

## TU2 Partition of a story. 1



***Are you watching closely?***

*The Prestige - Christopher Nolan*

## TU2 Partition of a story. 2

**Activity in class: time required 10 minutes.**  
Analysis of the first two minutes of “The prestige”:

<https://www.youtube.com/watch?v=LV-cXixgrho>



## TU2 Partition of a story. 3

*“Every great magic trick consists of three parts or acts. The first part is called "The Pledge". The magician shows you something ordinary: a deck of cards, a bird or a man. He shows you this object. Perhaps he asks you to inspect it to see if it is indeed real, unaltered, normal. But of course... it probably isn't. The second act is called "The Turn". The magician takes the ordinary something and makes it do something extraordinary. Now you're looking for the secret... but you won't find it, because of course you're not really looking. You don't really want to know. You want to be fooled. But you wouldn't clap yet. Because making something disappear isn't enough; you have to bring it back. That's why every magic trick has a third act, the hardest part, the part we call "The Prestige".”*



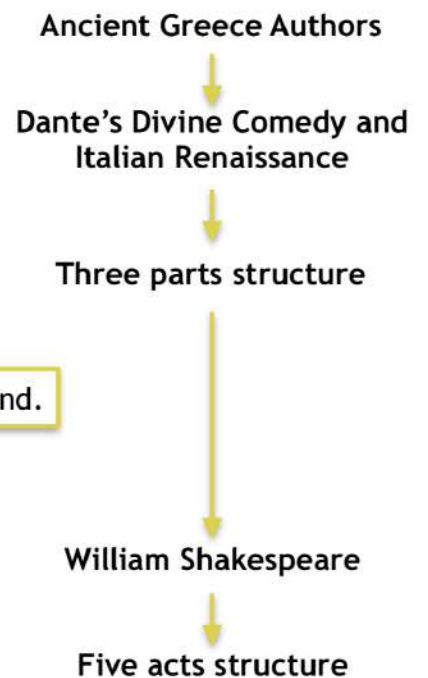
## TU4 Why are they so important for us?

Every scene we create has to have an evolution!

Every story has a beginning, a development and an end

Every **scene** of this story itself has to have a beginning, development and an end.

We create curiosity and empathy for the audience.



## TU4 Partition of a story for Shakespeare

### Description

Beginning/ first presentation of the main character

Beginning/first presentation of the *villain* and the cloud around the characters

Main character and villain fight on equal terms

Villain wins or prevail

Crisis, or turning point for the main character.

The main character improve his skills in order to be prepared for next fight against the villain

Main character tries to rise. But there are new complications

### Partition in parts

**PART 1**

**PART 2**

**PART 3**

### Partition for Shakespeare

ACT 1

ACT 2

ACT 3

ACT 4

ACT 5

There's a resolution, or *dénouement*, where the main character and the villain could engage a new fight (clash)

## TU4 Structure of Petrarchan form. Importance of “love”

### TWO-POEM STRUCTURE OF THE PETRARCHAN FORM

*The first octave describes the problem*



Beginning

*The octave is followed by a sestet,  
that gives the resolution to it*



Development

*Typically, the ninth line creates a turn, or volta,  
which signals the move from proposition to  
resolution!*



Turning point  
Resolution



Division in three parts

*“Every great magic trick consists of three parts or acts. The first part is called “The Pledge”. The magician shows you something ordinary: a deck of cards, a bird or a man. He shows you this object. Perhaps he asks you to inspect it to see if it is indeed real, unaltered, normal. But of course... it probably isn’t. The second act is called “The Turn”. The magician takes the ordinary something and makes it do something extraordinary. Now you’re looking for the secret... but you won’t find it, because of course you’re not really looking. You don’t really want to know. You want to be fooled. But you wouldn’t clap yet. Because making something disappear isn’t enough; you have to bring it back. That’s why every magic trick has a third act, the hardest part, the part we call “The Prestige”.”*

← MODERN TECHNIQUES

## TU4 How “love” is still important.

The structure of “hidden love” or “follow a love” is still present in our times! Love has its own structure in a screenplay: it’s still a good rule not to satisfy the love between the characters until the end. The main difference from the sonnets of the Middle Age is that in the movies things go to a good or bad resolution.



*Stranger Things*



*The apartment*



*When Harry met Sally*

## TU4 How to write about love today. Connections with the golden age. 1

*Misunderstandings, mistaken identity, and embarrassing and awkward moments are just some situations couples can find themselves in when it comes to romantic relationships. The love interests can be polar opposites, unknowing soul mates, come from different social classes or backgrounds, have different temperaments, and/or find themselves brought together by an unusual set of circumstances without which they would not have normally met or spoken. The obstacles the couple must face can bring them together or force them apart.*

*In *It Happened One Night* (Directed by Frank Capra, Screenplay by Robert Riskin) this classic romantic comedy set in the 1930s Depression-era, protagonists Ellie Andrews and Peter Warne are brought together in an unusual and funny set of circumstances. Ellie Andrews is a spoiled, stubborn, headstrong heiress, who, against her father's wishes, just married King Westley, a fortune-hunter playboy. Escaping her father's clutches she runs away—and onto a bus to return to King only to meet Peter Warne, an arrogant and self-centered recently fired newspaper reporter, who drinks, gambles, and chases women. Recognizing Ellie, Peter sees this as his opportunity to get his job back and presents her with an ultimatum: Give him an exclusive on her story and he will help her reunite with King or he will tell her father where she is and collect the reward. Ellie reluctantly agrees. Adventures ensue, as they travel by bus, on foot, and hitchhike, surviving exhaustion, hunger, adversity, class differences, and assorted calamities, which ultimately brings them together and they fall in love.*

**Susan Kougell - American screenwriter**

## TU4 How to write about love today. Connections with the golden age. 2

### Five Love Relationship Writing Tips:

*Establish your characters' needs and wants for finding and/or losing love.*

*Empathetic characters with definitive identities and specific hopes and dreams, will inspire the reader to root for them to succeed in their relationships.*

*Indicate how your couple will benefit from this romance.*

*Invent clever obstacles that break up your love interests and find innovative ways to reunite them.*

*Keep in mind that the two lead characters don't have to end up together in the end like in *My Best Friend's Wedding*.*

**Susan Kougell - American screenwriter**

## TU4 How to write about love today. Connections with the golden age. 3

Almost every story has a subplot based on love. It's still so important nowadays, because it establishes empathy with the audience. But, thanks to the structure of the three parts, or five acts, love has to be in evolution like every character in the interactive story. Love can't stop the evolution of the scene, and it always brings the main characters from a point of another in the cloud of our story.

This is why it's really important to understand the structure of the five acts, where William Shakespeare built his great career. Pay attention: it doesn't have to be misunderstood with the division in three parts of a story. Shakespeare gives us a more precise partition. We'll understand why. But first, let's have a look to the sonnet and how "love", or looking for it, is important in order to establish a relation with the audience.

## TU4 Examples.

### Super Mario Bros is looking for the princess.

*“A hero can be anyone, even a man doing something as simple and reassuring as putting a coat on a young boy’s shoulders to let him know the world hadn’t ended.” – Christopher Nolan*

**BEGINNING: Love is not satisfied**

Super Mario tries to reach the princess in every castle.

Every castle put a distance between the main character and the princess.

Who is Mario? Is he in love with the princess? Will he find her? And what happens once he finds her?

This structure generates “love” expectation for the audience

Mario will face all the worlds the game in order to save the princess.



## TU4

### Examples.

### Super Mario Bros is looking for the princess. 2



Mario finally finds the princess and the game seems to be over after 8 worlds.

In this moment the player may think that the princess and Mario can be happy! Finally!

Instead, we read the following words coming from the screen:

*“Thank you, Mario. Your quest is over.  
We present you a new quest.  
Push button B to select a world.”*



Once Mario finds the princess, here is a turning point, or twist: there's something more to discover over there. And maybe the princess has to be found again. Game is not finished.  
Not yet.

## TU4

### Examples.

## Super Mario Bros is looking for the princess. 3



*We are in 1985 and we still don't know what Super Mario would have become in the following years. So the only clue we have, in order to understand relations between the characters, is trying to play the game.*

*Is this love? Why Mario was jumping from a world to another?*

*Just to save the princess or there's something more between them? Is he in love? Is she in love equally?*

*It's really hard to say in this first game of the entire series. And yet, in the final, really cold words, truly speaking, "we present you a new quest", it seems that princess is just a part of the "cloud" and that she is not so important. But it's not like this.*

*Let's try to transform the story: Mario finds the princess and they fell in love. Well, in this case, there would have been a schematic end, without any thought from the audience. They will be happy forever. Everything is crystal clear. And plus: it wouldn't have been a turning point in the end of the game. The fact that we don't know if Mario will catch her heart give the audience the chance to think again and again "when they will be engaged"?*

## TU4 Empathy and audience involvement.

EMPATHY

The power of an interactive story that intrigues the audience starts always with empathy.

*Empathy is the ability to share someone else's feelings or experiences by imagining what it would be like to be in that person's situation.*

AUDIENCE INVOLVEMENT

*the public wants to know how it ends*

AUDIENCE FLOW

*The way that people will continue to watch or listen from one programme to the next*

## TU4 William Shakespeare. Features. 1

William Shakespeare is the writer of tragedies like “Hamlet”, “Romeo and Juliet”, “Othello”, but he’s also the writer of histories or comedies like “Measure for measure”, “A Midsummer Night’s Dream” and the romance “The Tempest”. So, the first thing to know about this great interactive writer is that he writes different genres, and he doesn’t take his characters from one social class only.

In his works there’s almost always a man of royal or aristocratic blood, and family ties are always in the center of the main plot: father and children, mother and children, brothers and sisters. And these relations are the engine to start conflicts between the younger and the older generation. And in every fight, forces always fight on equal terms.

### DOUBLE ILLUSION

Shakespeare enables the reader to see the action both on the stage and in the distance of making him aware of memories, visions, presentiments and associations. Every consciousness of every character is the reflection of a universal perspective. The audience can feel, almost touch, the thoughts of the characters. It’s the first time in history, maybe, that audience and plays are so close together.

### TURNING POINTS, TWISTS.

In almost every Shakespeare’s beginning, there’s something that is not entirely clear for the audience, yet. And this is the first turning point, a moment in which the situation changes in an important way.

### IMAGERY

Here this writer is far away from every other writer: Shakespeare uses several linguistic levels, using similarities and metaphors, obscure and archaic words, connections to the mythology, giving the reader the opportunity to find always new hidden meaning. **Interaction with the readers is, to say the least, just surprising!**

## TU4 William Shakespeare. Features. 2

### **PLOT IN SHAKESPEARE. SHOW NEVER ENDS!**

The beginning is always mysterious, but in the end everything will be more clear. Though, some questions remain obscure, not entirely clarified, and audience ponder over the possible meanings of the story. And this, normally, happens in the end of the show.

Sometimes some things in the plot seem to be unimportant, but they can suddenly become decisive after scenes. This technique generates multiple turning points, twists, a direct relation with the audience and their thoughts.

### **CHANGES ARE PART OF THE PLOT**

There is a frequent contrast between scenes with many characters and scenes with few. We jump from scenes of action to scenes of reflection very easily, and this permits to the audience to see always different environments, or “live” different situations in the same show.

## TU4 William Shakespeare. Features. 3

### CHARACTERS

In Shakespeare we have different characters, each one is really unique and it has its subplot! Even though we always have this variety of characters, in Shakespeare there's always a hero or heroine. In the opposite, on equal terms of the hero, we have the villain, which is the character who normally takes evil decisions and does evil actions. It's the opponent figure

### EMPATHY AND INTERACTIVITY WITH THE AUDIENCE

At a certain point of the story the characters of Shakespeare start to talk to the audience. It can happen while other characters are in the same scene but they ignore the main character talking.

These techniques help the audience in the interaction with the story:

- Audience understands the character's thoughts about a specific problem.
- Audience can be aware of the plans of the characters
- Audience feels the reaction of the character.

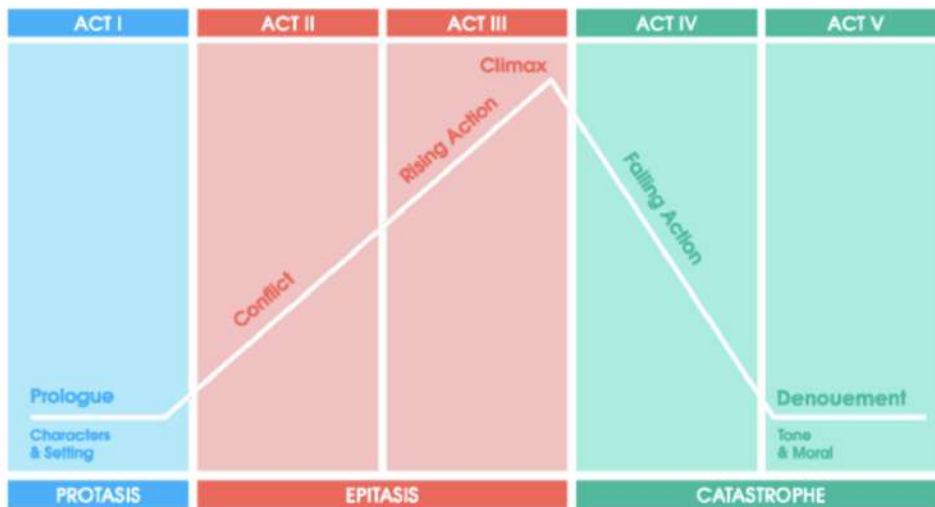
And this is probably the greatest evolution in Shakespeare's work: thanks to these "tricks" audience feel totally involved in the scene. Like a dream...

# TU4 William Shakespeare. Partition in 5 acts.

## PARTITION IN 5 ACTS

Partition in 5 acts is typical of Shakespeare's works. The act 1 is useful to understand the rules of the world in which the story takes place. In other words, "the cloud". The act 2 and 3 are elevators to build a "suspense scheme", that arrives then in the Cimax moment: In act 2 we have a development and in act 3 a crisis.

In act 4 Shakespeare always creates other complication and only in act 5 we have a final resolution (dénouement) with a moral.



## TU4 Conclusions

Christopher  
Nolan

*“Every great magic trick consists of three parts or acts. The first part is called "The Pledge". The magician shows you something ordinary: a deck of cards, a bird or a man. He shows you this object. Perhaps he asks you to inspect it to see if it is indeed real, unaltered, normal. But of course... it probably isn't. The second act is called "The Turn". The magician takes the ordinary something and makes it do something extraordinary. Now you're looking for the secret... but you won't find it, because of course you're not really looking. You don't really want to know. You want to be fooled. But you wouldn't clap yet. Because making something disappear isn't enough; you have to bring it back. That's why every magic trick has a third act, the hardest part, the part we call "The Prestige".”*

Beginning

Development

Crisis and  
turning point

Complication

Dénouement

Shakespeare

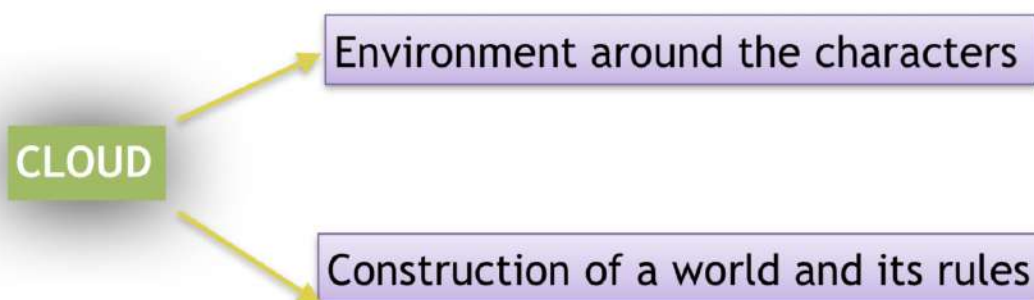
## TU1 First definition of “cloud” inside interactive storytelling. 1

*I've seen things you people wouldn't believe. Attack ships on fire off the shoulder of Orion. I watched C-beams glitter in the dark near the Tannhäuser Gate. All those moments will be lost in time, like tears in rain. Time to die.*

**BLADE RUNNER** - directed by Ridley Scott

**Link to analyze the scene:** <https://www.youtube.com/watch?v=NoAzpa1x7jU>

There are no other feature films like Blade Runner, which could explain what the cloud is for the characters. It's not just a setting, but something that interacts with the characters. Every world has its rules. We call cloud all the environment around the main characters of a story. In the interactive storytelling it has an important role. Because it can change the decisions of the main characters themselves.



## TU1 First Definition of cloud inside interactive storytelling. 2

There are great examples in history where you can find a deep relation between cloud and its characters. Cloud is what change the path of the character inside an interactive story.

BLADE RUNNER: a world were replicants must be destroyed



Main character has to face the replicants and destroy them

INCEPTION: a world were where you can steal ideas inside dreams

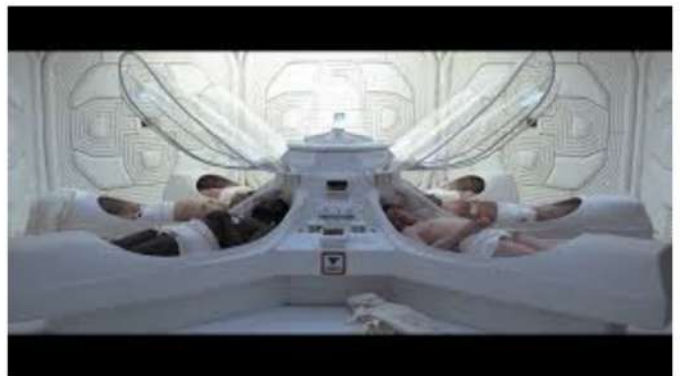
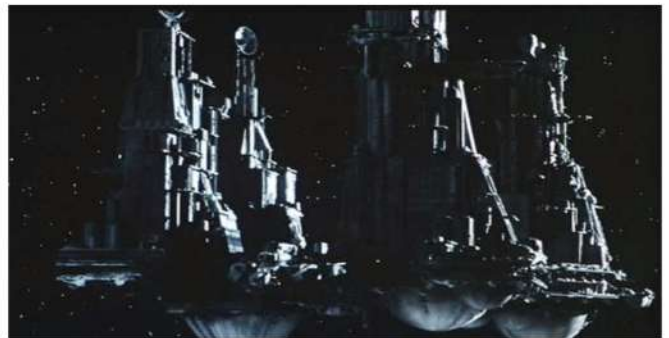


Main characters steal ideas. But the risk to be confused with the real life is high.

## TU7 Importance of the “Cloud”. ALIEN.

*In Alien (1979), directed by Ridley Scott, the first scenes lead us to understand: where we are? When?*

*In other words: it's important, since the very beginning, to understand the cloud where we are, in order to give the audience a sensation of interaction. In real life, the first things we see when we open our eyes, is: where we are? And when we are? So, technically, we should give the same answers to the audience when we create a story. In the same time, a good author has to be able to provide ONLY the information an audience needs to follow the story, without telling more. So that the cloud could be a great surprise for the audience during the story itself.*



Time required: 5 minutes.

<https://www.youtube.com/watch?v=Q99S7OKeXlo&list=PLpmXHyMLR6-rZj2IVPdM4lzkJ-diGNMH9>

## TU7 WHERE. WHEN. WHY.

The first thing we read in a screenplay is WHERE we are and what are the characters doing.

This is also one of the first things we have to know before starting something to tell. Both for the subject and for the scenes of the screenplay.

### BIG FISH

#### INT. HOSPITAL ROOM - DAY

Young Dr. Bennett stands between the Wife's legs. She's flustered and sweating, but the doctor has a comforting bedside manner...

YOUNG DR. BENNETT  
Now, Mrs. Bloom, I'll need you to  
give me one good push. On three.  
One...

Suddenly, we hear a POP as a slimy mass of human being rockets into the doctor's unprepared hands. Bennett tries to hold tight, but the infant is slippery like a fish. It shoots up into air.

The NURSES and the Husband try to grab the baby, but no one can hold it. As the newborn sails upward TOWARDS CAMERA, we can see a GIGGLING SMILE on its face.

As it falls, the newborn knocks over a tray, which provides it

## TU3 Activity in class. First definition of storyline. 2

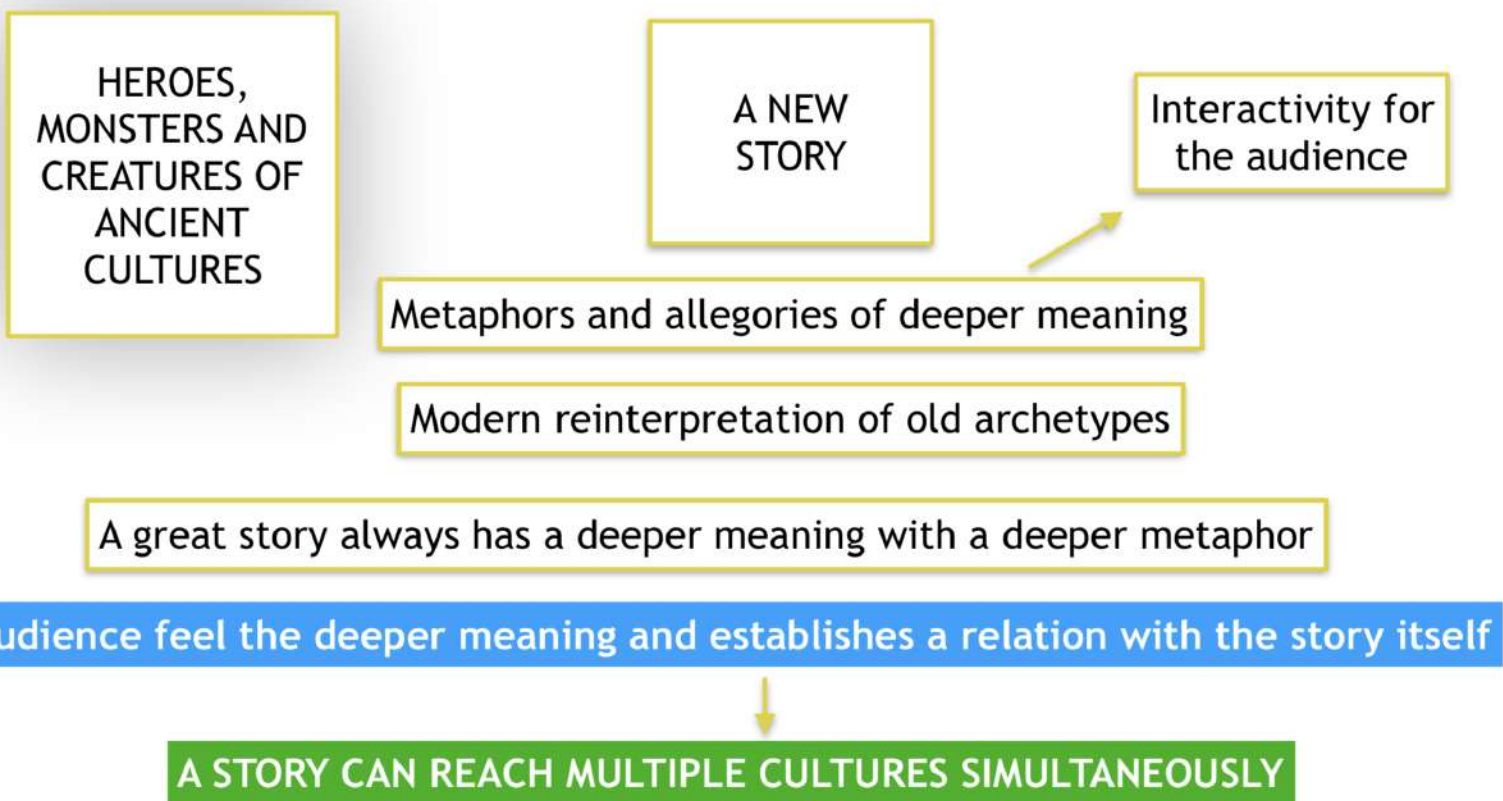
The plot of a novel,  
play, film,  
or other narrative  
form.



In a good storyline,  
beginning,  
development and  
end has to be  
crystal clear!

*Every great storyteller in the world is the result of schemes, techniques, stories, plots, cultures, that changed our culture through the centuries. We'll see, in the upcoming slides, how important is to create connections and know the history in order to understand our modern way to create stories.*

## TU3 Connections to the modern times. 1



## Importance of movies for Interactive Storytelling. 1

1900 was fundamental for the development of a "language" unknown until that moment: cinema and films. From the beginning, cinema has been pure interaction with the audience. And year after year the cinematographic "language" has also improved throughout the world, along with the great discovery of science and technology.

Movies are the result of all the great discoveries of the last century, of the great evolution of the writing techniques of the novel, of the perfect combination between music and pictures. In fact, for the most part, cinema takes up many features of the novel as it is thought, written and transformed into a visual language. Cinema is also the result of political and social problems, of the way of thinking, of living, of seeing the world. The twentieth century is told in cinematographic stories.

Hopes, illusions, perspectives, nightmares, love stories.

Unfortunately, we will not be able to analyze all the major trends that have influenced cinema.

We will focus only on aspects concerning interaction with the public.

But it is important, indeed necessary, to study in-depth the great masterpieces of cinema to understand what we are talking about.



## TU10 Importance of movies for Interactive Storytelling. 2

Movies changed our lives. Movies gave us the thought to be writers, actors, directors, one day. Movies have been so powerful to change our outfit on Saturday nights, our make-up, our way of talking or thinking. How many of you have thought, at least once in a lifetime, being like Marty McFly, jumping from the past to the future with a marvelous car?

After the release of "La dolce vita", Federico Fellini was covered with spits from the audience, as a detractor of the bourgeoisie and the aristocracy in Italy. After the release of "A Clockwork Orange" directed by Stanley Kubrick, many people tried to repeat the exploits of Alex's band, wearing the same clothes and behaving just like them: they identified themselves in the movie! Not such a good example of behaving...

And these are just two examples of a lot of stories like these. Movies, in 1900, were the most powerful interactive stuff in the world.

Video-games and other interactive projects took the same "language" and techniques of the movies in order to tell a story.



## TU10 Interactive storytelling and movies.



Make a mysterious story, without showing more than necessary. Let the audience explore your story.

### **MACGUFFIN**

*The macguffin is a term coined by Alfred Hitchcock. It describes an object or a device of the movie that pushes the plot forward and motivates the characters.*

### **SHOCK**

*a sudden upsetting or surprising event or experience.*

### **SUSPENSE**

*a state or feeling of excited or anxious uncertainty about what may happen*

TU10

## Interactive storytelling and movies. The arts combined. 1



Make a mysterious story, without showing more than necessary. Let the audience **explore** your story.



Create a plot based on powerful characters that make an evolution with actions, decisions to make, adventures to engage!



Move the **CAMERA** for the audience attention and for the story!

**A GREAT INTERACTIVE PROJECT!**

# TU10 Andrew Stanton and a modern process of writing.

A COLLABORATION  
**TED · SUPER INTELLIGENCE**

## THE CLUES TO A GREAT STORY

Who doesn't love a good story? A well-told tale will grip us, excite us, engross us in a fictional world filled with compelling characters. This is no accident. The greatest stories, from children's nursery rhymes to major blockbuster movies, are all the result of painstaking planning and design. In his TED Talk, Pixar writer and director Andrew Stanton ("Toy Story," "WALL-E"), explains his golden rules for telling a great story. — Karin Hueck and Rafael Quirk

**1 MAKE ME CARE**  
A story needs to draw the sympathy of the audience. At the outset, the Light Duckling is rejected by his siblings, and Dorothy is separated from her family in "The Wizard of Oz."

**2 TAKE ME WITH YOU**  
At the heart of a story is a promise — a journey, a mystery, a problem — that entices the audience and makes the story worth listening to. So the Light Duckling decides to venture into the world where just as Frodo sets out on his quest in "The Lord of the Rings."

**3 BE INTENTIONAL**  
Protagonists must have inner motivation, driving them toward an overarching goal that they are constantly striving to achieve. The Light Duckling is in search of his own identity, as well as acceptance from his peers, while in "Gladiator," Maximus avenges revenge against those who killed his family.

**4 LET ME LIKE YOU**  
The audience also must relate to and appreciate your characters to make them worthy of attention. Both the Light Duckling and Rocky endure trials and tribulations in pursuit of their goal, the audience can empathize.

**5 DELIGHT ME**  
Charm and fascinate the audience. Make them forget themselves, if only for an instant. When the Light Duckling transforms into a beautiful swan and finds acceptance amongst his peers, that's a wonderful moment. When Luke Skywalker destroys the Death Star in "Star Wars," the audience experiences real catharsis.

## Make me care

A story needs to draw the sympathy of the audience

## Take me with you

There's a promise, a journey, a mystery, a problem that entices the audience and makes the story worth listening to.

## Be intentional

Protagonists must have inner motivation, driving them toward an overarching goal that they are constantly striving to achieve

## Let me like you

Characters have to empathize to the audience.

## Delight me

charm and fascinate the audience.

## TU10 Robert McKee and a modern process of writing. 1

Robert McKee (born 1941), one of the most important writers as regards the modern techniques of writing, gives us really important thoughts about how writing changed nowadays:

<https://www.youtube.com/watch?v=3nM2Tz-EkrI>

WITHOUT EMPATHY THERE IS NO INVOLVEMENT

THAT CHARACTER IS SOME KIND HUMAN...LIKE ME.

YOU NEED MORAL CONFLICT TO CREATE COMPELLING CHARACTERS

IN TV SHOWS LIKE "GAME OF THRONES" YOU CAN SYMPATHIZE WITH 20 DIFFERENT CHARACTERS!

SEASON AFTER SEASON, THEY BECOME YOUR FRIENDS!

## TU10 Robert McKee and modern process of writing. 2

Robert McKee (born 1941) gives us important advices even for the creation of a “cloud” and a setting of a movie.

[https://www.youtube.com/watch?v=g-SfvGUmr\\_A](https://www.youtube.com/watch?v=g-SfvGUmr_A)

CLOUD

Setting

Creative limitations

You will set your story in a small little limited world, no matter how big it may seem.

A setting has to have precise rules, and the characters are a result of this setting

## TU10 J.J. Abrams and new interactive ways. The mystery box

J.J. Abrams and the mystery box. Time required: 20 minutes  
<https://www.youtube.com/watch?v=vpjVgF5JDq8>

There is always a mystery box during the process.



Technology and science can give you inspiration

You don't need technology to create great things

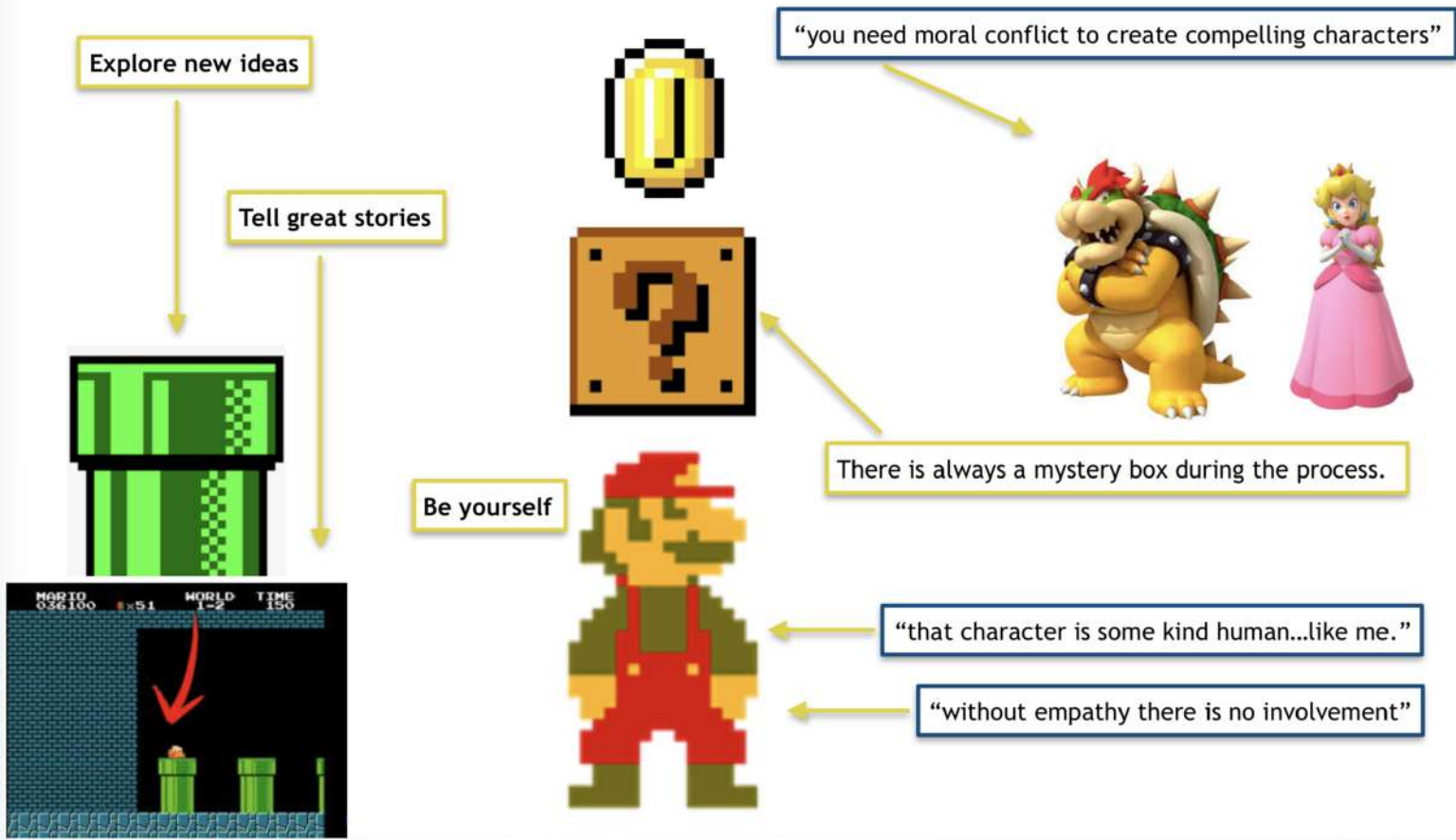
“The mystery box is all of us”

### **Exclusive: J.J. Abrams on Star Wars, Apple, and building Bad Robot into a Hollywood force**

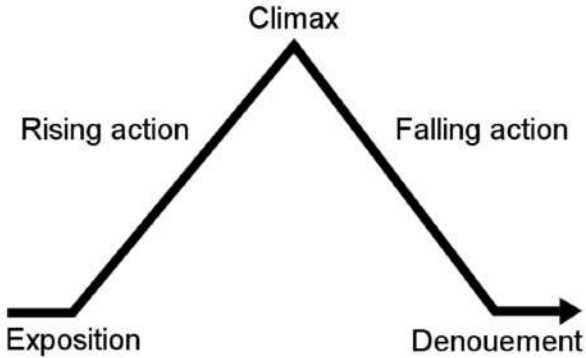
The prolific writer, director, and producer expounds upon making Star Wars Episode IX and how he's thinking about building his company Bad Robot to thrive among Hollywood giants.



# TU11 Correlations with the other masters. 3



# Interactive storytelling. Academic approach. 2



The basis of all definitions rests on the notion that a story can be influenced by its user (Murray, 1997)

*While opinions disagree on the precise definition of interactive storytelling (IS), the basis of all definitions rests on the notion that a story can be influenced by its user (Murray, 1997). In this report, interactivity means having at least some control over the narrative. When a user is able to influence a world so that it responds to his doings—or seems to do so—he can experience the feeling of agency. This is the feeling that one is in control of a situation and can exert his will on the world to some extent.*

## TU10 Stephen King and new interactive ways.

Love what you do

Be yourself

Explore new ideas

Love the process

Learn from rejections

Look for ideas you enjoy

Find your creative process

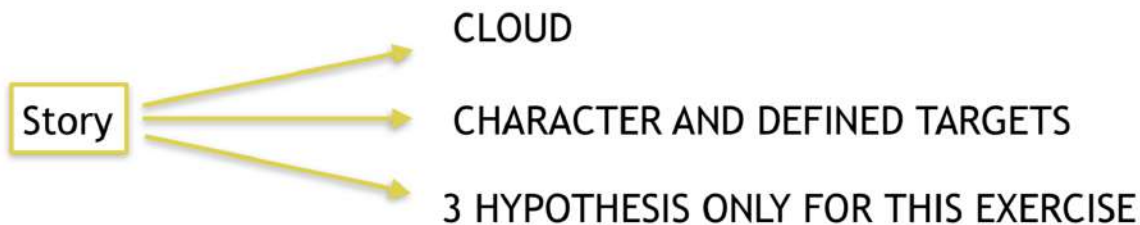
Pass something on

Tell great stories



Here is a very easy example:

Jim wakes up in the class. Everything's messed up. There's no one around, but the books and the bags are still in the class. Jim doesn't know what happened, He doesn't remember.  
So he wants to escape from the entrance door and find out more. But when he came closer to the entrance door, he hears a terrible whispering from the other side. It seems to be a monster. At least, this is what it seems. And the door is key locked, by the way.  
There's only the window for escaping. And it seems that outside there's no strange whispers.  
But it's too high.  
He has to do something.



## TU7 Activity in class. 3

Here are the hypothesis:

**Hyp 1:** put the school desks on top of each other.

Wrong way: once he created a column, Jim will not be able to reach the top of it without crashing everything down.

**Hyp 2:** he tries to climb the wall. No way. Wrong way.

**Hyp 3:** He starts to survey the class.

(here the writer can give to the player a lot of information: "there's a pen, but it doesn't seem useful now"). After exploring Jimm will find a dead body. It's a soldier. Jim will find a weapon (Colt 134 low precision, 6 bullets), a box of ammunition, and a harpoon with a hook.

GOOD CHOICE. Jim winds out the way to escape.

### **FOCUS:**

Why Jim is able to use a harpoon? Because he is a military too, even if we will figure it out in the story in the following chapters (CHARACTER'S BACKGROUND).

## TU3 Ancient Greece. Origin of tragedy. 1

### ORIGIN OF TRAGEDY



#### HERO/HEROINE

have their own destiny, despite their wills

**FATE (GODS)**

**(NO) FREE WILL**

The ancient Greeks were fascinated by the debate between fate and free will. A question that puzzles us even today! In Greek tragedy, like *ELECTRA*, **fate** is the ruling force for every story. The tragic hero or **heroine (!)** is pretty much “doomed” from the start because their fate has already been decided by the gods. Everything that happens in the play takes the protagonist towards their inevitable ending. The protagonist may think they have free will and believe they can find a “happy ending”, but the audience realizes quite early on that can never be possible. Electra, for instance, believes she is in complete control of the revenge against her mother, but there are many forces at play that dictate her tragedy!

## TU3 Ancient Greece. Origin of tragedy. 3

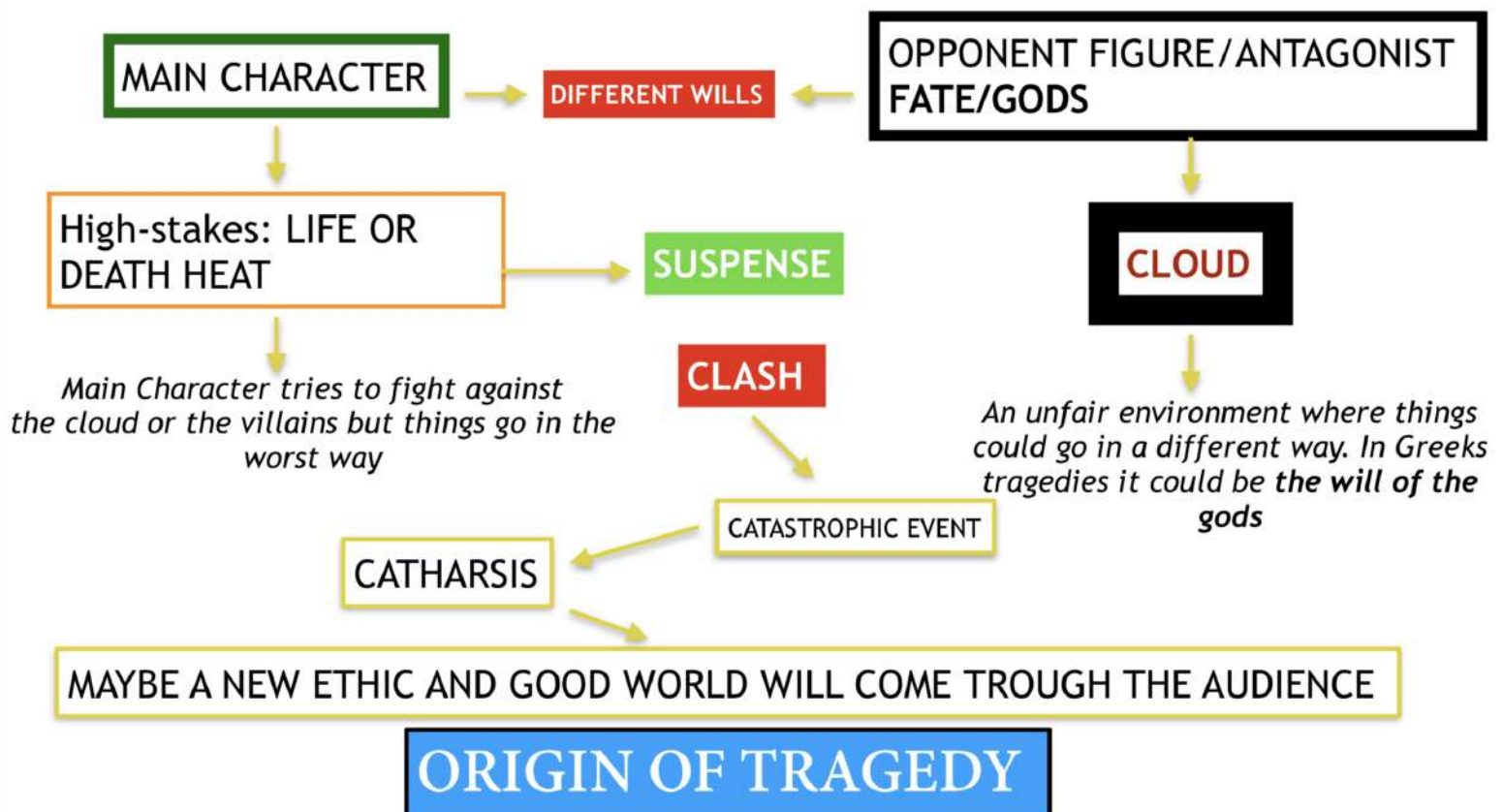
### ORIGIN OF TRAGEDY

CATASTROPHIC EVENT

CATHARSIS

**Catharsis** is an element that describes the impact of tragedy on its audience. Catharsis means “purging through pity of fear”. The audience must bear witness the horrors experienced by the tragic figure, and in seeing this can cleanse themselves spiritually. A tragedy projects the worst possibilities of human nature on stage as a way for us to feel their impact without actually going through the tragedy ourselves. In the end catharsis can pleasure in order to reinforce our moral values.

## TU3 Ancient Greece. Origin of tragedy. 4



## TU3 Aristotle and the origin of tragedy. FOCUS 2

*“Tragedy is the imitation of an action that is serious and also as having magnitude, complete in itself. Tragedy is a form of drama exciting the emotions of pity and fear. Its action should be single and complete, presenting a reversal of fortune, involving persons renowned and of superior attainments, and it should be written in poetry embellished with every kind of artistic expression”*

### **ARISTOTLE**

*The basic difference Aristotle draws between tragedy and other genres, such as comedy and the epic, is the "tragic pleasure of pity and fear" the audience feel watching a tragedy. In order for the tragic hero to arouse these feelings in the audience, he cannot be either all good or all evil but must be someone the audience can identify with; however, if he is superior in some way(s), the tragic pleasure is intensified. His disastrous end results from a mistaken action, which in turn arises from a tragic flaw or from a tragic error in judgment. Often the tragic flaw is hubris, an excessive pride that causes the hero to ignore a divine warning or to break a moral law. It has been suggested that because the tragic hero's suffering is greater than his offense, the audience feels pity; because the audience members perceive that they could behave similarly, they feel pity.*

*A Guide to the Study of Literature: A Companion Text for Core Studies 6, Landmarks of Literature.*

## TU3 Ancient Greece and writing techniques. 1

**PART 1**  
Beginning and  
first targets of the main  
character.

**PART 2**  
Middle of  
tragedy. Strong  
presence of  
fate and GODS

**PART 3**  
Things go in the worst  
way. Final clash and  
Catharsis.

MAIN CHARACTER PRESENTATION

EXPOSITION

RISING ACTION

CLIMAX

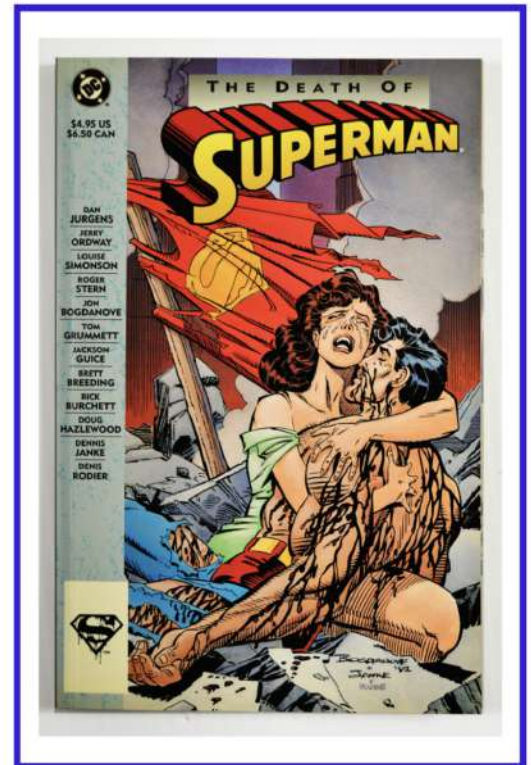
FALLING ACTION

Dénouement or RESOLUTION

## TU3 Ancient Greece. Connections to the modern times. 1

We can find a similar structure in “the death of Superman” (1992) where Superman, for the first time in his life, loses against Doomsday. Doomsday is the result of Kryptonian genetic engineering gone awry. Despite every other Superman’ story, in this case the opponent figure, and somehow the FATE, do not help our hero, who seems to be died in the end of the first of three capitols.

*Superheroes fill a gap in the pop culture psyche, similar to the role of Greek mythology. There isn't really anything else that does the job in modern terms. For me, Batman is the one that can most clearly be taken seriously. Christopher Nolan - director*



## TU3 Ancient Greece. Connections to the modern times. 2

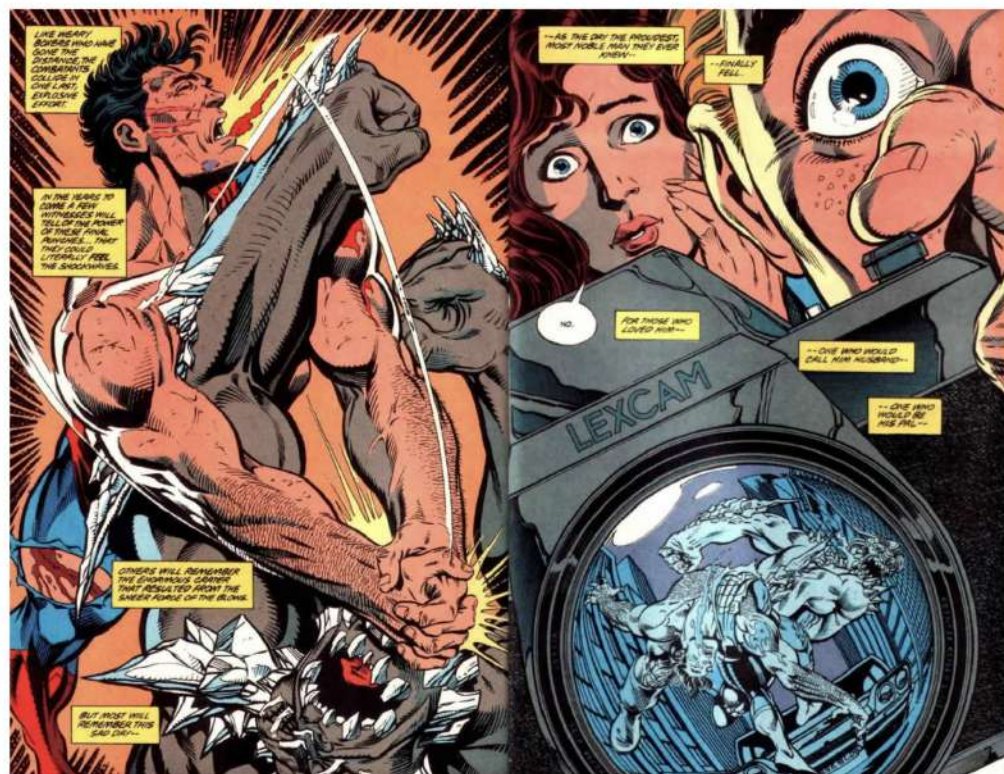
### MAIN CHARACTER

Main Character tries to fight against the cloud or the villains for good and ethics

### CATHARSIS FEELING FROM THE AUDIENCE

### CATASTROPHIC EVENT

### OPPONENT FIGURE/CLOUD



## TU3 Ancient Greece. Connections to the modern times. 3



During the reading, audience is so desperate and stuck in the same time, about the death of Superman.

Things, in this masterpiece of comics, go in the worst way. You always feel like there is no chance to change the course of the things. Storytellers write the death of him punch after punch, and while you feel this tragic fall of the hero, you become to realize how could be the world without him, without an ethic sense.

His fate was maybe determined since the beginning, because he decided to save the planet, even dying for it. In every comic Superman is destined to win. We can assume that this is the opposite of a tragedy. In this case, instead, it happens the opposite thing. The hero, despite his targets, is forced to loose against something stronger. And this generates the catharsis.

# TU8

## Guy De Maupassant and interactive storytelling. Features.

