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32 PAGES OF VINTAGE DRAMATICA!



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SCREENPLAY SYSTEMS
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THE SECRET OF
GREAT STORIES

FEATURING...



The Muse



The Writer



The Executive



Based On A Theory and Materials Developed By Melanie Anne Phillips & Chris Huntley

The Secret of Great Stories: Volume 1, "How Does Story Work?"

*Written by
Mark Haslett and Stephen Greenfield*

*Based on a theory and materials developed by
Melanie Anne Phillips and Chris Huntley*

Illustrations by Mark Haslett

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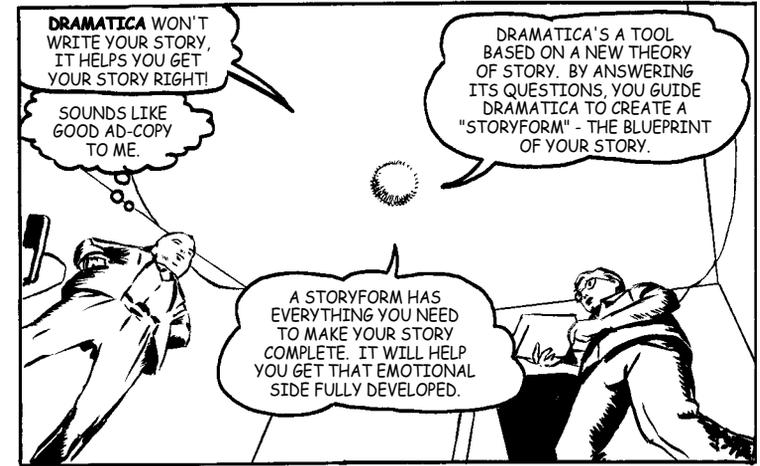
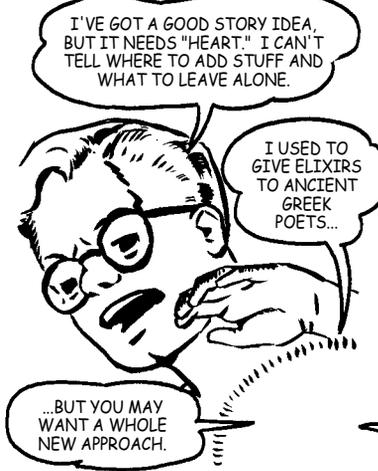
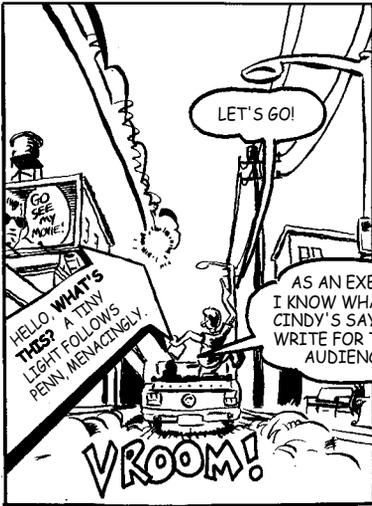
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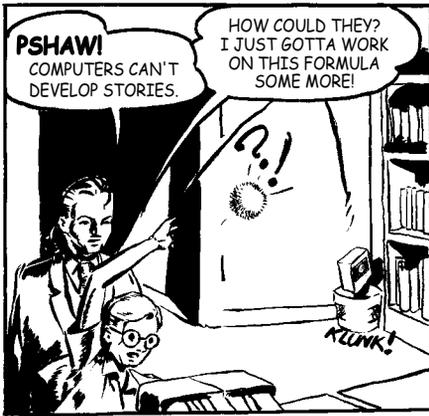
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WE ALL THINK WE KNOW HOW STORIES WORK. WE SEE THE DARNED THINGS EVERYWHERE: MOVIES, BOOKS, TV, COMICS. THOSE WHO ACTUALLY SIT AND WRITE, HOWEVER, KNOW THAT WHAT STORY **REALLY** IS... UH... GEE, WELL IT'S **COMPLICATED!** READ ON, AS SCREENWRITER PENN WRIGHT GETS (WITH THE HELP OF DRAMATICA) A FASCINATING ANSWER TO THAT EVER-LOVIN' QUESTION:

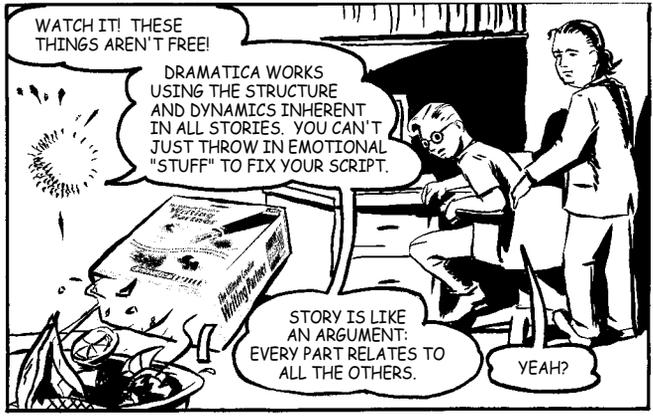






PSHAW!
COMPUTERS CAN'T
DEVELOP STORIES.

HOW COULD THEY?
I JUST GOTTA WORK
ON THIS FORMULA
SOME MORE!

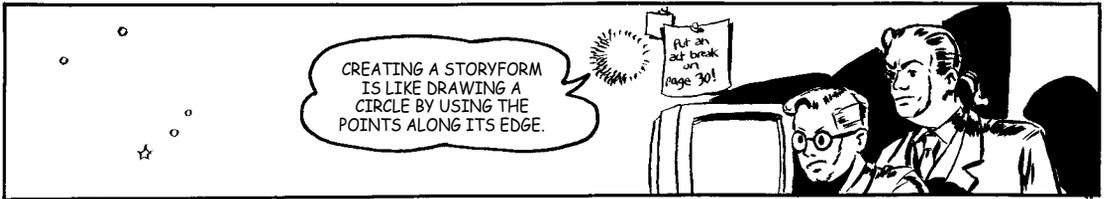


WATCH IT! THESE
THINGS AREN'T FREE!

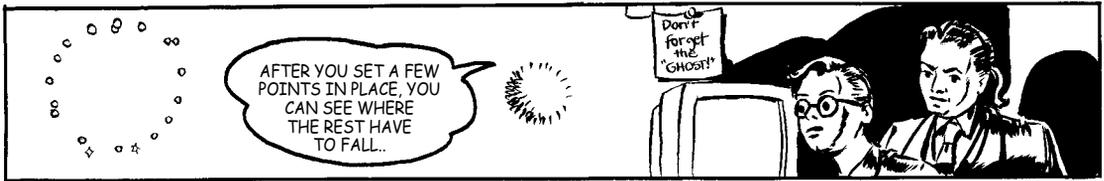
DRAMATICA WORKS
USING THE STRUCTURE
AND DYNAMICS INHERENT
IN ALL STORIES. YOU CAN'T
JUST THROW IN EMOTIONAL
"STUFF" TO FIX YOUR SCRIPT.

STORY IS LIKE
AN ARGUMENT:
EVERY PART RELATES TO
ALL THE OTHERS.

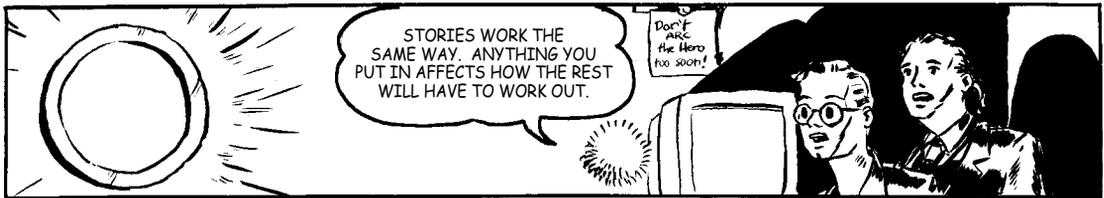
YEAH?



CREATING A STORYFORM
IS LIKE DRAWING A
CIRCLE BY USING THE
POINTS ALONG ITS EDGE.



AFTER YOU SET A FEW
POINTS IN PLACE, YOU
CAN SEE WHERE
THE REST HAVE
TO FALL...



STORIES WORK THE
SAME WAY. ANYTHING YOU
PUT IN AFFECTS HOW THE REST
WILL HAVE TO WORK OUT.



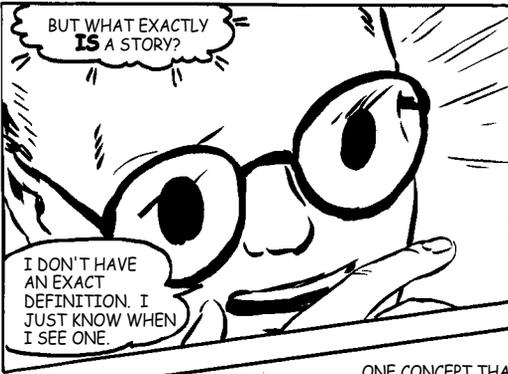
LIKE WHEN
EVERYTHING FALLS
INTO PLACE - WHEN
YOU GET A SENSE
OF CLOSURE.

PRETTY MUCH. WHEN
YOU THINK OF IT,
WHAT DO WE REALLY
KNOW ABOUT
STORIES - ABOUT
HOW THEY WORK?



I KNOW
STORY, I'VE
STUDIED ALL
THE GURUS!
IT HAS CHARACTER,
PLOT, THEME, AND
NARRATIVE DRIVE!

...AND IT WORKS
WHEN YOU SELL
ONE!



ONE CONCEPT THAT SETS DRAMATICA APART IS CALLED THE "STORY MIND."

THIS IS THE IDEA THAT A COMPLETE STORY IS THE MODEL OF A SINGLE MIND AT WORK FINDING THE SOLUTION TO A SINGLE PROBLEM.



YOUR STORY'S **CHARACTERS, PLOT, THEME, AND GENRE** ARE LIKE THE THOUGHTS COMING OUT OF THIS MIND AS IT WORKS.

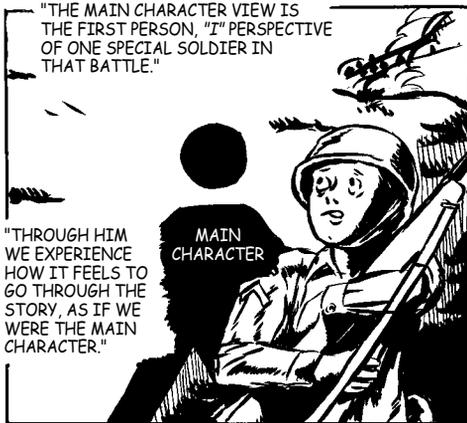
"THESE FOUR PERSPECTIVES CREATE THE THOUGHTS OF THE STORY MIND AS IT WORKS OUT ITS PROBLEM."

"THE OVERALL STORY VIEW SEES THE ENTIRE STORY FROM A DISTANCE..."



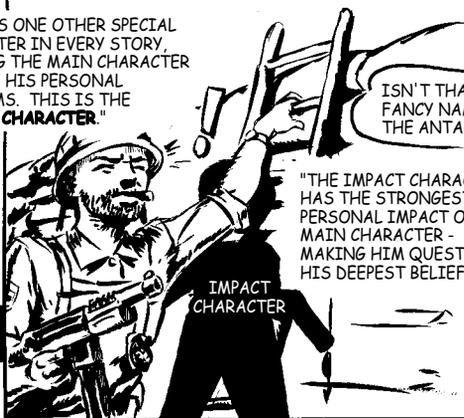
"AS IF THE STORY WAS A BATTLE WHICH THE OVERALL STORY VIEW WATCHES FROM A HILL. IT SEES EVERYTHING THAT HAPPENS, BUT IS NOT REALLY INVOLVED."

"THE MAIN CHARACTER VIEW IS THE FIRST PERSON, 'I' PERSPECTIVE OF ONE SPECIAL SOLDIER IN THAT BATTLE."



"THROUGH HIM WE EXPERIENCE HOW IT FEELS TO GO THROUGH THE STORY, AS IF WE WERE THE MAIN CHARACTER."

"THERE'S ONE OTHER SPECIAL CHARACTER IN EVERY STORY, FORCING THE MAIN CHARACTER TO FACE HIS PERSONAL PROBLEMS. THIS IS THE **IMPACT CHARACTER**."



"THE IMPACT CHARACTER HAS THE STRONGEST PERSONAL IMPACT ON THE MAIN CHARACTER - MAKING HIM QUESTION HIS DEEPEST BELIEFS."

ISN'T THAT JUST A FANCY NAME FOR THE ANTAGONIST?

NO! THOSE ARE TWO DIFFERENT KINDS OF CHARACTER SEEN FROM TWO DIFFERENT POINTS OF VIEW. THE ANTAGONIST AND PROTAGONIST ARE OVERALL STORY CHARACTERS, SEEN BY THEIR FUNCTION IN THE OVERALL STORY.



THE MAIN CHARACTER AND IMPACT CHARACTER ARE CHARACTERS WHOM WE DEAL WITH EMOTIONALLY.



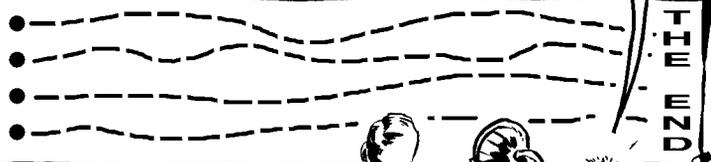
THE IMPACT CHARACTER'S IMPACT ON THE MAIN CHARACTER CREATES AN ARGUMENT BETWEEN THEM, WHICH IS THE STORY MIND'S FOURTH POINT OF VIEW: **THE MAIN VS. IMPACT STORY.**

"THIS RELATIONSHIP BETWEEN THE MAIN AND IMPACT CHARACTER IS THE EMOTIONAL HEART OF YOUR STORY. THESE TWO ARGUE ABOUT SOME PERSONAL ISSUE UNTIL ONE OF THEM CHANGES AT THE END."



THESE FOUR PERSPECTIVES STRETCH FROM THE BEGINNING OF THE STORY TO THE END. THEY ARE ITS FOUR STRUCTURAL THROUGHLINES.

OVERALL STORY
 MAIN CHARACTER
 IMPACT CHARACTER
 MAIN VS. IMPACT STORY



BEGINNING

THE
 END

CAN I SEE AN EXAMPLE?

SURE.

REMEMBER HARPER LEE'S *TO KILL A MOCKINGBIRD*? THE MAIN CHARACTER IS A GIRL NAMED SCOUT.

WE SEE EVERYTHING THROUGH HER EYES, BUT THE PROTAGONIST OF THE OVERALL STORY IS HER FATHER, ATTICUS.

"THE OVERALL STORY THROUGHLINE FOLLOWS THE TRIAL OF A WRONGLY ACCUSED MAN. THE ANTAGONIST IS HIS ACCUSER, BOB EWELL."

"TO SCOUT, THOUGH, LOCAL BOOGEY-MAN, BOO RADLEY IS HER IMPACT CHARACTER."

IN THE MAIN VS. IMPACT STORY, BOO EVENTUALLY FORCES SCOUT TO CHANGE HER PREJUDICE ABOUT HIM.

YEAH, I SEE THOSE THROUGHLINES. I'M WRITING A SCRIPT THAT I CALL "EVERY MAN FOR HIMSELF."

I'VE NEVER HEARD OF THE IMPACT CHARACTER BEFORE, AND I DON'T HAVE ONE.

Mockingbird

By Harper Lee

A MISSING IMPACT CHARACTER CAN HAMSTRING A STORY'S EMOTIONAL INVOLVEMENT.

MY MAIN CHARACTER IS IRVING RICHTER, EX-NAVY SEAL WHO IS NOW WRITING A "LOVE" COLUMN USING A WOMAN'S NAME. WHEN HIS WRITING PERSONA IS HIRED AS SPOKESWOMAN FOR A CRUISE-LINE, HE'S FORCED TO DRESS AS A WOMAN TO PROTECT HIS IDENTITY.

HE'S CAUGHT THIS WAY WHEN TERRORISTS ATTACK THE CRUISE. TO SAVE THE DAY, HE HAS TO FIGHT AS A WOMAN. THE IMPACT CHARACTER WOULD PUSH HIM TO DO THIS-THAT SHOULD BE HIS WIFE!

CAN SHE IMPACT HIM EMOTIONALLY ACT BY ACT THROUGH THE STORY?

YEAH! SHE COULD PUSH HIM TO TAKE THE CRUISE JOB AND THEN GO ALONG WITH HIM ON THE TRIP.

DEVELOP HER, THEN TIE HER TO THE BOMB. WE CAN GET THIS FROM *DIE HARD*! LET'S GET OUT OF HERE.



HOLD ON, LET'S MEET FIRST.

I'M CALLIOPE, THE MUSE OF STORY.



MAGICAL POWERS DON'T SELL SCRIPTS, DEVELOPMENT PEOPLE DO! LET'S COPY **DIE HARD** AND BE DONE WITH IT!

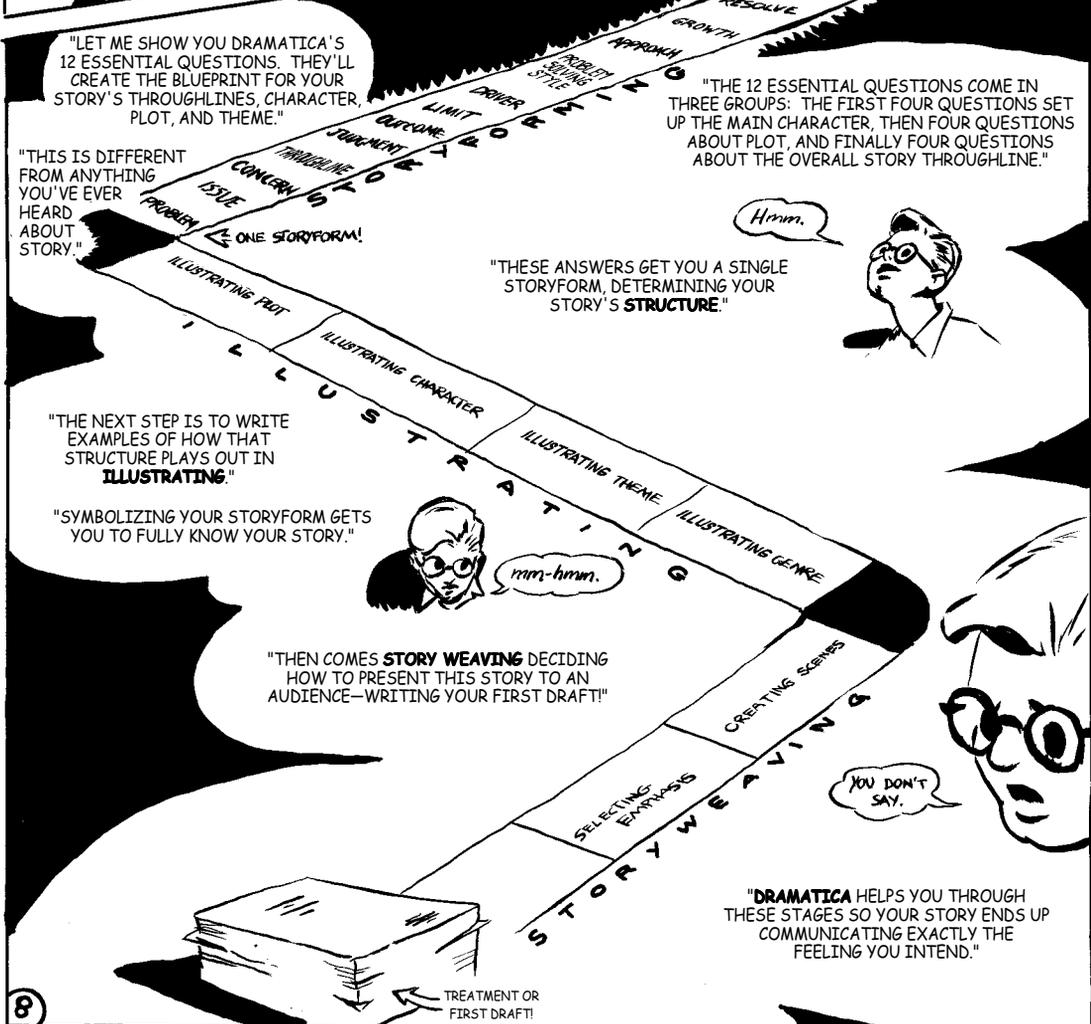
NOTHING SELLS LIKE A STRONG COMPLETE STORY.

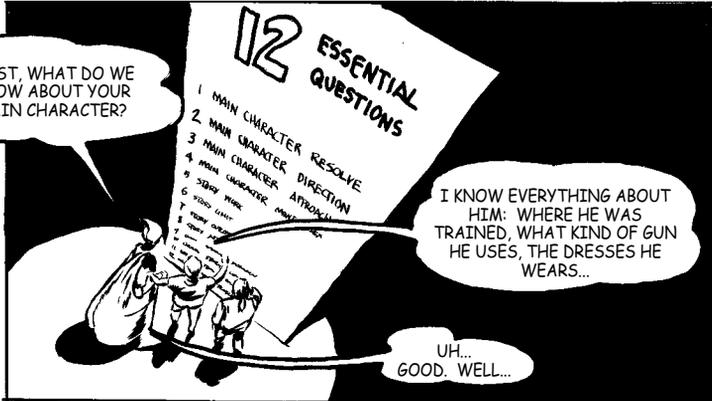


I'M HERE TO HELP YOU COMPLETE THE STORY YOU WANT TO WRITE, PENN.

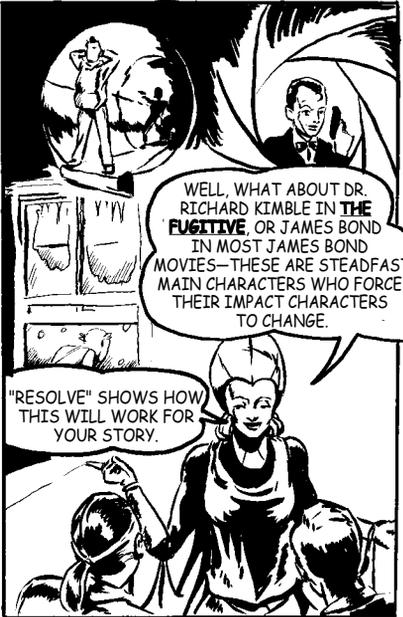
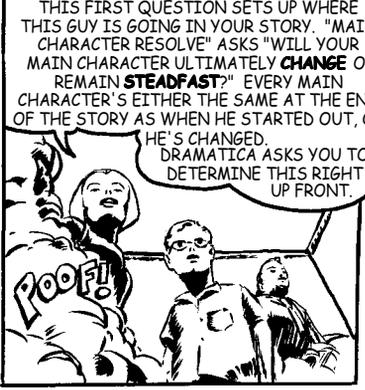
...AND THE PROGRAM WILL INSPIRE ME?

NO, YOU HAVE INSPIRATION, DRAMATICA WILL HELP CRAFT IT.





QUESTION #1 MAIN CHARACTER RESOLVE



HOW ABOUT THIS: HE GETS ON THE BOAT HATING HIS PEN-NAME. THEN THROUGH HIS RELATIONSHIP WITH HIS WIFE HE ENDS UP...

...GIVING A PRESS CONFERENCE AND HAPPILY EXPLAINING ABOUT THE TERRORISTS, DRESSED AS HIS PEN-NAME. NOW HE SEES "HER" AS PART OF HIM

WOW, THAT'S WAY MORE CLEAR!

SO THIS IS ABOUT "CHARACTER ARC."

DON'T BAFFLE PENN WITH YOUR DEVELOPMENT TERMS. I'M ASKING WHETHER THE MAIN CHARACTER ENDS UP DRIVEN BY HIS ORIGINAL MOTIVATION OR NOT.

SO STEADFAST CHARACTERS KEEP THE SAME MOTIVATION. DO THEY GROW?

QUESTION #2 MAIN CHARACTER GROWTH

ALL MAIN CHARACTERS GROW, EITHER TO HOLD OUT MORE STEADFASTLY OR TO CHANGE. THE NEXT QUESTION DEALS WITH THIS TOO. MAIN CHARACTER GROWTH ASKS REGARDING HIS GROWTH, IS THE AUDIENCE WAITING FOR SOMETHING TO **START** OR **STOP**?

CHANGE MAIN CHARACTER

START = HOLE IN HEART

STOP = CHIP ON SHOULDER

STEADFAST MAIN CHARACTER

WAITING FOR SOMETHING TO START

WAITING FOR SOMETHING TO STOP

THIS ALWAYS REFERS TO MAIN CHARACTER GROWTH, A "CHANGE" CHARACTER WILL GROW EITHER BY STARTING A NEW CHARACTERISTIC OR STOPPING AN OLD ONE.

"STEADFAST" CHARACTERS WILL EITHER BE HOLDING OUT FOR SOMETHING TO START OR HOLDING OUT FOR SOMETHING TO STOP.

START OR STOP? THAT'S LIKE ASKING IF A GLASS IS "HALF FULL OR HALF EMPTY." WHAT'S THE POINT?

THE POINT IS TO CLARIFY WHETHER THE MAIN CHARACTER'S PROBLEM IS BECAUSE OF WHAT IS THERE THAT SHOULDN'T BE, OR BECAUSE OF WHAT IS MISSING.

POF!

SCROOGE IS A CHANGE-START CHARACTER. HE'S STINGY, NOT AGGRESSIVELY MEAN; WHICH IS THE ARGUMENT THAT GETS HIM TO CHANGE.

POF!

IN THE 80'S THEY REWROTE SCROOGE AS EXTRA MEAN-TO DO THIS RIGHT WOULD MEAN REWRITING THE ARGUMENT TO MAKE HIM CHANGE.

BUT THEY KEPT THE "START GIVING" ARGUMENT AND THE STORY SUFFERED.

POF!

I GUESS IRVING STARTS TO LIKE HIS PEN-NAME AND STOPS WORRYING ABOUT HIS MACHISMO.

YEAH. HE DOES BOTH!

YOU CAN WRITE IT EITHER WAY, BUT PICKING ONE DIRECTION MAKES THE WHOLE STORY CLEARER. SHOULD IT FEEL LIKE HE'S CAUSING HIS PERSONAL PROBLEMS AND HAS TO STOP, OR THAT HE'S LETTING PROBLEMS GO TOO FAR AND HAS TO START DEALING WITH THEM?

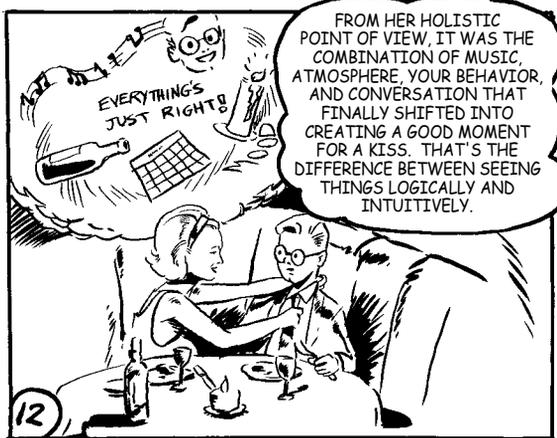
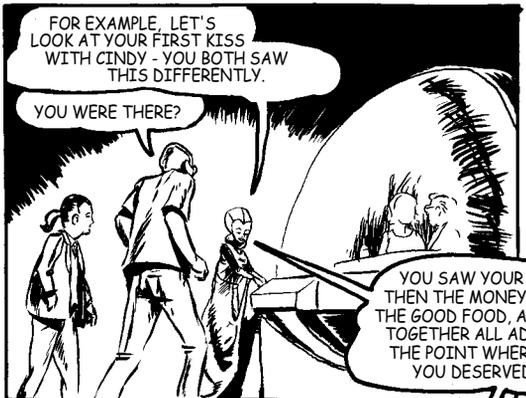
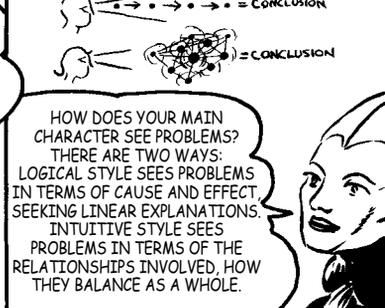
HE'S TOO COMMITTED TO HIS "TOUGH-GUY" IMAGE. HE'S ALREADY A SUCCESSFUL LOVE COLUMNIST, HE JUST HAS TO STOP BEING ASHAMED OF IT.

THEN PICK STOP. NOW WE'RE GETTING TO KNOW WHO IRVING IS.

I KNOW ANOTHER CHARACTER THAT I WISH WOULD STOP.



QUESTION #4 - MAIN CHARACTER PROBLEM SOLVING STYLE



"THAT COMPLETES THE MAIN CHARACTER DYNAMICS, HOW HE THINKS, ACTS, AND GROWS THROUGH YOUR STORY. LATER, DRAMATICA WILL TELL A LOT MORE ABOUT YOUR MAIN CHARACTER -- BASED ON THE REST OF THESE QUESTIONS."

...NOW, LET'S SHIFT GEARS: THE NEXT FOUR QUESTIONS ARE ABOUT PLOT. FOR EXAMPLE -- STORY DRIVER ASKS WHAT DRIVES YOUR STORY, ACTIONS OR DECISIONS?

PENN'S STORY'S GOT ACTIONS AND DECISIONS! THAT'S WHAT MAKES IT SO GOOD.

ALL STORIES HAVE BOTH, BUT ONE ALWAYS FORCES THE OTHER. STORY DRIVER ASKS WHICH COMES FIRST IN YOUR STORY.

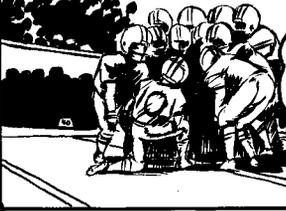
QUESTION #5 STORY DRIVER

FOOTBALL GAMES PROVIDE A GOOD EXAMPLE FOR THIS. WHEN YOU'RE ON OFFENSE, IS FOOTBALL DRIVEN BY ACTIONS OR DECISIONS?

NEITHER! FOOTBALL'S DRIVEN BY SALARIES!

WHAT ABOUT THE DEFENSE?

THE DEFENSE IS DRIVEN BY PURE TESTOSTERONE!



NO, THE OFFENSE MAKES ITS PLANS IN THE HUDDLE. SO...FOR THEM IT'S DRIVEN BY DECISIONS!

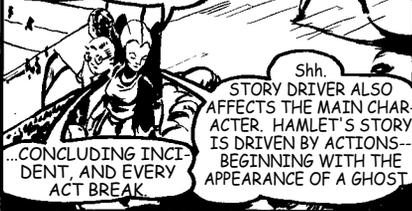


RIGHT! THEIR ACTIONS ALL FOLLOW CAREFUL DELIBERATIONS.



ON DEFENSE, THE PLAYERS FOLLOW THAT BALL WHERE EVER IT GOES. TO THEM, THE GAME IS DRIVEN BY ACTIONS.

RIGHT AGAIN. EVERY STORY IS DRIVEN IN ONE OF THESE TWO WAYS. CHOOSING SETS UP THE STORY'S INCITING INCIDENT...



Shh. STORY DRIVER ALSO AFFECTS THE MAIN CHARACTER. HAMLET'S STORY IS DRIVEN BY ACTIONS-- BEGINNING WITH THE APPEARANCE OF A GHOST

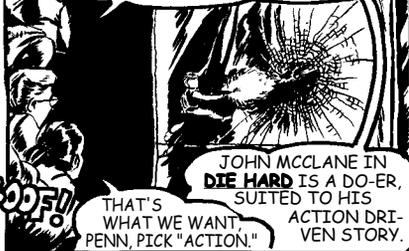
...CONCLUDING INCIDENT, AND EVERY ACT BREAK

...BUT HAMLET TRIES TO SOLVE THINGS THROUGH DELIBERATIONS



THAT'S BECAUSE HE IS A BE-ER!

RIGHT! A MAIN CHARACTER'S APPROACH MIXES WITH "STORY DRIVER" AND HE MAY OR MAY NOT FIND THAT MIX COMFORTABLE



JOHN MCCLANE IN DIE HARD IS A DO-ER, SUITED TO HIS

THAT'S WHAT WE WANT, ACTION DRIVEN STORY. PENN, PICK 'ACTION.'

JUST PICKING DOESN'T SAY HOW MUCH ACTION OR DELIBERATION THERE'LL BE, JUST WHICH FORCES THE OTHER.



THE FUGITIVE HAS LOTS OF ACTION, BUT IT'S A DECISION DRIVEN STORY...

"WHILE BEING THERE IS QUITE SUBBUED, YET IT IS A STORY DRIVEN BY ACTIONS."



I THINK MY STORY'S DRIVEN BY ACTIONS TOO-- THE JOB ON THE CRUISE AND THE TERRORIST ATTACK COME OUT OF NOWHERE TO PUSH THE STORY ALONG.



PUT SOME UNFORCED DECISIONS IN THERE TOO. TWICE THE OBSTACLES MAKES TWICE THE SUSPENSE

IF IT ONLY WORKED THAT WAY, USING UNFORCED DECISIONS AND UNPLANNED ACTIONS MAKES A STORY FEEL OUT OF CONTROL. TROUBLES IN A STORY SHOULD COME FROM ONE SOURCE. PENN MADE A GOOD ARGUMENT FOR ACTIONS. JUST FOLLOW IT THROUGH SO THAT ACTIONS DRIVE AND END THE STORY.

THAT'S WHY IRVING'S COMFORTABLE SOLVING THE TERRORIST PROBLEM -- HE'S A DO-ER IN AN ACTION STORY.

WHAT ABOUT CREATING MORE CONFLICT? THAT'S ALL DRAMA IS, YOU KNOW, CONFLICT.

A STORY IS MORE THAN JUST DRAMA, THOUGH.

STILL, WHAT ELSE CAN YOU SHOW ME ABOUT CONFLICT?

MUCH MORE. FOR EXAMPLE, STORY LIMIT HAS A STRONG IMPACT ON THE CONFLICT IN YOUR STORY.

QUESTION #6 - STORY LIMIT

WHAT WILL RAISE TENSION AND BRING YOUR STORY TO AN END?

...RUNNING OUR OF TIME, LIKE **HIGH NOON**?

...OR RUNNING OUT OF OPTIONS LIKE IN A "WHO-DONE-IT?"

POF!

THE KILLER IS SOMEONE IN **THIS ROOM!**

FOR EXAMPLE, IMAGINE YOU HAVE TO SEARCH A MANSION FOR CLUES TO A MYSTERY. A **TIMELOCK** WOULD BE IF YOU ONLY GET FIVE MINUTES TO SEARCH AS MANY ROOMS AS YOU LIKE.

AN **OPTIONLOCK** WOULD BE IF YOU ARE ONLY ALLOWED TO CHOOSE FIVE ROOMS TO LOOK IN. CONFLICT RISES AS YOUR STORY EITHER RUNS OUT OF TIME, LIKE **EDDIE MURPHY'S 48 HRS.**, OR OUT OF OPTIONS LIKE **ALADDIN AND HIS THREE WISHES.**

5 MINUTES

5 ROOMS

I HADN'T CONSIDERED IT. I GUESS THE HOSTAGE SITUATION COULD GO ON FOREVER.

The Butler! I knew it!

I BET YOU DON'T WANT YOUR AUDIENCE TO FEEL LIKE THEY COULD BE WATCHING YOUR STORY FOREVER.

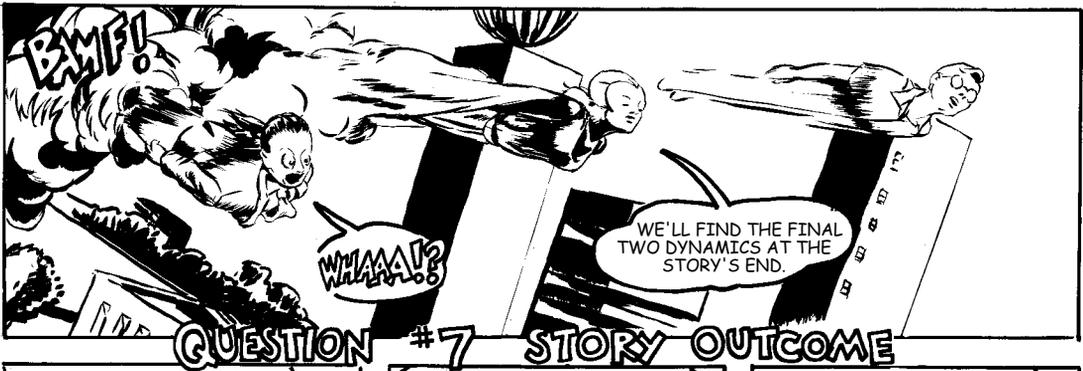
THEY WILL FEEL TENSION RISE IF THE END IS LIMITED BY A TIMELOCK OR AN OPTIONLOCK.

I COULD HAVE THE TERRORISTS DEMAND SAFE PASSAGE WITHIN TWENTY-FOUR HOURS, OR ELSE THEY'LL BLOW UP THE SHIP.

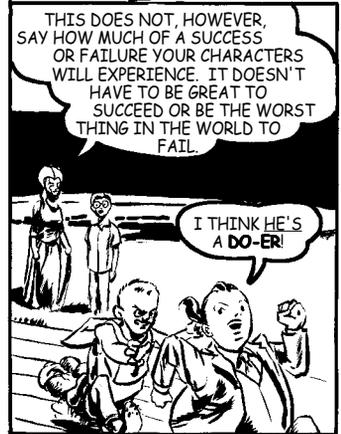
THAT'S A TIMELOCK. SET UP THE AMOUNT OF TIME YOUR CHARACTERS HAVE RIGHT UP FRONT...

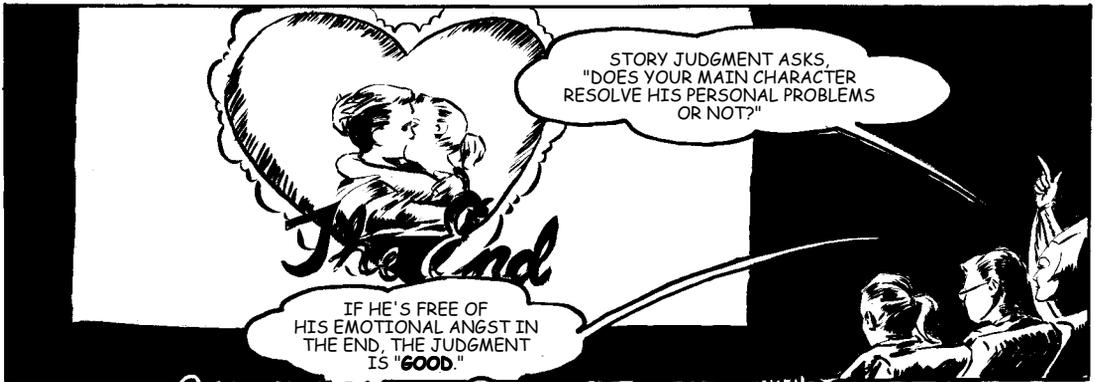
...THEN CHECK THE CLOCK AT LEAST THREE MORE TIMES AS THE STORY HEADS TOWARD ITS CLIMAX.

HEY, THAT DOES TIGHTEN THINGS UP.



QUESTION #7 STORY OUTCOME





STORY JUDGMENT ASKS, "DOES YOUR MAIN CHARACTER RESOLVE HIS PERSONAL PROBLEMS OR NOT?"

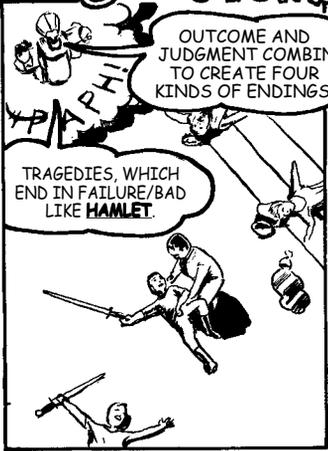
IF HE'S FREE OF HIS EMOTIONAL ANGST IN THE END, THE JUDGMENT IS "GOOD."



QUESTION # 8 STORY JUDGMENT



...IF HE'S STILL PLAGUED BY IT IN THE END, THE JUDGMENT IS "BAD."



OUTCOME AND JUDGMENT COMBINE TO CREATE FOUR KINDS OF ENDINGS. TRAGEDIES, WHICH END IN FAILURE/BAD LIKE HAMLET.



...PERSONAL TRAGEDIES, ENDING IN SUCCESS/BAD WHERE THE MAIN CHARACTER REMAINS TROUBLED IN SPITE OF SUCCESS-- LIKE SILENCE OF THE LAMBS. Are the lambs still crying Clorice? Dr. Vector?



...PERSONAL TRIUMPHS WHICH HAVE FAILURE/GOOD, LIKE RAIN MAN, WHERE CHARLIE BABBITT GIVES UP HIS GOAL IN ORDER TO BECOME A HAPPIER PERSON.

I don't want the money anymore, I just wish I'd known I had a brother before!



...AND FINALLY THERE ARE TRIUMPHS--SUCCESS AND GOOD ENDINGS-- LIKE CASABLANCA.



MY STORY'S A FULL BLOWN TRIUMPH TOO! IRVING SUCCEEDS IN CAPTURING THE TERRORISTS AND HE EVENTUALLY FEELS GREAT ABOUT MAKING HIS PEN-NAME A PART OF HIMSELF.

GREAT! HAPPY ENDINGS SELL!

THIS COULD BE THE BEGINNING OF A BEAUTIFUL RELATIONSHIP!

I LIKE THESE QUESTIONS. MY CHARACTERS AND PLOT ARE STRONGER, BUT MY ANSWERS HAVEN'T REALLY STRUCTURED MY STORY. I NEED AN EMOTIONAL POWERHOUSE TO GET CINDY BACK.

YEAH. I CAN ASK PENN A BUNCH OF QUESTIONS TOO-- WITHOUT DRAMATICA!

WELL, DARLING. MORE IS HAPPENING THAN JUST YOU ANSWERING QUESTIONS. DRAMATICA'S USING YOUR ANSWERS TO CREATE THE STORYFORM FOR YOUR STORY.

LIBR

A STORYFORM LISTS ALL THE DYNAMIC AND STRUCTURAL PARTS OF YOUR STORY: THE INTRICACIES OF ITS ARGUMENT. IT WON'T SAY **HOW** TO WRITE IT--JUST **WHAT** YOU'LL HAVE TO COVER TO MAKE THE STORY COMPLETE.

ROMEO AND JULIET
Wm. Shakespeare

THE STORYFORM IN **ROMEO AND JULIET** FOR EXAMPLE, COULD BE SET AS SHAKESPEARE DID IT--IN OLD ITALY...

...OR THE SAME STORYFORM COULD BE SET IN NEW YORK CITY. THE STORY-TELLING WOULD CHANGE, BUT ALL THE CONCEPTS OF PREJUDICE AND LOVE WOULD STILL BE THERE.

THAT'S HOW **WEST SIDE STORY** WAS WRITTEN: SAME STORYFORM--DIFFERENT SYMBOLS OR ILLUSTRATING. YOUR STORY HAS A STORYFORM AND DESIGNING IT UP FRONT WILL HELP GUIDE YOU THROUGH YOUR STORY'S DEVELOPMENT.

Sharks

WEST SIDE STORY

THEN YOU'LL COME TO ILLUSTRATING--SYMBOLIZING YOUR STORYFORM. ILLUSTRATING GETS YOU TO VISUALIZE THE DETAILS OF YOUR STORY.

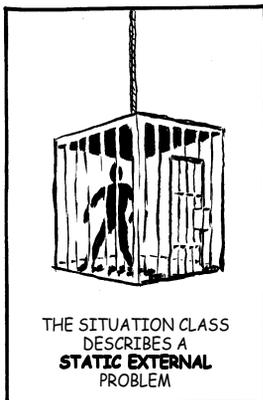
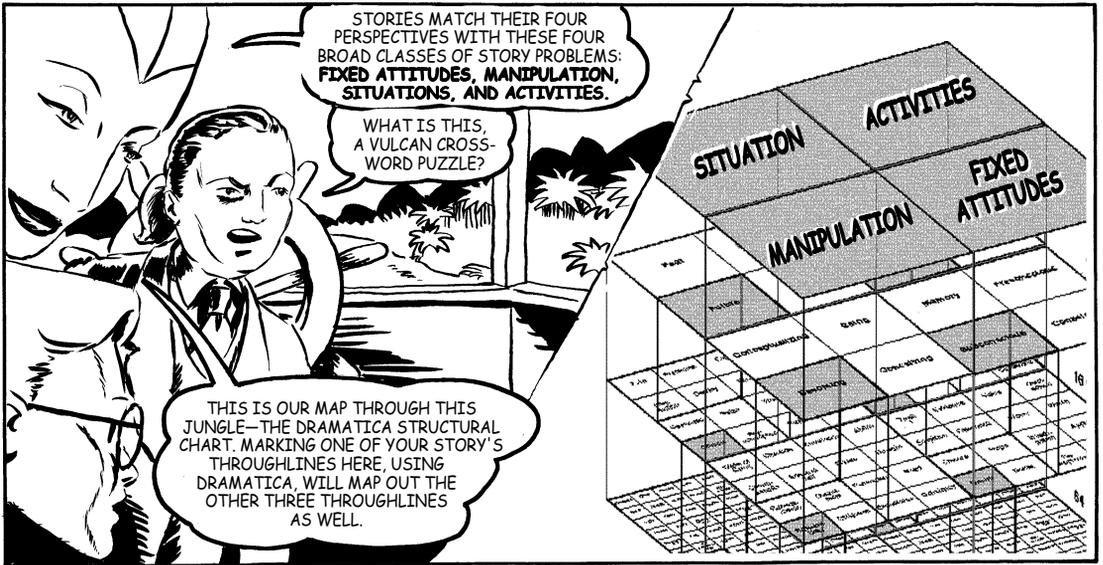
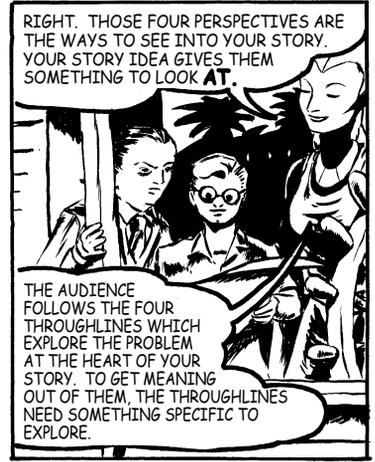
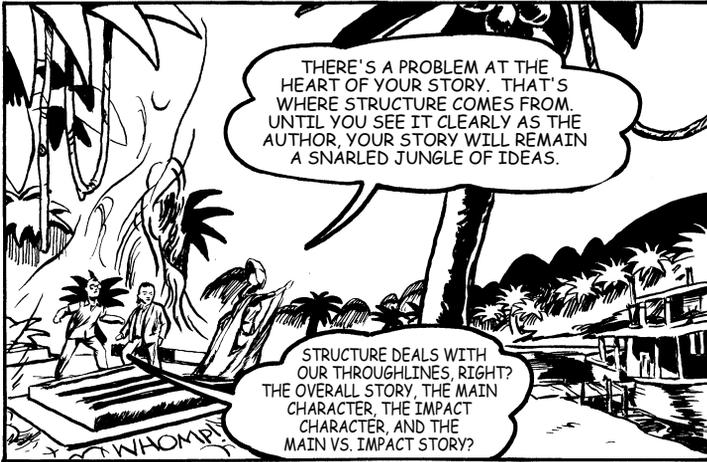
AFTER THAT COMES STORYWEAVING: DECIDING HOW TO PRESENT THOSE DETAILS TO AN AUDIENCE. LIKE, WHAT WILL BE ON PAGE 1? DO YOU START NEAR THE END AND FLASHBACK THROUGH THE STORY, AS IN **REMAINS OF THE DAY**?

...OR AT THE BEGINNING OF THE IMPACT CHARACTER THROUGHLINE? WHAT DO YOU EMPHASIZE MOST, THE MAIN CHARACTER? THE OVERALL STORY? OR SOME OTHER THROUGHLINE? ANYTHING'S POSSIBLE. THAT'S THE WORK OF STORYWEAVING WHICH COMES AS YOU WRITE DRAFTS OF THE STORY.

THE EIGHT QUESTIONS WE'VE ANSWERED SET UP YOUR STORY'S DYNAMICS. NEXT WE'LL SET UP ITS STRUCTURE. THEN, ONCE YOU'VE ARRIVED AT A SINGLE STORYFORM, WE'LL MOVE ON TO ILLUSTRATING AND STORYWEAVING.

THIS IS WILD! THESE STAGES ARE TAKING ME DEEPER INTO MY STORY THAN I'VE EVER BEEN BEFORE.

THEN LET'S KEEP GOING, GET OUT OF THIS LIBRARY AND LOOK AT STRUCTURE!



BUT PENN'S STORY DEALS WITH ALL FOUR KINDS OF PROBLEMS.

THESE FOUR CLASSES ARE IN EVERY STORY.

THEY ARE MATCHED TO THE FOUR THROUGHLINES IN THE MOST IMPORTANT STRUCTURAL CHOICE AUTHORS FACE IN DRAMATICA.

CAN I HAVE AN EXAMPLE?

AUDIENCE!

SURE, TAKE **CASABLANCA**. ITS OVERALL STORY THROUGHLINE IS AN **"ACTIVITY"**—WHERE EVERYONE'S **TRYING TO OBTAIN "EXIT VISAS"** TO ESCAPE GROWING NAZI CONTROL.

"RICK IS A MAIN CHARACTER WHOSE **"FIXED ATTITUDE"** IS THAT..."

...HE STICKS HIS NECK OUT FOR NOBODY."

"BUT HE'S FORCED TO RECONSIDER HIS WAYS BY HIS IMPACT CHARACTER, ILSA, WHOSE IS STUCK IN A **"SITUATION"**. SHE IS CAUGHT IN CASABLANCA AND MARRIED TO A FREEDOM FIGHTER.

THE MAIN VS. IMPACT STORY EXPLORES THE **"MANIPULATIONS"** BETWEEN RICK AND ILSA AS THEY MANIPULATE EACH OTHER OVER THEIR LOVES AND LOYALTIES.

THE PROBLEM AT THE HEART OF YOUR STORY IS SOMEWHERE OUT THERE. BY ANSWERING QUESTIONS ABOUT IT, DRAMATICA WILL LEAD US TO SEE EXACTLY WHAT IT IS.

THE FIRST STRUCTURAL QUESTION ASKS YOU TO CHOOSE YOUR OVERALL STORY THROUGHLINE.

YOUR CHOICE WILL FLAVOR THE STORY YOU TELL. YOUR OVERALL STORY MAY FALL INTO ANY ONE OF THESE CLASSES. LET'S LOOK AT SOME "WAR" STORIES TO SEE THE DIFFERENCE BETWEEN THEM.

SITUATION	ACTIVITY
MANIPULATION	FIXED ATTITUDE

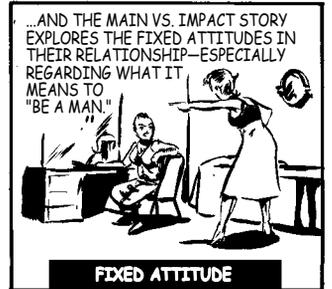
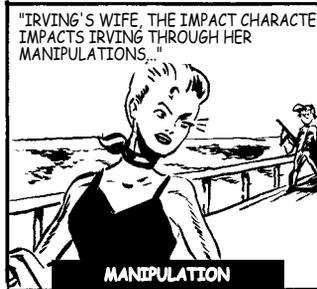
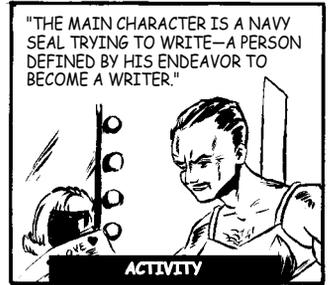
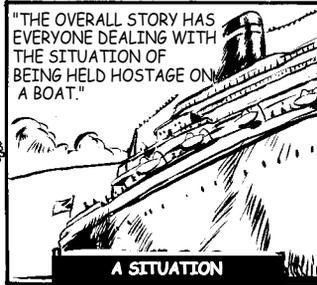
AN **ACTIVITY** OVERALL STORY WOULD EMPHASIZE THE ACTIVITIES OF WAR, LIKE **THE GUNS OF NAVARONE**. WHAT BRINGS EVERYONE TOGETHER HERE IS A SCHEME (ACTIVITY) TO BLOW UP A CERTAIN TARGET.

A **SITUATION** OVERALL STORY WOULD DEAL WITH A FIXED STATE OF WAR—SUCH AS **THE GREAT ESCAPE**. THESE CHARACTERS ARE IN A PRISON CAMP...

...DEALING WITH THE SAME SITUATION FROM BEGINNING TO END.

AN OVERALL STORY CENTERED ON **FIXED ATTITUDES** IS LIKE **PATTON**. WHERE EVERYONE'S INFLEXIBLE AGENDAS CREATE MORE TROUBLE THAN THE ENEMY.

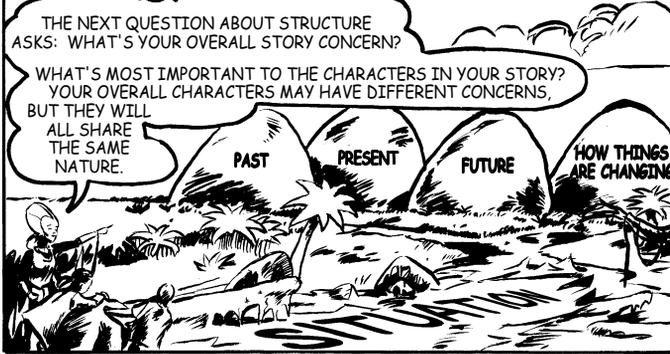
AN OVERALL STORY CENTERED ON **MANIPULATIONS** IS LIKE **PATHS OF GLORY**. WHERE THE OFFICERS MANIPULATIVE "TRIAL" LEADS TO INJUSTICE IN THE NAME OF JUSTICE.



QUESTION #10 OVERALL STORY CONCERN

THE NEXT QUESTION ABOUT STRUCTURE ASKS: WHAT'S YOUR OVERALL STORY CONCERN?

WHAT'S MOST IMPORTANT TO THE CHARACTERS IN YOUR STORY? YOUR OVERALL CHARACTERS MAY HAVE DIFFERENT CONCERNS, BUT THEY WILL ALL SHARE THE SAME NATURE.



THAT MAY WORK IN SIMPLE STORIES, BUT WHAT ABOUT A REAL STORY LIKE **THE VERDICT**?



THE VERDICT HAS AN OVERALL STORY CONCERN AS WELL, **THE VERDICT**'S CONCERN IS "THE FUTURE"—

THE VERDICT

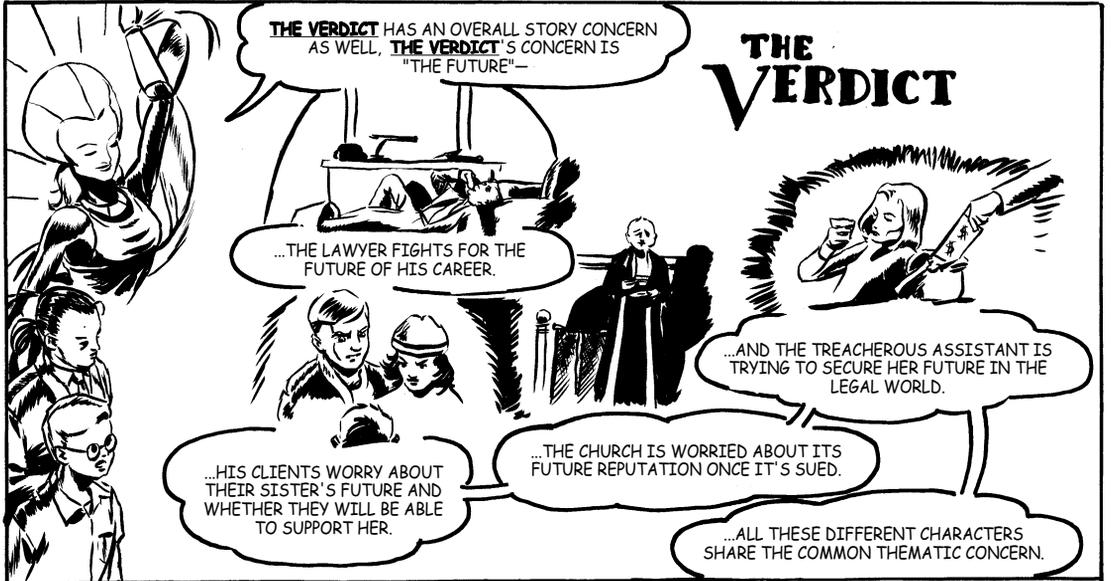
...THE LAWYER FIGHTS FOR THE FUTURE OF HIS CAREER.

...AND THE TREACHEROUS ASSISTANT IS TRYING TO SECURE HER FUTURE IN THE LEGAL WORLD.

...HIS CLIENTS WORRY ABOUT THEIR SISTER'S FUTURE AND WHETHER THEY WILL BE ABLE TO SUPPORT HER.

...THE CHURCH IS WORRIED ABOUT ITS FUTURE REPUTATION ONCE IT'S SUED.

...ALL THESE DIFFERENT CHARACTERS SHARE THE COMMON THEMATIC CONCERN.



PLOT IS STRONGEST IN THIS PART OF DRAMATICA STRUCTURE. THE STORY GOAL IS DESCRIBED BY THE OVERALL STORY CONCERN. THE GOAL CAN BE AN OBJECT, A STATE OF MIND, DEGREE OF KNOWLEDGE, OR A CERTAIN FEELING—ANYTHING SO LONG AS IT'S UNDERSTOOD TO BE THE GOAL. DEFINING THE GOAL CAN HELP YOU PICK THE CONCERN.

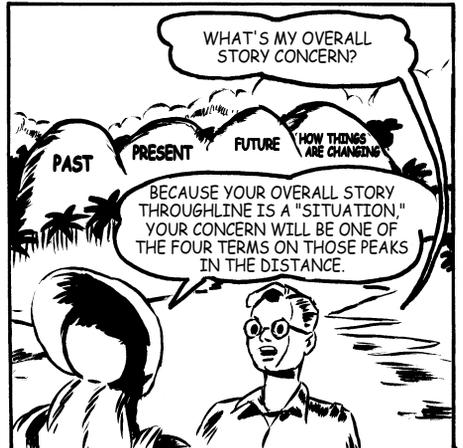
OBTAINING	CHANGING ONE'S NATURE	INNERMOST DESIRES
DOING	UNDERSTANDING	MEMORIES
FUTURE	GATHERING INFORMATION	

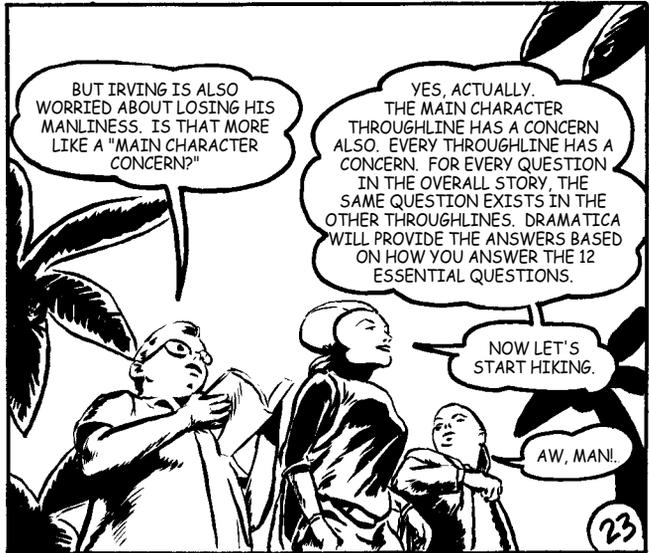
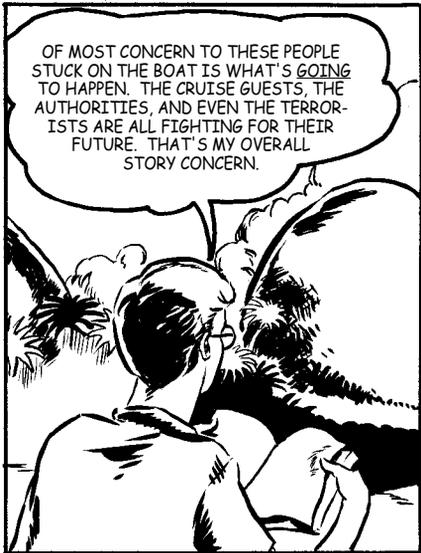
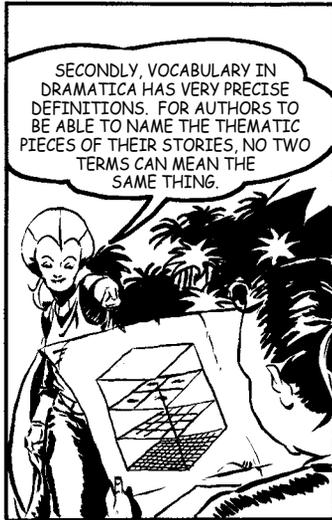
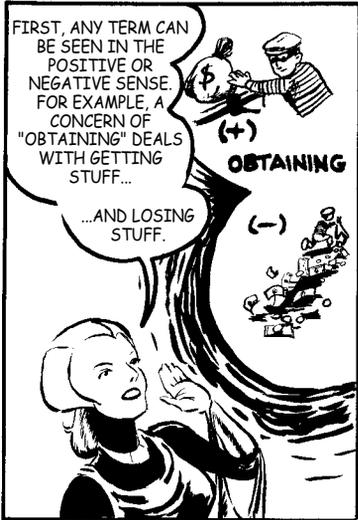
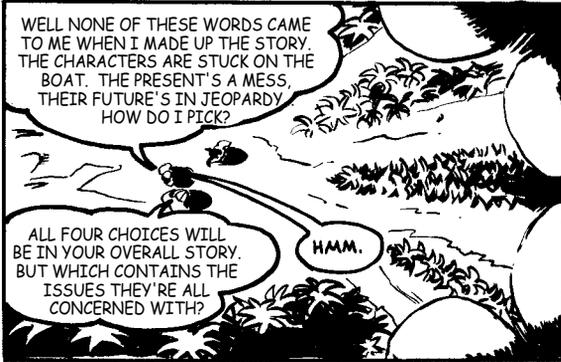
IN FACT, YOU MIGHT CATEGORIZE STORIES QUITE MEANINGFULLY BY THEIR OVERALL STORY CONCERN. KIND OF LIKE HOW THEY CATEGORIZE VIDEOS IN A VIDEO STORE.



WHAT'S MY OVERALL STORY CONCERN?

BECAUSE YOUR OVERALL STORY THROUGHLINE IS A "SITUATION," YOUR CONCERN WILL BE ONE OF THE FOUR TERMS ON THOSE PEAKS IN THE DISTANCE.





INSIDE THE PEAK MARKED "FUTURE..."

QUESTION 11 OVERALL STORY ISSUE

WE'RE MUCH CLOSER TO THE PROBLEM NOW. NEXT WE FACE THE CHOICE OF OVERALL STORY ISSUE. YOUR PREVIOUS CHOICES HAVE LED US TO THESE FOUR OPTIONS

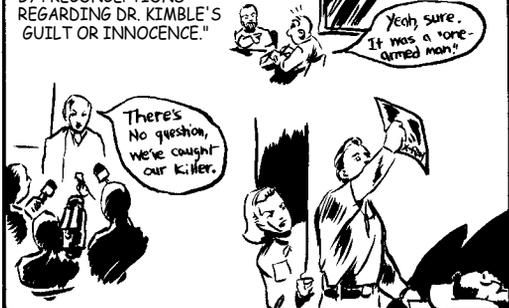
WHAT THE HECK IS AN "ISSUE?"



EACH THROUGHLINE HAS A THEMATIC ARGUMENT. THE ISSUE IS THAT ARGUMENT'S TOPIC. EVERY THROUGHLINE HAS ITS OWN ISSUE OR THEME. EXPLORE THE ISSUE THROUGH DIALOGUE, IMAGES, AND OTHER THEMATIC MATERIAL. THE ISSUES OF THE FOUR THROUGHLINES KEEP YOUR THEMES TIED TO YOUR STORY'S MEANING.

THE OVERALL STORY'S ISSUE WILL INVOLVE EVERYONE IN THE STORY...

"THE FUGITIVE HAS AN OVERALL STORY ISSUE OF "PRECONCEPTION." EVERYONE'S PROBLEMS ARE DEEPEENED BY PRECONCEPTIONS REGARDING DR. KIMBLE'S GUILT OR INNOCENCE."

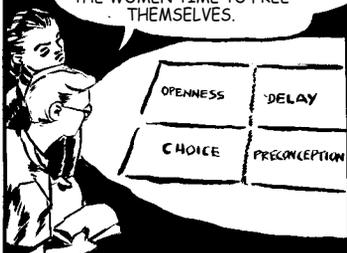


"FOUR WEDDINGS AND A FUNERAL HAS AN OVERALL STORY ISSUE OF "COMMITMENT," EXPLORING THIS THROUGH THE RELATIONSHIPS OF ALL THE CHARACTERS."

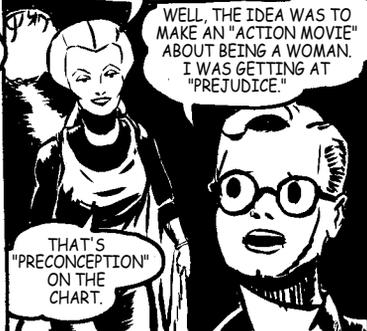


"ISSUES FROM ALL FOUR THROUGHLINES CREATE A TAPESTRY OF THEMES, ALL TIED TO THE STRUCTURAL MEANING OF YOUR STORY."

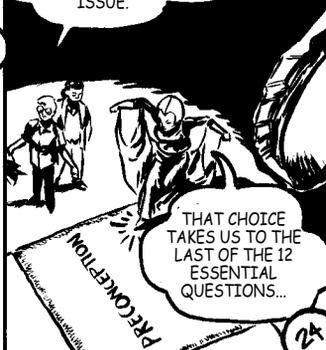
ALL FOUR OF THESE ARE IN MY STORY: THE TERRORISTS PRECONCEPTIONS ABOUT WOMEN HELP THE WRITER SAVE THE DAY; OPENNESS TO RESISTANCE HELPS THE WOMEN JOIN THE WRITER; BAD CHOICES BY THE CRUISE LINE AND THE TERRORISTS LEAD TO BOTH OF THEIR UNDOING; DELAYS IN THE RESCUE PLANS GIVE THE WRITER AND THE WOMEN TIME TO FREE THEMSELVES.



WHICH IS YOUR CENTRAL TOPIC? WHAT HAVE YOU GOT THE MOST TO SAY ABOUT? THEMES AREN'T JUST RECURRING IDEAS, BUT PERSPECTIVES. WHAT IS YOUR STORY TRYING TO SAY?



RIGHT, O.K. PRECONCEPTION IS MY OVERALL STORY ISSUE.



QUESTION #12 OVERALL STORY PROBLEM

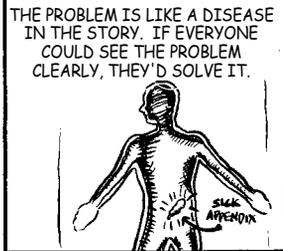


THESE ELEMENTS ARE THE STRUCTURAL HEART OF YOUR OVERALL STORY. ONE OF THEM IS THE "PROBLEM," THE SOURCE OF ALL THE INEQUITIES TROUBLING YOUR CHARACTERS. ITS OPPOSITE IS THE "SOLUTION."

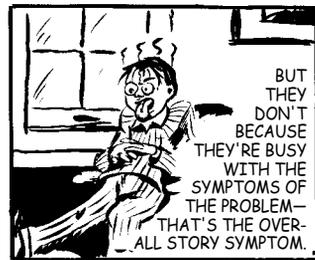
CONTROL	HELP
HINDER	UNCONTROLLED



THERE'S ALSO THE OVERALL STORY SYMPTOM AND OVERALL STORY RESPONSE.



THE PROBLEM IS LIKE A DISEASE IN THE STORY. IF EVERYONE COULD SEE THE PROBLEM CLEARLY, THEY'D SOLVE IT.



BUT THEY DON'T BECAUSE THEY'RE BUSY WITH THE SYMPTOMS OF THE PROBLEM— THAT'S THE OVERALL STORY SYMPTOM.



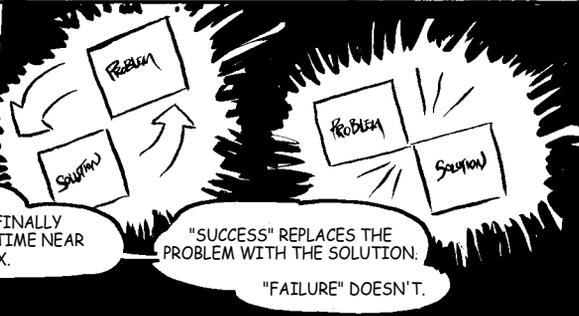
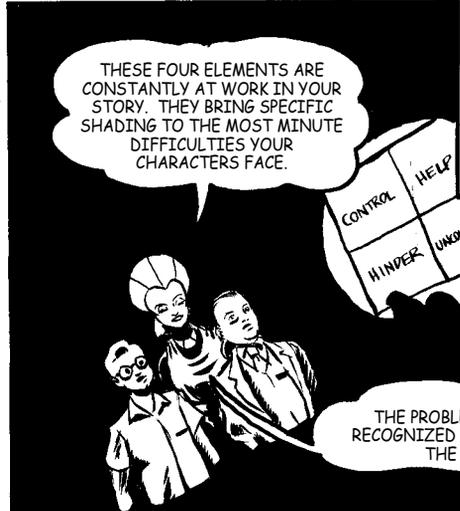
THEY TRY TO TREAT THESE SYMPTOMS WITH THE OVERALL STORY RESPONSE.



ONLY THE OVERALL STORY SOLUTION CAN DO THAT.

THESE FOUR ELEMENTS ARE CONSTANTLY AT WORK IN YOUR STORY. THEY BRING SPECIFIC SHADING TO THE MOST MINUTE DIFFICULTIES YOUR CHARACTERS FACE.

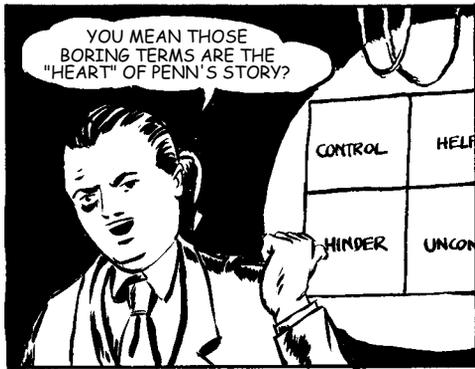
CONTROL	HELP
HINDER	UNCONTROLLED



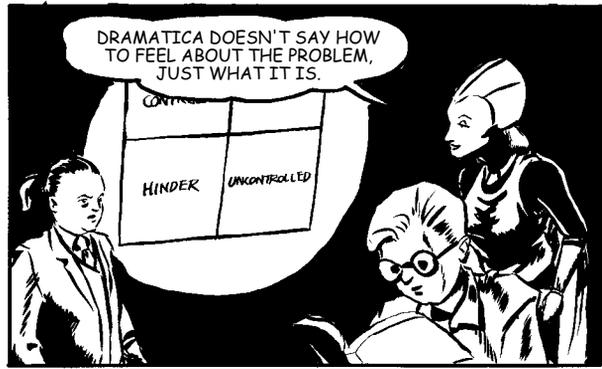
THE PROBLEM IS FINALLY RECOGNIZED SOME TIME NEAR THE CLIMAX.

"SUCCESS" REPLACES THE PROBLEM WITH THE SOLUTION.

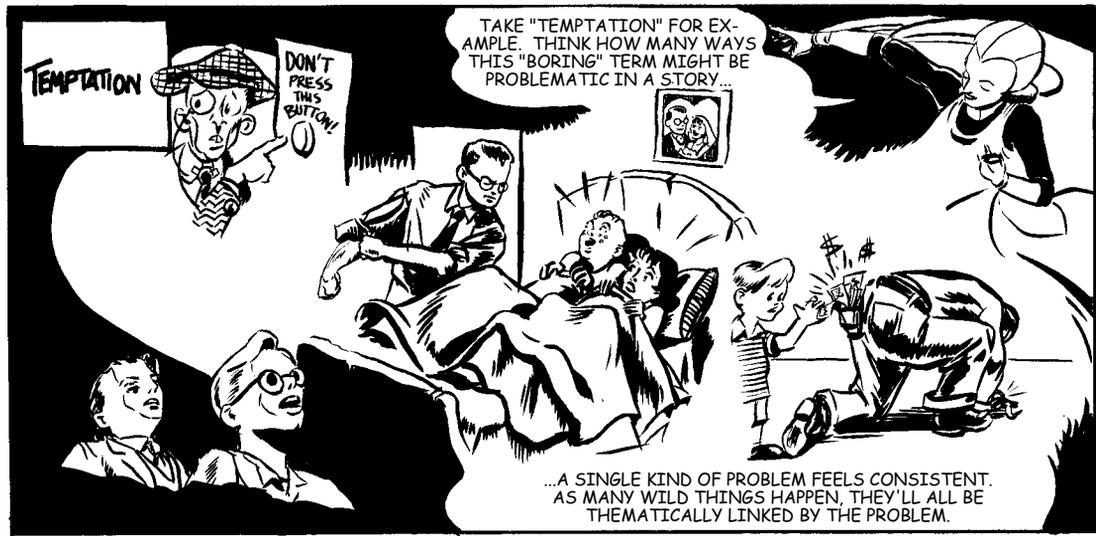
"FAILURE" DOESN'T.



YOU MEAN THOSE BORING TERMS ARE THE "HEART" OF PENN'S STORY?



DRAMATICA DOESN'T SAY HOW TO FEEL ABOUT THE PROBLEM, JUST WHAT IT IS.



TEMPTATION
DON'T PRESS THIS BUTTON!

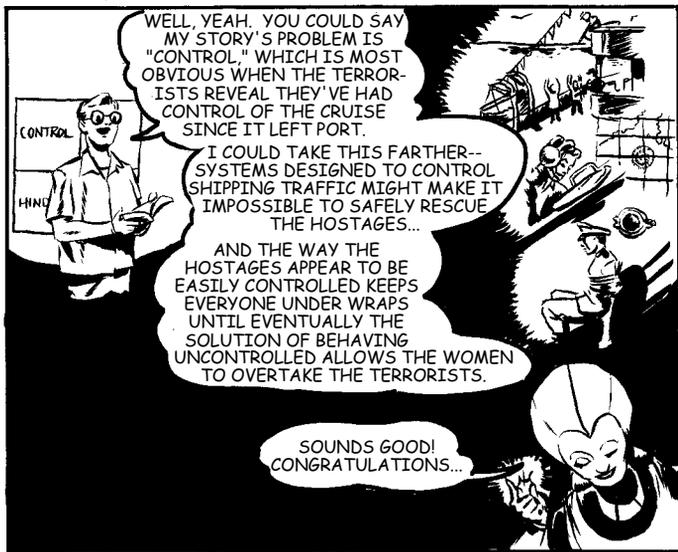
TAKE "TEMPTATION" FOR EXAMPLE. THINK HOW MANY WAYS THIS "BORING" TERM MIGHT BE PROBLEMATIC IN A STORY...

...A SINGLE KIND OF PROBLEM FEELS CONSISTENT. AS MANY WILD THINGS HAPPEN, THEY'LL ALL BE THEMATICALLY LINKED BY THE PROBLEM.



I'VE GOT ABOUT 500 DIFFERENT PROBLEMS MY CHARACTERS DEAL WITH.

DO THEY SHARE ANY COMMON THEME?

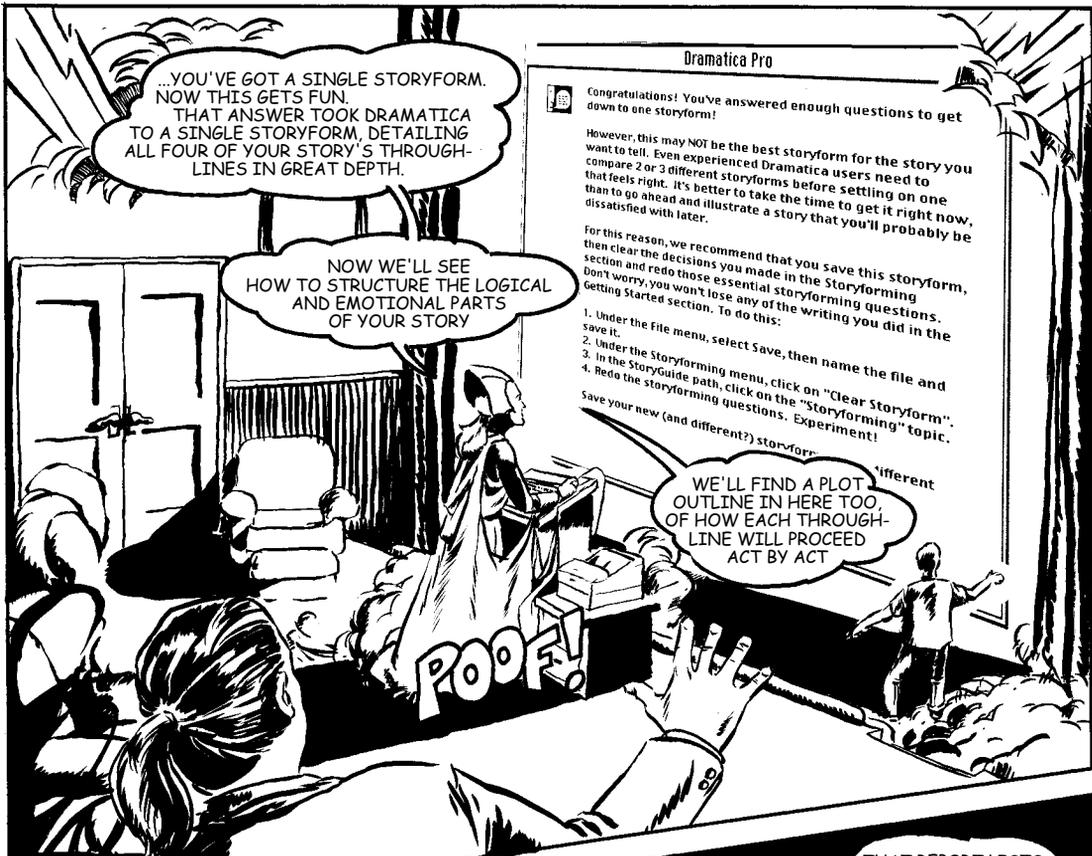


WELL, YEAH. YOU COULD SAY MY STORY'S PROBLEM IS "CONTROL," WHICH IS MOST OBVIOUS WHEN THE TERRORISTS REVEAL THEY'VE HAD CONTROL OF THE CRUISE SINCE IT LEFT PORT.

I COULD TAKE THIS FARTHER-- SYSTEMS DESIGNED TO CONTROL SHIPPING TRAFFIC MIGHT MAKE IT IMPOSSIBLE TO SAFELY RESCUE THE HOSTAGES...

AND THE WAY THE HOSTAGES APPEAR TO BE EASILY CONTROLLED KEEPS EVERYONE UNDER WRAPS UNTIL EVENTUALLY THE SOLUTION OF BEHAVING UNCONTROLLED ALLOWS THE WOMEN TO OVERTAKE THE TERRORISTS.

SOUNDS GOOD! CONGRATULATIONS...



...YOU'VE GOT A SINGLE STORYFORM. NOW THIS GETS FUN. THAT ANSWER TOOK DRAMATICA TO A SINGLE STORYFORM, DETAILING ALL FOUR OF YOUR STORY'S THROUGH-LINES IN GREAT DEPTH.

NOW WE'LL SEE HOW TO STRUCTURE THE LOGICAL AND EMOTIONAL PARTS OF YOUR STORY

Dramatica Pro

Congratulations! You've answered enough questions to get down to one storyform!

However, this may NOT be the best storyform for the story you want to tell. Even experienced Dramatica users need to compare 2 or 3 different storyforms before settling on one that feels right. It's better to take the time to get it right now, than to go ahead and illustrate a story that you'll probably be dissatisfied with later.

For this reason, we recommend that you save this storyform, then clear the decisions you made in the Storyforming section and redo those essential storyforming questions. Don't worry, you won't lose any of the writing you did in the Getting Started section. To do this:

1. Under the File menu, select Save, then name the file and save it.
2. Under the Storyforming menu, click on "Clear Storyform".
3. In the Storyguide path, click on the "Storyforming" topic.
4. Redo the storyforming questions. Experiment!

Save your new (and different?) storyform.

WE'LL FIND A PLOT OUTLINE IN HERE TOO, OF HOW EACH THROUGH-LINE WILL PROCEED ACT BY ACT

POOF!

There are a number of ways to deal with this information in the software. One way is through the reports about your story that Dramatica immediately composes when you finish storyforming.

Characters
Several tools that aid in creating and developing characters.

Reports
Various output formats for examining your story's dramatics.

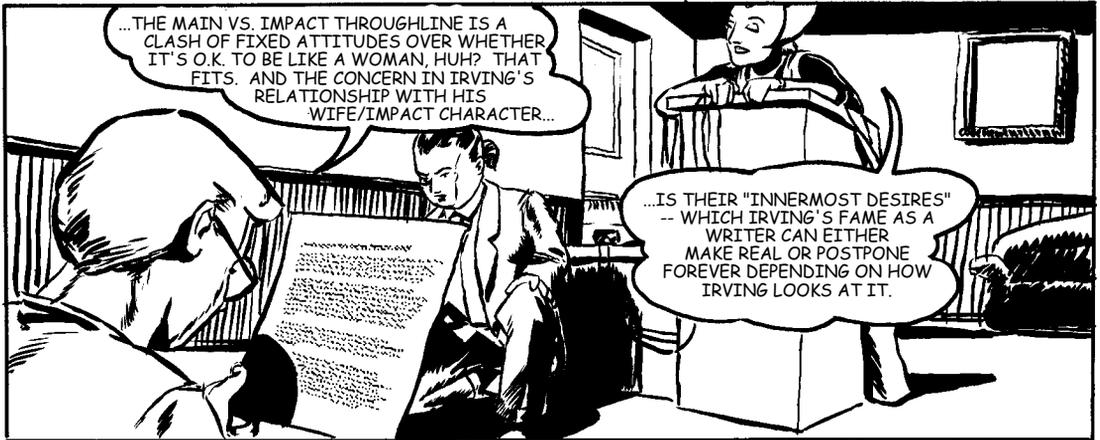
Brainstorming
Short of ideas? We've got you covered.



"THE STORY ENGINE SETTINGS REPORT?"

THAT REPORT LISTS EVERY SINGLE STORY POINT IN YOUR STORYFORM

IT IS THE SKELETON OF YOUR STORY. EACH THROUGHLINE HAS A CONCERN, ISSUE, PROBLEM, SOLUTION, SYMPTOM, AND RESPONSE. -- NOW DRAMATICA SHOWS YOU WHAT THOSE ARE.

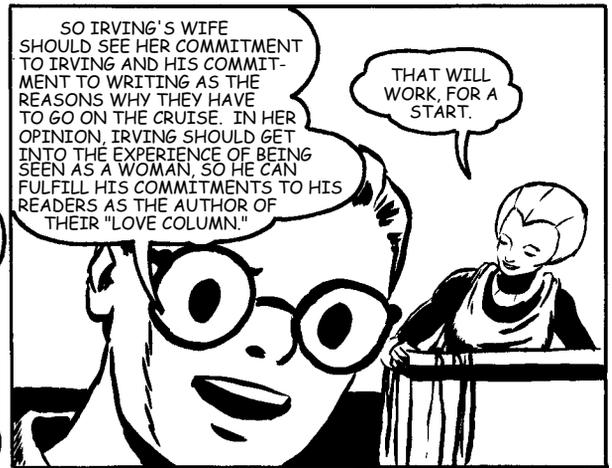


Impact Character

WRITE THOSE DESCRIPTIONS INTO THE "STORY POINTS" WINDOW. HERE, YOU WRITE SPECIFIC EXAMPLES OF HOW THESE POINTS WILL APPEAR IN YOUR STORY.

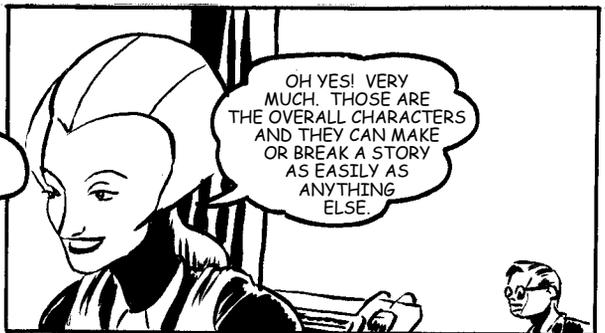
	Definition
Thematic Conflict	the area of the Impact Character's greatest impact as it concerns a decision to stick with something regardless of the consequences
	IT SAYS MY IMPACT CHARACTER ISSUE IS "COMMITMENT." THAT DESCRIBES THE THEMATIC IMPACT OF IRVING'S WIFE THAT WILL HELP CONVINCE IRVING TO CHANGE, RIGHT?
	Impact as Commitment Responsibility

RIGHT.





WAIT A MINUTE! I ONLY COUNT TWO CHARACTERS IN THIS "STORYFORM." THE MAIN AND IMPACT CHARACTERS. WHAT ABOUT EVERYONE ELSE? DON'T THEY COUNT?



OH YES! VERY MUCH. THOSE ARE THE OVERALL CHARACTERS AND THEY CAN MAKE OR BREAK A STORY AS EASILY AS ANYTHING ELSE.



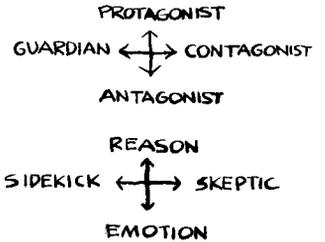
LET ME REFRESH YOU ON THE DIFFERENCE BETWEEN OVERALL AND MAIN VS. IMPACT CHARACTERS. OVERALL CHARACTERS ARE SEEN BY THEIR FUNCTION IN THE STORY...

OVERALL CHARACTERS
MAIN VS. IMPACT CHARACTERS

...NOT THEIR EMOTIONAL IMPACT, LIKE MAIN VS. IMPACT CHARACTERS.

THE IMPORTANT THING IN DEVELOPING OVERALL CHARACTERS IS THAT THEY SERVE A PURPOSE TO THE STORY. A GOOD WAY TO GET A FEEL FOR THIS IS BY LOOKING AT ARCHETYPES.

ARCHETYPES



EXAMPLES FROM GEORGE LUCAS' STAR WARS WILL DEMONSTRATE THE VARIOUS CHARACTERISTICS THAT MAKE UP ARCHETYPAL CHARACTERS.

THE **PROTAGONIST** CONSIDERS THE PROBLEM AND PURSUES THE SOLUTION, LIKE LUKE SKYWALKER IN **STAR WARS**.

THE **ANTAGONIST** BALANCES HIM WITH "RECONSIDER" AND "AVOID/PREVENT" LIKE THE EVIL EMPIRE.

THE **SIDEKICK** ARCHETYPE IS FAITHFUL AND SUPPORTIVE -- LIKE THE DROIDS, C3PO AND R2D2.

THE **SKEPTIC** ARCHETYPE REPRESENTS "OPPOSE" AND "DISBELIEF" LIKE HAN SOLO.

	LOGIC	PURSUE	
FEELING	RECONSIDER	UNCONTROL	AVOID
FAITH	CONSCIENCE	SUPPORT	HELP
TEMPTATION	DISBELIEF	HINDER	OPPOSE

THE **REASON** ARCHETYPE REPRESENTS "CONTROL" AND "LOGIC" LIKE PRINCESS LEIA.

THE **EMOTION** ARCHETYPE REPRESENTS "UNCONTROLLED" & "FEELING" LIKE CHEWBACCA.

THE **GUARDIAN** ARCHETYPE IS "CONSCIENCE" AND "HELP" -- OBI WAN KENOBI IN **STAR WARS**.

...AND THE **CONTAGONIST** REPRESENTS "TEMPTATION" AND "HINDER" -- DARTH VADER IN **STAR WARS**, WHO DEMONSTRATES THE TEMPTATION OF THE "DARK SIDE OF THE FORCE" AND WHO HINDERS BOTH THE REBELS AND, OCCASIONALLY, THE EMPIRE.

THESE ARE THE FUNCTIONS PERFORMED IN STORIES BY THE EIGHT ARCHETYPES. THEIR CHARACTERISTICS LEAD TO A COMPLETE EXPLORATION OF THE OVERALL STORY THROUGHLINE.



IN MY STORY, IRVING IS THE PROTAGONIST AND THE TERRORIST LEADER IS THE ANTAGONIST. THE EMOTION CHARACTER IS THIS TOUGH WOMAN IRVING BEFRIENDS AND THE SIDEKICK IS THAT WOMAN'S HAND-MAID

...THESE TWO WORK WITH IRVING AND HIS WIFE THE "GUARDIAN" AS THEY PLOT TO DEFEAT THE TERRORISTS.

THE NAY-SAYING AUTHORITIES ARE THE SKEPTICS, AND THE INEFFECTUAL CAPTAIN OF THE SHIP REPRESENTS "REASON..."

Consider Faith Logic Conscience Control Help DC Cruelty

WHAT IF SOME OF PENN'S CHARACTERS AREN'T ARCHETYPAL? PENN WRITES REAL CHARACTERS. YOU KNOW, NOT CARDBOARD CUT-OUTS!

ARCHETYPES ARE JUST THE SIMPLEST KIND OF CHARACTERS.

"Pursuit" -- the drive to seek after.

ANY CHARACTER WHO IS NOT ARCHETYPAL IS CALLED "COMPLEX." BUILDING COMPLEX CHARACTERS IS REALLY WHEN THIS WINDOW BECOMES MOST USEFUL BECAUSE IT PREDICTS RELATIONSHIPS AS WELL AS CHARACTERISTICS

Evaluation Methodology

Help

	Dynamic Irving's motivation to pursue is in conflict with Terrorist's motivation to avoid
	Companion Irving's motivation to pursue is amplified by Hand Maid's motivation to support
	Dependent

DIAGONALLY OPPOSED CHARACTERS ARE IN CONFLICT WITH EACH OTHER.

SIDE-BY-SIDE CHARACTERS ARE COMPATIBLE, BECOMING COMPANIONS.

CHARACTERS STACKED VERTICALLY HAVE QUALITIES THAT COMPLEMENT EACH OTHER, MAKING A TEAM.

COMPANION

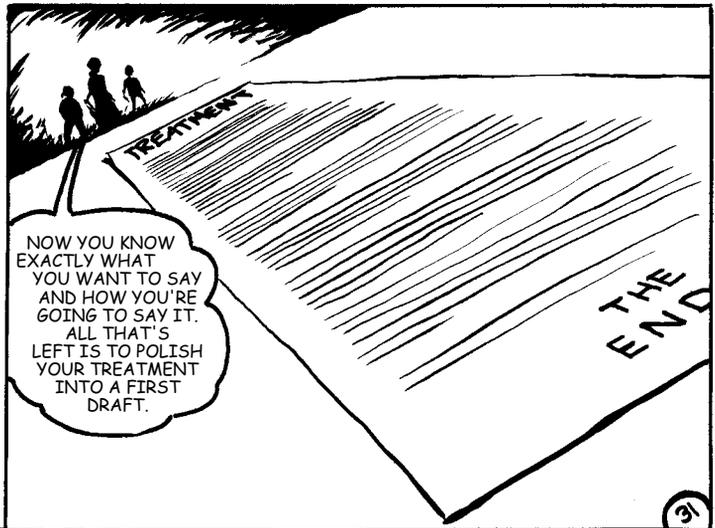
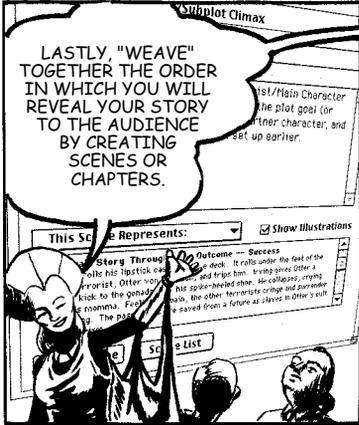
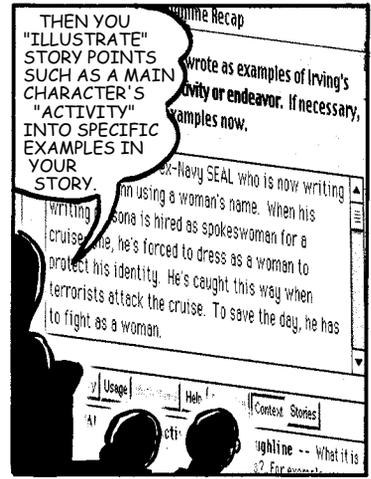
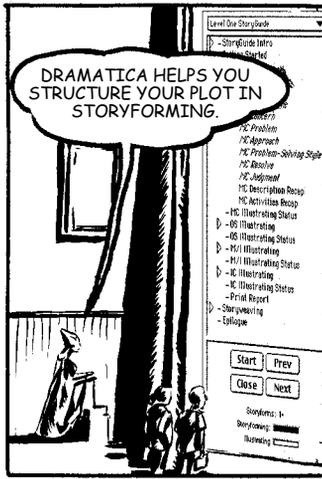
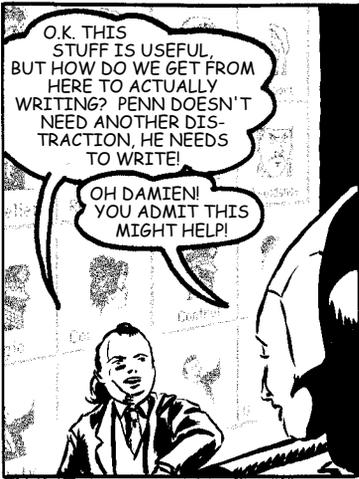
PROTAGONIST REASON

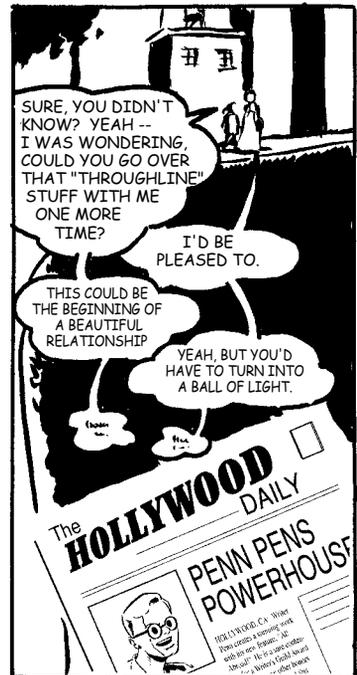
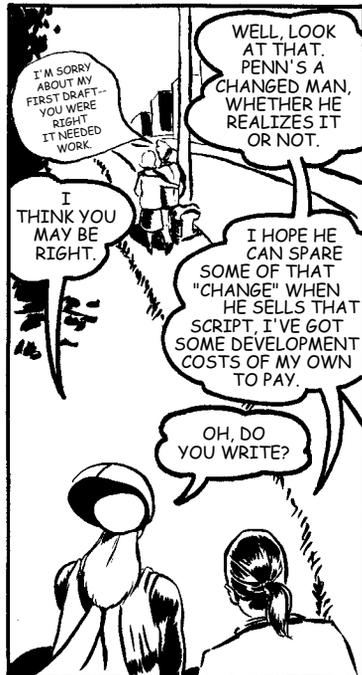
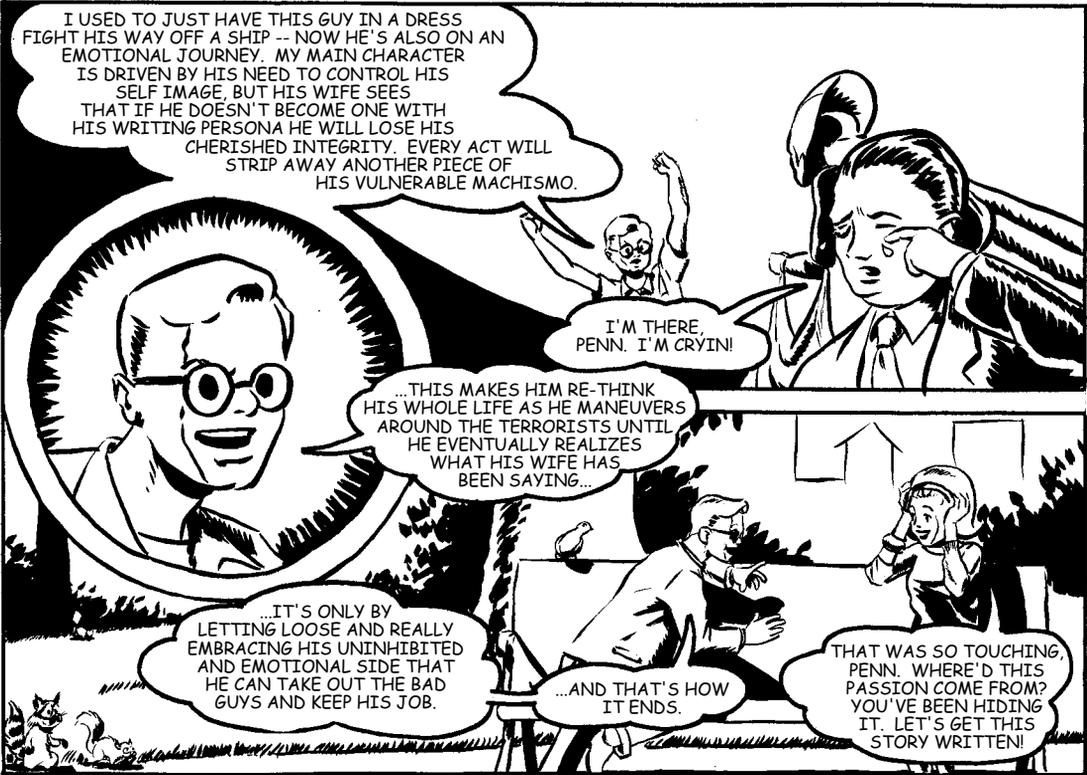
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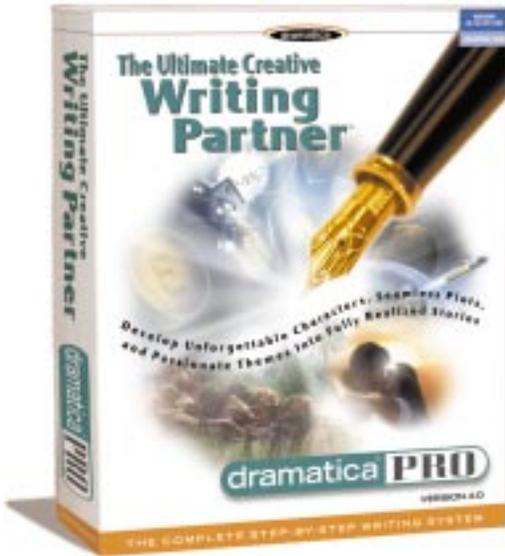
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