chaos is disorder, randomness, anarchy. The Chaos characteristic is brilliant at cutting through a Gordian knot. But then it just keep cutting every rope it see until the chandelier falls on its head. It \"stirs the pot\" just to see what will bubble up to the top.

Character • [*Dramatica Definition*] • In Dramatica, there are two major divisions of Characters: the Subjective Characters and the Objective Characters. In the most frequently told kinds of stories, Subjective Characters are the smaller group, consisting of only the Main Character and the Obstacle Character. Both of these are concerned with providing the audience with a Subjective view of the story. There can be, and frequently are, many more Objective than Subjective Characters. An Objective Character is defined as a specific collection of dramatic *Elements or characteristics* that remains consistent for the entire story. There are sixty four elements in the Dramatica Structure, which represent the building blocks of Characters. All sixty four elements must be used to fully

develop the story's argument. To have meaning to an audience, the group of elements that makes up each objective character must present a consistent viewpoint (with regards to the story goal/problem) during the course of the story. In this way the relative attributes of each of these elemental approaches can be clearly explored during the course of the story. Sixty four elements may at first sound too limited to create interesting characters, but when you consider that the number of arrangements of the elements is multiplied by the way they might be grouped, the total number of characters that can be created is in the millions. Story wise, the Objective Characters present the story to the audience, and the Subjective Characters allow the audience to participate in the story. Because of this, Subjective Characters are unique in that they do double duty by having a special relationship with the audience and pulling their weight as Objective Characters as well. This is because they are concerned both with the Main Character's personal problem and also the story problem.

Charge • *[Dynamic Term]* • Since there are two of each kind of pair in a quad, it is useful to have a way of identifying each one by its position in the quad. Dramatica uses the concept of a dramatic CHARGE to accomplish this. As with electrical charges, positive or negative does not mean one is good and the other bad, but simply that they have opposite attributes. So in a quad, the Dynamic (diagonal) pair that is negatively charged simply means that it runs from the upper right item in the quad to the lower left unit of the quad. The other Dynamic pair is referred to as positively charged. The top Companion (horizontal) pair is positive; the bottom Companion pair is negative. The left Dependent (vertical) pair is positive; the right Dependent pair is negative. By using the CHARGE method, any pair in any quad can be directly and specifically referred to.

Choice • *[Variation]* • *n. choice* • the achievement of making a decision • Choice is simply a decision as to which is the best path toward resolving a problem. A character will ponder all the information and factor in all her feelings and arrive at a decision. Sometimes, a character will choose before all the information is in. This can lead them to take steps that may ultimately prove to be counter-productive or even self-destructive. On the other hand, such intuitive leaps can bypass a number of obstacles on the way to a story's conclusion. Still, \"Snap judgments often lead to regrets for

those whose only exercise is jumping to conclusions\" - Dramatica fortune cookie.

Circumstances • [*Variation*] • *n. circumstances* • an emotional assessment of one's environment • Circumstances describes the way a character feels about their environment. Whereas Situation is rated in terms of satisfaction, Circumstances are rated in terms of fulfillment. Emotion, therefore, is the standard of measure a character uses to evaluate their Circumstances. The expression, \"There's no such thing as a free lunch\", neatly describes the dramatic tension that can arise between Circumstances and Situation. Often a character must accept unfulfilling Circumstances because they need the benefits of the Situation . Or, a character may accept an unsatisfying Situation because it comes with fulfilling Circumstances. Over the course of a story, the balance between the two measurements can vary greatly.

Class • [*Structural Term*] • There are four Classes in Dramatica, each representing a different perspective on the structure of a story. One is called Universe and describes the affect of story on the physical environment. Another is called Mind and describes the affect of story on the mental state. One is called Physics and describes the affect of story on processes in the real world. The other is called Psychology and describes the affect of story on the manner of thinking and feeling. There are two ways to appreciate what the effects of each of the classes means to a particular story. One way, the Objective view, is to see each Class as representing the point of view of the Author, Audience, Main Character or Obstacle Character. Each story will assign each of these four participants to one of the classes. This determines from what direction the audience will be brought to the story and therefore affect how they appreciate it. The other way Classes describe story is the Subjective view. This is the perspective of the audience as they experience the story. From this point of view, the audience sees the four classes as representing the Objective storyline, the Subjective storyline, the Main Character and the Obstacle Character. The Main and Obstacle character classes appear in both the Objective and Subjective perspectives - an effect of their being the hinge between the Objective and Subjective story. It is important to note that within the Subjective perspective there will be both an Objective and Subjective class. This is because the audience will appreciate both an

Objective and Subjective aspect to the story, even though they themselves are subjective viewers of the piece. Taken in conjunction, like tumblers on a combination lock, the Objective and Subjective appreciations of the Classes determine large, genre-like positions in the relationship of audience to story.

Closure • *[Variation]* • *n. closure* • the act of letting something go • Closure can be seen in two ways. One, it can be an ending. In this sense, it prevents what has happened from being changed: it protects a memory or a situation because the window of opportunity for change has ended. In the other sense, Closure can be seen as a continuance. This is because a process made into a closed loop will just go on forever, repeating the same course. In some stories Closure settles all the dramatic potentials to show that the issue of the story has been resolved. In other stories, Closure is used to show that even though the immediate problem has been resolved, the volatile relationships among the characters is never-ending. Closure is useful in letting one know when the job is done. Negatively, Closure tries to bring everything to a conclusion, even if it is a continuously growing process that is completely open-ended. The attempt to stop such an evolution would be either fruitless or disastrous. But is a process closed or not? When is a career at an end?

Co-Dynamic Pair • *[Structural Term]* • When one of the two dynamic pairs in a quad is selected as the "Reference Pair", the remaining dynamic pair is referred to as its CO-DYNAMIC PAIR.

Commitment • *[Variation]* • *n. commitment* • a decision to stick with something regardless of the consequences • A commitment forms the essence of the steadfast character. When a character makes a commitment, it is a decision not to quit regardless of the obstacles that may come. This allows the character to accept much higher costs on the way to a goal than they would if they re-evaluated every time something went wrong. The problem arises when one of those obstacles turns out to be impassable. At that point, the character cannot achieve the goal. But since they are committed, they do not re-evaluate and instead continue to beat their head against a brick wall. In a sense, it is the realization that a commitment must be broken that constitutes change in a character.

Companion Pair • *[Structural Term]* • In any given quad, the two top items share a relationship between them in the same way the bottom two share

a relationship. What separates the two pairs is what dramatic focus they create. Each pair in each quad will be focused in a slightly different place, creating a gradual shift in the model from one point of view to its opposite. In many quads, the top pair will appear to be more oriented toward the environment in comparison to the bottom pair, which is more oriented toward the mind. Either the top or bottom pair can be referred to as a Companion Pair, meaning that the two items that make up the pair are companion, rather than in conflict.

Complex Characters • Whenever even a single element is added or removed or swapped in an Archetypal character, that character becomes Complex. The more elements that differ from the Archetypal, the more complex the character becomes. Characters in a story need not all be Archetypal or all be complex. Making some characters more complex than others is a valuable storytelling tool that allows for more exploration of certain areas of the story, while underplaying others.

Conceiving • [Type] • *n. idea* • coming up with an idea • Conceiving is the process of arriving at an idea. If there were no artificial light in the world, one might conceive the need for some form of electric torch. That would be conceiving. But the design of an actual incandescent bulb versus a fluorescent one would require conceptualizing a specific implementation of the idea one has conceived. Conceiving need not come before conceptualizing. For example, a common dramatic technique is to give a character a very clear mental image of an object or arrangement that holds the solution to the story's problem. But the character does not know the solution lies in the conceptualization. It is only when they finally conceive of the need for a particular kind of solution do they realize they had the answer all along. Simply put, Conceiving defines the question, Conceptualizing clarifies the answer.

Conceptualizing • [Type] • *n. concept* • visualizing how an idea might be implemented • Conceptualizing means coming up with a practical implementation of an idea. It is not enough to simply have the idea. To conceptualize, one must develop an actual mental model of how such an idea might be made manifest. In other words, one might have an idea to build a spacious house. But to conceptualize the house, one must imagine everything that makes up the house -- the design, the layout, the colors & textures, everything that is essential to understanding what that specific

house is. A character that deals with conceptualizing would be well aware of the kind of solution that will eliminate the problem, but spend their time trying to devise a specific way of achieving that solution.

Concern (Objective Storyline) • [Type] • the goal or purpose sought after.

Conditioning • [Variation] • *n. condition* • responses based on experience or training • Conditioning describes the learned responses to various stimuli. Similar to Instinct in that the Consciousness is not involved until after the fact, Conditioning differs insofar as it was not inherent in the basic nature of a character, but acquired through training or familiarity to impose its triggers on the mind. Since Instincts are intrinsic, and Conditioning is learned, they frequently come in conflict over how to respond. This concept alone has provided the theme for many intriguing stories.

Confidence • [Variation] • *n. confidence* • belief in the accuracy of an expectation • Confidence points to the future. It is not a rating of the present situation, but a positive evaluation of how things will turn out. Confidence, therefore, is a great motivator in unknown situations. This is because Confidence is not based on predicting a situation, but on the experience of past situations. The downside is that Confidence erodes the motivation to prepare for the unexpected. If past experience has always shown that even the most threatening disasters have worked themselves out, then one will ignore potential danger that may turn out to be real. We see this in history time and time again, such as the way the people of Pompeii remained in their homes while Vesuvius belled smoke for the umpteenth time.

Conscience • [Element] • *n. conscience* • foregoing an immediate benefit because of future consequences • Conscience is the motivation that negative consequences are unavoidable if a present desire is acted upon. Conscience can serve a character well in overcoming strong transient desires that would bring disasters upon them. But if the negative consequences are purely imaginary, Conscience constricts the free expression of one's heart.

Conscious • [Type] • *n. consciousness* • present considerations • When one has all the facts, knows all the impact - both positive and negative; when one is fully aware of detrimental consequences and *still* decides on the poor course of action, there is something wrong with the way one arrives at

conclusions. This is the subject of stories focusing on the Conscious. The key here is not to redefine who a character is, but to lead them to relearn how to weigh an issue so that their conclusions are less destructive to themselves and/or others.

Consequence (Objective Storyline) • *[Type]* • the negative effect of failing to achieve the goal • For every goal, there is a consequence. Consequence describes the results of failing to achieve the goal. This predisposes the goal to be something desirable, but this is not necessarily true. Sometimes the difference between goal and consequence can be one of choosing the lesser of two evils. More optimistically put, goal and consequence might be measures of magnitude of two favorable outcomes. Sometimes the Consequence will occur if the goal is not met, other times the consequence already exists and can only be eliminated by meeting the goal. So, if they are close in their negative or positive value, it may be difficult to be sure which is the consequence and which is the goal. An easy way to be certain is to see which one the Main Character hopes to achieve.

Consideration • *[Element]* • *n. consideration* • deliberating • A Consideration is the act of deliberation. A character possessing the Consideration characteristic keeps pondering an issue, running it over in their minds. Once they have latched onto a topic, they refuse to let it go until it is resolved. This trait aids in keeping one's motivations impervious to erosion. On the other hand, the Consideration characteristic may not let sleeping dogs lie. Therefore it can lead to stirring up all kinds of negative reactions.

Contagonist • *[Archetype]* • A concept unique to Dramatica, the Contagonist is the character that balances the Guardian. If Protagonist and Antagonist can archetypically be thought of as \"Good\" versus \"Evil\", the Contagonist is \"Temptation\" to the Guardian's \"Conscience\". Because the Contagonist has a negative effect upon the Protagonist's quest, it is often mistakenly thought to be the Antagonist. In truth, the Contagonist only serves to hinder the Protagonist in her quest, throwing obstacles in front of her as an excuse to lure her away from the road she must take in order to achieve success. The Antagonist is a separate character, diametrically opposed to the Protagonist successful achievement of the goal.

Controlled • *[Element]* • *n. control* • a method based on organization and constraint • The Controlled characteristic causes a character to methodically direct its actions and deliberations to the specific purpose at hand. This leads to a great degree of focus. The drawback is that when one focuses, one loses peripheral vision. The purpose becomes so all consuming that many peripheral, yet essential parts of the equation are ignored until it is too late to save the whole project.

Cost (Objective Storyline) • *[Type]* • the price that must be paid while meeting the requirements of the goal • Requirements are not always met just by applying effort. Sometimes they involve trade-offs necessitating the acceptance of loss in another area in order to meet the requirement. The damages sustained in the process of meeting the requirement are the Cost of achieving the goal. Cost should not be confused with Consequence. Consequence is a state of things that either exists and will be vanquished by the goal, or will come to exist unless the goal is achieved. In contrast, Cost builds over the course of the story all the way to the climax. Sometimes, by the end of the story, the consequence of not achieving the goal is far less than the cumulative cost of achieving it. If there is a single large cost to be paid right at the moment of the climax, the Main Character may decide they have paid enough already and determine the goal is just not worth it, electing to stop trying. If there is no large cost at the end, the Main Character may decide to keep on going for an insignificant goal motivated by the thought of how much they already invested. In the words of the songwriter/singer, Don MacClean, "The more you pay, the more its worth."

Critical Flaw • *[Variation]* • To balance the Main Character's extraordinary status conveyed by their Unique Ability, they must also be shown to be especially vulnerable in one area as well. This vulnerability is called their Critical Flaw. The Main Character's Critical Flaw is their Achilles heel that prevents them from being too one-sided. Just as with Unique Ability, the Critical Flaw can be quite mundane as long as it can threaten them with failure from an unprotectable direction. The specific Critical Flaw must be unique to the Main Character in the story. However, the more common the Critical Flaw is to the audience, the more they will identify with the Main Character's predicament. In Start stories, the Critical Flaw inhibits the Main Character from using their Unique Ability. In Stop stories, the Critical

Flaw undoes the work done by the Unique Ability after the fact. Only when the Main Character learns to either Start or Stop, as required by the story, can the Critical Flaw be avoided, allowing their Unique Ability to solve the problem.

Current • [*Dynamic Term*] • One way to measure the relationship of items in a quad is to classify them as Potential, Resistance, Current and Outcome (or Power). In this manner, we can see how dramatic components operate on each other over the course of the story. Current simply means the flow of a process. When a dramatic current exists it does not necessarily create change. Rather, until it is directed to a specific purpose as Power, the current will have no impact at all. So, in a quad, assigning one of the items as the current does not mean it will alter the course of the story. Instead, it might function to encourage purpose by providing a ready motivation. This is a useful tool for Authors since it allows for the subtle relationship of unused, inferred, threatened, or anticipated dramatic interactions that shape the fabric of a story in ways other than conflict.

Decision • [*Plot Dynamic*] • in terms of the objective plot, decisions force actions • All stories have both Action and Decision. Typically, one defines a Decision story as having *more* or more *intense* Deliberation than Action. This view is overly influenced by how the story is told, rather than what it represents. Dramatica takes a different view of Action and Decision. Either Actions force the need for Decisions or Decisions force the need for Actions in order to advance the plot. Over the course of the story as a whole (independent of the nature of the Main Character) if Decisions precipitate the progression of the plot, it is a Decision story.

Deduction • [*Element*] • *n. deduction* • a process of thought that determines certainty • Deduction is the process of thought that arrives at a determination of what is, by limiting out all that cannot be. It has been said, "When you have ruled out the impossible, whatever is left, no matter how improbable, must be true." The characteristic representing Deduction will arrive at conclusions by eliminating all competing theories that have holes until only one remains. This is fine for cutting away the nonsense and discovering understanding, unless the competing theories were not all the available theories and the real answer was never even considered. Also, Deduction often fails to look for situations in which

alternative truths exist. A famous story had a detective narrowing down murder suspects only to discover that they all did it!

Deficiency • [Variation] • *n. deficiency* • motivation based on lack • When a character Desires something, they are content with what they have, yet may imagine something better that could improve things. When a character lacks, they are NOT content with what they have, and REQUIRE something more in order to become content. In short, Lack is closely related to Need, just seen in a negative light. Many a misguided character strives for what they believe they Need only to find out they did not truly Lack it. Only when Needs are real and matched to appropriate lacks will one fulfill the other.

Delay • [Variation] • *n. delay* • putting off a decision • Delay is the decision not to make a decision. Whenever the options are too closely balanced to see a clear path, whenever there is not enough information to be confident of an outcome, a character will Delay. The purpose is to wait until one gathers more information or until the situation changes to present a clear best course. But how long does one wait? And what if something distracts the character and they forget to check and see if things have changed? Now the character has left a problem unresolved, and unless it intrudes upon their thinking, it will never be thought of again. Yet deep within them, they will be influenced to avoid what created that problem or to take steps to protect against its recurrence. Until the original problem is addressed and a choice of path is made, the character will not be free of the problem's influence.

Denial • [Variation] • *n. denial* • the refusal to let something go • Denial is the refusal to accept that something is or has become closed. How many people continue to make a point after they have won the argument? More than just not accepting a conclusion, Denial can also be not accepting that a process will just keep repeating. A repeating process has a cycle: once around the loop. In a story, a character comes into such circle at one point and follows it around back to start. At that point, a theme of Denial would have that character refusing to believe that she has been just been chasing her own tail. At the leap of faith she will just push off again and keep on circling a no-win situation in the hopes it will change this time around. Inertia does not always travel in straight lines.

Dependent Pair • *[Structural Term]* • In any given quad, the two items directly above and below each other are referred to as a Dependent Pair. Since a quad consists of four items, it therefore contains two Dependent Pairs.

Desire • *[Element]* • *n. desire* • the motivation to change one's situation or circumstances • The Desire element is the essence of motivation. A characteristic representing Desire is mindful of a future in which situation or circumstances are improved. This does not mean that it is unhappy with what it has, but rather that it can imagine something better. On the plus side, Desire primes the characteristic to seek to better its environment or itself. On the minus side, Desire is not always coupled with an ability to achieve that which is Desired. In this case, Desire may no longer be felt as a positive motivator but as a negative lack, and may become a measurement of one's limitations and constraints.

Desire • *[Variation]* • *n. desire* • the motivation to change one's situation or circumstances • Desire describes an awareness that something better exists than what currently is. This doesn't mean things have to be bad now, just that one perceives something better. The key word here is "perceives". Desires are based not on what is truly better, but on what one imagines will be better. Often there is a large gap between the two. (Recall the story of the dog with the bone, jumping into the pond to get the bone from her reflection and ending up with no bone at all.) Little tension is produced if a character can try out her desires at no cost. But great tension is produced when she must give up something good forever in the belief that something else is better. ("Do you want [desire] what's in the box, or what's behind door number 3?")

Destiny • *[Variation]* • *n. destiny* • the future path an individual will take • Destiny is the path to a particular fate, or through a series of fates. Fates are experiences or conditions one must encounter along the way as one's Destiny directs one's course. The nature of Destiny is such that no matter how much a character is aware of the nature and location of an undesirable fate, nothing they can do is enough to pull them off the path. Characters often try to deny Destiny by jumping to an entirely different path, only to discover that all roads lead to Rome.

Determination • *[Element]* • *n. determination* • a conclusion as to the cause behind a particular effect • Determination is an evaluation of the

forces driving a process. This allows one to anticipate future effects or to take action to stop or enhance a current effect. However, it may just be that a completely different set of forces is really behind the process, causing one to put her efforts in the wrong place. When a person swims directly toward the shore, the current can carry her far down shore. As long as the character possessing Determination sticks with a particular concept of the powers that be, there is the potential it may not get what it expects.

Dilemma • A Dilemma story is one in which the Main Character's path cannot lead to success. In the end, the Main Character may or may not jump to the correct path, so they may or may not succeed. Either way, Dilemma describes the dead end of the path they start on.

Dilemma Stories versus Work Stories • Work describes the activities of a Main Character who remains steadfast and resolute throughout the story. This kind of character believes in the correctness of their approach to the problem and sticks by their guns come what may. Dilemma describes the situation of a Main Character who ultimately changes at the end of the story. This kind of character becomes convinced that they cannot solve the problem with their original approach, and adopts a new approach. So, a Work Story is concerned with a Steadfast Main Character and a Dilemma Story concerns itself with a Change Main Character. However, just because the Main Character has decided to remain Steadfast or to Change does not mean they made the right choice. Only in the end will they find out if they succeed or fail. If in a Work Story the Steadfast Main Character really should have Changed and fails because they did not, then it was really an Apparent Work Story, since work alone could not solve it. If in a Dilemma Story the Change Main Character really should have remained Steadfast and fails because they did not, then it was really an Apparent Dilemma Story, since there wasn't actually a dilemma after all. Steadfast means Work, Change means Dilemma. These are modified by their pairing with Success, which means Actual, and Failure, which means Apparent.

Direction (Objective Storyline) • *[Element]* • the apparent remedy for the principal symptom of the story problem.

Direction • *[Character Dynamic]* • a description of the Main Character's character flaw as having a bad trait or lacking a good one • Sometimes a problem is created by too much of something, other times by too little. If a

character must change, they have one of these two kinds of problems. Either they are bullheaded in sticking with an inappropriate approach, or they simply don't use an approach that would be appropriate. In the "too much" scenario, the character comes off as aggressively obstinate. In the "too little" scenario the character comes off as stubbornly ignorant. The "too much" character needs to "stop". The "too little" character needs to "start".

Direction Element (aka Perspective Element) • A Subjective Character can never be sure if what they believe to be the source of the problem is really the cause. Regardless, based on their belief, they will determine a potential solution or Direction in which they hope to find the solution. The dramatic unit that describes what a Subjective Character holds as the path to a solution is their Direction Element.

Disbelief • [Element] • *n. disbelief* • the belief that something is untrue • Disbelief is not the same thing as a lack of faith. Lack of faith is the absence of absolute confidence that something is or will be true. Disbelief is absolute confidence that something is not true. Disbelief may make one a skeptic, but sometimes it makes a character the only one with the confidence to tell the Emperor "You have no clothes!"

Dividend (Objective Storyline) • [Type] • the benefits gathered while meeting the requirements of the goal • Although meeting the requirements of a goal can incur costs, it can also provide dividends along the way. Sometimes solving one of the pre-requisites or attaining one of the pre-conditions of the requirement has its own reward. Though these rewards are not individually as significant as the promised reward of the goal, sometimes cumulatively they are enough to cause a Main Character to quit while she's ahead and avoid a particularly large cost that would be unavoidable if the goal were to be achieved. Other times, a particularly large dividend may loom just ahead in the story, providing the Main Character with a boost in motivation to continue on an otherwise costly path.

Do-er • [Character Dynamic] • The Main Character prefers to adapt their environment to themselves • Every Main Character will have a preference to deal with problems by either physical effort or by mental/emotional effort. When a Main Character prefers working in the external environment, they are a Do-er.

Doing • [Type] • *n. activity* • engaging in a physical activity • Doing is the process of being physically active. In and of itself, Doing does not require any purpose, but simply describes engaging in a process, task, or endeavor, whether for pleasure or by necessity or compulsion.

Domain (Objective Storyline) • [Domain] • the general area in which the story's problem resides.

Domain Act Order • [Plot Structure] • the area in which the solution to the story's problem is sought, act by act.

Doubt • [Variation] • *n. doubt* • questioning validity without investigating to be sure • Here Doubt is defined as the lack of faith that evidence leads to a certain conclusion. This means that even though evidence supports a particular concept, the character is unwilling to abandon the belief that alternative explanations can be found. Certainly this approach has the advantage of keeping one's mind open. Problem is, sometimes a mind can be too open. If a character Doubts too much, they will not accept solid evidence no matter how conclusive. This can prevent the character from ever accepting the obvious truth, and continuing to labor under a delusion.

Dream • [Variation] • *n. dream* • a desired future based on speculation • Dream describes a character who speculates on a future that has not been ruled out, however unlikely. Dreaming is full of "what ifs". Cinderella Dreamed of here prince, because it wasn't quite unimaginable. One Dreams of winning the lottery even though one "hasn't got a hope". Hope requires the expectation that something will happen if nothing goes wrong. Dreaming has no such limitation. Nothing has to indicate that a Dream will come true, only that its not impossible. Dreaming can offer a positive future in the midst of disaster. It can also motivate one to try for things others scoff at. Many revolutionary inventors have been labeled as Dreamers. Still and all, to Dream takes away time from doing, and unless one strikes a balance and does the groundwork, one can Dream while hopes go out the window for lack of effort.

Dynamic Pair • [Structural Term] • In any given quad, Dynamic Pairs are represented as two items that are diagonal to each other. A quad consists of four items and therefore contains two Dynamic Pairs.

Dynamics •

Effect • [*Element*] • *n. effect* • the specific outcome forced by a cause • Effect is the end product of an effort or series of efforts. One might argue its pros and cons, yet ignore how the Effect came to be in the first place. On the plus side, concentrating on Effect keeps the effort focused on the problem or goal. On the minus side, it can lead to beating a dead horse. Failure may follow if one puts all one's efforts into dealing with the Effect while ignoring the cause. Should a mayor add to the police force to battle crime or improve social services?

Element • There are sixty-four elements in each class. The same sixty-four elements appear in every class, arranged differently by position. Elements represent the most refined and highly detailed approaches and attitudes in the attempt to solve the story's problem. Primarily, they are the building blocks of the characters. To fully argue the thematic message, it must be addressed from all possible directions. This is accomplished by making sure that all sixty-four elements are divided among a story's objective characters. If an element is not used it will leave a hole in the logic or emotion of the story. If one is used more than once, it will obscure the point by showing it in two different incarnations. The reason that elements are repeated from class to class is that they represent the heart of the problem. When all else is stripped away, the problem must be evaluated by these same building blocks no matter where it was approached from. The reason that the elements are arranged differently from class to class is that the way they are grouped depends upon the direction from which the story approaches them. When the story is approached from a given class, it is like looking at the problem from a particular direction. All the same elements are seen, but from a different point of view.

Element Link • [*Structural Term*] • At the bottom of each Class in the Dramatica structure is a level of 64 elements. This set of 64 different elements is identical by name and meaning from Class to Class, but vary in their relative position in the level. The relationship between the position of a given element in one class and its position in another is called its ELEMENT LINK.

Emotional • The Emotional Archetypal Character reacts passionately to turns of events without considering the consequences or best course to achieve their purpose. Frequently portrayed as a \"screamer\" or \"big dumb ox\" this character is really not stupid. They actually represent

feeling and frenzy. So their nature is to feel deeply about issues but be unable to focus that heartfelt intensity in any useful direction. Rather, they tend to go off the deep end and thrash out aimlessly, frequently to the detriment of themselves and those around them. Such a character can prove to be a Trojan horse, by storytelling them into the enemy's camp where they will almost certainly wreak havoc.

Empathy • Empathy describes the identification of the audience with a Main Character so that they see the story through her eyes.

Ending • *[Element]* • *n. ending* • coming to a conclusion • The Ending characteristic causes a character to look toward the conclusion in every process or situation. She may wish to prevent it or to hasten it, but her primary concern is when it's going to be over. A very useful trait in dealing with steps or phases. Not very useful if the process or situation is really un-ending. Since the character representing the Ending characteristic assumes that everything must end sooner or later, she cannot accept that some things never end. Some relationships will last a lifetime, come what may. But if one partner believes it can end, she will always worry, looking for signs of its demise. If he was an Ending person, Prometheus was sorely mistaken. (Weeds grow back and Rust never sleeps!)

Enlightenment • *[Variation]* • *n. enlightenment* • an understanding that transcends knowledge • Not all meaning comes from experience. The mind has the ability to synthesize abstract truth that has not been or cannot be observed. When a character is able to come to an understanding of the whole that exceeds the sum of the observed parts, they are said to be Enlightened. A truly refined thematic conflict can be explored in the relationship between the practical Wisdom born of great experience and the aesthetic Enlightenment born of great insight.

Equity • *[Element]* • *n. equity* • a balance, fairness, or stability • Equity is balance. The Equity characteristic makes a character want everything to work out fair and square. She will spend her time trying to maintain balance and will judge the acceptability of a situation by its apparent equilibrium. On the downside, she may not realize that without inequity there is no motivation and hence, no progress. Also, there may not be enough to go around. By \"robbing Peter to pay Paul\" she might be moving resources back and forth in a way that stresses the whole system which might crumble from the strain.

Essence • [*High Level Appreciation*] • the primary dramatic feel of a story.

Evaluation • [*Element*] • *n. evaluation* • an appraisal of a situation and/or circumstances • Evaluation is the meaning a character finds in a situation or circumstances. Rather than just grappling with the bits and pieces, the character creates an understanding of how all the parts fit together. This gives her a better grasp of how to deal with the issue. The danger is that once she has Evaluated, the situation or circumstances change, yet she is still using the old evaluation as a unit of measure. Meanings change over time and need to be updated to maintain accuracy.

Evidence • [*Variation*] • *n. evidence* • information supporting a belief • Evidence is information one gathers to develop an understanding about something. When looking at Evidence, a character does not necessarily have to know exactly what she is looking for, just that the information pertains to the nature of what she is trying to learn about. As a result, she tends to examine the Evidence only in terms of whether or not it is something that falls into a pre-determined category. Therefore, errors can occur when the Evidence (although it pertains to the subject of interest) actually holds much more information in another area. This can lead a character to \"not see the forest for the trees\" because she is looking at the small picture and ignoring the big one. For example, in a mystery, a detective may be looking for Evidence of who committed a murder, when in truth the victim died of natural causes, which is clearly indicated if the detective had only thought to look for that.

Expectation • [*Element*] • *n. expectation* • a conclusion as to the eventual effect of a particular cause • Expectation is the projection of what one expects to find at the end of a path. Expectations allow one to anticipate and make plans for both rewards and troubles. However, if the character representing Expectation does not occasionally question the basis of their projections, they may find the world has turned under their feet.

Expediency • [*Variation*] • *n. expediency* • most efficient course considering repercussions • It is important not to consider Expediency as only meaning efficiency. In terms of story, Expediency describes what a character FEELS they must do or be in order to avoid potential consequences. These consequences can come from without in the form of disapproval by others or from within in the form of self-recrimination. If they are internal, Expediency feels like a \"moral\" pressure, but is really

the emotional retribution one flails against oneself for disappointing their self-image. If they are external, Expediency feels like peer pressure or a threat to social standing. Expediency is as important an emotional motivation as Need is a motivator of reason. Since Expediency is based on avoiding future punishments or disappointments that may or may not be real, dramatic tension can be easily created between the subjective and objective views.

Experience • *[Variation]* • *n. experience* • practical familiarity • Experience refers to the cumulative effect of observing or participating in mental or physical activities until they become familiar. However, just because the activities become second nature does not mean a character is necessarily good at them. To excel, a character need both Experience AND the innate Skills that can be honed by that experience. If either is lacking or deficient, the character's real ability will be less than its Experiential potential.

Fact • *[Variation]* • *n. fact* • belief in something real • Fact is something that is truly real, as opposed to just seeming to be real. Of course, from a character's subjective view, when something seems to be real, it is impossible to tell from actual fact. No matter how strongly a belief, understanding, or knowledge of something is held, subjectively there is always the possibility some change in the situation or additional information will prove it to be unfactual. Optical illusions are a good case in point. The moment a character accepts something as fact is the moment a thematic conflict might begin to grow.

Failure • *[Plot Dynamic]* • the original goal is not achieved • Every objective storyline in a Grand Argument Story has at its beginning a desired outcome to be sought after. Ultimately, the characters will either achieve that outcome or Fail to do so. The reasons for Failure (and in fact the Failure itself) may not be bad. For example, in the course of trying to arrive at an outcome, the characters may decide it was wrong to want it, or learn that achieving it would hurt people. Whatever the reason, be it nobility or no ability, if the outcome desired at the story's beginning is not achieved, the story ends in Failure.

Faith • *[Element]* • *n. faith* • accepting something as certain without proof • Faith is a belief in something without the support of proof. Since the future is uncertain, Faith in one's ability to arrive at one's purpose is a very strong motivator. However, when one has Faith, it cannot be argued with

since it does not rely on logic or proof. The danger of Faith is that it does not allow one to determine if obstacles are signs that one's motivations are misplaced, because the obstacles seem to be tests that must be overcome through steadfast belief.

Falsehood • [Variation] • *n. falsehood* • that which has been shown to be erroneous • Falsehood does not mean incorrect, but in error. In other words, what is presented may be absolutely accurate and yet not reflect what is really going on. Perhaps only a portion of the truth is expressed, or more information than is pertinent causes one to misconstrue. A danger is that Falsehood can get away from the control of its creator. Once an error has been passed off as truth, some will continue to accept it as truth, even if it is recanted by the person that gave the False account.

Family • [Structural Term] • In the Dramatica structure, all units are divided into four major groups according to their most general natures. These groups are *Elements, Variations, Types, and Classes*. Each of these groups is called a Family.

Fantasy • [Variation] • *n. fantasy* • belief in something unreal • Fantasy is something that although seemingly real, truly is not. Fantasies exist subjectively, so they can either be misinterpretations of the meaning of actual things or internal fabrications of meanings that are not accurate. Neither one can be consciously intentional, or one would be aware of the untruth of the Fantasy. Fantasies are not necessarily bad. In fact, they can be the best way for a character to clarify the nature of their goal. Maintaining the Fantasy allows one to practice responses so that Fantasy might actually turn into fact. Of course, when one lets a Fantasy grow, such that it extends beyond the goal and into the means of evaluating progress toward the goal, the Fantasy can become self-sustaining and only imagined progress is ever made.

Fate • [Variation] • *n. fate* • a future situation that will befall an individual • The distinction between Fate and destiny is an important one. Destiny is the direction one's life must take, Fate is any given moment along that direction. So whereas one can have many Fates, one can only have one destiny. Fate describes a state of situation and circumstance that exists at a particular point in time. In other words, Fate is something of an outcome, or perhaps a step - just one of a number of Fates along the path of one's destiny. Characters often either make the mistake of assuming that they

have only one Fate and are therefore stuck with it, or they mistakenly believe they can achieve their destiny without \"passing through\" unattractive fates that lie along the path. The nature of a Fate is that no matter how you try to avoid it, it tracks you. All options that you might exercise still lead to that Fate. That is what also defines Destiny as the limitations on free will that force you to arrive at your Fate no matter how you alter what you do or what kind of person you are. If we all knew the future, there would be no freewill.

Feeling • [*Element*] • *n. feeling* • a sense of how things are going • Feeling is the mental process of seeking the most fulfilling course or correct explanation based on emotion. The Feeling characteristic believes \"ya gotta have heart.\" It cares not for what is efficient or even practical as long as it is \"feels\" right. This makes the Feeling characteristic very empathetic to the emotional atmosphere in a situation, yet apt to ignore or pay little attention to necessities.

Female • [*Character Dynamic*] • The Main Character uses female inequity resolving techniques • A choice of female creates a Main Character whose psychology is based on assessing balance. A female Main Character resolves inequities by comparing surpluses to deficiencies. The manner employed in resolving the inequity will involve creating a surplus where a surplus is desired, creating a deficiency where a deficiency is desired, creating a surplus so a deficiency is felt elsewhere, creating a deficiency so a surplus will be felt elsewhere. Through the application of one's own force, hills and valleys can be created and filled either to directly address the inequity or to create a change in the flow of energies that will ultimately come together in a new hill or disperse creating a new valley. These are the four primary inequity resolving techniques of a female character. It is important to note that these techniques are applied both to others and to oneself. Either way, manipulating surplus and deficiency describes the approach. When selecting female or male, typically, the choice is as simple as deciding if you want to tell a story about a man or a woman. But there is another consideration that is being employed with growing frequency in modern stories: putting the psyche of one sex into the skin of another. This does not refer only to the \"sex change\" comedies, but to many action stories with female Main Characters (e.g. Aliens) and many decision stories with male Main Characters (Prince of Tides). When

an author writes a part for a woman, they would intuitively create a female psyche for that character. Yet, by simply changing the name of the character from Mary to Joe and shifting the appropriate gender terms, the character would ostensibly become a man. But that man would not seem like a man. Even if all the specific feminine dialog were changed, even if all the culturally dictated manifestations were altered, the underlying psyche of the character would have a female bias, rather than a male bias. Sometimes stereotypes are propagated by what an audience expects to see, which filters the message and dilutes the truth. By placing a female psyche in a male character, preconceptions no longer prevent the message from being heard. The word of warning is that this technique can make a Main Character seem "odd" in some hard to define way to your audience. So although the message may fare better, empathy between your audience and your Main Character may not.

Female • *[High Level Appreciation]* • women will tend to empathize with the Main Character in this story; men will tend to sympathize • Although there is much common ground in a story that is appreciated equally by women and men, some dramatic messages speak to one group more profoundly than the other. One particular area of difference is the relationship of female and male audience members to the Main Character. In some stories an audience member will feel Empathy with the Main Character, as if they were standing in the Main Character's shoes. In other stories, an audience member will feel Sympathy for the Main Character, as if the Main Character is a close acquaintance. The dynamics that control this for women and men are quite different. \"Female\" indicates that as a result of this storyform's dynamics, female audience members will tend to empathize with the Main Character. Male audience members will tend to sympathize.

Flashbacks and Flashforwards • *[Storytelling]* • Often, the purpose of telling a story is not just to document the effort to solve a problem, but to convey understanding as to how such a problem came to be in the first place. If the author wants to develop both story and backstory simultaneously during the course of the storytelling by alternating between them, two primary techniques are available: the Flashback and the Flashforward. In the Flashback, the story proper is assumed to take place in

the present. Flashbacks then reveal key episodes in the development of the problem (the Backstory) sometime in the past, to underscore or contrast specific points in the story as appropriate and as desired. In the Flashforward, the Backstory is assumed to take place in the present, and the story is revealed to the audience in episodes illustrating the future outcome of forces presently put into play. In either case, by the end of the storytelling, both Backstory and Story have been fully illustrated to the extent desired to convey the intended message.

Focal Point • The nature of a blind spot is to cause the Main and Obstacle Characters to direct their attention in a particular direction in their attempt to deal with the problem. The nature of this direction is described as the Focal Point of each. The relationship of the Main and Obstacle Characters to the Objective story is such that the change character shares a common problem with the Objective story, whereas the Obstacle Character shares a common focus with the Objective story.

Focus (Objective Storyline) • *[Element]* • the principal symptom of the story problem • When a Main Character's is at odds with their surroundings, a problem exists between themselves and their environment. The actual nature of this gap between Main Character and environment is described by the Problem Element. The nature of what is required to restore balance is described by the Solution Element. This is the Objective view of the problem. The Main Character, however, is not privy to that view, but must work from the Subjective view instead. From the Subjective view, the problem does not appear to be *between* the Main Character and the Environment, but wholly in one or the other. Sometimes, a Main Character is a "Do-er" type and will perceive and first try to solve the problem in the environment. Other times a Main Character is a "Be-er" who will first try to solve the problem by adapting to the environment. A "Do-er" focuses the problem in the environment; a "Be-er" focuses the problem in themselves. The Focus Element describes the nature of how the problem appears to the Main Character when they place it wholly in one area or the other.

Forewarnings (Objective Storyline) • *[Type]* • the indications that the consequence is growing more imminent.

Future • *[Type]* • *n. future* • what will happen or what will be • A story focusing on the Future concerns itself with what will be. This does not

require the story to be \"set\" in the Future - only that the Future state of external and/or internal issues is the subject that is addressed by the story. A character centered on Future may be trying to discover what will be, or may be trying to achieve a particular state of affairs down the line. In both the Story and Character sense, the end is more important than the present, although it still may not justify the means.

Goal (Objective Storyline) • *[Type]* • the central objective of a story • A goal is that which the Main Character hopes to achieve. As such, it need not be an object. The goal might be a state of mind or enlightenment; a feeling or attitude, a degree or kind of knowledge, desire, or ability. Although it is her chief concern, the goal toward which a Main Character seeks is not necessarily a good thing for them, nor is it certainly attainable. Only through the course of the story does the value and accessibility of the goal clarify. Dramatica points out the nature of goal that is consistent with an Author's dramatic choices, but it remains to the Author to illustrate that nature. For any given category of goal, an unlimited number of examples might be created. Often, a specific goal is selected that is appropriate to the skills or life situation of the Main Character. However, intriguing, inventive, and unusual stories can be told by intentionally selecting a goal most inappropriate to the Main Character. As long as they must work toward that goal to achieve their ultimate ends, this can make for a most unexpected and original plot.

Good • *[Plot Dynamic]* • the Author believes the outcome to be proper • The notion that \"the good guys always win\" isn't always true. In fact, sometimes it's actually better in the big picture if the good guys lose. Maybe they are standing in the way of needed progress or maybe though their hearts are in the right place, they unknowingly are doing more harm than good. Conversely, it is true that the \"bad guys\" might actually be performing a service, or breaking new ground that (as painful as it is) will lead to a better future. Whether the Main Character succeeds or fails, if the author asserts it to be best in terms of the \"big picture\", the outcome is deemed Good.

Guardian • *[Archetype]* • This Archetypal character acts as teacher/helper to the Protagonist. As Conscience, they provide the audience with the Author's assessment of what is good and bad in the story. In their Dynamic Pair relationship the Guardian counterbalances the efforts of the

Contagonist to hinder the progress of and tempt from the proper path the Protagonist. Since the Protagonist must ultimately face the Antagonist without assistance, both the Guardian and Contagonist must be dramatically nullified before the climax of the story, so that they cannot interfere. This often occurs as a separate confrontation between them that occurs just prior to the Protagonist meeting the Antagonist, or occurs concurrently but concludes before the actual climax of the story is reached.

Help • *[Element]* • *n. help* • a direct assistance to another's effort to achieve their goal • The Help characteristic assists another's efforts. This can be a real boon to someone struggling to achieve. But sometimes someone doesn't want any help. They either want to do it on their own, or what they are trying to do has been misread by the character representing the Help characteristic, who is actually hindering them. Did you hear the one about the Boy Scout who helped the little old lady across the street and then she bashed him with her handbag because she had been waiting for a bus?

High Level Appreciation •

Hinder • *[Element]* • *n. hinder* • a direct detraction from another's effort to achieve their goal • The Hinder characteristic strives to undermine another's efforts. This might be seen as a negative, as it often is. But sometimes a character functions to hinder an \"evil\" character, disrupting their plans. Hinder merely indicates the effect on the plans, not whether that is a good or bad thing.

Hope • *[Variation]* • *n. hope* • a desired future based on projection • Hope is based on a projection of the way things are going. When one looks at the present situation and notes the direction of change, Hope lies somewhere along that line. As an example, if one is preparing for a picnic and the weather has been sunny, one Hopes for a sunny day. If it was raining for days, one could not Hope, but only Dream. Still, Hope acknowledge that things can change in unexpected ways. That means that Hoping for something is not the same as expecting something. Hope is just the expectation that something will occur unless something interferes. How accurately a character evaluates the potential for change determines whether they are Hoping or dreaming. When a character is dreaming and thinks they are Hoping, they prepare for things there is no indication will come true.

Hunch • [Element] • *n. hunch* • a conclusion based on associations • A Hunch is an understanding arrived at by circumstantial evidence. The phrase "where there's smoke, there's fire" describes the concept. The advantage is that when evidence mounts, even without direct connections, one may draw an analogy that has a substantial likelihood of being correct as in "I've seen that pattern before!". Of course, a Hunch is merely a suspicion. The danger is acting upon it as if it were fact.

Inaction • [Element] • *n. inaction* • taking no action as a means of achieving one's purposes • Inaction does not mean simply sitting still. The Inactive characteristic might choose to allow a course of action by not interfering. Or, it might refuse to move out of harm's way, thereby forming a resistance to the progress that drives the harm. Both of these are efficient tools for altering the course of an interaction. However, the Inactive characteristic may also drag its feet in all areas and form a resistance to both good and bad things, so that its influence simply hinders everything but changes nothing.

Induction • [Element] • *n. induction* • a process of thought that determines possibility • Induction is the process of thought that determines where an unbroken line of causal relationships leads. The purpose is to see if it is possible that something connects to something else. The character containing the Inductive characteristic has an advantage in taking seemingly unrelated facts and putting them in an order that establishes a potential causal relationship. This allows them to arrive at conclusions that "limit in" something as a possibility. The drawback is that the conclusion only illustrates one possibility out of an unknown number of possibilities. Unlike deduction, Induction does not rule out competing theories until only one remains. Rather, Induction simply determines that a particular theory is not ruled out. Problems occur when it is assumed that simply because a causal relationship might exist that it does exist. This leads to blaming and holding responsible both people and situations that were not actually the real cause. Only if all possible Inductions are compared can the likelihood of any single one be determined.

Inequity • [Element] • *n. inequity* • an unbalance, unfairness, or lack of stability • When a character focuses on Inequity she is evaluating in terms of what is wrong or unfair with a situation. No matter how much is working right, or how much is good, it is the part that is out of balance that occupies

her attention. A character with this trait will spot trouble before anyone else, but she will also never be satisfied unless absolutely everything is worked out.

Inertia • [*Element*] • *n. inertia* • a continuation without alteration of a state or process • Inertia is a tendency to maintain the status quo. That which is moving wants to keep moving. That which is at rest wants to stay at rest. An Inertia-oriented character concerns herself with keeping things on an even keel. She tries to avoid or prevent anything that rocks the boat. She also does not adapt well to change.

Instinct • [*Variation*] • *n. instinct* • attributes which one cannot change • Instinct describes those built-in responses to situations and circumstances that are not learned, yet drive one to comply with their urges. How much sway they have over an individual depends both upon the nature of the instinct and the intensity of conditioning against the instinct that they have experienced by accident, design, or choice. When one acts or responds according to instinct, there is no conscious consideration beforehand. Only after the fact, does the consciousness become aware that an instinct has been triggered. Nonetheless, one can learn to inhibit instinctual commands until the consciousness has the opportunity to consider the propriety of conforming to it.

Interdiction • [*Variation*] • *n. interdiction* • an effort to change a pre-determined course • Interdiction is the effort to change the course of one's destiny. Once a character determines that her destiny is pulling her toward an undesirable fate, she tries to Interdict and thereby avoid the fate. But has she correctly identified the course of her destiny or in actuality is what she sees as Interdiction just another pre-destined step toward her fate?

Interpretation • [*Variation*] • *n. interpretation* • determination of meaning • Once an observation is made, its meaning must be Interpreted by the mind. Even if seen exactly as it happened, the forces or intents behind what is seen are often misconstrued. Stories revolving around eye witness accounts frequently employ Interpretation (and its Dynamic Partner, Senses) to great dramatic advantage.

Inverse • [*Structural Term*] • Anytime a pair of items is being considered, each item in the pair is referred to as the INVERSE of the other.

Investigation • [*Variation*] • *n. investigation* • gathering evidence to resolve questions of validity • Investigation is a pro-active word, for it describes a character who makes an effort to seek out evidence. Obviously this usually tends to bring one closer to a conclusion sooner than without the effort. But Investigation can cause trouble since the character must pre-determine where to look. This leads to a meandering path through the evidence that may miss whole pockets of essential information. Sometimes a single missed piece can flip the entire conclusion 180 degrees. So Investigating to one's satisfaction depends on random success and the limits of one's tenacity, not necessarily on learning the whole picture.

Item • [*Structural Term*] • Sometimes it becomes convenient to group a number of units of similar nature together and treat the group as if it were a single unit itself. When units are grouped together in this manner the larger entity is referred to as an item.

Judgment • [*Plot Dynamic*] • the author's moral evaluation of the outcome of a story • The notion that the good guys win and the bad guys lose is not always true. In stories, as in life, we often see very bad people doing very well for themselves (if not for others). And even more often, we see very good people striking out. If we only judged things by success and failure, it wouldn't matter if the goal was good or evil, as long as it was accomplished. The choice of Good or Bad, places the author's moralistic judgment on the value of the Main Character's success or failure. It is an opportunity to address not only good guys that win and bad guys that fail, but to comment on the good guys that fail and the bad guys that win.

Justification • All understanding comes from determining connections between processes and results, causes and effects. All anticipation comes from accepting these connections as unchanging and absolute. In this manner we are able to respond to new situations based on our experience and to plan for the future based on our expectations. But our knowledge of our world and ourselves is incomplete. We are constantly learning and redefining our understanding and our anticipation. Sometimes we have built up such a complex hierarchy of experience and expectation that it becomes easier (more efficient) to formulate or accept what might seem an unlikely and complex explanation than to redefine the entire base of our knowledge. After all, the enormity of our experience carries a lot of weight compared to a single incident that does not conform to our conclusions.

Unfortunately, once conflicting information is explained away by presupposing an unseen force, it is not integrated into the base of our experience and nothing has been learned from it. The new and potentially valuable information has bounced off the mental process of Justification, having no impact and leaving no mark. This is how preconceptions, prejudices and blind spots are created. It is also how we learn, for only by accepting some things as givens can we build complex understandings on those foundations. Justification also creates the motivation to change things rather than accept them, but in so doing also creates a blind spot that keeps us from seeing a solution in ourselves in situations where it would be better to accept. Because we cannot know if a point of view should be held onto or given up and reexamined, we have no way of being certain that we are approaching a problem correctly. But either way, we will not question our Justification, only the propriety of applying it to a particular instance. In the case of a Main Character who must remain steadfast, they need to hold onto their Justifications long enough to succeed with them. But in the case of a Main Character who must change, they need to give up their Justifications and re-examine their basic understanding. Stories explore the relationship of the inequity between the way things are and the way the Main Character sees them or would have them be. Then, it can be evaluated by the audience as to whether or not the decision to remain steadfast or change was the proper one. So, Justification is neither good nor bad. It simply describes a mind set that holds personal experience as absolute knowledge, which is sometimes just what is needed to solve the problem and other times is actually the cause of the problem.

Knowledge • *[Element]* • *n. knowledge* • that which one holds to be true • The Knowledge characteristic urges a character to rely on what is held to be true. The Character representing Knowledge will tap the resources of its information to find parallels and understanding that she can apply to the issue at hand. The advantage of Knowledge is that one need not learn what is already known, thereby skipping non-essential re-evaluations and getting a head start with solving a problem. The difficulty is that Knowledge can be wrong. Without re-evaluation dogma sets in - rigor mortis of thought, leading to inflexibility and closed minded-ness because the Character believes no re-consideration is needed since the subject is already \"known\".

Knowledge • [Variation] • *n. knowledge* • that which one holds to be true • Knowledge is something a character holds to be true. That does not necessarily mean it IS true, but just that the character believes it is. The gulf between what is known and what is true can create enormous misconceptions and inaccurate evaluations.

Leap of Faith • No Main Character can be sure that she will succeed until the story has completely unfolded. Up until that moment, there is always the opportunity to change one's approach or one's attitude. For example, a Main Character may determine that what they thought was the true source of the problem really is not. Or they may reconsider their motivation to try and resolve it; whether they should give up or try harder. Again, there is no way for them to tell with certainty which path will lead to success. Indeed, all of these choices have been made by Main Characters in stories and all have led to both success and failure. Nevertheless, each scenario closes in on a single moment in the story, the moment of truth, where the Main Character has their last opportunity to remain steadfast in their approach and attitude, or to change either or both. After that, all that remains is to see it to its conclusion, good or bad. That moment of truth is called the Leap of Faith because the Main Character must choose a course and then commit themselves to it, stepping into the unknown with blind faith in a favorable outcome or resignation to an ostensibly poor one..

Learning • [Type] • *n. learning* • gathering information that adds to or changes understanding • Learning describes the process of acquiring knowledge. It is not the knowledge itself. When a portion of a story focuses on learning, it is the gathering of an education that is of concern, not the education that ultimately has been gathered. Learning need not be an academic endeavor. One might learn to express their feelings, or learn about love. Learning does not even require new information, as sometimes one learns simply by looking through old information from a different perspective or with a new approach. It is not important if one is learning to arrive at a particular understanding or just to gather data. As long as the focus is on the process of gaining information, Learning is the operative word.

Level • [Structural Term] • The relationship between families (Elements, Variations, Types, and Domains) of dramatic units is similar to turning up the power on a microscope: each has a different resolution with which to

examine the story's problem. Domains take the broadest view. Types are more detailed. Variations are even more refined, and Elements provide the greatest detail available in a story. Each of the families, therefore, represents a different level of resolution or simply, a different Level.

Limit • [*Plot Dynamic*] • the kind of constraint that forces the story to a conclusion • No one can be sure of the future, including Main Characters. One of the functions of a story is to give the audience the value of experiences they have not had themselves by living through the Main Character. As such, the audience would have to take the story's message on faith to make use of it. To help with this, the Main Character must also make their decision based on faith. They decide and hope for the best, and we learn from their accomplishments or disappointments. Yet, even a Main Character would not jump into the void and commit to a course of action or decision unless forced into it. To force the Main Character to decide, the story provides all the necessary information to make an educated guess while progressively closing in on the Main Character until they have no alternative but to choose. This closing in can be accomplished in either of two ways. Either they run out of places to look for the solution or they run out of time to work one out. Running out of options is accomplished by a Optionlock; a deadline is accomplished by a timelock. Both of these means of limiting the story and forcing the Main Character to decide are felt from early on in the story and get stronger until the moment of truth. Optionlocks need not be claustrophobic so much as they only provide limited pieces with which to solve the problem. Timelocks need not be hurried so much as limiting the interval during which something can happen.

Logic • [*Element*] • *n. logic* • an assessment of how things are related • Logic is the mental process of choosing the most efficient course or explanation based on reason. The Logic characteristic exemplifies the theory behind \"Occam's Razor\": that the simplest explanation is the correct explanation. Therefore, the Logic characteristic is very efficient, but has no understanding or tolerance that people do not live by reason alone. As a result, the character with the Logic characteristic often ignores how other's \"unreasonable\" feelings may cause a very real backlash to their approach.

Main Character • A story has a central character that acts as the focus of the audience's emotional attachment to the story. This Main Character is the conduit through whom the audience experiences the story subjectively. The Main Character may be the Steadfast Character who needs to hold on to their resolve or the Change Character who needs to alter their nature in order to resolve their problem.

Main Character's Concern • *[Type]* • The Main Character's personal objective or purpose.

Main Character's Critical Flaw • *[Variation]* • the quality that undermines The Main Character.

Main Character's Direction • *[Element]* • how The Main Character hopes to arrive at a solution.

Main Character's Domain • *[Domain]* • the general area in which The Main Character operates.

Main Character's Focus • *[Element]* • where The Main Character believes the problem to be.

Main Character's Problem • *[Element]* • source of The Main Character's motivation.

Main Character's Range • *[Variation]* • the nature of The Main Character's efforts.

Main Character's Solution • *[Element]* • what is needed to truly satisfy The Main Character's motivation.

Main Character's Stipulation • *[Type]* • the nature of the Main Character's effort to solve their personal problem.

Main Character's Unique ability • *[Variation]* • the quality that makes The Main Character uniquely qualified to solve the story's problem.

Male • *[Character Dynamic]* • The Main Character uses male problem solving techniques • A choice of male selects a psychology for the Main Character based on causal relationships. A male Main Character solves problems by examining what cause or group of causes is responsible for an effect or group of effects. The effort made to solve the problem will focus on affecting a cause, causing an effect, affecting an effect or causing a

cause. This describes four different approaches. Affecting a cause is manipulating an existing force to change its eventual impact. Causing an effect means applying a new force that will create an impact. Affecting an effect is altering an effect after it has happened. Causing a cause is applying a new force that will make some other force come into play to ultimately create an impact. These are the four primary problem solving techniques of a male minded character. It is important to note that these techniques can be applied to either external or internal problems. Either way, manipulating cause and effect is the modus operandi. When selecting female or male, typically, the choice is as simple as deciding if you want to tell a story about a man or a woman. But there is another consideration that is being employed with growing frequency in modern stories: putting the psyche of one sex into the skin of another. This does not refer only to the "sex change" comedies, but to many action stories with female Main Characters (e.g. Aliens) and many decision stories with male Main Characters (Prince of Tides). When an author writes a part for a man, they would intuitively create a male psyche for that character. Yet, by simply changing the name of the character from Joe to Mary and shifting the appropriate gender terms, the character would ostensibly become a woman. But that woman would not seem like a woman. Even if all the specific masculine dialog were changed, even if all the culturally dictated manifestations were altered, the underlying psyche of the character would have a male bias, rather than a female bias. Sometimes stereotypes are propagated by what an audience expects to see, which filters the message and dilutes the truth. By placing a male psyche in a female character, preconceptions no longer prevent the message from being heard. The word of warning is that this technique can make a Main Character seem "odd" in some hard to define way to your audience. So although the message may fare better, empathy between your audience and your Main Character may not.

Male • *[High Level Appreciation]* • men will tend to empathize with the Main Character in this story; women will tend to sympathize • Although there is much common ground in a story that is appreciated equally by women and men, some dramatic messages speak to one group more profoundly than the other. One particular area of difference is the

relationship of female and male audience members to the Main Character. In some stories an audience member will feel Empathy with the Main Character, as if they were standing in the Main Character's shoes. In other stories, an audience member will feel Sympathy for the Main Character, as if the Main Character is a close acquaintance. The dynamics that control this for women and men are quite different. \"Male\" indicates that as a result of this storyform's dynamics, male audience members will tend to empathize with the Main Character. Female audience members will sympathize.

Memory • *[Type]* • *n. memory* • recollections • The Past is an objective look at what has happened. In contrast, Memory is a subjective look at what has happened. Therefore, Memory of the same events varies among individuals creating many different and possibly conflicting recollections. Often one's current feelings come from memories, both pleasant and unpleasant. Many a taut story revolves around a character's effort to resolve open issues from their memories.

Methodology • When a character is motivated toward a particular purpose, there remains the decision of what means should be used to reach it. Not every possible Methodology is as appropriate as every other under unique circumstances. For example, if one wants to pound in a nail, a wrench would not work as well as a hammer. In fact, sometimes the whole problem in a story is created because someone is using the wrong tool for the right job. In creating Objective Characters for a given story, sixteen of the sixty-four elements will be selected as the Methodology elements of the character set.

Mind • *[Domain]* • *n. mind* • a fixed attitude • The Mind Domain describes a fixed attitude. This can be a bias, prejudice or even a \"positive\" opinion about anything at all. The key is that the attitude is fixed, meaning it is accepted as a given and not re-evaluated. Often the Mind Domain is represented by a group of people who share a common bias for or against something.

Morality • *[Variation]* • *n. morality* • doing or being based on what is best for others • Not to be taken as a spiritual or religious sense of right and wrong, Morality here is intended to describe the quality of character that puts others before self. This is not, however, always a good thing. If a character is besieged by Self-Interested parties that grasp and take

whatever they can, Morality (in this limited sense) is most inappropriate. Also, Morality does not always require sacrifice. It simply means that a Moral character will consider the needs of others before their own. If the needs are compatible, it can create a win/win scenario where no one need suffer.

Motivation • Motivation is the force that drives a character in a particular direction. In order for the problem in a story to be fully explored, all motivations pertaining to that topic must be expressed. This is accomplished by assigning characteristic elements that represent these motivations to the various objective characters. In this way, different characters represent different motivations and the story problem is fully explored. In creating Objective Characters for a given story, sixteen of the sixty-four elements will be selected as the Motivation elements of that character set.

Nature • *[High Level Appreciation]* • the primary dramatic mechanism of a story.

Need • *[Variation]* • *n. need* • that which is required • It is often assumed that NEED describes something absolutely required in an objective sense. But NEED is really a subjective judgment of what is lacking to fulfill a requirement. To illustrate this, we might consider the statement, "We all need food and water". This statement seems to make sense, but is not actually correct. In truth, we only need food and water if we want to live. For a paralyzed patient who wishes to be allowed to die, the last thing they NEED is food and water. Clearly, need depends upon what one subjectively desires. That which is required to fulfill that desire is the subjective NEED.

Negative Feel • *[High Level Appreciation]* • the problem is closing in on the objective characters • Overall, stories feel like "uppers" or "downers". This is not a description of whether or not things turn out okay in the end, but a sense of direction created by the kind of tension that permeates the story up to the moment of climax. When the focus is on characters doggedly pursuing a SOLUTION, the story feels positive. When the focus is on characters being dogged by a relentless PROBLEM, the story feels negative. Another way to appreciate the difference is to look at the Main Character. An audience can sense whether the author feels a Main Character should or should not change. If the character is growing toward the proper choice, the story feels positive. If they are growing toward the

improper choice, the story feels negative. Both these views are created by the friction between the Objective view that indicates what is truly needed to solve the problem and the Subjective view of the Main Character as to what SEEMS to be the solution to the problem.

Neither • [*High Level Appreciation*] • both men and women will tend to sympathize with the Main Character in this story • Although there is much common ground in a story that is appreciated equally by women and men, some dramatic messages speak to one group more profoundly than the other. One particular area of difference is the relationship of female and male audience members to the Main Character. In some stories an audience member will feel Empathy with the Main Character, as if they were standing in the Main Character's shoes. In other stories, an audience member will feel Sympathy for the Main Character, as if the Main Character is a close acquaintance. The dynamics that control this for women and men are quite different. \"Neither\" indicates that as a result of this storyform's dynamics, neither male and female audience members will tend to empathize with the Main Character. Both will sympathize.

Non-Acceptance • [*Element*] • *n. non-acceptance* • a decision to oppose • The character containing the Non-Acceptance characteristic will not compromise. She stands her ground regardless of how unimportant the issue may be. Certainly, this characteristic nips attrition in the bud, but also loses the benefits of give and take relationships.

Non-Accurate • [*Element*] • *n. non-accuracy* • insufficiently conforming to truth for the purpose at hand • Non-Accurate describes a concept that is not functional for the purpose at hand. There may be some value in the concept in other areas, but for the intended use, it is not at all correct. The Non-Accurate characteristic will find the exceptions to the rule that ruin an argument. This makes it nearly immune to generalizations. Unfortunately this can also make it unable to accept any explanation or concept that has an exception, even if the exception has no real effect on how the concept is being applied. Anything that is not right all the time for every use is rejected as Non-Accurate.

Objective Story Line • the plot as it concerns the story goal.

Objective Story Type Order • [*Plot Structure*] • the kind of activity employed to arrive at a solution to the story's objective problem, act by act.

Objective versus Subjective Perspectives • In Dramatica, we can examine a story from the outside as a dispassionate observer, noting the relationship of Character to Plot to Theme. We can also examine a story from the inside, by stepping into the shoes of the Main Character to discover how things look to them. In the first case, we see the story like a general watching a battle from atop a hill. We are concerned with the outcome, but not actually involved. This is the Objective perspective. In the second case, we see the story from the point of view of a Main Character. This is more like the view of a soldier in the trenches. We are watching the same battle, but this time we are personally involved. This is the Subjective perspective. An audience is provided access to both Objective and Subjective views by the author. When the audience is only shown information that the Main Character also receives, they are in the Subjective perspective. When the audience receives additional information that the Main Character does not receive, they are in the Objective perspective. The dramatic potentials of a story are largely created by the differential between the Objective and Subjective perspectives. At appropriate times, Dramatica aids the author in focusing her attention on the perspective that will most effectively support her dramatic intentions.

Obligation • [Variation] • *n. obligation* • accepting an undesirable task or situation in exchange for potential favors • Obligation is a mental trick we play when we accept a poor situation now in the hopes it will lead to a better one later. If we do not feel Obligated, we know we are really in control of the situation since we can leave at any time. However, we would then lose any chance of a reward at the end, and even risk consequences that might befall us as a result of leaving. But by focusing on the hope of a reward and protection from consequences, our current suffering can be tolerated and we feel we have no choice but to stick it out. The problem is, that as long as we continue to feel we have no choice, the suffering can increase way beyond any realistic hope of recouping, and yet we \"must\" stay.

Obstacle Character • Every Main Character has a single Obstacle Character that forces them to a leap of faith. From the Main Character's point of view, the Obstacle Character may seem to be blocking the road to the solution of the Main Character's *personal* problem in the story, or they may seem to be trying to knock them off the road to the solution. In a more

objective view, the Obstacle Character functions to block the Main Character from sweeping their personal problem under the carpet, forcing the Main Character to address it directly. In every act, a story problem is introduced that requires the Main Character to expose their personal problem in order to solve the story problem. It is the Obstacle Character that creates the story problems for the Main Character. Frequently, the Main Character is chosen by the author to be the Protagonist as well. And often, the Obstacle Character function is combined with the Antagonist. In this way, they each do double duty as the prime movers of both the objective and subjective concerns of the story. This arrangement is not essential, however, and in many cases it is prudent to assign the Main and Obstacle roles to characters other than the Protagonist and Antagonist in order to clearly explore the relationship between the Objective and Subjective problems of the story.

Obstacle Character's Concern • *[Type]* • The Obstacle Character's personal objective or purpose.

Obstacle Character's Critical Flaw • *[Variation]* • the quality that undermines The Obstacle Character .

Obstacle Character's Direction • *[Element]* • how The Obstacle Character hopes to arrive at a solution.

Obstacle Character's Domain • *[Domain]* • the general area in which The Obstacle Character operates.

Obstacle Character's Focus • *[Element]* • where The Obstacle Character believes the problem to be.

Obstacle Character's Problem • *[Element]* • the source of The Obstacle Character's motivation.

Obstacle Character's Range • *[Variation]* • the nature of The Obstacle Character's efforts.

Obstacle Character's Solution • *[Element]* • what is needed to truly satisfy The Obstacle Character's motivation.

Obstacle Character's Stipulation • *[Type]* • the nature of the Obstacle Character's effort to solve their personal problem.

Obstacle Character's Unique ability • *[Variation]* • the quality that makes The Obstacle Character uniquely qualified to thwart the Main Character's attempts to solve the story's problem.

Obtaining • *[Type]* • *n. possession* • achieving a purpose • Obtaining includes not only that which is possessed but also that which is achieved. For example, one might obtain a law degree or the love of a parent. One can also obtain a condition, such as obtaining a smoothly operating political system. Whether it refers to a mental or physical state or process, obtaining describes the concept of attaining.

Openness • *[Variation]* • *n. resolution* • willingness to re-evaluate • Openness simply means entertaining alternatives. When a character's pre-conceptions come into conflict with new information, if they are open, they will not be biased or blind to it. They put openness above holding on to a point of view. Of course, this can easily be carried to extreme, when someone seems to have no opinion at all and just goes with whatever anyone else says. Some degree of pre-conception is necessary to benefit from the value of one's own experience.

Oppose • *[Element]* • *n. opposition* • an indirect detraction from another's effort • The Oppose characteristic causes a character to speak out against any effort, although they do not actively engage in preventing it. As in \"the Loyal Opposition\", an opposing view can be useful in seeing the negative side of an endeavor. However it can also wear thin really fast, with the constant nag, nag, nag.

Optionlock • *[Plot Dynamic]* • the story climax occurs because all options have been exhausted • If not for the story being forced to a climax, it might continue forever. When a story is brought to a conclusion because the characters run out of options, it is said to contain a Optionlock. As an analogy, one might think of a story as the process of examining rooms in a mansion to find a solution to the story's problem. Each room in the mansion will contain a clue to the actual location of the solution. In an optionlock, the Main Character might be told they could examine any five rooms they wanted, but only five. They must pick the five rooms ahead of time. They can take as long as they like to search each one, and go thoroughly examine four of the rooms. After the fourth they are given a choice: based on the clues they have found so far, do they wish to stick with their original fifth choice or pick another room instead out of all that

remain. Either choice may lead to success or failure, but because running out of options forced the choice it is an Optionlock story. The choice is the Optionlock leap of faith that determines Change or Steadfast.

Order • [*Element*] • *n. order* • an arrangement in which patterns are seen • The character containing the Order characteristic is concerned with keeping things organized. Change is not a problem as long as it is orderly. However, sometimes you can't get there from here and the whole system has to be blown apart to rebuild from the ground up. Sometimes a little chaos needs to reign so that a log jam can be broken or a process speeded up. The character representing Order is an organization fiend.

Outcome • [*Plot Dynamic*] • an assessment of how things ended up • When one is creating a story, one must consider how it all comes out. This will not just be a description of the situation, but also of what potentials remain and how they have changed over the course of the story. Often, an author may wish to show the Outcome of a dramatic movement at the beginning or middle, rather than the end. In this way the audience will focus more on how that eventuality came to be, rather than trying to figure out what is going to happen.

Past • [*Type*] • *n. past* • what has already happened • The past is not unchanging. Often we learn new things which change our understanding of what Past events truly meant and create new appreciations of how things really fit together. A Story that focuses on the Past may be much more than a documentation of what happened. Frequently, it is a re-evaluation of the meaning of what has occurred that can lead to changing one's understanding of what is happening in the present or will eventually happen in the future.

Perception • [*Element*] • *n. perception* • the subjective view of self and environment • Perception is a point of view on reality. In truth, we cannot truly get beyond perception in our understanding of our world. A character that represents Perception is more concerned with the way things seem than what it is. Therefore she can be caught off-guard by anything that is not what it seems.

Permission • [*Variation*] • *n. permission* • one's ability based on what is allowed • Permission means Ability limited by restrictions. These constraints may be self imposed or imposed by others. When a Character

considers what they can or cannot do, they are not assessing their ability, but the limitations to their ability. When one worries about the consequences born of disapproval or self-loathing, one halts for the lack of Permission. The frustration of a character suffering a vice-grip on their ability may eventually erupt in an explosive reaction if the noose gets too tight.

Physics • *[Domain]* • *n. physics* • an activity • The Physics Domain is one of action. Whereas the Universe Domain describes a fixed situation, Physics is a Domain of dynamics. Situations evolve, develop, and change. Activities are engaged in and endeavors undertaken.

Positive Feel • *[High Level Appreciation]* • the objective characters in the story are closing in on the problem • An author can pass judgment on the appropriateness of a Main Character's approach to the problem. When a Main Character's approach is deemed proper, the audience hopes for them to remain steadfast in that approach and to succeed. Regardless of whether they actually succeed or fail, if they remain steadfast they win a moral victory and the audience feels the story is positive. When the approach is deemed improper, the audience hopes for them to change. Whether or not the Main Character succeeds, if they change from improper, they also win a moral victory, and the story feels positive.

Positive versus Negative • Positive and Negative are not evaluations of the ultimate outcome of a story, but evaluations of how the story feels during its course toward the outcome. Does the story feel like it is drawing closer to a satisfying and fulfilling conclusion or farther away from an unsatisfying, unfulfilling conclusion? Then it is positive. Does the story feel like it is drawing closer to an unsatisfying and unfulfilling conclusion or farther away from a satisfying, fulfilling conclusion? Then it is negative. Any given story will have either a positive or negative feel to it. This is caused by a combination of two kinds of dynamics, one of which describes the Main Character, the other describes the Author. Every Main Character's personal problem is either caused because they are doing something they need to stop, or because they are not doing something they ought to be. In other words, their problem exists because they need to remove or add a trait. In a sense, the Main Character must either move toward something new or move away from something old. That alone does not give a positive or negative feel to a story as what they are moving toward or away from could

be good or bad. Every Author has feelings about which traits are good ones to have and which are bad. Just because a Main Character successfully solves her problem by removing or adding a trait does not mean she has become a better person for it. The Author's message may be that failure in problem solving is preferable to diminishing one's overall character. So, the Author's identity is exposed to the audience by passing a value judgment on whether removing or adding a trait (Start or Stop) was good or bad. Taken together, Start, Stop, Good and Bad create four combinations, two of which are positive and two of which are negative. Start and Good means the Main Character is moving toward something good, and that feels positive. Stop and Bad means the Main Character is moving away from something bad, and that also feels positive. Start and bad means the Main Character is moving toward something bad, and that feels negative. And Stop and good means the Main Character is moving away from something good, and that feels negative as well.

Possibility • [*Element*] • *n. possibility* • a conclusion that something might be true • The Possibility element endows a character with an open-minded assessment of her environment and relationships. However, it gives less weight to the single most likely explanation, looking instead at the whole range of known alternatives. Since the most likely scenario does not always happen, the Possibility element aids in having \"Plan B\" ready. On the downside, this characteristic may \"over think\" things and lose track of what is most probable.

Potential • [*Dynamic Term*] • One way to measure the relationship of items in a quad is to classify them as Potential, Resistance, Current and Outcome (or Power). In this manner, we can see how dramatic components operate on each other over the course of the story. Potential simply means a latent tendency toward some attitude or action. Though a dramatic Potential may exist, it is not necessarily applied. Rather, until a Resistance interacts with a Potential, the Potential has nothing to act against and will remain latent. So, in a quad, assigning one of the items as the Potential does not mean it will become active in the story. Instead, it might function to deter the Resistance item from a certain course, rather than risk conflict with Potential. This is a useful tool for Authors since it allows for the subtle relationship of unused, inferred, threatened, or anticipated dramatic interactions that shape the fabric of a story in ways other than conflict.

Potentiality • *[Element]* • *n. potentiality* • a conclusion that something has the capacity to become true • The element of Potentiality drives a character to take risks on long odds. Always looking at what is not specifically ruled out, they are even beyond the realm of possibility and spend their time focusing on the greatest possible potential. As long as there is no reason why something should not be a certain way, the character representing Potentiality acts as if it is. Of course this leads them to see benefits and dangers others might miss, but it also leads them to starve on \"pie in the sky\". This characteristic always looks at what might be, never stopping to take stock of what is.

Power (Outcome) • *[Dynamic Term]* • One way to measure the relationship of items in a quad is to classify them as Potential, Resistance, Current and Power (or Outcome). In this manner, we can see how dramatic components operate on each other over the course of the story. Power simply means the effect of a process. When a dramatic Power exists it does not necessarily create change. Rather, until it is applied for the necessary period of time by Current, the Power will have not have the impact sufficient to affect change. So, in a quad, assigning one of the items as the Power does not mean it will alter the course of the story. Instead, it might function to direct effort by providing a specific target. This is a useful tool for Authors since it allows for the subtle relationship of unused, inferred, threatened, or anticipated dramatic interactions that shape the fabric of a story in ways other than conflict.

Preconditions (Objective Storyline) • *[Type]* • unessential restrictions imposed on the effort to reach the goal • When meeting the requirement is made contingent upon some non-essential restriction, the extra baggage is referred to as Pre-conditions. Depending upon the nature of the Pre-conditions and the nature of a character, it may turn out that although the pre-requisites will achieve the goal, the goal itself is improper and only the Pre-conditions can actually solve the problem. Misplaced emphasis is a common thematic exploration.

Prerequisites (Objective Storyline) • *[Type]* • the essential parameters that must be met to complete the requirement • Pre-requisites are the essential or necessary steps or accomplishments that must be achieved in order for something to occur. If a goal has a single requirement, there may be many pre-requisites to achieving that requirement.

Preconditions • [Variation] • *n. precondition* • unessential limitations tacked on to an effort • When access to resources necessary to meeting pre-requisites is made contingent upon some non-essential accomplishment or limitation, the extra baggage is referred to as Pre-conditions. Depending upon the nature of the Pre-conditions and the nature of a character, it may turn out that although the pre-requisites will achieve the goal, the goal itself is improper and only the Pre-conditions can actually solve the problem. Misplaced emphasis is a common thematic exploration.

Preconscious • [Type] • *n. response* • immediate responses • Built into the mind is an instinctual base of reactions and attitudes that cannot be altered but merely compensated for. When a story's problem revolves around the unsuitability of someone's essential nature to a given situation or environment, the central issue is the Pre-Conscious. The solution lies in the character conditioning themselves to either hold their tendencies in check or develop methods of enhancing areas in which they are naturally weak in reason, ability, emotion, or intellect.

Prediction • [Variation] • *n. prediction* • a determination of a future state of affairs • Destiny is the path to a particular fate, or through a series of fates. Fates are experiences or conditions one must encounter along the way as one's destiny directs one's course. The nature of destiny is such that no matter how much a character is aware of the nature and location of an undesirable fate, nothing they can do is enough to pull them off the path. However, if one could know the future course, one could prepare for each eventuality in order to minimize or maximize its effect. Prediction explores the effort to learn the course of one's destiny.

Prejudice • [Variation] • *n. prejudice* • unwillingness to re-evaluate • Prejudice is a pre-conception that prevents one from entertaining information contrary to a held conclusion. When one shuts their mind to additional data, there is no way to realize that the conclusion might be in error. Contradictory observation no longer becomes part of experience, so experience ceases to grow. Obviously, this can lead to all kinds of actions and attitudes that work to the detriment of oneself and others. On the other hand, Prejudice can steel one against temporary exceptions that tempt one to veer from the true path. Question: Is it bad to be Prejudiced against evil?

Prerequisites • [Variation] • *n. prerequisite* • steps that must be met • Prerequisites are the essential or necessary steps or accomplishments that must be achieved in order for something to occur. If a goal has a single requirement, there may be many prerequisites to meeting that requirement.

Present • [Type] • *n. present* • the current situation and circumstances • \"Present\" does not refer to the way things are going, but to the way things are. It is a here and now judgment of the arrangement of a situation and the circumstances surrounding it. A story that focuses on the Present is not concerned with how events led to the current situation nor where the current situation will lead, but defines the scenario that exists at the moment.

Proaction • [Element] • *n. proaction* • taking initiative action to achieve one's goals • The Proactive characteristic will urge a character to begin problem solving on their own. This character will be a self-starter who is up and at it the moment she realizes a potential problem exists. Sometimes, however, a potential problem may not actually materialize and would have disappeared in short order by itself. Proaction may actually cause the problem to occur by irritating the situation. Worse yet, the character representing Proaction may act before the true nature of the problem is seen, leading her to cause damage to innocent or non-responsible parties, sometimes actually aiding the real source of the problem.

Probability • [Element] • *n. probability* • a conclusion that something is most likely true • The character having the Probability characteristic puts its beliefs and efforts behind what is most likely. It is not as bound to safety as a character containing the Certainty characteristic, yet will still only take \"calculated\" risks. It is always playing the odds, and changes direction in mid-stride if the odds change. This allows it to steer clear of many dangers, but also tends to make it fickle.

Problem (Objective Storyline) • [Element] • the underlying cause of the story's difficulties • Of all the character Elements, there is a single one that describes both the essence of the story's problem and the Main Character's personal problem. This element acts as a hinge or bridge between the Objective and Subjective views. The inclusion of this element in an Objective Character identifies them as the Main or Obstacle Character. This is because it makes that character the only one who can solve both the

Objective and Subjective problems in a single stroke by addressing the problem (changing).

Process • *[Element]* • *n. process* • the mechanism through which a cause leads to an effect • A Process is a series of interactions that create results. The character representing Process will concentrate on keeping the engine running smoothly. Unfortunately, they often forget to look where the car is actually going. Sometimes experiences along the way the important part, other times it is arriving at the destination.

Production • *[Element]* • *n. production* • a process of thought that determines potential • Production is a process of thought that determines potential. Almost like deduction in reverse, rather than arriving at a present truth by limiting out what cannot be, Production arrives at a future truth by limiting out what can not happen. Anything that remains has potential. The problem for the character representing the Production characteristic is that Potentiality is often mistaken for Certainty if they fail to realize that any overlooked or unknown information can completely alter the course of the future.

Progress • *[Type]* • *n. progress* • the way things are going • Progress concerns itself with change: what direction and how fast? It is not so important where things were, are, or will be, but rather how the struggle between inertia and change seesaws over the course of the story.

Projection • *[Element]* • *n. projection* • an extension of probability into the future • Projection is a means of anticipating events and situations by extending the line of how things have been happening into the future. A character that represents Projection has a good grasp of what she might look for in things to come. However, this character will give great weight to past experience, so abrupt changes in direction might be ignored until it is too late.

Protagonist • *[Archetype]* • An Objective Character charged with the responsibility of pursuing a solution to the story's objective problem. An objective problem does not mean it can't be personal. Rather, it means that all of the dramatically functioning characters in the story are concerned about the outcome. The true, Archetypal Protagonist pursues the solution against the Antagonist. In other stories a close cousin of the Protagonist shares all the same elements except they try to avoid the

Antagonist's plan. For the Pursuing Protagonist the goal is to cause something. For the Avoiding \"Protagonist\" the goal is to prevent something.

Protection • [Element] • *n. protection* • an effort to prevent one's concerns from being vulnerable to interference • Protection is the act of building one's defenses against actual and potential threats. Certainly, preparing for problems brings a character advantages should the problems occur. However, the very act of building defenses can be interpreted as a threat to others who rely on Proaction and thereby precipitate the very aggression the character had tried to protect against. Also, a character representing Protection may stifle another's need for risk-taking, or become so wrapped up in preparations that there are no resources left to use for advancement.

Proven • [Element] • *n. proof* • a rating of knowledge based on corroboration • Proven refers to an understanding that has been shown to be correct enough times to enough people to hold it as fact. The character representing Proven will judge truth only by what has been sufficiently verified. This makes it wary of unsubstantiated rumors, evidence or conclusions. In the negative column, determining something is Proven requires drawing an arbitrary line that says, \"Enough it enough, it's true!\" The moment one assumes that the understanding is Proven, one ceases to look for exceptions. When a connection is made between two events or people on the basis of a series of \"Proven\" facts, all it takes is one exception to ruin the argument.

Psychology • [Domain] • *n. psychology* • a manner of thinking • The Psychology Domain is where the evolution or change in an attitude is explored, unlike the Mind Class which describes the nature of a fixed state of mind. This is a more deliberation-oriented class where the focus is not on the attitude itself, but whether it is changing for better or for worse.

Purpose • Purpose and Motivation are often confused. Whereas Motivation is the *reason* or *emotion* that the character must fulfill or satisfy, Purpose is the specific way they intend to do so. Sometimes a character will attempt to satiate her Motivation by achieving several Purposes, each of which does part of the job. Other times, a single Purpose can assuage multiple Motivations. Many interesting stories are told about characters who struggle to achieve a Purpose that really will not meet their Motivation or about characters who achieve a Purpose for the wrong

Motivation. But other, less common arrangements sometimes present more Deliberation oriented stories where the character achieves a Purpose near the beginning and then must search to find a Motivation that gives it value, or a character who has a strong Motivation but must search for the Purpose that truly accommodates it.

Pursuit • [*Element*] • *n. pursuit* • an effort to resolve a problem directly • The character representing Pursuit is a real self-starter. The Pursuit characteristic leads a character to determine what they need to achieve and then make a bee-line for it. This may seem admirable, and it can be. Unless, of course, they are trying to pursue something bad for themselves and/or for others. In fact, it may be that the object of the Pursuit doesn't want to be pursued. \"If you love something let it go... If it loves you, it will come back. If it doesn't come back, hunt it down and kill it.\"

Quad • [*Structural Term*] • For every dramatic unit, three others can be found that possess a similar quality. A relationship exists in this group of four units that allows them to act as potentiometer controlling dramatic direction and flow. These groups can be represented as a square divided into four quadrants, hence the name QUAD. In each quad of four dramatic units, special relationships and functions exist between diagonal, horizontal and vertical pairs.

Rationalization • [*Variation*] • *n. rationalization* • a logical alternative used to mask the real reason • Rationalization is the attempt to have your cake and eat it too. When a character expects that catering to their desires will bring about some cost or punishment, they try to do what they'd like, yet avoid retribution. One way is to come up with an excuse. Rationalization involves fabricating an artificial reason for one's attitude or actions that will excuse them. The reason must make sense as being a possible actual cause of the character's activities. In fact, it might very well have been the reason, except that it wasn't, which is what makes it a Rationalization.

Re-Evaluation • [*Element*] • *n. re-evaluation* • an appraisal of how a situation or circumstances have changed • Re-Evaluation is the act of re-considering one's first impressions. This may be in regard to a person, situation, goal, or even oneself. Re-Evaluation is a helpful characteristic in dispelling incorrect initial assessments of the meaning behind things, but is a real drawback when a person or situation conspires to lure one's understanding away from an accurate Evaluation. Perhaps a series of

coincidences or a concerted effort can present information that conflicts with an earlier Evaluation that was actually quite on the mark. A character containing the Re-Evaluation characteristic can be swayed by new misleading information and form new, mistaken understandings.

Reach • [*High Level Appreciation*] • the manner in which the audience identifies with the Main Character.

Reaction • [*Element*] • *n. reaction* • a response to something that interferes with one's concerns • The Reaction characteristic leads a character to strike back at the source of a problem. Reaction is less precipitative than Proaction requiring the problem to materialize before it acts. It does not take pre-emptive first strikes, nor does it turn the other cheek. As a result it often waits too long to tackle a problem that could easily have been prevented, then gets in a brawl that actually becomes a problem. Many authors try to pit one Proactive character against another. This actually diminishes the drama of the conflict, as both characters are taking the same approach. By making one character Proactive and another Reactive, a much more real and powerful interaction is created.

Reappraisal • [*Variation*] • *n. reappraisal* • a reconsideration of an understanding • When one has made an initial appraisal as to where preliminary evidence seems to be leading, there comes a time when one must make a Reappraisal of the evidence to see if its direction has changed. This, of course, tends to keep one on the right track. But characters, like everyday people, are influenced by what has occurred most recently - "What have you done for me lately?" As a result, during Reappraisal, a character might discount the body of evidence in favor of that which is most fresh in her mind.

Reconsideration • [*Element*] • *n. reconsideration* • questioning a conclusion based on additional information • The Reconsideration characteristic represents the drive to re-examine one's conclusions to see if they are still valid. This leads to a pragmatic approach to one's own beliefs, but also undermines resolve with every new obstacle that crosses one's path.

Reasonable • [*Archetype*] • The Reasonable Archetypal Character evaluates and acts solely on the basis of calm logic, never becoming enraged, passionate, or emotionally involved in a decision. Although common in

simple stories, the Reasonable character is hard to empathize with. As a result, it is one of the characters most often altered slightly from its archetypal arrangement to provide more potential for empathy from the audience. A frequent choice is to swap the trait of calm with the Emotional character's trait of frenzy. The result is that both characters become more interesting; the Reasonable character being both logical and frenetic, the Emotional character being highly passionate, yet in control.

Reduction • *[Element]* • *n. reduction* • a process of thought that determines probability • Reduction is a process of thought that compares the likelihood of several incomplete lines of deduction. Sometimes there is not enough information to fully deduce the ultimate truth in a matter. However, there is enough information to narrow the field of possibilities. When all the possibilities are considered, each can be rated on its individual merits as to how much each has. The potentialities are compared, arriving at the most likely conclusion. This allows the Reduction characteristic to act with a greater degree of confidence than if no "favorite" theory or explanation had emerged. Of course, dealing with incomplete data is a horse race, where even the most unlikely explanation may surge ahead when the last piece is in place, and prove to be the actual fact of the matter. It is when the Reduction characteristic gives probability the weight of certainty or fails to reevaluate that problems can arise.

Repel • *[Variation]* • *n. repulsion* • pushing or being pushed away from • A character's path to her goal is blocked by many curtains. The future beyond each cannot be seen until she has passed through to the other side. Sometimes the curtain itself is attractive, encouraging one to continue. Other times it is negative, indicating danger or loss or something unsavory lies behind. This is the nature of Repel. The warning is, "I'd go back if I were you." or "Don't spit into the wind". But does the curtain truly represent something distasteful that waits beyond, or is it simple a false front, a mask to scare off the less tenacious?

Requirements (Objective Storyline) • *[Type]* • the necessary pre-cursor to achieving the goal • Achieving a goal is not a one-step activity. Rather, all the cogs and wheels of a situation must be adjusted and realigned first in order to enable the goal. That can entail taking a certain number of steps in sequence, and/or involve "tuning" the orchestra of the dramatics until they support the harmony of the goal. Both the sequential and holistic

approach to these pre-requisites and pre-conditions are described by the nature of the overall requirement to achieving the goal. In other words, the requirement describes the condition requisite to the goal, and is made up of pre-requisites and pre-conditions.

Resistance • [*Dynamic Term*] • One way to measure the relationship of items in a quad is to classify them as Potential, Resistance, Current and Outcome (or Power). In this manner, we can see how dramatic components operate on each other over the course of the story. Resistance simply means a tendency toward inertia. When a dramatic Resistance exists it does not necessarily come into play. Rather, until a Potential interacts with a Resistance, the Resistance will have no impact at all. So, in a quad, assigning one of the items as the Resistance does not mean it will alter the course of the story. Instead, it might function to deter the Potential item from a certain course, rather than risk conflict with Resistance. This is a useful tool for Authors since it allows for the subtle relationship of unused, inferred, threatened, or anticipated dramatic interactions that shape the fabric of a story in ways other than conflict.

Resolve • [*Character Dynamic*] • the degree to which the Main Character feels compelled to remain on the quest • When a Main Character explores the problem of the story, they ultimately forced to make a decision. They must choose to either believe that the problem can be solved by remaining obstinate in their position or that they themselves might actually be the cause of the problem. In the first case, they remain steadfast, in the second they change. Selecting Steadfast or Change sets up a story-long progression of dynamics that describes the Main Character's Resolve during the quest.

Responsibility • [*Variation*] • *n. responsibility* • the belief that one is best suited to accomplish a task • The instinct for survival is paramount under normal circumstances. Still, even animals throw themselves into danger to help a human friend. The drive that overcomes self-interest is Responsibility. Responsibility exists when one cares more for others than for oneself. The problem occurs when a character believes she knows what is best for someone, and that someone doesn't agree. \"Its for your own good\", and, \"This is going to hurt me more than you\" are two expressions that exemplify this attitude. Sometimes the character is right in believing they know best, other times not. But either way, Responsibility

can cause problems when it is imposed on another, rather than offered to them. Responsibility can both be given or taken.

Result • *[Element]* • *n. result* • the ramifications of a specific effect • Result is a holistic view of all the end products of a process. When a cause generates an effect, how does the effect upset the overall balance of a situation? In a balance of power, one must consider the results of arming an ally, not just the immediate effect of strengthening its military. The character possessing the Result characteristic considers the ripples that might occur because of a given effect. The negative aspect is that it often over think the situation until its considerations are ranging far beyond the scope of any real concerns. This can inhibit useful actions for insignificant reasons. Stop a new factory that will create jobs to protect a previously unknown species of gnat? It depends on the scope of the concern.

Security • *[Variation]* • *n. security* • an evaluation of one's protections • Before one can expand to greater achievements, it is important to protect what one has already achieved. When a character is concerned with Security, they build defenses against threats both known and anticipated. However, actual dangers may or may not fall within the ability of the protections to keep one secure. Subjectively, a character must determine when they feel secure, based on their experience. For example, a famous comedian once related that he always bought so many groceries he had to throw many away when they spoiled. This, he said, was because he had gone hungry so often as a child. When a character's experiences motivate them to over or under prepare for dangers, Security may actually become a danger itself.

Self-Aware • *[Element]* • *n. self-awareness* • being conscious of one's own existence • When a character possesses Self-Awareness they fully appreciate all their feelings, thoughts, abilities and knowledge. Everything they experience or observe is couched in terms of their own point of view. As the downside, they may not be able to understand that some things that happen don't pertain to them at all, and in fact happen best without them.

Self-Interest • *[Variation]* • *n. self interest* • doing or being based on what is best for oneself • In its pure form, Self-Interest is defined as the quality of ALWAYS choosing what is best for oneself with NO consideration as to the effect on others. This does not require ill intent toward others. A character who is Self-Interested simply focuses on the personal ramifications of

decisions. In fact, in stories that show the evil nature of an oppressive society or regime, Self-Interest can be a very positive thing.

Sense-Of-Self • *[Variation]* • *n. sense of self* • one's perception of oneself • Simply put, Sense of Self is our own Self Image. A character may not truly know who they are, but they always know who they think they are. This inward-looking view may be right on the mark or not even close. The difficulty a character has is that from inside themselves is it impossible to be sure who they are. All they can do is take clues from the reaction of those around them. Interesting storytelling sometimes places a character among those who provide a warped feedback that creates a false Sense of Self in the character. This erroneous image may be far better, far worse, or simply different than their actual state of being. Other stories force a character to come to grips with the fact that they are wrong about themselves, and the opinions of others are accurate. In a Main Character, the differential between Sense of Self and State of Being is part of what separates the Subjective from the Objective story lines.

Senses • *[Variation]* • *n. sense* • observation tempered by sensory inaccuracies • Senses refers to the raw data supplied to the mind to interpret. Sometimes the data is accurate, other times it is faulty even before the mind gets hold of it. Senses then, describes the overall accuracy of an observation (such as seeing a crime or checking the results of a test). When taken in conjunction with its Dynamic Pair of Interpretation, all manner of error or accuracy can be created. This provides the author with a powerful storytelling tool to create comedies and tragedies based in error and misunderstanding.

Set • *[Structural Term]* • A set is a grouping of sixteen units. Although the set contains four separate quads, and the units are all in specific positions according to their natures, the quads are not considered in the set. This is because the concept of the set is to define a group of sixteen that all have similar natures. In other words, a set is an umbrella that equally covers each of sixteen individual units in a group.

Sex • *[Character Dynamic]* • a determination of the Main Character's mental operating system • Much of what we are as individuals is learned behavior. Yet, the basic operating system of the mind is cast biologically before birth. Talents, intellectual capacity, instincts - all of these are not learned, but inherited. Among these traits are those specific to females

and others specific to males. To be sure, we can go a long way toward balancing out those traits, yet that does not eliminate them nor diminish their impact. In dealing with the psychology of a Main Character, it is essential to understand upon which foundation their experience rests.

Sidekick • *[Archetype]* • The Sidekick is the absolutely faithful and supportive member of the Archetypal character set. Although way too frequently attached to the Protagonist, the Sidekick is identified by what her qualities are, not by who she is working for. In fact, the Sidekick might be attached to the Antagonist or not attached at all. Their function is to represent the qualities of faith and support, not specifically to be in service of any other character. However, if the Sidekick is bound to the Protagonist, she can be effectively used to mirror the Author's feelings about the conduct of the Protagonist. Moving scenes can be created by a misguided Protagonist actually alienating the faithful, supportive Sidekick. Although the Sidekick would never turn against the Protagonist, they can turn away from them, leaving rather than being a party to something they find immoral or disappointing.

Situation • *[Variation]* • *n. situation* • a practical assessment of one's environment • Situation describes the ins, outs and practical considerations of the environment in which a character finds herself. Throughout a story, the situation may evolve or may remain constant, depending upon the essence of the message and the nature of the plot. Since it is limited to the practical, Situation can only be measured and/or interpreted through Reason.

Skill • *[Variation]* • *n. skill* • practiced ability • Skill is the innate potential to accomplish either that which is physical or mental. It does not require the practical experience necessary to tap that potential, just that the latent capacity exists. Skill might be seen as raw physical ability, talent, or intellectual or emotional aptitude which may or may not ever be developed.

Solution (Objective Storyline) • *[Element]* • the specific element needed to resolve the story's problem • The Solution Element is the "flip side" of the Problem Element. In a story, the focus may be on the Problem Element ("The Main Character should not be this way") or the focus may be on the Solution Element ("The Main Character should be this way"). If the Main Character should not be a certain way, we say it is a "Stop" story, as

she must stop being a certain way. If the Main Character should be a certain way, we say it is a \"Start\" story, as she must start being a certain way. So in a sense, the Problem Element is not by itself the cause of the story's problem, but works in conjunction with the Solution Element to create an imbalance between two traits that need to be balanced. The choice to present one as a negative trait defines it as the Problem Element and its positive partner becomes the Solution Element.

Speculation • [*Element*] • *n. speculation* • an extension of possibility into the future • Speculation is the effort to determine what could conceivably happen in the future, even though it is not the most likely scenario. Speculation leads a character to expect the unlikely in the event that it actually occurs. Difficulties arise when Speculation runs rampant and a character puts effort into preparing for things that are so unlikely as to be unreasonably improbable.

Start • [*Character Dynamic*] • The Main Character needs a character trait that they lack • In each story is a character who will change, though this does not have to be the Main Character. If the reason they much change is because they lack an essential trait, then they must Start doing or being something they currently are not.

State-Of-Being • [*Variation*] • *n. state of being* • actual condition of all that is oneself • State of Being describes the actual nature of a character. The character herself, is often not aware of the true nature of her being. In fact, there may be no one at all who fully understands all that she is. However, in the communication between Author and Audience, the essence of a character must be fully explained or the story's message will be obscured.

Static • During the course of a story everything moves or shifts at one time or another, either through change of the item or change in the way an audience appreciates an item. However, an author will often find it convenient to see how two items change in relationship to one another by holding one as a constant and seeing how the other plays against it. For example, in a broad sense, one might wish to hold theme constant (even though it develops throughout the story) and see how plot changes supports or contrasts that theme. When a portion of the structure or dynamics of a story are held constant, it is referred to as Static.

Static versus Changing Structures • Static means \"unchanging\". In Dramatica, part of the structure appears to change as the story unfolds, but another part appears not to. This static part acts as a measuring stick against which to judge the degree and direction of change in the other part. This really amounts to selecting a point of view for the audience. Nothing is really frozen in place, as the entire structure is fluid, but by comparing the movement of one part of the structure in relation to another the audience *perceives* one as static while measuring the relative change in the other. For example, a story's thematic message grows and develops over the course of the story, yet, we may wish to quantify that message as the Theme, and then see how the Main Character relates to it, act by act.

Steadfast Character • the subjective character who remains steadfast in their approach or attitude in the story • Every Main Character represents one special character element. This element is either the cause of the story's problem, or its solution. The Main Character cannot be sure which they represent since it is too close to home. Near the climax of the story, the Main Character must make a Leap of Faith and decide if they should stick with their approach in the belief that it is the solution, or jump to the opposite trait in the belief they themselves are the cause of the problem. When a Main Character decides to stick with their story-long approach, they are said to remain Steadfast.

Steadfast • [*Character Dynamic*] • The Main Character sticks with their motivation, approach, perspective or purpose while solving the problem • Every Main Character represents one special character element. This element is either the cause of the story's problem, or its solution. The Main Character cannot be sure which they represent since it is too close to home. Near the climax of the story, the Main Character must make a Leap of Faith and decide if they should stick with their approach in the belief that it is the solution, or jump to the opposite trait in the belief they have been wrong. When a Main Character decides to stick with their story-long approach, they are said to remain Steadfast.

Stipulation (Objective Storyline) • [*Type*] • the area where the objective characters apply their efforts to solve the story problem.

Stop • [*Character Dynamic*] • The Main Character needs to get rid of an inappropriate character trait from their personality • In each story is a character who will change, though this does not have to be the Main

Character. If the reason they must change is because they possess a detrimental trait, then they must Stop doing or being something they have been.

Storyforming • the process of creating the dramatics of a unique story by arranging structure and dynamics.

Story Mind • The central concept from which Dramatica was born is the notion of the Story Mind. Rather than seeing stories simply as a number of characters interacting, Dramatica sees the entire story as a huge analogy to a single human mind dealing with a particular problem. This mind, the Story Mind, contains all the characters, themes and plot progressions of the story, as incarnations of the psychological processes of problem solving. In this way, each story *explodes* the inner workings of the mind so that we (as audience) may take a more objective view of our decisions and indecisions and learn from the experience.

Story versus Tale • A tale describes a problem and the attempt to solve it, ultimately leading to success or failure in the attempt. In contrast, a story makes the argument that out of all the approaches that might be tried, the Main Character's approach *uniquely* leads to success or failure. In a success scenario, the story acts as a message promoting the approach *exclusively*, in the failure scenario, the story acts as a message *exclusively* against that specific approach. Tales are useful in showing that a particular approach is or is not a good one. Stories are useful in promoting that a particular approach is *the only* good one or *the only* bad one. As a result of these differences, tales are frequently not as complex as stories, and tend to be more straight forward with fewer subplots and thematic expansions. Both tales and stories are valid and useful structures, depending upon the intent of the author to either illustrate how problem was solved with a tale, or to argue how to solve a specific *kind* of problem with a story.

Storyforming versus Story telling • There are two parts to every communication between author and audience: the storyforming and the storytelling. Storyforming is the actual dramatic structure or blueprint that contains the essence of the entire argument to be made. Storytelling is the specific way the author chooses to illustrate that structure to the audience. For example, a story might call for a scene describing the struggle between morality and self-interest. One author might choose to show a woman taking candy from a baby. Another might show a member of a lost patrol in

the dessert hoarding the last water for themselves. Both what is to be illustrated and how it is illustrated fulfill the story's mandate. Another way of appreciating the difference is to imagine five different artists each painting a picture of the same rose. One may look like a Picasso, one a Rembrandt, another like Van Gogh, yet each describes the same rose. Similarly, different authors will choose to tell the same Storyform in dramatically different ways.

Strategy • *[Variation]* • *n. strategy* • a plan to achieve one's purpose or a plan of response • The specific plan or series of interconnected plans that are intended to produce a desired result is called a Strategy. The sophistication of a strategy can range from complex to non-existent (if a character prefers to wing it). Sometimes a strategy is on the mark, other times it is completely inappropriate to its intended purpose. Either way, for the audience to appreciate its apt or inept construction, the plan must be spelled out in full. In storytelling, Strategy can define limits and draw out parameters for a story. This is a useful variation to use for connecting theme to plot.

Subconscious • *[Type]* • *n. repression* • basic drives and desires • Subconscious describes the essential feelings that form the foundation of character. These feelings are so basic that a character is often not aware of what they truly are. When the Subconscious is involved, a character is moved right to the fiber of their being.

Subjective Story Line • the plot as it relates to the Main Character's personal goal.

Subjective Story Type Order • *[Plot Structure]* • the kind of activity employed to arrive at a solution to the story's subjective problem, act by act.

Subjective Storyline Concern • *[Type]* • the goal or purpose sought after by the Main Character.

Subjective Storyline Critical Flaw • *[Variation]* •

Subjective Storyline Direction • *[Element]* • the apparent remedy for the symptom of the difficulties between the Main Character and The Obstacle Character.

Subjective Storyline Domain • *[Domain]* • the general area in which the Main Character's personal problem resides.

Subjective Storyline Focus • *[Element]* • the principal symptom of the difficulties between the Main Character and the Obstacle Character.

Subjective Storyline Problem • *[Element]* • the underlying cause of the difficulties between the Main Character and the Obstacle Character.

Subjective Storyline Range • *[Variation]* • the thematic focus between the Main Character and the Obstacle Character.

Subjective Storyline Solution • *[Element]* • the specific element needed to resolve the difficulties between the Main Character and The Obstacle Character.

Subjective Storyline Stipulation • *[Type]* • the chief area of contention between the Main Character and the Obstacle Character.

Subjective Storyline Unique ability • *[Variation]* •

Subplot • *[Storytelling]* • Subplots are oft misunderstood to be secondary subordinate stories running in parallel to the main story. Such secondary stories are a valid storytelling technique, but they are not Subplots. A Subplot is not a separate independent story, but an amplification of a branch or aspect of the main story. Each Subplot is, indeed, a story in its own right, but it is connected to the main story through one of the objective characters. This objective character does double duty as the Main Character (a subjective character) in the subplot. As a result, it is inappropriate to hinge a subplot around either the Main or Obstacle Characters of the main story, as the two story lines would become blurred and create confusion as to the message intended. In order to keep Subplots from appearing to be the main story, it is important to draw them with less detail. This does not mean they should be incomplete or sketchy, rather that the Subplot should be explored in less depth. There can be as many Subplots as there are objective characters. However, a large number of subplots will become unwieldy and can needlessly complicate the telling of a story, blurring or diverting the audience's understanding of the main story. Similar to the Main Character of the main story, the Main Characters of the subplots should be limited to one story each. Not all "multiple plot" stories consist of subplots attached to a main plot. Frequently in

serial programs such as soap operas, certain forms of episodic television, and some written serials such as comic strips, several complete stories run in parallel, connected only by their common setting or by using the same ensemble of characters. In this form of storytelling, characters do double duty, playing multiple roles in a number of separate plots which really do not directly affect each other. The point of note is that an author should be aware of the difference between subplot and multiple plot constructions so that the proper dramatic connections can be made to create the greatest impact.

Success • [*Plot Dynamic*] • the original goal is achieved • Every objective storyline in a Grand Argument Story has at its beginning a desired outcome to be sought after. Ultimately, the characters will either Succeed in achieving that outcome or fail to do so. However, Success is not always a good thing. For example, it may be that a character succeeds at something hurtful or evil. Even a good intentioned character might achieve something that they are unaware will cause harm. Whatever its quality, worth or ramifications, if the outcome desired at the story's beginning is achieved, the story ends in Success.

Support • [*Element*] • *n. support* • an indirect assistance given to another's efforts • Support is not direct help. Direct help is actively joining someone in an effort. Support is aiding the effort without actually participating in it. For example, A character possessing the Help characteristic would join someone in digging a ditch. The character representing Support would provide a shovel and cheer them on. Support is a fine thing to keep one's spirits up, but is awfully frustrating when you just need someone to lend you a hand.

Suspicion • [*Variation*] • *n. suspicion* • a belief based on insufficient evidence • Suspicion is a preliminary conclusion arrived at with insufficient evidence. It is valuable in helping one know what kinds of things to look for in gathering additional evidence. But can also be a detriment because once a character suspects something, they are less likely to examine all the evidence for a completely alternative explanation.

Sympathy • Sympathy describes the relationship of the audience to a Main Character whom they care about, yet do not identify with.

Temptation • *[Element]* • *n. temptation* • the urge to embrace immediate benefits despite possible consequences • Temptation is the draw to belief that the negative consequences of an action are imaginary or can be avoided. Often, this is just a pipe dream, and when one gives into Temptation one must pay a price. However, just as often one can avoid negative consequence, and indulge one's desires. It is our Faith and Disbelief in consequences that defines the struggle between Conscience and Temptation. (\\"Pssst... We've got this new Dramatica program that will solve all your story problems, but it's going to cost you some bucks...\\")

Tendency • *[High Level Appreciation]* • the degree to which the Main Character feels compelled to accept the quest.

Test • *[Element]* • *n. test* • a trial to determine something's accuracy • To test is to try out a supposition to determine if it is correct. \\"Run it up the flagpole and see if people salute it\\" is the concept here. Any explanation that makes sense has the potential to be correct or incorrect once it is actually tried in \\"the real world\\". The Test characteristic will always want to try things out before using it. This can weed out faulty items before they break down when one relies on them. However, it can also waste time, when it is of the essence, or waste one of the three wishes just to see if it works.

Theme (Objective Storyline) • *[Variation]* • the focus of the story's thematic message.

Theory • *[Element]* • *n. theory* • an unbroken chain of relationships leading from a premise to a conclusion • A Theory is an unbroken web of relationships that describes a mechanism. To be a theory, the actual mechanism of each relationship in the Theory must be known as well. Unless it is understood how point A gets to point B, it might just be coincidental. For example, if two completely different and separate mechanisms are working in the same area, it may appear that one is causing a certain effect when it is really the other. Developing Theories gives the character representing Theory the ability to understand and predict how things work and fit together. The drawback is that they will not accept an obvious relationship unless all its steps can be discovered. As a result, many \\"common sense\\" approaches and understandings are not used, despite their proven value.

Thought • *[Element]* • *n. thought* • the process of consideration • When a character represents Thought, they illustrate the process of consideration. Unlike the logic element that is only concerned with arriving at a conclusion via reason, Thought deliberates both logical and emotional aspects of a problem, not particularly to decide an issue so much as to examine it from all perspectives. This has the advantage of illuminating every side of an issue, but has the potential disadvantage of Thought becoming an endless loop where consideration runs round in circles, chasing its mental tail and never coming to rest in a decision.

Thought • *[Variation]* • *n. thought* • the process of consideration • Thought is not always directed. Often it wanders, experiential and without conscious purpose. Thought might be about a topic or simple random musings or creative daydreaming or inspiration. At its most essential level, Thought is simply the mental force of change that rearranges the inertia of knowledge.

Threat • *[Variation]* • *n. threat* • a potential interference with one's desires • Threats are indicators or warnings that danger lurks. Avoiding real danger can be enhanced by acting at the first sign of a Threat. However, reading the indicators is a subjective endeavor. One's biases and experiences may lead to inaccurate assessments of Threats. They may be real or imagined. When a character avoids actions or behaviors because they perceive a Threat that is truly imaginary, they might stunt their own progress toward their purpose based on an unreal fear.

Timelock • *[Plot Dynamic]* • the story climax is forced by a time limit • If not for the story being forced to a climax, it might continue forever. When a story is brought to a conclusion because the characters run out of time, it is said to contain a Timelock. As an analogy, a story might be thought of as the effort to find the solution to the story's problem which is hidden in one of the rooms of a mansion. Each room contains a clue to the actual location of the solution. The Main Character is told they may search as many rooms as they like in five minutes. At the end of five minutes they are given a choice: based on the clues they have already found, they must decide if the solution is in one of the rooms they already searched or in one of the rooms they have not yet searched. Either choice may lead to success or failure, but because running out of time forced the choice it is an

Timelock story. The choice is the Timelock leap of faith that determines Change or Steadfast.

Timelock versus Optionlock • Stories would go on forever unless they were limited in some way, forcing an end to action and/or decision. One way to bring a story to a conclusion is with a timelock which limits how long the characters have to solve the problem. The limit might be a bomb set to go off, the timing mechanism on a safe or the poison that takes effect in 24 hours- anything that has a specific deadline and needs to be prevented or achieved. The other way to force a story to end is with an optionlock which limits how many things the characters can try to solve the problem - trapped aboard a spaceship with a vicious creature with no one coming to the rescue, trying to escape from Alcatraz, struggling to save a relationship - anything that has a specific scope and needs to be resolved. So, in short, in a timelock the characters run out of time, in an optionlock they run out of options. As a side note, timelocks and optionlocks can co-exist but only one can be the real limit that forces the climax.

Trust • [*Element*] • *n. trust* • an acceptance of knowledge as proven without first testing its accuracy • To Trust is to accept without trial. Whether a concept, relationship, person or mechanism, it will be accepted by the character possessing the Trust characteristic without supportive evidence. This helps them to get on with the job at hand in the most efficient manner, but opens them up to disastrous surprises when an assumption is proven incorrect at a critical moment.

Truth • [*Variation*] • *n. truth* • that which has been proven correct • Truth is more than facts and accuracy. Truth is meaning. Whenever someone is quoted out of context, what is reported may be factual and may be accurate, but it is not Truthful. Meaning depends upon intent and purpose. That is the beauty of the legal system: that even if someone is caught red-handed, the jury can acquit because they feel there were mitigating circumstances. The problem with Truth is that it is an interpretation, and therefore open to debate. One person's Truth is another's Falsehood.

Type • There are sixteen Types in the Dramatica structure, four to each Class. The Classes each represent a different point of view, and the Types in that Class represent a more refined exploration of that point of view. In a sense, Types describe the basic categories of what can be seen from a given point of view. Just as Domain level appreciations create genre-like

brush strokes in the story structure, Type level appreciations determine the nature of the plot.

Un-Ending • [*Element*] • *n. continuance* • a continuance without cessation
• The Un-ending characteristic sees nothing as ever coming to completion. What others may see as an end, this characteristic sees as a change of direction. For example, obtaining a diploma is seen not as an end of college, but as another step in one's career (which is Un-ending). This has an advantage of \"never saying 'die'\", which helps the motivation stay alive to keep trying. On the other hand, seeing a bad thing as unending can rob one of motivation. Also, when something is really over, the character representing Un-ending can't see it. This might be a former relationship or a current job that they take for granted.

Uncontrolled • [*Element*] • *n. frenzy* • a disorganized response • The character representing Un-Controlled spreads themselves very thin by expending their energy and motivation in all directions at once. As a result, they are fully involved in their environment, which covers all the bases. Yet, because they are randomly distributed, there is not single direction to their thrust. Therefore, the Un-Controlled character frequently spends a lot of energy getting nowhere (frenzy).

Understanding • [*Type*] • *n. understanding* • appreciating the meaning of something • Understanding is different from knowledge. From knowledge one gets awareness, from Understanding, one gets meaning. To obtain meaning requires not only knowing the substance of its nature, but the context of its essence. In other words, one must not only define what something is, but how it fits into the larger picture as well. To this end, Reason describes the function and Emotion defines the purpose. So Understanding is not just an intellectual pursuit, but requires an empathy with the meaning as well. It is useful to note that many Eastern and ancient philosophies define Understanding as \"becoming one with\" that which is being considered. Until one joins her subject in unity, she cannot understand it.

Unique ability (Objective Storyline) • [*Variation*] • Just as a requirement defines the specific nature of things needed to achieve a particular goal, Unique Ability defines the specific quality needed to meet the requirement. Unique Ability is another way in which the Main Character is identified as the intersecting point between the Subjective and Objective stories, as it is

only she who ultimately has what it takes to meet the test of the requirement and thereby achieve the goal. The Unique Ability need not be anything extraordinary but must be the one crucial quality required that is shared by no one else. Frequently, the Unique Ability is in keeping with the Main Character's position or profession, however it can be much more interesting to assign an incongruous Unique Ability. In either approach, it is essential to illustrate the existence of the Unique Ability in the Main Character several times throughout the story, even if it is not employed until the climax. In this way, it becomes integrated into the nature of the Main Character and does not seem conveniently tacked on when it is ultimately needed. Also, the Unique Ability can be extremely mundane. The key is that the ability does not have to be unique by nature, but just possessed uniquely in that specific story by the Main Character. Clever storytelling may arrange the climax of the story so that some completely ordinary and insignificant Unique ability makes the difference in the outcome of a cosmic struggle.

Unit • *[Structural Term]* • Dramatica breaks down the components of story into the smallest possible building blocks that have meaning for an author. These essential building blocks are called Units.

Universe • *[Domain]* • *n. universe* • a situation • The Universe Domain is where any fixed state of affairs is explored, such as an institution, system, or situation that remains stable and unchanging. The point may be to show that the system is good, bad, or neutral, but the focus must be on the system, not on how the system is changing.

Unproven • *[Element]* • *n. disproof* • a rating of knowledge that has not been tested • Un-Proven describes an understanding suspected to be true, but not substantiated enough to call it fact. The character representing Un-Proven will not accept anything as fact just because the theory has worked so far. No matter how many times or how many ways evidence builds to support the contention, Un-Proven will not be satisfied until the conclusion is absolutely drawn in hard data, not just road tests. This keeps the character representing Un-Proven from jumping to conclusions, but makes them less able to accept the obvious conclusion unless it is directly observed in a way that is not open to alternative interpretation.

Unwilling • *[High Level Appreciation]* • The Main Character unwillingly participates in the effort to find a solution to the story problem • Unwilling

describes a Main Character who would prefer not to become involved in neither the problem, nor the search for a solution. As a result, some sort of leverage must be applied to \"force\" them to join the quest. Once the Main Character is enticed or coerced into beginning the journey toward a solution, they require outside encouragement or compulsion to keep up the effort.

Value • *[Variation]* • *n. value* • the objective usefulness of something in general • Value is an objective measurement of the usefulness or desirability of something in general. This is a good indicator by which to predict its import to others. However, no one really thinks completely objectively, so there is always a degree of personal preference included in a determination of Value. Difficulties arise when a character neglects the personal worth someone else may or may not find in something of specific value. For example, a Boss may find it of no direct Value, but placing a candy bar on each employees desk for them to find in the morning can have a lot of worth to the employee. Indirectly then, Value is returned to the Boss in the form of a better day's work. But seeing the indirect Value is difficult from the subjective view. Learning to see items and actions not just for their intrinsic Value, but for their conditional Value is a strong thematic message.

Variation • There are sixty-four Variations in the Dramatica structure, sixteen to each Class. The variations describe the Thematic message and the development of that message in the story. Variations are measuring sticks by which the author wishes her message to be evaluated. It is the discrepancy between opposing ways of evaluating the meaning of the story that creates the thematic statement as to which is the best way or that one way is no better or worse than another.

Willing • *[High Level Appreciation]* • The Main Character willingly participates in the effort to find a solution to the story problem • Willing describes a Main Character who is self-motivated to find a solution to the story's problem. Even if the going is tough, they require no outside encouragement or compulsion to keep up the effort.

Wisdom • *[Variation]* • *n. wisdom* • the meaning of Knowledge • Wisdom is the meaning of what is known. A Character may be aware of facts, but unless she sees the pattern that organizes those facts, the knowledge alone

may be useless. Wisdom, therefore, does not describe just being aware of something, but understanding how many bits of knowledge fit together.

Work • [*Plot Dynamic*] • the kind of activity focused upon in the effort to solve the story's problem • Action or Decision describes how the problem of the Story will primarily be explored. The primary concern is the kind of storytelling you want to do. If you want action to be the focus of your storytelling, choose action. If you want deliberation to be the focus of your storytelling, choose decision. It's that simple.

Work • [*Variation*] • *n. work* • applying oneself to something known to be within one's ability • When a task lies within one's known abilities, effort applied to the task is Work. There are no surprises; no short-comings. But has one accurately judged both one's abilities and the demands of the task? If not, perhaps the task is not achievable, or of a size that one must increase one's abilities before undertaking it.

Worry • [*Variation*] • *n. worry* • lack of faith in an expectation • Like confidence, Worry looks toward the future, but is based on a projection of negative experience. When, in the past, seemingly innocuous situations have developed into disasters, one learns to Worry at the slightest evidence of instability. Worry has the positive quality of motivating one to prepare for the worst. If the worst happens, the character representing Worry is truly prepared. But how often does the worst actually happen? The downside is that resources one might use to make advances are wasted just trying to protect the status quo. And those who worry tend to avoid unknown situations that might hold substantial rewards.

Worth • [*Variation*] • *n. worth* • a subjective rating of usefulness and/or desirability • Worth describes the subjective value of an item or action to an individual. Of course, this varies greatly from individual to individual. This is the nature of garage sales: one woman's trash is another woman's treasure. Making choices on the basis of Worth is an efficient way to get the most with one's resources. But there may be all kinds of potential locked in something a character considers worthless, because objectively it has great Value. For example, Native Americans used gold simply as a decoration. To them, it had little other Worth. Of course to Europeans, it had significant Value. A character who ignores potential value because of low Worth can live to regret the deals they make in a story, both physically and emotionally.

Z Pattern • *[Dynamic Term]* • There is a relationship between the function of dramatic items and the order in which they interact. Changing the order can drastically affect how an audience interprets the meaning of events and information. For example, if a person makes a rude comment and is slapped, an audience will react differently than if a person is slapped, then makes a rude comment. One of the ways in which drama is built is to control the order in which events happen. To do this, there must be some standard or measure that defines the "at rest" or "initial" order of events. In Dramatica, the patterns of a "Z" (either forward or backward, from top to bottom or bottom to top) drawn through the four items of a quad describes one of the sequences in which dramatic units might be brought into play.

1. Storyforming

The process of creating the dramatics of a unique story by arranging structure and dynamics

2. Nature Actual/Apparent & Work/Dilemma

The primary dramatic mechanism of a story

Actual Work: A story in which the Main Character's decision to remain steadfast results in success

Apparent Work: A story in which the Main Character's decision to remain steadfast results in failure

Actual Dilemma: A story in which the Main Character's decision to change results in success

Apparent Dilemma: A story in which the Main Character's decision to change results in failure

3. Essence Positive/Negative

The primary dramatic feel of a story

Positive: A story which focuses on pursuing the solution

Negative: A story which focuses on avoiding the problem

4. Tendency Willing/Unwilling

The degree to which the Main Character feels compelled to accept the quest

Willing: A Main Character who willingly accepts the quest

Unwilling: A Main Character who unwillingly accepts the quest

5. Reach Empathy/Sympathy & Male/Female

The manner in which the Audience identifies with the Main Character

1. Men will empathize with the Main Character in this story; women will sympathize

2. Women will empathize with the Main Character in this story; men will sympathize

3. Both men and women will sympathize with the Main Character in this story; neither will empathize

4. Both women and men will empathize with the Main Character in this story, neither will sympathize

6. Resolve Change/Steadfast

The degree to which the Main Character feels compelled to remain on the quest

7. Approach Be-er/Do-er

A description of the Main Characters preference to adapt to her environment or to try and change it.

8. Direction Stop/Start

A description of the Main Character's character flaw as having a bad trait or lacking a good one.

9. Gender Male/Female

A determination of the Main Character's mental operating system

10. Outcome Success/Failure

An evaluation as to whether or not the Main Character achieved the goal they set out to achieve

11. Judgement Good/Bad

The author's moral evaluation of the outcome of a story

12. Work Action/Decision

The kind of activity focused upon in the effort to solve the story's problem

13. Limit Timelock/Spacelock

The kind of constraint that forces the story to a conclusion

14. Goal Appreciation[AP_STORY].concern

The central objective that is of concern to all the primary characters of a story

15. Consequence Appreciation[AP_PLOT].concern

The negative effect of failing to achieve the goal

16. Cost Appreciation[AP_OC].concern

The price that must be paid while meeting the requirements of the goal

17. Dividend Appreciation[AP_MC].concern

The benefits gathered while meeting the requirements of the goal

18. Requirements Appreciation[AP_STORY].stipulation

The necessary pre-cursors to achieving the goal

19. Pre-requisites Appreciation[AP_PLOT].stipulation

Necessary arrangements or achievements that must be met to proceed with completing the requirement

- 20. Pre-conditions Appreciation[AP_OC].stipulation
 Unnecessary arrangements or achievements that must be met to proceed with meeting the requirement, that are made necessary by someone's insistence

- 21. Forewarnings Appreciation[AP_MC].stipulation
 Indications that the consequence is growing more imminent

- 22. Objective Story Line -----

- 23. Story

- 24. Domain Appreciation[AP_STORY].domain
 The general area in which the objective problem resides

- 25. Concern Appreciation[AP_STORY].concern
 The goal or purpose of the quest

- 26. Theme Appreciation[AP_STORY].range
 The measuring stick used to argue the story's message

- 27. Problem Appreciation[AP_STORY].problem
 The specific dramatic element that is cause of the story's inequities

- 28. Solution Appreciation[AP_STORY].solution
 The specific dramatic element needed to balance the story's inequities

- 29. Focus Appreciation[AP_STORY].focus
 The specific dramatic element that seems to be the source of the story's inequities

- 30. Direction Appreciation[AP_STORY].direction
 The specific dramatic element that seems to offer a resolution to the story's inequities

- 31. Stipulation Appreciation[AP_STORY].stipulation
- 32. Unique Range Appreciation[AP_STORY].uniqueRange
- 33. Critical Flaw Appreciation[AP_STORY].criticalFlaw
- 34. Plot
- 35. Domain Appreciation[AP_PLOT].domain
- 36. Concern Appreciation[AP_PLOT].concern
- 37. RangeAppreciation[AP_PLOT].range
- 38. Problem Appreciation[AP_PLOT].problem
- 39. Solution Appreciation[AP_PLOT].solution
- 40. Focus Appreciation[AP_PLOT].focus
- 41. Direction Appreciation[AP_PLOT].direction
- 42. Stipulation Appreciation[AP_PLOT].stipulation
- 43. Unique Range Appreciation[AP_PLOT].uniqueRange
- 44. Critical Flaw Appreciation[AP_PLOT].criticalFlaw
- 45. Domain Act Order
 - The area in which the solution to the story's problem is sought, act by act
- 46. Act 1 Domain
- 47. Act 2 Domain
- 48. Act 3 Domain
- 49. Act 4 Domain
- 50. Story Type Order
 - What the story's objective appears to be, act by act
- 51. Act 1 Type
- 52. Act 2 Type
- 53. Act 3 Type
- 54. Act 4 Type
- 55. Plot Type Order
 - The kind of activity employed to arrive at a solution to the story's problem, act by act
- 56. Act 1 Type
- 57. Act 2 Type
- 58. Act 3 Type

- 59. Act 4 Type
- 60. Theme Development Act Order
 - The specific arguments made in support of the thematic message, act by act
- 61. Act 1 Quad of Variations
- 62. Act 2 Quad of Variations
- 63. Act 3 Quad of Variations
- 64. Act 4 Quad of Variations
- 65. Subjective Story Line -----

- 66. Main Character
- 67. Domain Appreciation[AP_MC].domain
 - The general area in which the Main Character operates
- 68. Concern Appreciation[AP_MC].concern
 - The Main Character's personal objective or purpose
- 69. RangeAppreciation[AP_MC].range
- 70. Problem Appreciation[AP_MC].problem
 - Source of the Main Character's motivation
- 71. Solution Appreciation[AP_MC].solution
 - What is needed to truly satisfy the Main Character's motivation
- 72. Focus Appreciation[AP_MC].focus
 - Where the Main Character believes the problem to be
- 73. Direction Appreciation[AP_MC].direction
 - How the Main Character hopes to arrive at a solution
- 74. Stipulation Appreciation[AP_MC].stipulation

75. Unique Range Appreciation[AP_MC].uniqueRange
The quality that makes the Main Character uniquely qualified to solve the story's problem
76. Critical Flaw Appreciation[AP_MC].criticalFlaw
The quality that prevents the Main Character from successfully using their Unique Ability
77. Obstacle Character
78. Domain Appreciation[AP_OC].domain
The area in which the Obstacle character operates
79. Concern Appreciation[AP_OC].concern
The Obstacle character's personal objective or purpose
80. RangeAppreciation[AP_OC].range
81. Problem Appreciation[AP_OC].problem
The source of the Obstacle character's motivation
82. Solution Appreciation[AP_OC].solution
That which is needed to truly satisfy the Obstacle character's motivation
83. Focus Appreciation[AP_OC].focus
Where the Obstacle Character believes the problem to be
84. Direction Appreciation[AP_OC].direction
How the Obstacle Character hopes to arrive at a solution
85. Stipulation Appreciation[AP_OC].stipulation
86. Unique Range Appreciation[AP_OC].uniqueRange

The quality that makes the Obstacle character uniquely qualified to thwart the Main Character in solving the story's problem

87. Critical Flaw Appreciation[AP_OC].criticalFlaw

The quality that prevents the Main Character from successfully using their Unique Ability

88. Primary Character

The subjective character who changes their approach or attitude in a story

89. Pivotal Character

The subjective character who remains steadfast in their approach or attitude in the story

90. STORYTELLING

- 91. Leap of Faith
- 92. Author's Proof
- 93. Character Names
- 94. Character sexes
- 95. Story Title
- 96. Backstory — Inciting incident or environment

- 97. Archetypal Characters
- 98. Protagonist
- 99. Antagonist
- 100. Guardian
- 101. Contagonist
- 102. Reason
- 103. Emotional
- 104. Sidekick
- 105. Skeptic

Archetypal or Non-Archetypal?

An audience is so familiar with archetypes that these characters require little effort to develop. As a result, an author might choose archetypes so that she can concentrate more on plot or theme. On the other hand, if complex relationships are to be explored, Archetypes are much too predictable. Which kind of characters will best support your intent?

- a. Archetypal
- b. Non-Archetypal

Background:

To avoid plot holes and inconsistent characters, the story's problem must be explored from every angle. To accomplish this, all possible "takes" on the problem are divided among the objective characters. When a whole family of similar approaches is grouped in a single character, it becomes archetypal. This does not mean they are less complete, just more predictable. If all the characteristics are divided evenly so that each character gets a complete family of character elements, then the entire character set is archetypal. This set consists of the Protagonist, Antagonist, Guardian, Contagonist, Reason, Emotion, Sidekick and Skeptic.

Storytelling Tips:

Not all characters in a story need to be of the same variety. Archetypal characters can co-exist quite nicely with non-archetypals. The Archetypal arrangement is just that: an arrangement. One way or another, all the ways a problem might be dealt with have to be assigned to whatever characters are created. By mixing Archetypals and Non-Archetypals, an author can leave in Archetypal arrangement all the characteristics that are of little interest to them and create more complex characters by arranging the remaining characteristics in Non-Archetypal form.

Dramatica's matrix of characteristics is a wholly new way to look at characters, and as such requires some familiarity before one learns to use it to the greatest impact. Therefore, a good way to begin is to select Archetypals, see what elements they contain and then swap some characteristics between Archetypes. Even swapping just two elements between characters can give them a completely different feel. Once you have played with the Archetypes for a while, you will quickly become familiar with the nature of all the characteristics and have a much better feel for creating your own unique characters from scratch.

How Dramatica uses it:

Selecting Archetypal pre-determines an assignment of the 64 character elements to create eight Archetypes with eight characteristics each. Of the eight elements in each character, four pertain to their internal decision process and four to their external actions. Both the internal four and the external four represent one element in each of four categories: Motivation, Methodology, Means of Evaluation and Purpose. The four external elements describe how the character responds to their environment; the four internal elements describe how the character controls themselves

Notes on Characters:

What are the Archetypal Characters really, in terms of Objective and Subjective traits?

To be fully architypal, the characters of the Objective Character Set must be matched with their Subjective Character counterpart in the same player . As examples, the current Protagonist should be matched with the Main Character, the Antagonist with the Obstacle Character. When a user selects Architypal, they should be given this complete Objective and Subjective arrangement from which they may choose to diverge objectively, subjectively or both.

Are the current terms of Protagonist, Antagonist, etc. correct to describe the objective character traits as we have been assuming?

The term Protagonist is currently used incorrectly by us and the writing industry/craft. The word *Agonist* has its source in Greek Tragedy. Originally, the *hero* of a story was the *Agonist*, meaning "she who suffers". This referred to both the physical and mental aspects of grappling with a problem combined in a single player. In other words, the *Agonist* and all her derivatives truly represent *both* the objective and subjective characters. The current "Protagonist" we have been using represents only the objective view of looking at someone else in relation to the big picture. The concept of Friend is the objective view of the relation of someone else to yourself.

Currently, when we speak of a Main Character, we are only looking at the subjective view of the problem, and the concept of Main Character simply means "me" to the audience. When you simply look at the situation without analyzing yourself, you empathize with the Main Character. This is the Subjective/Subjective view. When you stand outside yourself to see *subjectively* how you fit into the big picture, you sympathize with the Main Character. This is the Subjective/Objective view.

The true Architypal Characters should represent the most simple alignment of *both* the objective and subjective traits. As such, the key figure would be the Agonist, not the Protagonist. The Agonist would be balanced by the Antagonist (the character diametrically opposed to the Agonist). The quad would be completed with the Contagonist balanced by the Protagonist - simply, Pro and Con, which neatly describes their relationship both to the Agonist and to each other.

If we assign the names Agonist, Antagonist, etc. to the characters who are both Objectively and Subjectively architypal, what do we call the Objective and Subjective architypes by themselves?

If we were to split up the Agonist into her Objective and Subjective components, architypally we would get the Proponent and the Main Character. The Antagonist splits into the Opponent and the Obstacle Character. The old Guardian (now Protagonist) becomes objectively Friend, subjectively Good; the Contagonist is Foe and Bad.

In the second quad, Sidekick splits into Asset and Willing, Skeptic into Liability and Unwilling. Reason becomes Structure and Do-er and Emotion becomes Free-form and Be-er.

Now certainly, better terms for some of these may easily be arrived at, but the above descriptions give an indication of the nature of what we need.

It is my suspicion that having the more typical "Agonist" terminology represent the fully Architypal Characters in both objective and subjective areas will make it easier for the uninitiated user to relate to Dramatica. They will see the old familiar characters that they always thought of as

combined and then split them into two new components that give them more control.

Now that we are about to present Dramatica publicly, we must find a way to encapsulate the entire meaning of what Dramatica is and then slowly break that into its various components. What is the central, bite-sized concept that describes Dramatica?

The Story Mind. First and foremost, Dramatica is different because of the concept of the Story Mind.

How do we develop our presentation from there?

Rather than starting off by promoting Dramatica as a theory, we need to stress the essence of what Dramatica is: a wholly novel way to look at what stories are and why they work.

I know we have always mentioned this, but often it is buried on page two. By putting this thought up front, we prepare the audience open their minds to a new concept. We then describe the Story Mind, what it is, how it came into being, why it came into being, and how storyforming relates to storytelling. This limits the domain of what they expect to hear and focuses their interest.

We explain how once we had this novel concept, we went back and looked at stories with a fresh perspective. Suddenly we saw relationships (not patterns) that we had not seen before. These relationships were not patterns but dynamic

forces that connected and balanced the structures of all stories, whether they be comedies, tragedies, novels or screenplays.

This Story Mind concept became our most useful tool for uncovering the meaning of how stories hang together. Over the development of the Dramatica Theory, we have mapped both the structure and dynamic forces of the Story Mind until we reached a point where the theory could actually predict with certainty how structure and dynamics must be related to support the intent of the author.

Dramatica shows how Character, Theme, and Plot are interrelated, each affecting the others. Because they are connected, when an author adjusts one, it impacts the other two. By understanding the nature of this impact, an author can confidently work in any area she chooses without fear of violating her own intent.

However, keeping track of the complex network of interrelated dramatics quickly becomes a task beyond simultaneous human consideration. So we created a model of the Story Mind in a computer program: an engine that allows the author total freedom to design their story as they like with the confidence of knowing that all essential relationships are being supported.

Dramatica never dictates to an author. Rather, it responds to an author's choices about her story so that all her endeavors are consistent with her intent.

If this were all Dramatica did, it would be a worthy addition to the understanding of story. But we wanted Dramatica also to be a useful tool of storytelling. So we created a myriad of useful tools and functions that assist an author in developing their storyform into a fully told story.

We could go on for hours talking about what Dramatica offers an author, but the best way to describe it is to demonstrate it and let everyone see for themselves.

The purpose of characters is to illustrate all the different ways one might go about trying to solve a particular problem. To be a character, an entity must possess at least one, but may possess many of these different approaches called traits. Scenes exist to give the characters opportunities to apply their traits, either solo, or in comparison to the approaches of other characters. This is the foundation of conflict.

All of this serves to present to the audience every conceivable manner of proceeding in regard to the problem through the exploration and growth of characters. This then, requires that each character be represented in many different interchanges. However, often it is inconvenient or undesirable from a storytelling standpoint to have a character present when their trait is called for. Nonetheless, that trait must still be illustrated. What to do?

There are many ways to have a character represented in a scene without actually having them physically present in the scene. Here are a few suggestions:

1. The Character appears in a recorded message on videotape, cassette, answerphone, etc.
2. Other characters talk or argue about the missing Character.
3. A letter from the Character turns up.
4. Possessions of the Character are examined.
5. Some newspaper articles speak about the Character.
6. The Character has set up a series of events to happen without them.
7. The Characters home is searched.
8. A credit check or bank record or police record speaks for itself.

Of course there are thousands of ways to work a character into a scene in which they are not present. Having a character represented in absentia is often a refreshing way to liven up an otherwise typical scene or to resolve a problem where events must transpire even though the character in question needs to be elsewhere.

If, however, the argument that character would make if they were there absolutely must be made by someone in person, a technique called the *hand off* method is quite useful. A new character, something of a guest character, can represent the same trait as the original character and be introduced and appear only in those scenes the original character cannot. In a sense, the trait in question is *handed off* to this new character and then handed back to the original in the next scene in which they appear.

The only crucial factor is that the two characters should never appear in the same scene at the same time, since they would both be illustrating the same point and therefore confuse the issue.

All in all, whenever an author finds they have painted themselves in a corner and cannot get a character into a scene requiring their trait(s) the Character in absentia or the hand off can still get the job done.

Jurassic Park is wonderfully entertaining. The concepts are intriguing, the visuals stunning. Everything it does, it does well. Unfortunately, it doesn't do enough. There are parts missing, little bits of "story DNA" that are needed to complete the chain. To be fair, these problems largely result from the mostly

faithful adherence to the dramatic structure and dynamics of the book upon which the movie is based.

Storyform is not medium dependent. What works in one medium will work in all others. Storytelling, however, must vary significantly to take advantage of the strengths and avoid the weaknesses inherent in any format. Jurassic Park makes this storytelling translation very well, but the flawed dramatics were nearly lifted intact, shackling the movie just like the book, with a Pterodactyl hanging 'round its neck.

Yet, criticisms are a dime a dozen. Much more rare are suggestions for improvement. Fortunately, that is the strong suit of the Dramatica theory. Here is one plan for building a better dinosaur.

As a starting point, Dramatica denotes a difference between a Tale and a Story. A Tale describes a series of events that lead to success or failure. It carries the message that a particular way of going about solving the problem is or is not a good one. But a Story is an argument that there is *only one* right way to solve a problem. It is a much more potent form that seeks to have the audience accept the author's conclusions.

To gain the audience's acceptance, the argument must appeal to both logic and feeling. To make the logical part of this argument, all the *other* ways a problem might be approached need to be addressed and shown to fail. Each one must be given its due and shown not to work except the one touted by the author. This is accomplished by looking at the characters and the plot Objectively, much like a general on a hill watching a battle down below. The big picture is very clear, untainted by direct involvement, and the scope and

ramifications of the individual soldiers can be seen in relationship to the entire field.

However, to make the emotional part of the argument, the audience must become involved in the story at a personal level. To this end, they are afforded a Subjective view of the story through the eyes of the Main Character. Here they get to participate in the battle as if they were actually one of the soldiers in the trenches. It is the differential between the Subjective view of the Main Character and the Objective view of the whole battle that the dramatic tension and therefore the message of the story is created.

By comparing the two views, the argument is made to the audience that the Main Character must change to accommodate the big picture, or that the Main Character is on the right track and must hold on to their resolve if they hope to succeed. Of course, the Main Character cannot see the big picture, so they must make a leap of faith near the end of the story, deciding if they want to stick it out or change.

Now this relationship between the Main Character and the Objective story makes them a very special character. In fact, they hold the key to the whole battle. They are the crucial element in the dramatic web who (through action or inaction) can wrap the whole thing up or cause it to fall apart. As a result, the personal problems they face, reflect the nature of the Objective problem of the story at large.

To the audience, there are two problems in a story. One is the Objective problem that everyone is concerned with; the other is the Subjective problem that the Main Character is personally concerned with. Although the problems may be greatly different in the way they are manifest, they both hinge on the crucial element in the Main Character as their common root. So, to be a complete

argument, a story must explore an Objective AND a Subjective problem, and show how they are both related to the same source.

This is where Jurassic Park is lacking. The Objective problem is clearly shown to be caused by the relationship of Order to Chaos. The message of the logical side of the argument is that the more you try to control something, the more you actually open yourself up to the effects of chaos. As Princess Leia put it to the Grand Moff Tarkin in Star Wars, "The more you tighten your grip, the more star systems will slip through your fingers."

Since Order is actually the problem, the Chaos must be the solution. This is vaguely alluded to in J.P. when the Tyrannosaurus wipes out the Raptors, unknowingly saving the humans. Although the point is not strongly stated, it is *sort of* there. We will come back to this point later to show how it should have been a much more dramatically integral event than it was. The important concept at the moment is that as far as it goes, the Objective Storyline is fairly close to what it should be, which is true of most action-oriented stories.

It is the Subjective Storyline that fails to fulfill its dramatic mandate. To see how, we must go back to the very beginning of the film, to our Main Character, Dr. Alan Grant. Since Dr. Grant contains the crucial element, we would expect him to intersect the Objective Story's problem. We would expect him to represent Order or Chaos. Clearly, the author intended him to represent Order. This means that he contains the Problem element, rather than the Solution Element, and as such must Change in order to succeed.

The entire first scene with Grant at the dig *should have* illustrated his love of Order. All the elements were there: a disruptive boy, a randomly sensitive computer, a helicopter that comes out of nowhere and ruins the dig. All of these things *could have* illustrated Grant's hatred of Chaos and his quest for Order.

Using the same events and incidents, the point might have been made in any number of ways, the easiest being a simple comment by Dr. Grant himself.

Unfortunately, without any direct allusion to Order being his primary concern, Dr. Grant comes off simply as finding kids a both, disruptions inconvenient, and faulty equipment annoying.

Why is it so important to set up the nature of the problem so early? Well, one of the major problems with the Jurassic Park storyform is that we really don't know what the problem is until near the end of the first act. Certainly almost every movie goer must have been aware that this was a picture about an island where they cloned dinosaurs back to life, and they run amok wrecking havoc. But that doesn't say *why*. All the rest is *storytelling*, but the "Why" is the *storyform*: the excuse, if you will, for having a story to tell. If the point of contention had been established up front, the whole thrust of the picture would have been given direction from scene one.

Just stating that Dr. Grant share the problem with the story is obviously not enough. The relationship between his view of the problem and the Objective view of the problem is what explores the concept, makes the argument, and allows the Main Character to grow. Ultimately, it is the differential between the two that brings a Change Main Character to suspect the error of their ways and make a positive leap of faith. They see the problem outside themselves, then find it inside themselves. They change the inside, and the outside follows suit.

What does this mean for Jurassic Park? As it is, Doctor Grant's attitude toward John Hammond's ability to control the dinosaurs is one of skepticism, but not because of Order, because of Chaos. Grant simply agrees with Malcolm Ian, the mathematician, which makes the same point from two directions. But Grant's function is not to tout Chaos, but to favor Order. Only this point of view would be consistent with his feelings toward the children.

So, especially in the table scene with Hammond, Ian, and Elissa, Grant jumps from representing one thing to representing the opposite, in one stroke neutralizing his effectiveness as owner of the crucial element, and taking the wind out of the dramatic sails.

This problem could have been easily avoided and strong drama created by having Dr. Grant continue to believe that the park is unsafe, *but for different reasons*.

GRANT
escape? How can you be sure your creations won't

HAMMOND
electric fences. Each compound is completely encircled with

GRANT
How many fences?

HAMMOND
Just one, but it is 10,000 volts.

GRANT
That's not enough....

HAMMOND
volts! I assure you, even a T-Rex respects 10,000

GRANT
experience No, I mean not enough fences. It's been my
going that Dr. Ian is right. You can't count on things
to your the way you expect them. You need back-ups
find it. back-ups. Leave a soft spot and Chaos will
then you Put three fences around each compound and
can bring people in here.

no matter
try to
chaos

IAN

That's not the point at all! Chaos will happen
how much you prepare. In fact, the more you
control a situation, the greater the potential that
will bring the whole thing down.

In the above scene, Grant stresses the need for even MORE control than Hammond used. This clearly establishes his aversion to giving in to chaos. But Ian illustrates the difference in their points of view by stating that the greater the control you exercise, the more you tighten the spring of chaos.

What would this mean for the middle of the story? Certainly, once Grant and the children are lost in the open with the thunder lizards, he would learn, gradually, that one must allow Chaos to reach an equilibrium with Order. Several close encounters with the dinos would result in minor successes and failures determined by trying to apply Order or allowing Chaos.

As it stands, he simply learns to care about the children. But what has really changed in him? What did he learn? Would it not have been more dramatically pleasing to have the children teach him how chaos is not just a disruptive element, but sometimes an essential component of life? And would it not make sense for someone who has spent his whole life *imagining* the way dinosaurs lived to be surprised by the truth when he sees them in person? What a wonderful opportunity to show how the Orderly interactions he had imagined for his beloved beasts are anything but orderly in the *real* world. So many opportunities to teach him the value of Chaos, yet all we get is "They DO travel in herds... I was right!" Well, that line is a nice place to start, especially if you spend the rest of the story showing how wrong he was about everything else. Truly a good place to start growing from.

Perhaps the most disappointing aspect of the Subjective Storyline is the manner in which they escape in the end. Grant and the kids are sealed in the control room, but the Raptors are right outside. The girl struggles to get the computer up so they can get the door locked. This, of course, merely delays the Raptors until the helpless humans can escape into another Raptor attack. Then, out of nowhere, T-Rex barges in, kills the Raptors and the humans escape? Why? Why then? What, was T-Rex just waiting in the wings for his cue?

Let's describe one possible ending that would've tied in Chaos, Dr. Grant's personal problem of order, his growth as a character and eventual change, AND have all this *force* a successful outcome to the Objective storyline.

Imagine that earlier in the story, when the power went down, it only effect some of the compounds, not all. So only some of the areas were open to the roving dinos. Rather than having Elissa get the power back on for the fences, she merely powers up the computer system, but then, no one can boot it up.

Dr. Grant and the kids make it back to the control room, barely escaping the T-Rex who is trapped by one of the functional electric fences. They climb over the fence on a tree knocked down by the Tyrannosaurus. The Raptors are at the door of the control room, the girl goes to the computer to lock the door. She locks it, then tells Grant she can bring up the rest of the fences. There might be some kind of visual reminder in the room (such as a dino picture) that Grant (and the audience) associate with his major learning experience with the kids about needing to accept Chaos. Grant almost allows her to bring up the power, then yells for her to stop. He tells her not to bring it up, but to actually *cut* the power on *all* of the fences.

Just as before, the Raptors break in, the humans escape onto the dino skeletons. NOW, when T-Rex comes in to save the day, it is solely because of Dr. Grant's decision to cut the power to the fence that was holding him in. NOW,

having learned his lesson about the benefits of Chaos and the folly of Order, he is a changed man. The author's proof of this correct decision is their salvation courtesy of T-Rex.

Equilibrium is established on the island, Grant suddenly loves kids, he gets the girl, they escape with their lives, and all because the crucial element of Order connected both the Objective and Subjective storylines.

Certainly, Dramatica has many more suggestions for Building a Better Dinosaur, but, Leapin' Lizards, don't you think this is enough for one edition of Storyform?

Proper Names

'Sparagus
Abbey
Abe
Abigail
Abner
Abraham
Accacia
Adam
Addie
Adelai
Adelle
Adrian
Adrienne
Aggie
Alan
Albert
Alice
Alicia
Alistair
Angela
Angelica
Angeline
Anne
Anthony

Anton
April
Ariel
Arlene
Arthur
Attie
Avery
Barbara
Barrister
Basil
Becky
Ben
Benjamin
Benton
Bernard
Bernie
Beth
Betty
Beverly
Biff
Bill
Blake
Bob
Bobby
Bobi
Brindal
Brooks
Bud
Buster
Calipso
Calloway
Calvin
Camile
Carter
Casandra
Casey
Cass
Cassie
Chad
Chip
Chris (f)
Chris (m)
Chrissy
Christine
Christopher
Cindy

Cinnamon
Coleen
Constance
Constantine
Corbin
Corey
Corky
Corrigan
Corrine
Cynthia
Cyrene
Dabney
Daisy
Dan
Danita
Dave
David
Debbie
Deborah
Dee
Delbert
Delilah
Delta
Dennis
Denver
Dick
Didi
Dieter
Dink
Doan
Dolly
Donald
Dorinda
Dorine
Doris
Dot
Dudley
Dunsmore
Dupar
Dusty
Ed
Eddy
Edward
Eileen
Elaine
Elijah

Ellen
Ellie
Elroy
Elton
Emily
Emma
Ephram
Estelle
Esther
Estivan
Evelyn
Everet
Ezra
Famine
Fanny
Fatima
Felicity
Fenton
Fenway
Ferdy
Filmore
Fisby
Forbes
Fortune
Frances
Francis
Frank
Fred
Frederick
Fredrica
Fredrick
"Fumbles"
Gabby
Gallagher
Garvey
Gary
Gaston
Gavin
Gaye
George
Geraldine
Gerrold
Gert
Gertrude
Gidget
Ginger

Godiva
Gordon
Grampa
Gramps
Grandma
Grant
Griswell
Gump
Gwendolyn
Halloway
Hamlin
Hampton
Hannibal
Hans
Harriet
Harry
Helen
Henderson
Henrietta
Henry
Hester
Higgins
Hilly
Hobart
Honey
Horatio
Horrace
Hubbard
Ingmar
Ingrid
Jake
Jan
Jane
Janet
Janice
Jasmine
Jasper
Jeanette
Jeff
Jeffrey
Jelly-Roll
Jenny
Jerome
Jinx
Joan
Joanie

John
Johnny
JoJo
Jolly
Jonathan
Jordan
June
Justin
Kate
Katherine
Kathy
Katie
Katrina
Keith
Kellie
Kelly
Ken
Keenan
Kenneth
Kenny
Kent
Kitten
Koko
LaBelle
Larry
Laticia
Lattie
Lauren
Laurie
Laven
Lavender
Laverne
Lawrence
Leeds
Lendel
Lenny
Lerner
Lester
Lev
Lillian
Linden
Lorraine
Lorenzo
Lori
Lucky
Lutz

Lynn
Mabel
Mable
Madeline
Mark
Marsha
Marvin
Mary
Marybeth
Matt
May
Mel
Melanie
Melissa
Melvin
Mestapholes
Michael
Michelle
Mike
Mildred
Mitchell
Mojo
Mona
Morgan
Muffin
Mxzyptk
Nadine
Nan
Nancy
Nancy
Natalie
Nathan
Nathaniel
Nattie
Ned
Nellie
Nelly
Nester
Nick
Nina
Nolene
Norene
Ophelia
Oscar
Osgood
Oswald

Otter
Patricia
Patsy
Paul
Pauline
Penny
Pepper
Pete
Peter
Phelps
Pony
Posner
Potter
Prissy
Pug
Putnam
Queenie
Quinn
Quip
Quota
Rabbit
Rachel
Randall
Randy
Regina
Regina
Reginald
Rex
Rich
Richard
Riley
Ripley
Rob
Robbie
Robert
Rolo
Ron
Ronald
Ross
Rupert
Russ
Sabrina
Sadie
Sally
Sam
Samson

Samuel
Sandra
Sandy
Siliphant
Sinclair
Snookie
Sonora
Sparkle
Stacey
Stan
Stanley
Stephen
Steve
Steven
Sullivan
Tabitha
Talbot
Templeton
Teri
Terrance
Terri
Terry
Thurgood
Toni
Tony
Toots
Torrie
Trudie
Trudy
Tully
Valerie
Vaughn
Vicki
Victor
Virginia
Wally
Walter
Wendall
Wesley
Wiggy
William
Wilma
Zeke
Zenobia
Zev

Identity

Agnostic
Atheist
Bi
Bird owner
Boy Scout leader
Buddhist
Cat owner
Catholic
Cub Scout leader
Democratic
Divorced
Does not Drive
Dog owner
Drives
Employed
Female
Fish owner (tropical, fresh?)
Fisherman
Gay
Girl Scout leader
has children
has children from previous marriage
has no children
Independent
Kiwanas member
Lives with lover
Lives with parents
Lives with roommate(s)
Male
Married
Moslem
Owns home
Plays Golf
Plays the Lotto
Poor
Protestant
Rents
Republican
Rich
Rotarian
Single
Straight
unemployed

Watches alot of TV
Watches little TV
Watches no TV
Watches some TV
Weekend sports

Physical Characteristics

age?
alert
Average height
beady eyes
beautiful
bedroom eyes
Big Nose
big ears
Black
black hair
blond hair
bloodshot eyes
blue eyes
bony
brown eyes
brown hair
Bushy eyebrows
Caucasian
Chinese
claw-like hands
clumsy
cross-eyed
curly hair
doe eyes
droopy faced
fat
freckles
frizzy hair
graceful
green eyes
handsome
hour glass figure
Japanese
Korean
Latino
lethargic
long fingernails
long hair

Mexican
muscular
no eyebrows
no eyebrows
no hair
one armed
one legged
pimples
pretty
Red Nose
rotting teeth
Short
short hair
sunken cheeks
Tall
thin
ugly
Vietnamese
warts
white hair
wrinkles

History

did not graduate elementary school
graduated elementary school
graduated high school
graduated college
AA
BA
MA
Phd.
Multi-degreed
lived in a foreign country
was born is a foreign country
served in the military
previously married

Mental Characteristics

lazy
bitchy
dumb
smart
clever
humorous

wordy
shy
genuine
ingracious
sneaky

Professions

accountant
actor
ad agency executive
archeologist
artist
assemblyman
baker
bank teller
biologist
blacksmith
cameraman
coach
collection agency personel
composer
construction worker
corporate president
corporate vice president
cowboy
dancer
deputy
doctor
drifter
drunk
explorer
farmer
fireman
football player
fortune teller
glamor photographer
handyman
homeboy
housewife
Indian Chief
interior designer
judge
lawyer
linesman

magazine editor
mathematician
midwife
mistress
musician
nature photographer
news photographer
nurse
pastor
physicist
policeman
policewoman
politician
priest
professor
prostitute
rancher
repo man
sanitary engineer
sculptor
secretary
senator
sheriff
singer
small business owner
software engineer
state assemblyman
state senator
student
tax man
taxi driver
teacher
tycoon
veterinarian
waitress
warlock
weather forecaster
witch
wizzard
writer

Affectations

grinds teeth
Picks nose

Sneezes
taps fingers
nervous twitch

Dialects

Bostonian
Bronx
Cajun
California
Chinese
English
German
Japanese
Jive
New York
Russian
Scottish
Southern
Texas Drawl

Settings

another planet
outer space
shogan era Japan
the Andes
the Arctic
the old west
underseas
Unexplored Africa

Locations

A big city
A national park
the beach
the mountains
a doctor's office
a laboratory
a submarine
the great wall of China
ancient ruins
around the water cooler
in a car

on board ship
a living room
the unemployment office
a movie studio
a police station

Modes of Transportation

Boat
Bus
Car
Helicopter
Hitchiking
Parachuting
Plane
Skateboard
Skates
Surfboard
tractor
tank
fighter plane
ricshaw
gurney
blimp
skis
bicycle
motorcycle
sidecar
race car
hang glider
transporter
time machine
spaceship
chariot
horse

Special Abilities

computer hacker
martial arts
master chef
master of disguise
photographic memory
plays an instrument
video game champ
match maker
dances

sings
creates rhymes
can hold breath a long time
lucky
handsome
beautiful
non memorable
can change shape
can read minds

Fears

agoraphobia
arachnophobia
claustrophobia
computers
doctors
dogs
drowning
falling
heights
hospitals
men
public speaking
snakes
the dark
women

Change

Every Main Character represents one special character element. This element is either the cause of the story's problem, or its solution. The Main Character cannot be sure which they represent since it is too close to home. Near the climax of the story, the Main Character must make a Leap of Faith and decide if they should stick with their approach in the belief that it is the solution, or jump to the opposite trait in the belief they have been wrong. When a Main Character decides to abandon their story-long approach for its counterpart, they are said to Change.

Steadfast

Every Main Character represents one special character element. This element is either the cause of the story's problem, or its solution. The Main Character cannot be sure which they represent since it is too close to home. Near the climax of the story, the Main Character must make a Leap of Faith and decide if they should stick with their approach in the belief that it is the solution, or jump to the opposite trait in the belief they have been wrong. When a Main Character decides to stick with their story-long approach, they are said to remain Steadfast.

Positive

An author can pass judgement on the appropriateness of a Main Character's approach to the problem. When a Main Character's approach is deemed proper, the audience hopes for them to remain steadfast in that approach *and* to succeed. Regardless of whether they actually succeed or fail, if they remain steadfast they win a *moral victory* and the audience feels the story is positive. When the approach is deemed improper, the audience hopes for them to change. Whether or not the Main Character succeeds, if they change from improper, they *also* win a moral victory, and the story feels positive.

Negative

An author can pass judgement on the appropriateness of a Main Character's approach to the problem. When a Main Character's approach is deemed proper, the audience hopes for them to remain steadfast in that approach *and* to succeed. Regardless of whether they actually succeed or fail, if they change that approach they suffer a *moral loss*, and the audience feels the story is negative. When the approach is deemed improper, the audience hopes for them to change. Whether or not the Main Character succeeds, if they remain steadfast to the improper, they *also* suffer a moral loss, and the story feels negative.

Action

All stories have both Action and Decision. Typically, one defines an Action story as having *more* or more *intense* Action than Decision. This view is overly influenced by how the story is told, rather than what it represents. Dramatica takes a different view of Action and Decision. Either Actions force the need for Decisions or Decisions force the need for Actions in order to advance the plot. Over the course of the story as a whole (independent of the nature of the Main Character) if Actions precipitate the progression of the plot, it is an Action story.

Decision

All stories have both Action and Decision. Typically, one defines a Decision story as having *more* or more *intense* Deliberation than Action. This view is overly influenced by how the story is told, rather than what it represents. Dramatica takes a different view of Action and Decision. Either Actions force the need for Decisions or Decisions force the need for Actions in order to advance the plot. Over the course of the story as a whole (independent of the nature of the Main Character) if Decisions precipitate the progression of the plot, it is a Decision story.

Do-er

Every Main Character will have a preference to deal with problems by either physical effort or by mental/emotional effort. When a Main Character prefers working in the external environment, they are a Do-er.

Be-er

Every Main Character will have a preference to deal with problems by either physical effort or by mental/emotional effort to adapt. When a Main Character prefers working in the internal environment, they are a Be-er.

Success

Success is determined by a Main Character achieving the goal they set out to achieve. It does not matter if the goal is a good or bad thing, or even if it truly solves their problem, as long as they accomplish what they *originally* set out to achieve.

Failure

Failure means that the Main Character does not achieve what they set out to achieve. It does not matter *why* they do not accomplish their goal, even if they decide it is not worth it, or elect not to achieve it for a noble purpose. If they do not achieve what they set out to achieve, they have failed.

Willing

Willing describes a Main Character who is self-motivated to find a solution to the story's problem. Even if the going is tough, they require no outside encouragement or compulsion to keep up the effort.

Unwilling

Unwilling describes a Main Character who is motivated to not try to find a solution to the story's problem. Once they get enticed or coerced into beginning the

journey toward a solution they require outside encouragement or compulsion to keep up the effort.

Sympathy

Sympathy describes the relationship of the audience to a Main Character whom they care about, yet do not identify with.

Empathy

Empathy describes the identification of the audience with a Main Character so that they see the story through her eyes.

Work

A Work story is one in which remaining steadfast is the path to success. The Main Character may or may not remain steadfast, so they may or may not succeed. Nevertheless, the path they start out on is the one they must remain on if they are to succeed.

Dilemma

A Dilemma story is one in which the Main Character's path cannot lead to success. In the end, the Main Character may or may not jump to the correct path, so they may or may not succeed. Either way, Dilemma describes the dead end of the path they start on.

Actual

Sometimes a Main Character will believe they can achieve success by remaining on the path they started on. Other times, they believe that their first path is blocked, and they must jump to another to succeed. When the Main Character's appraisal matches the reality of the situation, their assessment of Work or Dilemma is said to be Actual.

Apparent

Sometimes a Main Character will believe they can achieve success by remaining on the path they started on. Other times, they believe that their first path is blocked, and they must jump to another to succeed. When the Main Character is mistaken in their appraisal, their assessment of Work or Dilemma is said to be Apparent.

Timelock

If not for the story being forced to a climax, it might continue forever. When a story is brought to a conclusion because the characters run out of time, it is said to contain a Timelock.

Spacelock

If not for the story being forced to a climax, it might continue forever. When a story is brought to a conclusion because the characters run out of options, it is said to contain a Spacelock.

Male

Female

Good

The notion that "the good guys always win" isn't always true. In fact, sometimes its actually better in the big picture is the good guys lose. Maybe they are standing in the way of needed progress or maybe though their hearts are in the right place, they unknowingly are doing more harm than good. It is also true that the "bad guys" might actually be performing a service, or breaking new ground that (as painful as it is) will lead to a better future. Whether the Main Character succeeds or fails, if the author asserts it to be best in terms of the "big picture", the outcome is deemed Good.

Bad

The notion that "the good guys always win" isn't always true. In fact, sometimes its actually better in the big picture is the good guys lose. Maybe they are standing in the way of needed progress or maybe though their hearts are in the right place, they unknowingly are doing more harm than good. It is also true that the "bad guys" might actually be performing a service, or breaking new ground that (as painful as it is) will lead to a better future. Whether the Main Character succeeds or fails, if the author asserts it to be for worse in terms of the "big picture", the outcome is deemed Bad.

Start

In each story is a character who will change, though this does not have to be the Main Character. If the reason they much change is because they lack an essential trait, then they must Start doing or being something they currently are not.

Stop

In each story is a character who will change, though this does not have to be the Main Character. If the reason they much change is because they possess an detrimental trait, then they must Stop doing or being something they have been.

What is the title of your story?

What is your Main Character's Name?

Background: A story has a Main Character through whom the audience appreciates the story as if it were happening to them. This Main Character is central to the story as they hold the key to the solution of the story's problem. The Main Character can be any character in the story, not necessarily the common choice of Protagonist. The difference between Main Character and Protagonist is the Protagonist is the primary proponent of solving the story's problem, whereas the Main Character ultimately holds the key.

What is your Obstacle Character's Name?

Background: A story has an Obstacle Character who blocks the Main Character on the road to solving the story's problem, however they do this by hindering the Main Character at a personal level. Although frequently combined with the Antagonist, the Obstacle Character can be any character. The Antagonist is the force against the Protagonist in the quest to solve the story's problem; the Obstacle Character is the force against the Main Character at a personal level.

What is your Protagonist's Name?

How Many Characters are in your story?

Change or Steadfast?

In every story, the Main Character either needs to hold on to her resolve in order to succeed, or must learn that she needs to change in order to succeed. Which best describes what is needed of the Main Character?

- a. To Remain Steadfast
- b. To Change

Background: There are two major ways in which an author can illustrate the best way to solve the problem explored in a story: One is to show the proper way of going about solving the problem, the other is to show the wrong way to solve the problem. To illustrate the proper way, your Main Character should hold on to their resolve and remain steadfast, because they truly are on the right path.

To illustrate the improper way of dealing with a problem, your Main Character MUST change, for they are going about it the wrong way.

Storytelling Tips: Just because a Main Character should remain steadfast does not mean they don't consider changing. In fact, that is the temptation with which they are constantly faced: to give up or alter their approach in the face of ever-increasing opposition. Action oriented Steadfast stories throw physical hurdles at a Steadfast Main Character (e.g. James Bond as portrayed in most of the Bond films), whereas Decision oriented Steadfast stories throw mental or emotional hurdles at a Steadfast Main Character (e.g. Job in the Old Testament of the Bible). If, in spite of the difficulties or suffering, the Steadfast Main Character remains steadfast, the audience will want them to ultimately succeed.

On the other hand, a Change Main Character does not mean they are changing all the time. In fact, in most cases, the Change Main Character will resist change, all the way to the moment of truth where they must choose once and for all to continue down the wrong path, or to jump to the right path by accepting change in themselves or their outlook. Action oriented Change stories offer aids and benefits to assist the Main Character in continuing down the wrong path. Decision oriented Change stories provide mental or emotional gratifications to the Main Character, again tempting them not to change. Regardless of the benefits to be had by remaining steadfast, the audience will want the Change Main Character ultimately to succeed only if they change. In fact, if they do not change, the audience will want them to lose all the benefits they thought they had gained.

How Dramatica does it: Your selection of Change or Steadfast has wide ranging effects on the dynamics of your story. Such things as the relationship between the Objective and Subjective story lines and the order of exploration of your thematic points is adjusted in the Dramatica model to create and support a feeling that your Main Character either must change or must remain steadfast.

*If Steadfast, the subjective justification will be applied to the structural model first.
If Change, the objective justification will be applied to the structural model first.*

Success or Failure?

Success or Failure is determined by whether or not the Main Character achieves her goal. Does *your* Main Character:

- a. Succeed
- b. Fail

Background: Although it can be tempered by degree, Success or Failure is easily determined by seeing if the Main Character has achieved what they set out to achieve at the beginning of the story. Certainly, a Main Character may learn that they really don't want what they thought they did and in the end not go for it. This is considered a failure -- they did not achieve what they originally wanted. Similarly, a Main Character may actually achieve what they wanted, and even though they find it unfulfilling or unsatisfying, it must be said they succeeded. The point here is not to pass a value judgment on the worth of their success or failure, but simply to determine if they actually did succeed or fail to achieve what they set out to achieve at the beginning of the story.

Storytelling Tips: For certain stories, it may be desired to have a very positive feel to the outcome by having success matched with a positive judgment of that success. Other times, it may be desired to have a very negative feel to the outcome by matching failure with a negative judgment of that failure. In the first case, we create a "feel good" story, as they say in the ads. In the second, we create a tragedy. But all stories do not fall at one pole or the other. Frequently, authors choose to have a "bad" character succeed, and show the regrettable result of that success, or to have a "good" character fail, but show how that failure was really positive for them or others.

When deciding if you want your Main Character to succeed, think not only of the stories where the winner takes all, but of those stories where a valiant effort fails, yet the Main Character learns an important lesson about life. When deciding if you want your Main Character to fail, think not only of someone getting their just deserts, but of those stories where a misguided success leads to a result opposite what the Main Character had hoped to achieve by the success.

In short, either success or failure can be seen as an "upper" or a "downer" by the audience, and the approach you take to your message should consider that.

How Dramatica does it: Achieving something requires accomplishing the right steps in the right order to get from where the Main Character starts to where she wants to be. When you choose success or failure, Dramatica alters the kind of steps your Main Character will need to take, and determines the appropriate order to bring them to the desired outcome.

If Success is chosen AND Action is chosen, Orientation "A" of op quads is selected.

If Success is chosen AND Decision is chosen, Orientation "B" is selected.

If Failure is chosen AND Action is chosen, Orientation "B" is selected.

If Failure is chosen AND Decision is chosen, Orientation "A" is selected.

Good or Bad?

A Main Character's success is not always a good thing in context of the "big picture". For example, an evil Main Character might succeed, yet this might be shown to be bad. Similarly, a Main Character might fail to accomplish something that would truly have been detrimental to themselves or others, and that might be shown to be good. The ultimate success or failure of your Main Character is:

- a. Good
- b. Bad

Background: The notion that the good guys win and the bad guys lose is not always true. In stories, as in life, we often see very bad people doing very well for themselves (if not for others). And even more often, we see very good people striking out. If we only judged things by success and failure, it wouldn't matter if the goal was good or evil, as long as it was accomplished. The choice of Good or Bad, places the author's moralistic judgment on the value of the Main Character's success or failure. It is an opportunity to address not only good guys that win and bad guys that fail, but to comment on the good guys that fail and the bad guys that win.

Storytelling tips: Good and Bad are hard concepts to find meaning in without considering Success and Failure. We tend to first see if something worked out and then to determine if it was a blessing or a curse. The ability of an author to make a negative statement about a socially successful endeavor, or to make a positive statement about something considered a failure in society can open minds that would normally be closed to more direct arguments. If your purpose is to reinforce existing notions (frequently the realm of entertainment) you might choose to match success with good or failure with bad. But if your purpose is to change existing notions (frequently the realm of propaganda) you might choose to match success with bad or failure with good. Although either combination could be used to reinforce or change existing notions, the suggested combinations traditionally have been fruitful in sneaking past defensive barriers in a prejudiced audience, and getting the message through.

How Dramatica does it: Because success & failure are measurements of how well specific requirements have been met, they are by nature Objective. In contrast, Good and Bad are Subjective value judgments based on an appreciation of the results of success or failure. When you select Good or Bad, Dramatica adjusts the "phasing" between the Objective and Subjective storylines to create an interference pattern that support the appropriate value judgment.

If Good is chosen, then the direction the operations are called from the op quads (clockwise or counter-clockwise) will be the same for the objective and subjective justification wind-ups.

If Bad is chosen, then the directions will be different.

Start or Stop?

In every story, one character must change in order to clear the way to a solution of the story's problem. (This character does not necessarily have to be the Main Character.) How the character changes can be seen in one of two ways. Either the character must stop doing something they are currently doing, or the character must start doing something that they are not doing. Which best describes how your changing character needs to change:

- a. Because they are currently doing something they need to stop doing.
- b. Because they need to do something they currently are not doing.

Background: Sometimes a problem is created by too much of something, other times by too little. If a character must change, they have one of these two kinds of problems. Either they are bullheaded in sticking with an inappropriate approach, or they simply don't use an approach that would be appropriate. In the "too much" scenario, the character comes off as aggressively obstinate. In the "too little" scenario the character comes off as stubbornly ignorant. The "too much" character needs to "stop". The "too little" character needs to "start".

Storytelling tips: A good way to get a feel for this dynamic is to picture the Stop character as having a chip on her shoulder and the Start character as having a hole in her heart. If the actions or decisions taken by the character are what causes the problem, then they need to stop. If the problem exists because the character fails to take certain "obvious" actions or decisions, then they need to start. Of course, to the character, neither of these problems is "obvious". In fact, the audience can empathize with the character's failure to see themselves as the source of the problem. But the audience is afforded by the author another view the character does not get: the objective view. It is here that start and stop register with the audience as being obvious.

Essentially, if you want to tell a story about someone who learns they have actually been making the problem worse, choose Stop. If you want to tell a story about someone who has allowed a problem to become worse, choose Start.

How Dramatica does it: A story has both a problem and its related solution. By choosing Start or Stop, you tell Dramatica to shift the focus of the story to one over the other. This is accomplished by controlling the nature of the Character's focus in relationship to the focus of the Story and also by setting the relationship between theme and plot.

If Start is chosen, then the objective and subjective justifications will have the same kind of lock (time or space).

If Stop is chosen, then they will have different kinds of locks.

Action or Decision?

A story might lean toward action, or focus on deliberation or decision. This is independent of the nature of the Main Character. For example, in an action story, the Main Character may be more of a deliberator than a person of action. Therefore, it is important for an author to separate the nature of the Main Character from that of the story as a whole. Thinking about your **story**, which would best describe the feel you would like it to have:

- a. Action
- b. Deliberation (Decision)

Background: Action or Decision describes how the problem of the Story will primarily be explored. The primary concern is the kind of storytelling you want to do. If you want action to be the focus of your storytelling, choose action. If you want deliberation to be the focus of your storytelling, choose decision. It's that simple.

Storytelling tips: Stories contain both action and decision. Choosing one over the other does not exclude the other. Rather it merely gives preference to one over the other. This preference can be enhanced or nearly balanced out by other dynamic questions you answer about your story. It's really a matter of the background against which you want your Main Character to operate. The choice of background does not have to reflect the nature of the Main Character. In fact, some very interesting dramatic potentials can be created when they do not match. For example, a Main Character of action (called a Do-er) forced by circumstance to handle a deliberation-type problem would find themselves at a loss for the experience and tools they need to do the job. Similarly, a deliberating Main Character (called a Be-er) would find themselves whipped into a turmoil if forced to resolve a problem requiring action. These mixed stories appear everywhere from tragedy to comedy and can add an extra dimension to an otherwise one sided argument.

How Dramatica does it: Does Action precipitate Decisions, or do Decisions precipitate Action. Since a story has both, it is really a question of which came first: chicken or egg? By selecting one over the other, you instruct Dramatica to establish a causal order between the Action line and the Decision line.

If Action is chosen, the flip operations will be performed before the rotation operations for the objective justification. Also, parameters are set to work with Success/Failure as noted above.

If Decision is Chosen, the rotate operations will be performed before the flip operations for the objective justification. Also, parameters are set to work with Success/Failure as noted above.

Spacelock or Timelock?

Every story would go on forever unless the Main Character reached a point where she was forced by circumstance to make a decision to change or remain steadfast in a "leap of faith". To reach this point, the Main Character must "run out of room". In a Space-lock, the Main Character runs out of options, in a Time-lock, the Main Character runs out of time. Is *your* Main Character limited by?

- a. Spacelock
- b. Timelock

Background: No one can be sure of the future, including Main Characters. One of the functions of a story is to give the audience the value of experiences they have not had themselves by living through the Main Character. As such, the audience would have to take the story's message on faith to make use of it. To help with this, the Main Character must also make their decision based on faith. They decide and hope for the best, and we learn from their accomplishments or disappointments. Yet, even a Main Character would not jump into the void and commit to a course of action or decision unless forced into it. To force the Main Character to decide, the story provides all the necessary information to make an educated guess while progressively closing in on the Main Character until they have no alternative but to choose.

This closing in can be accomplished in either of two ways. Either they run out of places to look for the solution or they run out of time to work one out. Running out of options is accomplished by a Spacelock; a deadline is accomplished by a timelock. Both of these means of limiting the story and forcing the Main Character to decide are felt from early on in the story and get stronger until the moment of truth. Spacelocks need not be claustrophobic so much as they only provide limited pieces with which to solve the problem. Timelocks need not be hurried so much as limiting the interval during which something can happen.

Storytelling tips: Choosing a timelock or a spacelock has a tremendous impact on the nature of the tension the audience will feel as the story progresses toward its climax. A timelock tends to take a single point of view and slowly fragment it until many things are going on at once. A spacelock tends to take many pieces of the puzzle and bring them all together at the end. So a timelock raises tension by dividing attention, and a spacelock raises tension by focusing it. Timelocks increase tension by bringing a single thing closer to being an immediate problem, spacelocks increase tension by building a single thing that becomes a functioning problem.

One cannot look just to the climax to determine if a Timelock or Spacelock is working. Indeed, both Time and Space locks work from the beginning of the story. A better way to gauge which is at work is to look at the nature of the

obstacles thrown in the path of the Protagonist or Main Character. If the obstacles are primarily delays, a timelock is in effect; if the obstacles are caused by missing essential parts, a spacelock is in effect.

An author may feel more comfortable building tension by delays or building tension by missing pieces. Choose the kind of lock most meaningful for you.

How Dramatica does it: A dramatic structure has both spatial and temporal frameworks adjusting themselves in arrangement or sequence appropriate to the author's message during the course of the story. Consistently throughout the story either a change in arrangement will force a change in sequence or a change in sequence will force a change in arrangement of dramatic potentials. Which one causes the other is controlled by your choice of Timelock or Spacelock.

If Spacelock is chosen, then after initial orientation to the problem class (objective) or element (subjective), op quad #1 will be locked operation for operation with op quad #3.

If Timelock is chosen, op quad #2 will be locked to op quad #3.

Also sets parameters for "Start" and "Stop" as noted above.

Do-er or Be-er?

In the attempt to solve problems, all Main Characters will take actions and make decisions over the course of the story. However, some Main Characters prefer to take action first, and only try to figure a way around the problem if action fails. We call this kind of Main Character a "Do-er". The other kind of Main Character prefers to figure a way out of the problem first, and only take action if decision fails. We call this kind of Main Character a "Be-er". In your story, which approach would best describe your Main Character?

- a. A Do-er
- b. A Be-er

Background: By temperament, Main Characters (like each of us) have a preferential method of approaching problems. Some would rather adapt their environment to themselves, others would rather adapt themselves to their environment. There is nothing intrinsically right or wrong with either approach, yet it does affect how one will respond to problems. Choosing "Do-er" or "Be-er" does not prevent a Main Character from using either approach, but merely defines the way they are likely to *first* approach a problem, using the other method only if the first one fails.

Storytelling tips: Do-er and Be-er should not be confused with active and passive. If a Do-er is seen as active physically, a Be-er should be seen as active mentally. While the Do-er jumps in and tackles the problem by physical maneuverings, the Be-er jumps in and tackles the problem with mental deliberations. The point is not which one is more motivated to hold their ground but how they try to hold it. A do-er would build a business by the sweat of their brow, a be-er would build a business by attention to the needs of their clients. Obviously both approaches are important, but Main Characters, just like the real people they represent, will have a preference. Having a preference does not mean being less able in the other area. A martial artist might choose to avoid conflict first as a be-er character, yet be quite capable of beating the tar out of an opponent if avoiding conflict proved impossible. Similarly, a school teacher might stress exercises and homework as a do-er character, yet open her heart to a student who needs moral support.

When creating your Main Character, you may want someone who acts first and asks questions later, or you may prefer someone who avoids conflict if possible, then lays waste the opponent if they won't compromise. A do-er deals in competition, a be-er in collaboration.

How Dramatica does it: The Main Character's affect on the story is both one of rearranging the dramatic potentials of the story, and also one of reordering the sequence of dramatic events. By choosing Do-er or Be-er you instruct Dramatica

to establish one method as the Main Characters intent and the other as the result of her efforts.

If Do-er is selected, op quad orientation "A" is selected.

If Be-er is selected, op quad orientation "B" is selected.

If Do-er is chosen AND Steadfast is chosen, Subjective op quads will be "read" clockwise.

If Do-er is chosen AND Change is chosen, Subjective op quads will be "read" counter-clockwise.

If Be-er is chosen AND Steadfast is chosen, Subjective op quads will be "read" counter-clockwise.

If Be-er is chosen AND Change is chosen, Subjective op quads will be "read" clockwise.

Female or Male?

Every Main Character has a gender. Even if your Main Character is physically sexless, such as a tree or a rock, It must possess masculine or feminine traits. This is necessary to humanize the Main Character so that we can look at them as similar to ourselves. In **your** story, is the Main Character's gender:

- a. Female
- b. Male

Background: Much of what we are as individuals is learned behavior. Yet, the basic operating system of the mind is cast biologically before birth. Talents, intellectual capacity, instincts - all of these are not learned, but inherited. Among these traits are those specific to females and others specific to males. To be sure, we can go a long way toward balancing out those traits, yet that does not eliminate them nor diminish their impact. In dealing with the psychology of a Main Character, it is essential to understand upon which foundation their experience rests.

Storytelling tips: A choice of male or female determines the *manner* in which the Main Character evaluates the problem, not the conclusions they come to. Typically, the choice is as simple as deciding if you want to tell a story about a man or a woman. But there is another consideration that is being employed with growing frequency in modern stories: putting the psyche of one sex into the skin of another. This does not refer only to the \"sex change\" comedies, but to many

action stories with female Main Characters (e.g. Aliens) and many decision stories with male Main Characters (Prince of Tides).

Female or male does not in and of itself determine do-er or be-er nor action or decision. Rather, female or male describes an intrinsic perception of the meaning of life, a perception underlying the actual traits of the character. When an author writes a part for a man, they would intuitively create a male psyche for that character. Yet, by simply changing the name of the character from Joe to Mary and shifting the appropriate gender terms, the character would ostensibly become a woman. But that woman would not *seem* like a woman. Even if all the specific masculine dialog were changed, even if all the culturally dictated manifestations were altered, the underlying psyche of the character would have a male bias, rather than a female bias.

Sometimes stereotypes are propagated by what an audience expects to see, which filters the message and dilutes the truth. By placing a female psyche in a male character or a male psyche in a female character, preconceptions no longer prevent the message from being heard. The word of warning is that this technique can make a Main Character seem \"odd\" in some hard to define way to your audience. So although the message may fare better, empathy between your audience and your Main Character may not.

How Dramatica does it: All minds evaluate in terms of arrangement and in terms of sequence. By selecting female or male, you instruct Dramatica to give your Main Character a preference as to which kind of evaluation carries more weight.

Would you like to begin building your story in terms of

- a. Character
- b. Theme
- c. Plot
- d. Genre

Main Character's Unique Ability:

All characters have special abilities that make them valuable in trying to solve the story's problem. Which of the following areas best describes the **unique** ability of your Main Character that ultimately makes her the **only** character who can solve the story's problem?

The story's problem may be something that exists in its fully developed form near the beginning and must be dealt with, or develops into an ever greater problem throughout the course of the story. In your story, does the problem

- a. Exist with all its potential near the beginning of your story?
- b. Grow to ever greater potential as the story progresses?

Background: Unique Ability is a crucial attribute of your Main Character. Since the Main Character is the intersecting point between the Objective story problem and the Subjective story problem, they hold the two story lines together. Unique Ability functions to tie the Main Character to the Objective story by making them the only character with the specific attribute necessary to resolve the problem. In this way, the Main Character must be present at the conclusion of the story, and how they ultimately handle the problem determines the outcome.

Storytelling tips: Unique Ability is closely connected to the subject matter of your storytelling. By selecting an attribute unique to your Main Character that is essential to the solution of the problem, you say a lot about the nature of her background, experiences, or inherent physical capacities. A common writing technique is to choose a Unique Ability appropriate to the Main Character's job, lifestyle, or past history. However, it is sometimes more interesting to purposely choose a Unique Ability seemingly in contrast to what would be expected of the kind of character you have designed. Then, invent some plausible backstory as to why they have that ability. The Main Character then becomes less commonplace and takes on a more original overall personality.

Unique Ability is one of those story points you want to work into the exposition in an off-handed way near the beginning of your story. Some small amusing or

intentionally odd incident can bring it to light by illustrating the Main Character's use of that Ability in that scenario. The Unique Ability should be re-established at least once per act, either by illustration or reference so that it comes as no surprise when it is required to solve the problem at the climax of the story.

Keep in mind that the word Ability does not necessarily mean a physical skill, but can be a mental or emotional trait as well.

How Dramatica does it: The thematic focus of a story determines the direction in which the story's problem is explored. Unique Ability takes into account (among other things) whether your Main Character is a Do-er or a Be-er and what their personal perspective on the problem is, then determines the essential Unique Ability that will intersect with the problem along the selected thematic path.

In every story there is an area of exploration that gives a good general description of the nature or "feel" of what the story is about. Which of these four areas best describes the area your story describes:

- a. A situation
- b. An attitude
- c. An endeavor
- d. A consideration

Background: Problems can be external or internal. Each of these can be caused by either something that has or will come to pass or simply because of the way things are going. When we divide external and internal problems into status or process, we create the four major categories into which problems fall. Situation describes an external state of affairs. An endeavor refers to an external ongoing process. An attitude places the problem in a fixed state of mind, where as Consideration would make the problem revolve around the method by which someone comes to conclusions.

Storytelling tips: Choosing the Domain of your story is as important as choosing a genre. Unlike genre, Domain does not describe the uptake on the problem, but just the location of the problem. Still and all, deciding that your story's problem has to do with an external situation or an internal attitude makes a huge difference in the kind of story you will tell.

It is important to note that just because one Domain is selected as the location of the problem, it does not mean that the other three Domains don't come into play in the story. In fact, one of the domains will ultimately determine the nature of the plot, another will house the Main Character, and the remaining domain will contain the Obstacle Character. When building a story in which the Main

Character needs to change to succeed, picking the story problem domain makes the most sense, as the Main Character must change to adapt to it.

Although there are four available Domains, only two will be compatible with any given combination of story dynamics. This is because Dramatica takes into account the nature of the Main Character and her relationship to the problem when determining available combinations of Domains.

How Dramatica does it: The Dramatica structure consists of nested perspectives from which the Story Mind can consider its problem. The entire structure embraces the spectrum from perspectives that are broad overviews designed to roughly locate the nature of the problem to very narrow perspectives that fine tune the exact location and nature of the problem. At the Domain level of the structure's resolution, Dramatica is concerned with learning if your story's problem is External or Internal, and whether it is caused by a state of things or the way things are going. Selecting one of these choices influences the framework of future choices about the specific nature of your story's problem.

Stories have many messages, some subtle, some prominent. However, every story has an area around which these message seem to revolve, a kind of central theme. Based on you selection that your story is about a consideration, which group of four variations best describes the subjects of your central theme?

- a. Truth, Falsehood, Evidence, Suspicion
- b. Surety, Doubt, Investigate, Ignore
- c. Hope, Dream, Continue, Stop
- d. Value, Worth, Appraisal, Re-appraisal

Are your Main Character's conflicts best described as being caused by:

- a. The goal that she has accepted.
- b. The way she goes about trying to achieve the goal (her approach, method, or manner)
- c. The way she evaluates progress (how she interprets things)
- d. The reason she is trying to achieve the goal (what drives her, regardless of whether the goal itself is or is not worthy)

Based on your selection that your Main Character's difficulties are due to her improper methodologies, which pair of items contains the approach she uses that leads to those difficulties.

- a. Pursue Vs Avoid
- b. Calm Vs Frenzy
- c. Faith Vs Disbelief
- d. Consideration Vs Reconsideration
- e. Support Vs Oppose
- f. Help Vs Hinder
- g. Conscience Vs Temptation
- h. Logic Vs Feeling

Determining Which Class?

What causes the problem that nearly **everyone** is trying to deal with in your story?

- a. The common problem is caused by a situation that is unacceptable or a situation that must be avoided as exemplified in Star Wars and
- b. The common problem is caused by an adverse activity of some sort as exemplified in Blade Runner and.....
- c. The common problem is caused by a person's attitude or a prevailing attitude that most everyone in your story is adversely affected by as exemplified in To Kill a Mockingbird and.....
- d. The common problem is caused by the way someone or a group of people think, analyze problems or come to conclusions as exemplified in Gone With the Wind and....

Which Class?

Objective Structural Question:

A Class is similar to a story's "Genre". Choosing a Class determines the nature of the problem around which the story revolves. This problem may or may not be the direct concern of your Main Character, but is the major concern of the rest of

the story. Which of the following Classes does your story problem revolve primarily around:

- Mind: The Story problem has to do with a fixed attitude (such as Chauvinism).
- Universe: The Story problem has to do with a situation.
- Physics: The Story problem has to do with a kind of activity.
- Psychology: The Story problem has to do with deliberations (decisions).

Subjective Structural Question:

Choosing a Class determines the over-all nature of your Main Character'. Which of the following Classes best describes your Main Character'?

- Mind: Possessed of a fixed attitude.
- Universe: Concerned with situations.
- Physics: A person of action.
- Psychology: A considering person.

Which Type?

Objective Structural Question:

A Type is similar to a description of the nature of the plot. Choosing a Type determines the method employed throughout the **story** in the attempt to resolve the story's problem. Keep in mind that this method is not necessarily that of your Main Character, but reflects the over all feel of the approach that describes the story. In *your* story, which Type best describes the feel of this method?

Subjective Structural Question:

Choosing a Type determines the principal method your Main Character employs in their attempt to resolve their specific problem. Keep in mind that this is not necessarily the problem of the story in general. Which of the following Types best describes your Main Character's principal method of problem solving?

- Doing; A Story in which the focus is on engaging in a physical activity.
- Obtaining: A Story in which the focus is on achieving a physical goal.
- Learning: A Story in which the focus is on the gathering of specific information.
- Understanding: A Story in which the focus is on appreciating the meaning of specific information.

Being: A Story in which the focus is on engaging in a mental process.

Becoming: A Story in which the focus is on achieving a state of mind.

Conceptualizing: A Story in which the focus is on figuring out how to implement an idea

Conceiving: A Story in which the focus is on coming up with an idea.

Past: A Story in which the focus is on events that have already happened.

Present: A Story in which the focus is on events as they happen.

Progressive: A Story in which the focus is on events as they are expected to happen.

Future: A Story in which the focus is on events as will happen.

Memory:	A Story in which the focus is on recollections of the past.
Sub-Conscious;	A Story in which the focus is on the biases of evaluations.
Conscious;	A Story in which the focus is on present considerations.
Pre-Conscious:	A Story in which the focus is on the interpretation of observations.

Which Variation?

Objective Structural Question:

A Variation is similar to a "Theme". Choosing a Variation determines the focus of the story's message. Keep in mind that the story's message is not necessarily the focus of your Main Character. In *your* story, which Variation best describes the focus of your story's message?

Subjective Structural Question:

Choosing a Variation determines the principal concern of your Main Character. Remember, this is not necessarily the principal concern of the story as a whole. Which of the following Variations best describes your Main Character's principal concern?

Instinct;	Drives which one cannot change
Conditioning;	Responses based on experience
Senses;	Observation tempered by sensory inaccuracies
Interpretation;	Analysis of the meaning of sensory data
Pre-Requisites;	Non-essential limitations placed on situations
Pre-Conditions;	Non-essential limitations placed on circumstances
Strategy;	Steps necessary to alter one's situation and/or circumstances to another
Analysis;	Evaluation of potential to alter one's situation and/or circumstances to another
Wisdom;	The meaning of Knowledge
Enlightenment;	Understanding the meaning of knowledge
Skill;	Ability as it is effected by the process of doing or being
Experience;	Desire as it is effected by the process of doing or being
Approach;	Methodology of doing or being
Attitude;	Manner of doing or being
Self Interest;	Doing or being based on what is best for oneself
Morality;	Doing or being based on what is best for others
State of Being;	Actual condition of all that is oneself

Sense of Self;	Perception of oneself
Situation;	An objective assessment of one's environment, focused on elements pertinent to one's goal
Circumstances;	A subjective assessment of one's environment, focused on elements incidental to one's goal
Can;;	Ability based on Permission
Want;;	Desire based on Lack
Need;;	Knowledge based on requirements
Should;;	Thoughts based on consequences
Knowledge;	That which we hold to be true, based on logic
Thought;	The process of consideration
Ability;	Being suited to handle a task
Desire;	To Anticipate a better situation or an improvement to an existing situation
Rationalization;	Creation of an explanation for one's actions or attitude, based on reasons tangent to one's true motivations, so that the true motivations need not be addressed
Obligation;	Accepting an unpleasant task or situation in exchange for someone's potential favors
Commitment;	Intentionally not re-evaluating the propriety of ones' purpose or conclusion
Responsibility;	Belief that one is uniquely or most able to accomplish a task
Truth;	That which has proven accurate
Falsehood	That which has been shown to be erroneous
Evidence;	An understanding formed by seeking the effects of a known cause
Suspicion;	A conceptualization formed by observing the effects of an unknown cause
Investigation;	Gathering evidence to support or belay a suspicion
Doubt;	Allowing a suspicion to temper judgment without acting to gather evidence that confirms or denies the suspicion
Appraisal;	An initial understanding
Reappraisal;	A reconsideration of an understanding
Value;	The objective usefulness of something in general
Worth;	The subjective usefulness of something to the task or person at hand
Confidence;	Belief in the accuracy of an expectation
Worry;	Lack of faith in the accuracy of an expectation
Closure;	The act of letting something go.

Denial;	The refusal to let something go.
Hope;	A desired future situation based on projection of the current situation
Dream;	A desired future situation based on speculation
Fate;	A future situation that will befall an individual
Destiny;	The future path an individual will take
Prediction;	A determination of a future state of affairs
Interdiction;	The attempt to alter or prevent a determined future state of affairs
Work;	To apply oneself to something known to be within one's ability
Try ;(Attempt;)	To apply oneself to something not known to be within one's ability
Do;	To make an effort
Don't ;(to Not Do;)	To refuse or fail to make an effort
Fact;	Belief in something real
Fantasy;	Belief in something unreal
Security;	An evaluation of one's protections
Threat;	An evaluation of what one is not protected against
Resolution;	The dismantling of justification
Prejudice;	The continuance of justification
Procrastination;	The failure to make a decision
Choice;	The achievement of making a decision

Which Element?

Objective AND Subjective Structural Question:

Choosing an Element determines either the exact cause of your Main Characters internal problem (in the case of a Main Character who must change), or the exact nature of what drives them (in the case of a Main Character who must remain steadfast). In *your* story, which element best describes either the internal cause of your Main Character's problem, or the nature of what drives your Main Character?

Knowledge;	That which we hold to be true, based on logic
Thought;	The process of consideration
Ability;	Being suited to handle a task
Desire;	Anticipation of a better situation or an improvement to an existing situation

Aware;	Conscious of the existence of things outside oneself
Self-Aware;	Conscious of one's own existence
Projection;	An extension of probability into the future
Speculation;	An extension of possibility into the future
Actuality;	Objective reality; the state of both mind and universe at the present time.
Perception;	The subjective appraisal of the state of both mind and universe at the present time
Inertia;	Continuation without alteration of a state or process
Change;	Alteration of a state or process
Order;	An arrangement in which patterns are seen
Chaos;	An arrangement in which no patterns are seen
Equity;	A balance or stability
Inequity;	An unbalance or lack of stability
Certainty;	A conclusion that something absolutely is true
Potentiality;	A conclusion that something has the capacity to become true
Probability;	A conclusion that something is most likely true
Possibility;	A conclusion that something might be true
Acceptance;	A decision to cease opposition
Non-Acceptance;	A decision to oppose
Evaluation;	An appraisal of a situation or circumstances
Re-Evaluation;	An appraisal of how a situation or circumstances have changed
Proaction;	Taking initiative action to achieve one's goals
Reaction;	Taking action in response to something that interferes with one's goals in order to stop the interference
Inaction;	Taking no action as a means of achieving one's goals
Protection;	Taking action to prevent one's goals from being vulnerable to interference
Deduction;	A process used to determine Certainty by ruling out what cannot be
Induction;	A process used to determine Potentiality by ruling out what is
Reduction;	A process used to determine Probability by examining what cannot be ruled out
Production;	A process used to determine Possibility by examining what is not ruled out
Proven;	A rating of knowledge based on its corroboration by an independent test of its accuracy

Un-Proven;	A rating of knowledge that has not been corroborated by an independent test of its accuracy
Accurate;	Free from error; In exact conformity to truth in all areas within specified limits
Non-Accurate;	Failing to conform to truth in all aspects within specified limits
Test;	Employing knowledge in a situation to determine if it is accurate
Trust;	Acceptance of knowledge as proven without first determining its accuracy
Theory;	A conclusion linked by an unbroken chain of relationships to the original premise
Hunch;	A conclusion based on an a point by point analogy to another proven system
Effect;	The specific force engendered by a particular set of circumstances
Cause;	Specific circumstances that engender a particular force
Result;	The end product of a specific cause employed to a particular effect in a given situation
Process;	The means employed by a specific cause engendering a particular effect in a given situation

Ending;	Containing the eventual cessation of potential as part of its process
Unending;	Containing no limit to the potential of its process
Expectation;	A conclusion as to the eventual effect of a particular cause
Determination;	A conclusion as to the cause behind a particular effect
Consideration;	Arriving at a conclusion based on existing information
Re-Consideration;	Questioning a conclusion based on additional information
Logic;	Comparing relationships to arrive at objective understanding
Feeling;	Comparing relationships to arrive at the meaning for oneself.
Calm;	A manner based on appropriate responses to efficiently achieving one's purpose
Un-Controlled;	A manner based on responding to immediate needs rather than one's ultimate purpose
Help;	To directly engage in activities that assist another in achieving their goal
Hinder;	To directly engage in activities that detract from another's effort to achieve their goal
Pursuit;	To take action to achieve something desired
Avoid;	To take action to prevent something undesired
Support;	To indirectly assist another in achieving their goal
Oppose;	To indirectly detract from another's effort to achieve their goal
Faith;	Accepting Certainty on the basis of one's feeling of correctness, without the support of logic
Disbelief;	Not accepting something as Certain without the support of logic
Conscience;	Foregoing an immediate benefit in favor of a potential desire for the future
Temptation;	Embracing an immediate benefit although it may potentially prevent a desire for the future

What is the sex of your Obstacle Character?

What specific characteristic would you like to attach to your Main Character to illustrate their Unique Ability of _____ ?

What specific characteristic would you like to attach to your Main Character to illustrate their Critical Flaw of _____ ?

What specific characteristic would you like to attach to your Obstacle Character to illustrate their Unique Ability of ----- ?

What specific characteristic would you like to attach to your Obstacle Character to illustrate their Critical Flaw of ----- ?

What is the specific goal that illustrates your story's goal-category of _____ ?

What is the specific theme that illustrates your story's message category regarding _____ ?

What is the specific problem that illustrates your story's problem category or _____ ?

What is the specific requirement in the category of _____ that will achieve the story's goal of _____ ?

What is the specific consequence in the category of _____ that will occur if the story's goal of _____ is not achieved?

What is the specific kind of cost in the category of _____ that is incurred by engaging in the requirement of _____ in the attempt to achieve the goal of _____ ?

What is specific kind of dividend in the category of _____ that is accrued by engaging in the requirement of _____ in the attempt to achieve the goal of _____ ?

What specific issue illustrates your Main Character's thematic focus on _____ ?

What specific issue illustrates your Obstacle Character's thematic focus on _____ ?

What specific kind of activity illustrates the plot focus on _____ in the first act?

What specific kind of activity illustrates the plot focus on _____ in the second act?

What specific kind of activity illustrates the plot focus on _____ in the third act?

What specific kind of activity illustrates the plot focus on _____ in the fourth act?

What extra event after the climax of your story is seen by the audience that verifies if the choice made by your Main Character in the leap of faith was truly from the heart, or just temporary for convenience?

What extra information is given to the audience after the climax of your story that verifies if the success or failure of your Main Character's endeavor was good or bad in the "big picture"?

What extra scenario is shown to the audience after the climax of your story that verifies if the goal was or was not truly achieved?

What new perspective is provided to the audience after the climax of your story that verifies if the solution to the problem is universal or just specific to this particular story?

What specific kind of limitation illustrates the (spacelock/timelock) that forces your story to a conclusion?

How do you illustrate to the audience that your Main Character is a (do-er/be-er)?

How is success in achieving the story's goal measured in your story? What is the yardstick?

Although she is concerned with the story's goal, your Main Character also has a personal goal in the category of _____ . What is your Main Character's specific purpose that illustrates this?

Story View Question:

Although the events in the plot must occur in a specific order to create your chosen dramatics, they need not be shown to the audience in the order in which they occurred. Are there any episodes in your story that would be best revealed as flashbacks and/or flashforwards?

Select and move episodes to their relative storytelling position.

A Tale describes one path from the first attempt to solve a problem until the ultimate success or failure of that attempt. A story does the same, but also argues that particular path is either the only one that can succeed, or the only one that must fail of all paths that might have been taken. In other words, a Tale is a statement, a Story is an argument.

Is your concept best told as:

a. a tale

b. a story

Subplots are not separate stories, but are branches of the main story that allow for the development of characters and the exploration of peripheral themes. On the other hand, subplots can distract from a well-defined central theme. Do you wish to create subplots in your story?

Tales require only that a Main Character remain steadfast, then succeed or fail on the merits of her ability and luck. Stories require that a Main Character make a Leap of Faith, where she must decide whether to remain steadfast or change in character or approach. Do you want to tell:

- a. a tale
- b. a story