Screenplay Narrative Ontology (timing etc, actor bait, rules of cool etc)

- hero’s outer journey mirrors inner journey symbolically

- categories like: character, setting, story form, genre, theme, plot

-subcategories such as: archetypal dialogue requirements (personality), setting symbolically reflects (metaphorically) the story engine

- inner journey to conquer habitual tendency

- emotions prevent them from doing so, because they are oriented to their emotions incorrectly

-similarly, the outer problem is fixed when they orient emotions correctly and then unlock their unique, “individual” power to conquer the outer story problem (if this logic is complete, it completes the requirements of a story engine since the outer inner and emotional are all joined by the thread of theme)

- Scene Ontology

Written document formatting

Narrative scene structure

Linguistic scenic syntax

- language

- imagery

- information primacy, controlling the mind’s camera POV with implications and controlling the order of addition of elements in the imagination of the audience (provides tempo/cadence/structure for feeding the symbolic thematic transmission)

->> THEME

contains a message usually in the format “in order to truly X, one must first (verb) Y”

which is symbolized by the story engine, so the entire story becomes a metaphor for solving the type of problem which is further symbolized by the content of the genre (and the emotional version of this is flavored by the story form)

Audience Psychology

- the way the limits of the screenplay ontology occur is bound by the limitations of psychological phenomena such as the fact that we oversimplify others in our daily life and so we write supporting characters in a more flat way

- choosing sequencing and exposition so the audience is guided towards bringing into focus what is intended to be transmitted (transferred through the story engine’s thematic metaphor via the audience’s performing a linear transformation of relating the stimuli to themselves)

(there’s a bunch of this info and I don’t know it)

Story Engine as FSM

- The Story Engine exists in Finite States

- Each scene has a Story Engine State for the protagonist and the World

- The states change depending upon inputs from the Story, which happen in Scenes (Impact Character, Antagonist… which others?)

(MATCH WITH HOW TO TRAIN YOUR DRAGON)

1. Ordinary World State
2. Crossing Threshold State
3. Fun and Games State
4. Midpoint State
5. All is Lost State
6. Spark in the Dark State
7. Seizing the Sword State
8. Failing Final Battle State
9. Master of the Two Worlds State

Story engine is actually:

A finite state machine where each state is an ‘engine state’, takes input from narrative occurrence/sequence, which induces state change. Engine comes in two parts, the “world” and the “protagonist”

World engine: everything that doesn’t have to do with the properties and attributes of the main character.

Protagonist engine: everything that has to do with the properties and attributes of the main character (protagonist).

The story progression, which happens in scenes, contains state change inputs that are occurrents within the relationships between the attributes of protagonist and elements of the world.

World engine exists such that it produces a negative feedback loop, called the “Problem with the World. \*\*\*\*

The way that the P-engine relates to W-engine in Ordinary World State, is such that the relationships form a psychologically negative feedback loop for P, called “the lie the character believes.” \*\*\*\*\*

* The lie the character believes, is that they have a problem and the W-engine does not. The reality is that they both have a misalignment to reality and solving the P lie solves the W problem.
* The fact that the character believes the Lie makes them relate to the world in such a way that they cannot obtain their desire

Protagonist possesses an attribute, usually an ability in the form of an action, which, when combined with the “impact” character’s problem solving idea, allows for a change in state… \*\*\*

* this change in state catalyzes the negative feedback loop for P, turning it positive in the following way:
  + the character now relates to the world in such a way that they now possess a superpower that can solve the world engine’s “problem” and obtain a New Form of the W desire (if successful, master of two worlds).
  + This superpower must be fostered

When the protagonist is impacted by the impact character, they then see the relationship between the negative loop caused by the w-engine, and the lie they believe.\*\*\*

When they (protagonist) confront and overcome P lie, they must also, in order to prove W Lie wrong, solve the world’s problem. When the world’s problem is solved, the negative loop (in the w-engine) is turned positive, because the lie is proven to be false AND the problem is dealt with

Catalyst is fake impact, ability/future-superpower is being methodically applied to P-problem in a backwards way because of the lie.

Fun and Games is a series of impacts that swap the method application direction. Also contains the seed of realization for W problem.

Midpoint is almost the total functionality of the new, successful methodology, applied in the right direction, but also the realization of the W problem.

Bad Guys Close In is the World reaction to the new methodology (world still believes world lie/still has problem)

All is Lost is when the new method seems to have completely failed, all that is left is to go back to the old method and accept that Protagonist is not in harmony with World.

Spark in the Dark is a key that unlocks the possible way the new method might solve the world problem (by coming up with a new plan enabling P to apply methodology in such a way that W’s problem can be solved).

Act 3 -> execution of new plan, proving methodology to W by solving the problem and dispelling the lie.

Because of W-lie, the solution to W-problem is unknown and P-lie exists.

Because of P-lie, P believes P-problem can be solved by solving W-lie with the W-methodology (which takes form of P-problem), this is called P-method1

But

Belief in P-method1 is shaken by Impact Character’s challenge of both W-lie and P-lie

and

P-lie is dispelled by realizing truth of W-problem as P-method1 transforms into P-method2

So

W-problem is solved by new P-method2

And

P-problem is resolved by resolution of the W-lie