GAT 315

3D Game Design I

Instructor

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Office Hours

- Tuesday 3pm-4:30pm
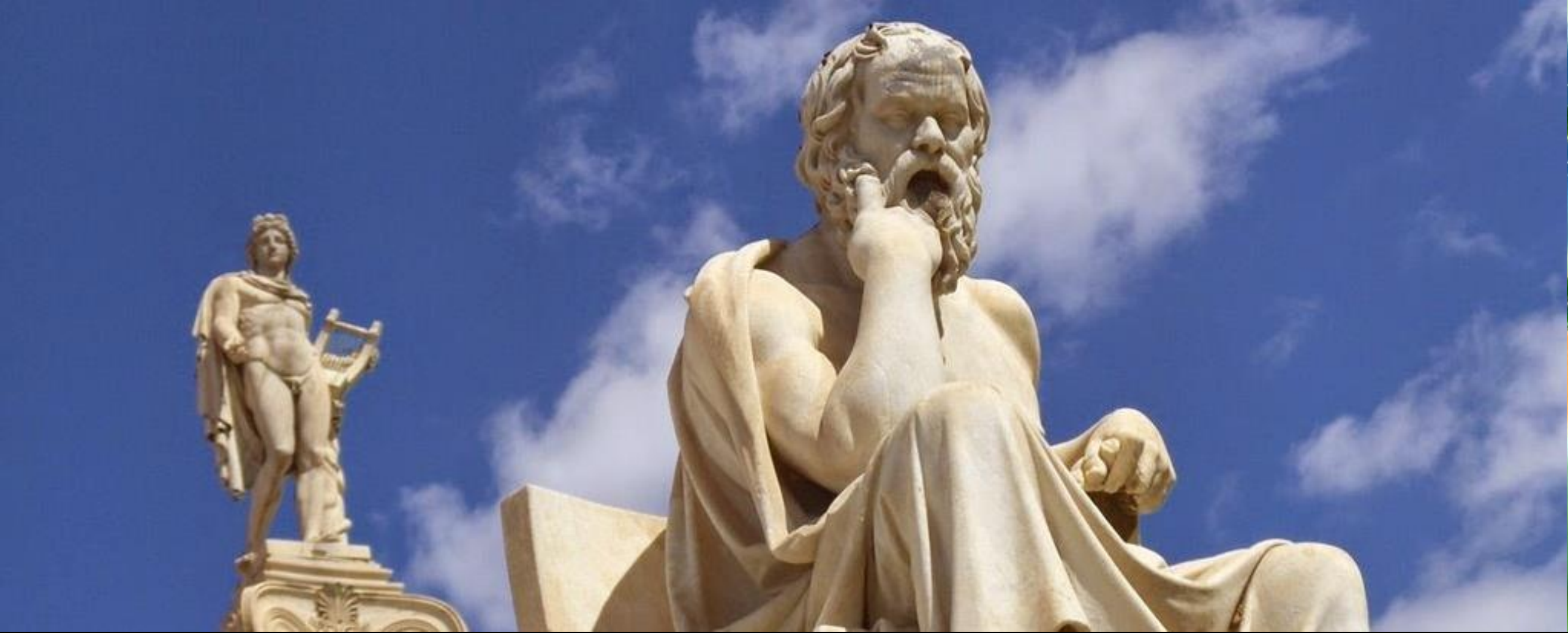- Thursday 1pm-3pm

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Catharsis Engagement Type

- ❏ Engagement Type Overview
- ❏ Narrative Structures

CATHARSIS ENGAGEMENT TYPE

Catharsis Engagement Type

- **Catharsis: *The experience and release of human emotions.***
  - ***Tragic:*** pity, sympathy, sorrow, regret, remorse, loss
  - ***Comedic:*** amusement, whimsy, happiness, delight, schadenfreude
  - ***Thaumatic:*** forgiveness, hope, redemption, awe, wonder, love, horror

- ***Catharsis: Resolution of pent up emotions, newfound understanding, or change of world view***
  - **Emotional:** tragedy, comedy, horror, rage, loathing, wonder
  - **Understanding:** pity, sympathy, empathy, remorse, perspective, epiphany, clarity
  - **Transformative:** forgiveness, acceptance, redemption, repentance, enlightenment, love, awe

What is Catharsis?

- The word catharsis comes from the Greek word κάθαρσις or "katharsis" which means purification or cleansing. Aristotle introduced this concept as a metaphor with regard to the impact of tragedy on an audience in the *Poetics*.

- Specifically, the modern concept of catharsis refers to:
  - The purification or cleansing of emotions through art, especially leading to closure
  - Any extreme change in emotion that results in renewal and restoration
  - Intellectual clarification that results in insight or a change of mind set/world view
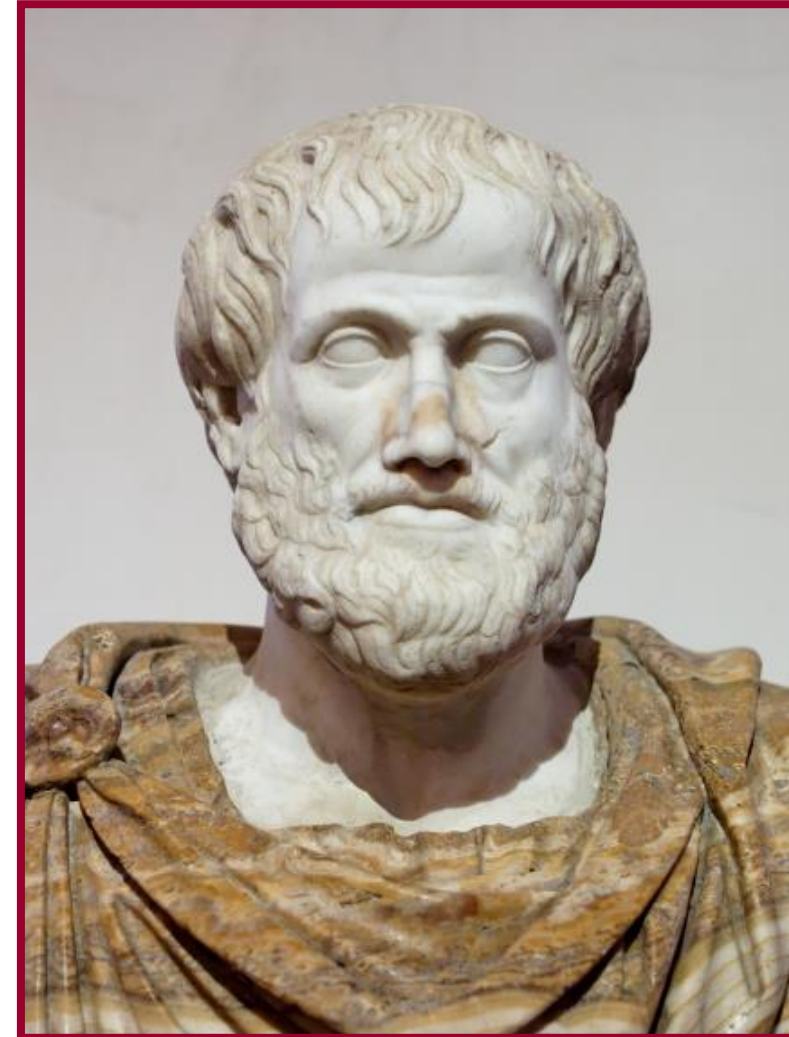
Effects of Catharsis

- When a player (or character) goes through catharsis, we may expect that person to act differently afterward, be less ruled by emotions, or exhibit a newfound sense of peace, calmness, closure, or strength.

- For catharsis to take place, the player must identify strongly with the main character(s) and experience those strong emotions at a safe distance.

- There must be a compelling narrative occurring, either literally, or strongly suggestively through the nature of the interaction. The less overt the narrative is, the greater the likelihood that it will not be understood nor, consequently, effective.

Ebenezer Scrooge

Potential Topics

This engagement type, more than any other type, has the opportunity to be deeply personal. Use the strong emotional events of your own past as fuel – it doesn't have to be autobiographical.
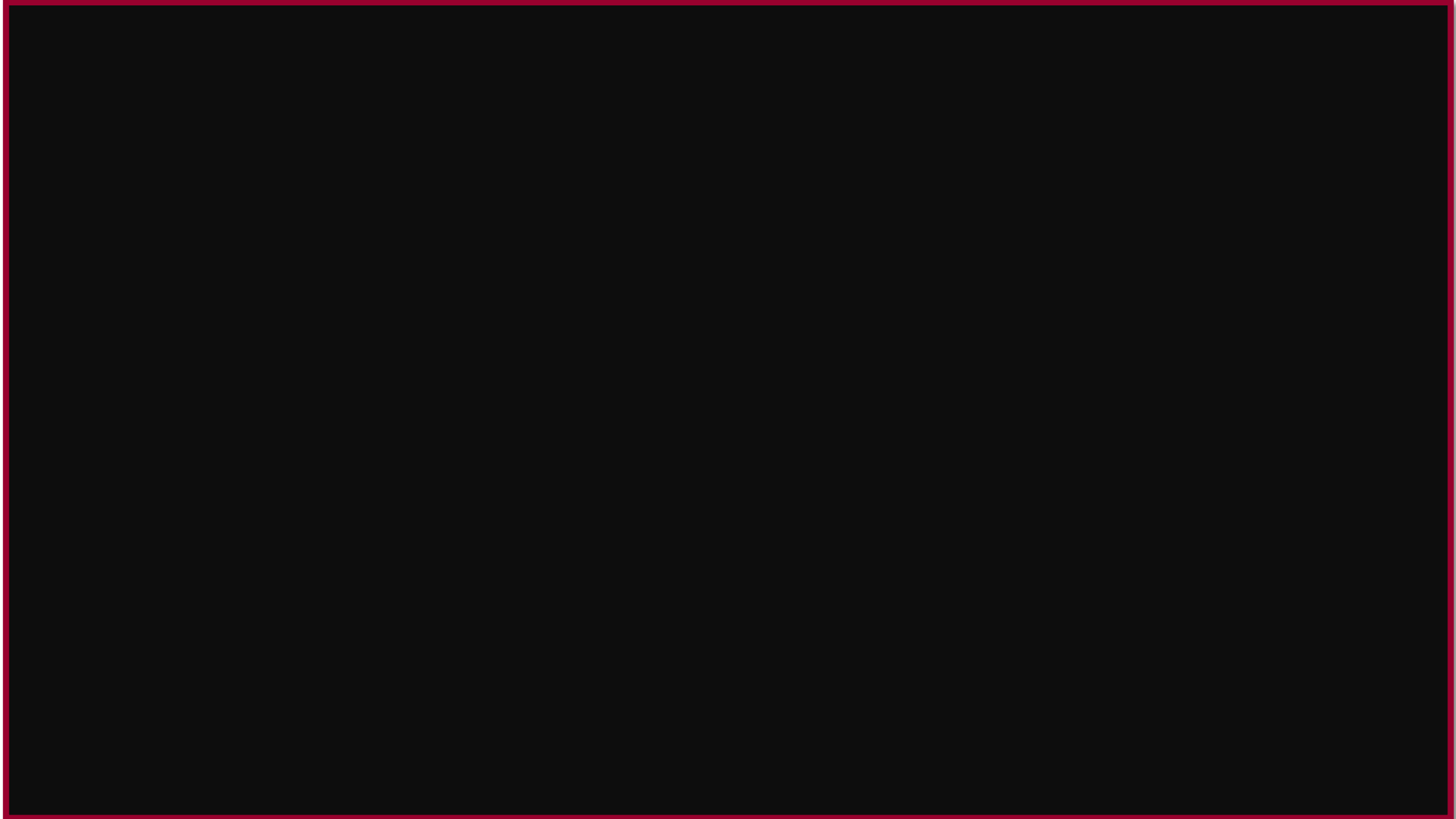
- Graduation

- Death/Grief

- End of a Relationship

- Regret

- Betrayal

- Loneliness

- Homelessness

- Poverty

- Sickness/Injury/Handicap

- Addiction

- Etc.

That Dragon, Cancer

Solace

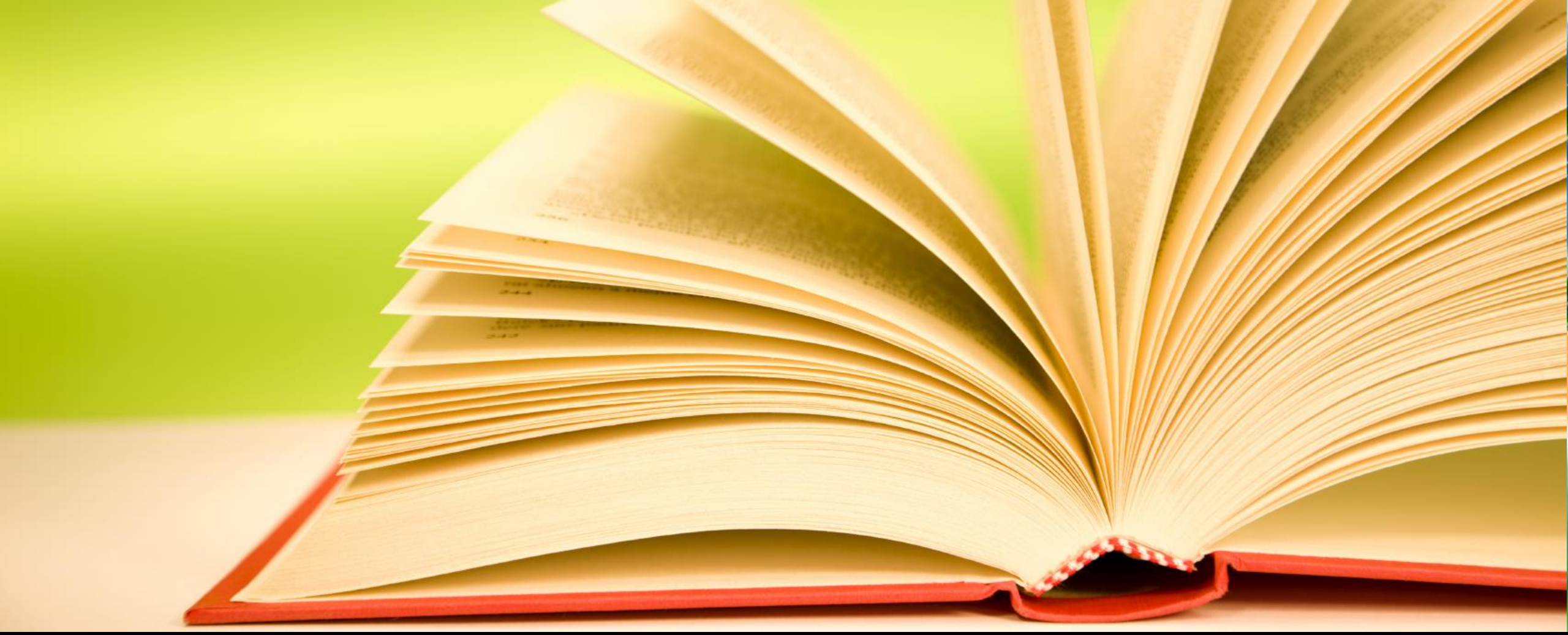# Other (Weaker) Examples

- Dear Esther

- Gone Home

- The Witness (meta story elements)

NARRATIVE STRUCTURES

Narrative Structures

Usually with catharsis games, you are telling a story, so become familiar with the different narrative structures available.

- Drama
  o 3 Act
  o 5 Act
  o 9 Act

- Myth
  o Hero's Journey
  o Heroine's Journey

- Non-Western
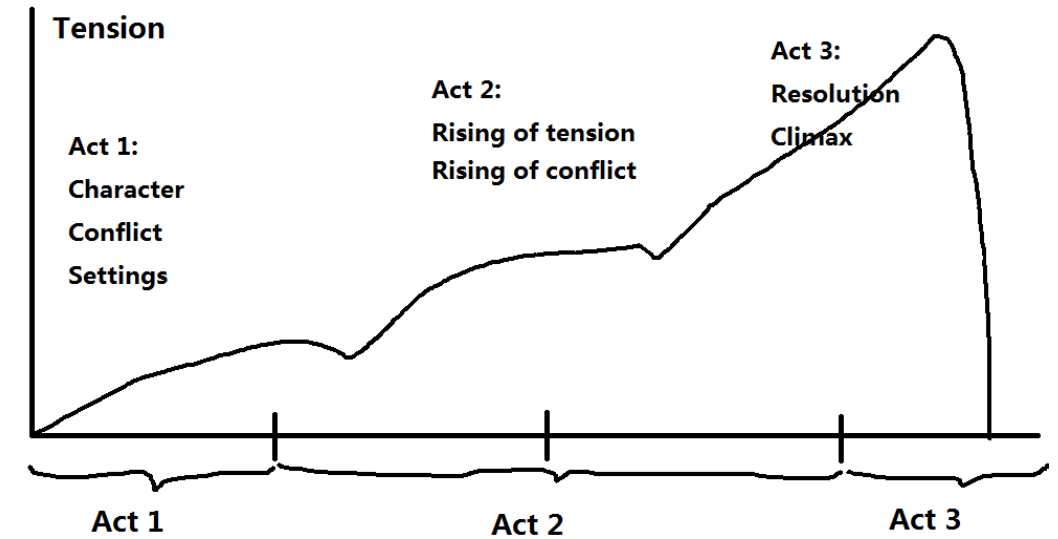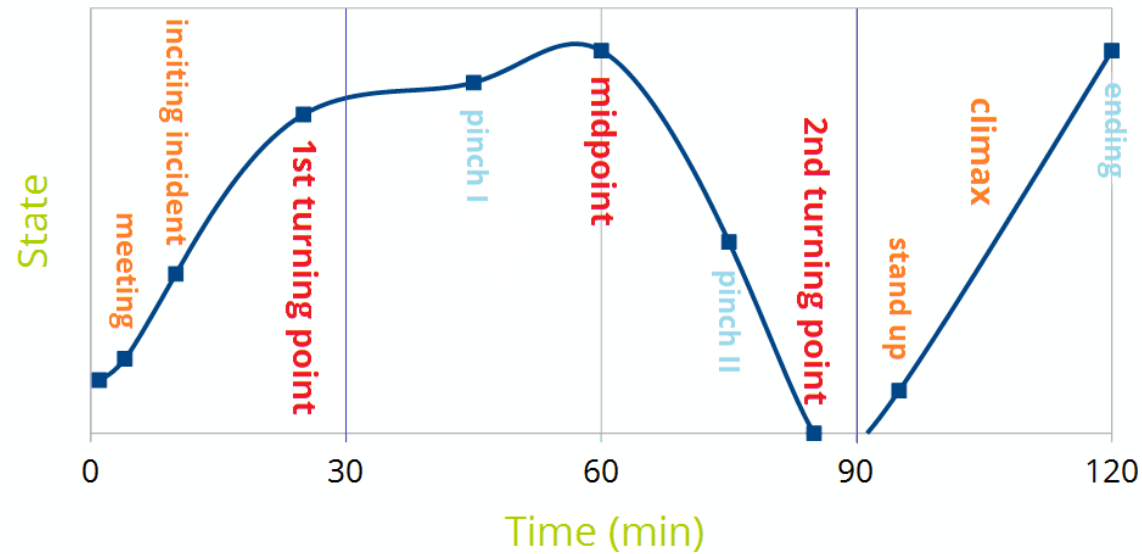 o Jo-ha-kyu
  o Kishōtenketsu

Three Act Structure

With its earliest roots appearing in Aristotle's *Poetics*, this dramatic structure had a resurgence in the Romantic period (late 18th and early 19th centuries), which lead to this being the primary structure for the screen in the 20th Century.

- Act I: Setup (beginning)
  o Exposition: Establish the main characters, their relationships, and the world they live in.
  o Catalyst: "On-screen" inciting incident that confronts the protagonist. Attempts to deal with this lead to the first turning point.
  o Turn: Ensures life of the protagonist has changed and raises a dramatic question that will be answered in the climax.

- Act II: Confrontation (middle)
  o Rising Action: Protagonist's attempts to deal with the Turn leads to increasingly worse situation.
  o Midpoint: Learning of new skills, the discovery of capabilities, and the raising of self-awareness for the protagonist, often assisted by other characters.

- Act III: Resolution (end)
  o Climax: Most intense resolution of the main tension or conflict and the answering of the dramatic question.
  o Denouement: Falling action and wrap-up of various sub-plots.

Three Act Structure

Plot Line Graph

State | Time (min)

meeting · inciting incident · 1st turning point · pinch I · midpoint · pinch II · 2nd turning point · stand up · climax · ending

0   30   60   90   120

Tension

Act 1:
Character
Conflict
Settings

Act 2:
Rising of tension
Rising of conflict

Act 3:
Resolution
Climax

Act 1   Act 2   Act 3

Three Act Structure

Michael Hauge's "Six Stage Plot Structure"

The Inner Journey

Stage I	Stage II	Stage III	Stage IV	Stage V	Stage VI
Living Fully Within Identity	Glimpsing, Longing, or Destiny; glimpse of living life in Essence	Moving towards Essence without leaving Identity	Fully committed to Essence but growing Fear	Living one's Truth with everything to lose	The Journey complete, Destiny achieved

0% 10%   25%   50%   75%   90-99% 100%

ACT I	ACT II	ACT III

Stage I	Stage II	Stage III	Stage IV	Stage V	Stage VI
Setup	New Situation	Progress	Complications & Higher Stakes	Final Push	Aftermath

Turning Point #1 Opportunity | Turning Point #2 Change of Plans | Turning Point #3 Point of No Return | Turning Point #4 Major Setback | Turning Point #5 Climax

The Outer Journey

Five Act Structure

The five act structure was proposed by Horace in his *Ars Poetica* in 19 BC. This was the dominant play structure until the Renaissance when the three act structure had a resurgence. Gustav Freytag, a German playwright, wrote *Die Technik des Dramas* in 1863, a definitive study of the five act dramatic structure.

- Act I: Exposition
  o Establish the main characters, their relationships, and the world they live in.

- Act II: Rising Action
  o A series of events build toward the point of greatest interest.

- Act III: Climax
  o The climax is the turning point, which changes the protagonist's fate.

- Act IV: Falling Action
  o The conflict between the protagonist and the antagonist unravels, with the protagonist winning or losing against the antagonist.

- Act V: Denouement
  o Conflicts are resolved, creating normality for the characters and a sense of catharsis, or release of tension and anxiety, for the viewer.

Five Act Structure – Freytag's Pyramid
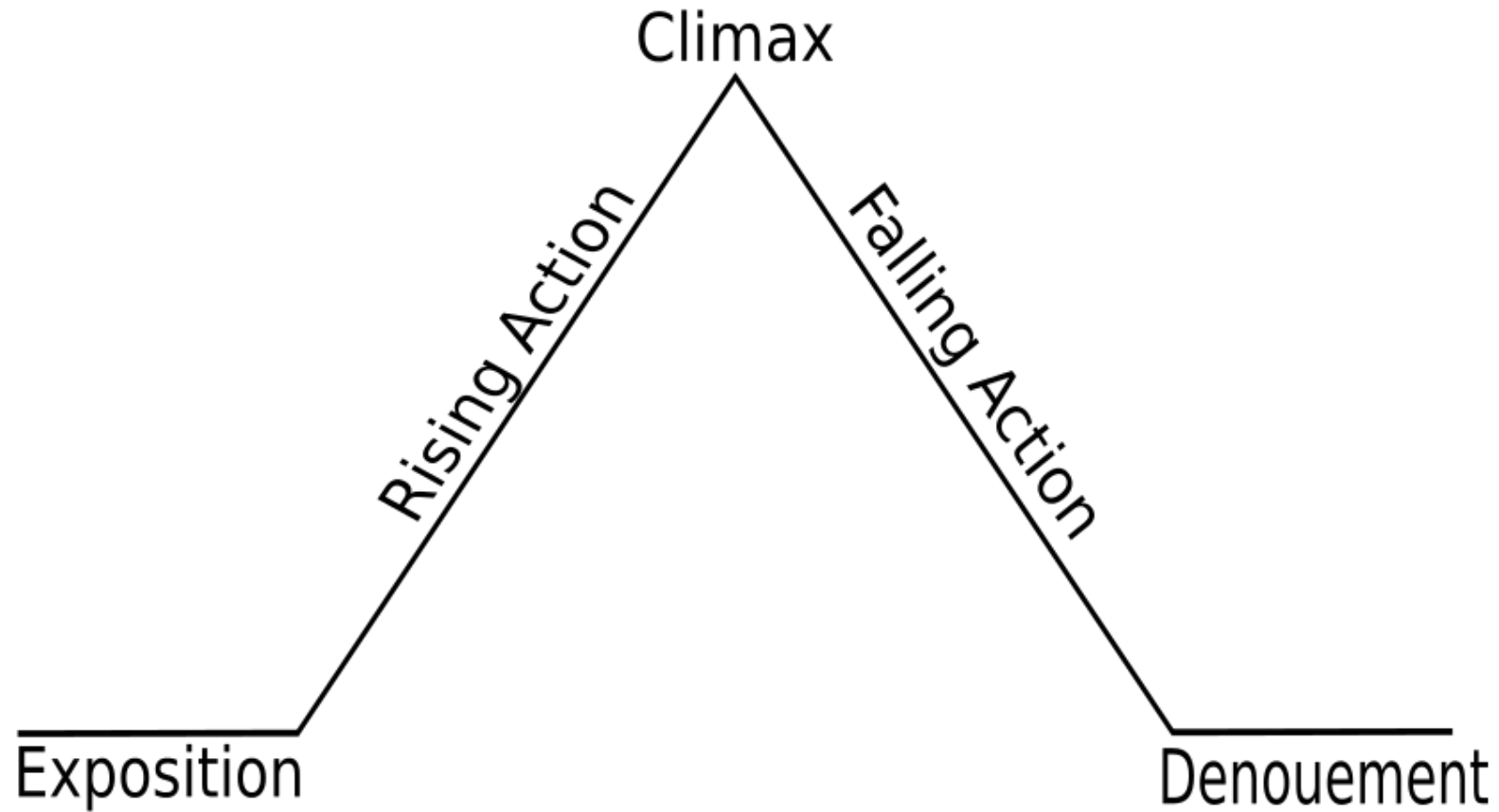
Nine Act Structure

Story structure identified by David Siegel. Every blockbuster movie in the last 30 years except *Forrest Gump* uses this structure.

- **Act 0:** Someone Toils Late into the Night
- **Act 1:** Start with an image
- **Act 2:** Something bad happens
- **Act 3:** Meet the hero (and the opposition)
- **Act 4:** Commitment
- **Act 5:** Go for the wrong goal
- **Act 6:** The reversal
- **Act 7:** Go for the new goal (it doesn't go as planned)
- **Act 8:** Wrap it up

Nine Act Structure

THE NINE-ACT STRUCTURE
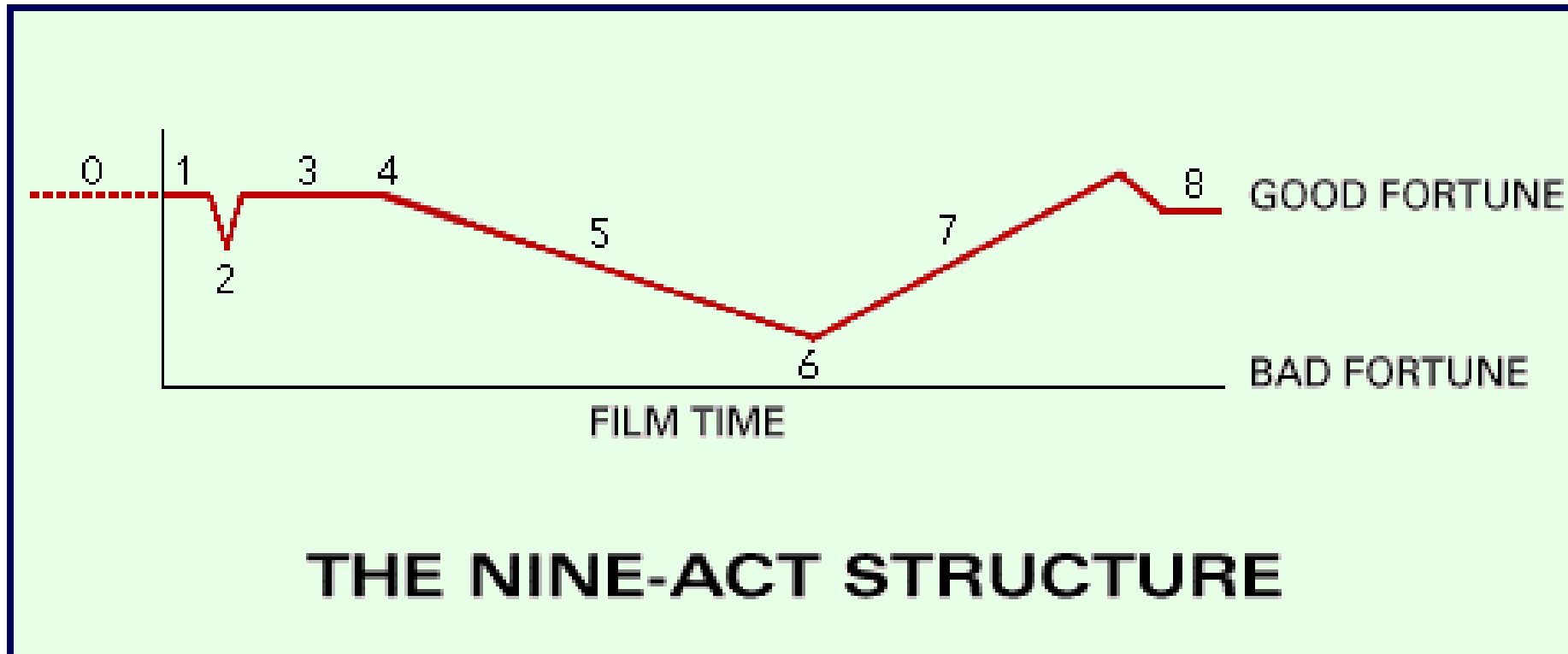
Hero's Journey

Identified by Joseph Campbell in *The Hero with a Thousand* Faces, this is the classic storytelling structure found in many cultures/myths throughout history. Also known as the monomyth, this structure often creates a more "mythic" feeling to the story than other structures.

- Departure
  - Call to Adventure
  - Refuse the Call
  - Meet the Mentor
  - Crossing the Threshold

- Initiation
  - Road of Trials
  - Approaching the Cave
  - The Ordeal
  - The Reward

- Return
  - The Road Back
  - Resurrection
  - Master of Two Worlds

Hero's Journey
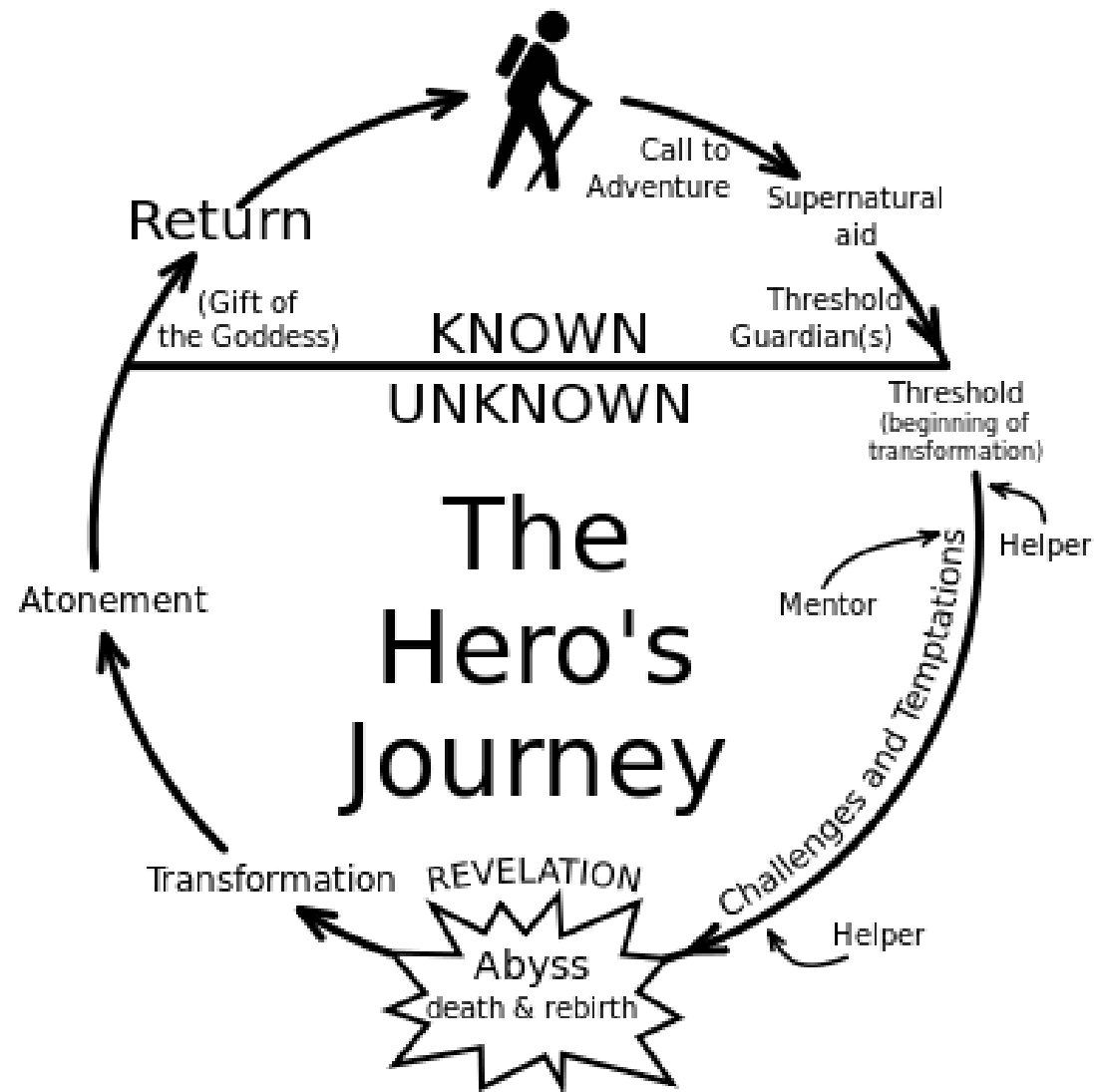
Heroine's Journey

A modern (Maureen Murdock, 1990) parallel to the hero's journey, but focusing on the conflict of an internal duality that must be resolved.

- Illusion of the Perfect World
- The Betrayal or Realization
- The Awakening
- The Descent
- Illusion of Success
- All is Lost
- Acceptance of Support
- Rebirth
- Return to the Perfect World

Heroine's Journey - Duality

- Heroine's Journey is an excellent default structure to use when an internally-focused narrative is desired.

- First step in using the Heroine's Journey is to identify the duality that must be resolved. It might be obvious.
  - Half elf, half human caught between those races.
  - Membership in a group versus following their individual path

- Whatever it is, both sides must be essential to their wellbeing.

- The structure refers to one side of the duality as the feminine, and the other as the masculine. Your next step is to pick which side of your duality is which.
  - The feminine is the side identified with as a small child. The story begins as the character chooses to reject it.
  - The masculine is the side adopted as they come of age. The character sets out on their journey by embracing it.

http://mythcreants.com/blog/using-the-heroines-journey/

Heroine's Journey

THE HEROINE'S JOURNEY
by Victoria Schmidt

[1] The Illusion of the Perfect World

Coping Strategies
- Naïve | Nothing bad can happen to her
- Cinderella | Men will take care of her
- Exceptional | She's one of the boys
- Pleasing | She'll do everything right
- Disappointed | She's depressed but can't change anything

[2] The Betrayal or Realisation

Coping Strategies Fall Apart
- Naïve | Hurt and abused
- Cinderella | Left without male protection
- Exceptional | Denied a male role
- Pleasing | People take advantage
- Disappointed | Pushed too far with nowhere to go

[3] The Awakening & Preparing for the Journey

Hopelessness is tempting but she decides to do something about it.
Others tell her she can't do it but the force of the betrayal pushes her.
The whole direction of her life is changed.
She finds the tools she thinks she'll need but she's still looking outside of herself

[4] The Descent – Passing the Gates of Judgment

1. Fear of surviving & abandonment
2. Guilt about sexuality
3. Shame of identity
4. Grief over old life
5. Fear of expressing herself
6. Fear of honouring intuition
7. Fear of letting go attachments

Gives up control, surrenders herself and all her weapons

[5] The Eye of the Storm

A small taste of success brings a false sense of security.
She relaxes and takes a chance she shouldn't take.

[6] Death – All is Lost

Things get worse. There is no hope. She has failed and accepts defeat.

[7] Support

Lets someone (including Spirit) give her a hand.
Accepts others as they are and embraces the female aspect of support.
Accepts she is female and embraces it as a positive thing.

[8] Rebirth – the Moment of Truth

Has found her strength & resolve.
Awakened & sees the world differently.
Courage, brains & heart.
Faces fear with compassion.

[9] Return to the Perfect World

Sees the world for what it is.
Through her experience others are changed.
Her reward is spiritual & internal.
She has new coping strategies.

drawn: katie paul – head-heart-health.com

Jo-ha-kyu

- A Japanese structure applied to a wide variety of traditional arts from the tea ceremony to kendo to theatre.

- It is a three part structure which translates as:
  o Beginning
  o Break
  o Rapid

- The idea is to start slowly and calmly, then speed up to a climax, followed by a swift resolution.

- This structure is excellent for heavily interactive experiences, as the slow beginning is a natural place for teaching, and the resolution usually has to be quick if there are not many narrative elements.

Jo-ha-kyu
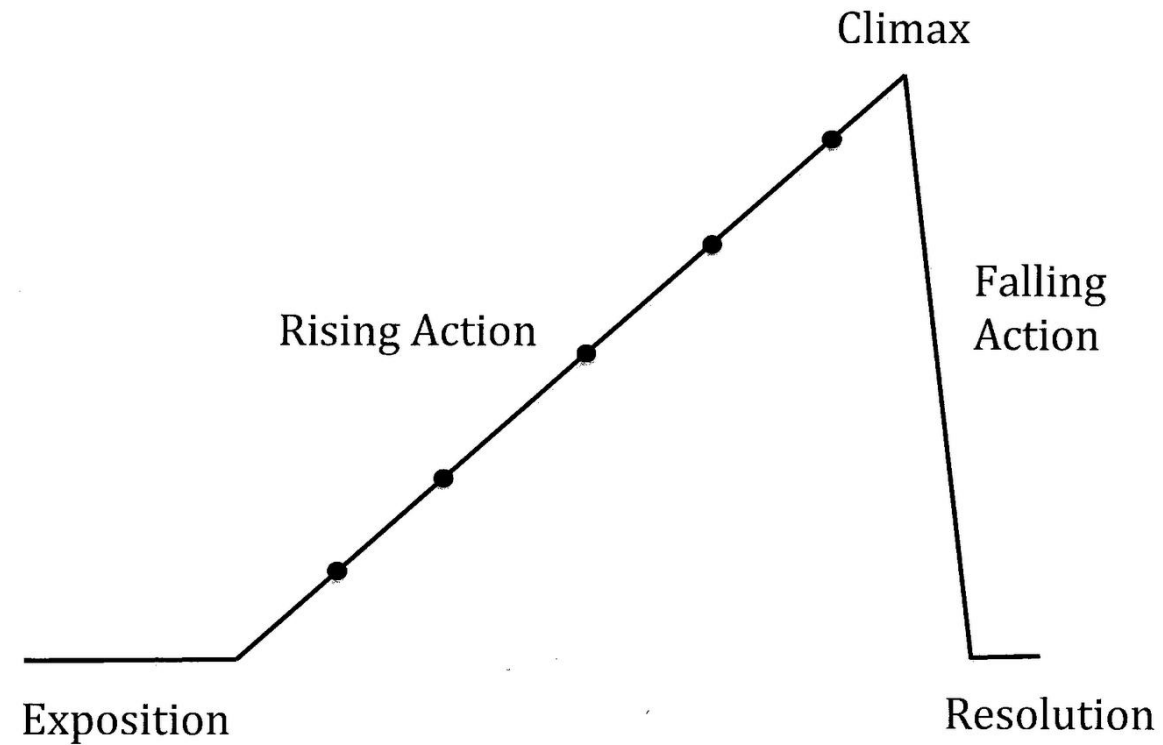
Kishōtenketsu

- A structure developed in asian cultures that is not based on conflict at all, but rather the introduction of a surprising new element that is then reconciled with what has come before.

- It consists of:
  o Introduction (ki)
  o Development (sho)
  o Twist (ten)
  o Reconciliation (ketsu)

- This structure works well when conflict is not desired, as not all narrative plots need conflict.

- Nintendo, and Shigeru Miyamoto in particular, often used this structure in game episodes for the structure of the mechanics, components and space, as the need for conflict between interactive elements is not as strong as narrative elements.

Kishōtenketsu

Introduction

Development

Twist

Reconciliation

See You Next Class