DRAMATICA
Storyforming

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Constructive Criticism: "True Lies"

by Melanie Anne Phillips
& Chris Huntley

True Liabilities

Jack of all trades, master of none. Sometimes a story just tries to do too much. Often when creating a work, an author will be inspired by a bit of action, a particular character or an interesting theme. Unfortunately, these may not all belong in the same story. A good solution is to choose which of these opposing creative directions one wishes to follow and put the others in cold storage for later. Another approach is to fully develop each of the incompatible concepts as a separate story within the work so that each is internally complete and externally consistent with the others. A regrettable approach is to try and make one story out of the beginnings of several. Rather than having each inspired concept add to the overall impact of the work, they detract from the gestalt, appearing not as creative assets but *True Liabilities*.

In the attempt to meld too many incompatible creative inspirations into a single story, *True Lies* ends up fragmented, schizophrenic, and unfocused. Worst of all, because each piece had such potential to develop into a complete story of its own, seeing them incomplete and stunted leaves the audience unfulfilled and frustrated. If we can identify the fragments and conjecture as to how they might have been developed independently, we can apply these techniques in making our own works more consistent.

True Lies embodies three potentially unconnected stories. Story number one involves a man who suspects his wife of having an affair and seeks to discover if she still loves him. Story number two is about a housewife who discovers that her husband has been lying to her for seventeen years, loses her trust in him, and he must try to regain that trust. Story number three is about a man who doesn't pay enough attention to his daughter, so she comes to believe that she is unimportant to him and the man must try to prove to his daughter that he truly cares.

Notice that the first and third stories focus on the man as the main character, while in story number two the main character is the wife. This is the first problem created by the multiple stories in *True Lies*: there is no consistent main character, yet the filmmakers forced it to have one. In other words, the story dealing with the wife's lost trust in her husband *should* have been told from her perspective to be consistent with the dramatic potentials of that story. However, the filmmakers chose to tell the story from her husband's

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Inside this Issue:

An Audience Left Out In The Cold

Time and time again Hollywood opts for excitement over involvement. The unfortunate side effect is the creation of empty entertainments that, like the proverbial Chinese dinner, leave an audience *hungry* an hour later. These superficial stories are not emotionally satisfying and do not promote repeated viewings.

When a *malformed* story misses the storytelling mark, the proper storyform elements won't be there to cover the obvious holes. The story will neither be entertaining nor complete (e.g. *The Last Action Hero*). If a malformed story has just the right storytelling chemistry, however, it can obscure the missing storyforming elements and be wildly popular. *Clear And Present Danger* is a case in point.

From a storytelling perspective, *Clear And Present Danger* is chock-full of topical issues (drug wars, government corruption), popular faces (Harrison Ford, Anne Archer, Willem

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D-Mail:

The following is a response to some skeptical E-mail we received insisting that software does an injustice to the creative process by "quantifying and qualifying things that can't be named."

Symbol Magic

When you put a word down on paper, have you not quantified something? That single word is a symbol. Part of the meaning you wish to convey to your audience comes from the meaning of the word-symbol by itself. Part comes from a series of words, sentences and paragraphs in which the sequence of the words changes the context of what has come before.

Each word, even by itself, can generate many kinds of meaning. There is its denotation, which is the most binary of all. There is its connotation, which is more context sensitive. The word may also be a keyword, standing for a complex meaning that is culturally dependent. Each of these meanings may be one of understanding, one of emotion, or a blending of both. A single word can contain all this, yet each word is different from any other word.

No word can say all that can be said. That is why we place them together in particular orders in an effort to capture an elusive feeling or chimerical understanding. But more than capture that meaning, we seek to transmit it to an audience - to people we have never met, with life experiences we will never share.

How is it that symbols can accomplish this magical task? Because the magic is not in the symbol but in the human mind itself. In spite of all our differences, in spite of life experiences unique to each of us, we all share a capacity to feel the same emotions. You may feel things we have not yet felt, but we have just as much potential to feel those things as you do. That's why you can tell us a story and we can find meaning in it.

Each culture creates its own symbols to use as the basic building blocks of communication. A written word means nothing to someone who doesn't speak the language. As we grow and learn, our culture tells us that certain words have certain meanings, rational and emotional. As we place these words together, we form a ring around the complex meanings for which we have no symbols. We do not define, we seek to focus.

As a language grows from a handful of words to a dictionary full, more and more complex meanings become symbolized. Yet we will never create the word that holds all meaning ("The Tao that can be spoken is not the eternal Tao"). Still, there are stories we can tell with 10,000 words that we could not tell with 10.

How is it that you can read what we have written, know our rational argument and be moved emotionally when we have never met? There must be something in all of us that operates the same. Surely, you are defining the words we write in one form or another. If we wish to communicate both reason and emotion to you, we must choose the words and sequence of words that will make the magic happen. Yet, even though we do not stop to consider each word we write before it appears on our screen, somehow the mindset we are trying to convey becomes encoded in our words, then decoded by you, our audience on the other end. If we have been successful as an author, our choice of symbols has carried to you the meaning we intended.

We cannot define the mind. It is more like gravity than earth. Tendencies pull at our thoughts and feelings. Yet the symbols by which we communicate have form. We arrange these forms to outline what we feel so that an audience can see what we encircle, make an intuitive leap and join us in the complex meaning we could not say but only talk around.

It is the feelings that cannot be defined. But the manner in which we employ symbols can be. That is purpose to which we have been working. The Dramatica software only encompasses a fraction of the Dramatica theory. Even that has taken four years to implement. But it does something that has never been done before: it describes the essential mechanism by which we order symbols to outline complex concepts.

In this first version, the outline is sketchy, much like trying to write a complex story using only 100 words. But as we implement more of the theory, adding to Dramatica's vocabulary, the image of the process by which we communicate will continue to clarify.

What we, as authors, want to say will always be intuitive, and something no computer can ever duplicate. But once we have determined what we want to say, computers can bring together the definitive symbols we ourselves have created. Yes, there is mystery in the creation of a story. But don't sell authors short. The magic is not really in the words, but resides in each author's own mind. ❑

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Sixty-four Elements of Character and Character Relationships

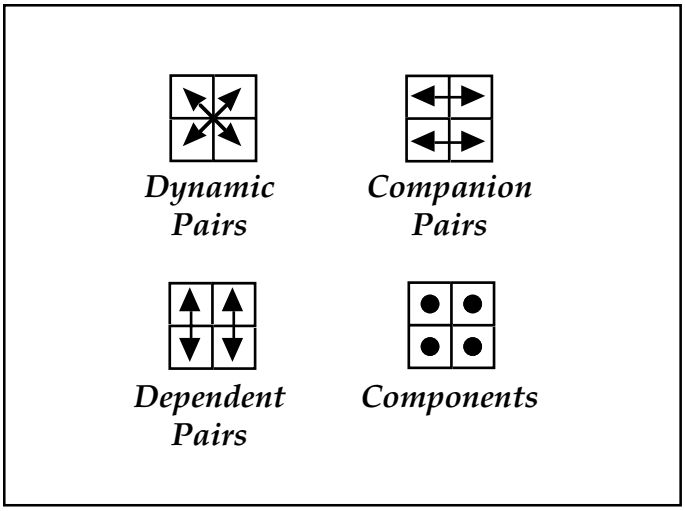
Most stories tend to emphasize one character dimension over the others. Character Motivations are often made most prominent. Still, many stories are written that compare the methods used by characters, question their purposes, or carry a message that a Means of Evaluation is actually the cause of the problem. Some characters become famous for characteristics other than Motivations, such as a notable detective who employs a methodology of Deduction.

Being aware of all four character dimensions adds a level of versatility in creating complex characters as well. Characters might be Archetypal in one dimension, but fall into complex patterns in another. Also, a character may have three Motivations that drive her, yet strive toward a single Purpose that she hopes will satisfy all three. Some characters may not be represented at all in one or more dimensions, making them both more complex and less well-rounded at the same time. To fully make the argument of any story, all sixty-four elements must be represented in one character or another. In addition, a key point to remember is: Unless a character represents *at least one* element, they are not fulfilling a dramatic function and are being employed for storytelling only.

Purpose Set				Evaluation Set			
Knowledge	Ability	Actuality	Aware	Proven	Theory	Effect	Trust
Desire	Thought	Self Aware	Perception	Hunch	Unproven	Test	Cause
Order	Equity	Inertia	Projection	Accurate	Expectation	Result	Ending
Inequity	Chaos	Speculation	Change	Determination	Non-Accurate	Unending	Process
Consider	Logic	Pursuit	Control	Certainty	Probability	Proaction	Inaction
Feeling	Reconsider	Uncontrolled	Avoid	Possibility	Potentiality	Protection	Reaction
Faith	Conscience	Support	Help	Deduction	Reduction	Acceptance	Evaluation
Temptation	Disbelief	Hinder	Oppose	Production	Induction	Re-evaluation	Non-acceptance
Motivation Set				Methodology Set			

What's In a Pair?

We can use our Chess Set of elements to learn something more about our characters. In each quad of elements, we find not only Dynamic (diagonal) Pairs, but horizontal and vertical pairs as well. Horizontal elements are called Companion Pairs, and vertical elements are Dependent Pairs. Each kind of pair describes a different kind of relationship between the elements, and therefore between the characters that represent them.



In addition to the three types of pairs, we can look at each element as a separate component and compare it to the quad itself. This Component approach describes the different natures of the elements and therefore the degree of individuality of the characters that represent them within the "group" (quad).

Dynamic Pairs describe elements with the greatest opposition to one another. Whenever two opposing forces come together they will create either a positive or negative relationship. They can form a *synthesis* and create something greater than the sum of the parts or they can simply tear away at each

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other until nothing is left (*destructive*). Within a quad, one of the Dynamic Pairs will indicate a positive relationship, the other a negative one. Which is which depends upon other story dynamics.

Companion Pairs contain the elements that are most compatible. However, just being compatible does not preclude a negative relationship. In a positive Companion Pair, characters will proceed along their own paths, side by side. What one does not need they will offer to the other (*positive impact*). In a negative Companion Pair, one character may use up what the other needs. They are not against each other as in a negative Dynamic Pair, but still manage to interfere with each other's efforts (*negative impact*).

Dependent Pairs are most complementary. In a positive sense, each character provides strengths to compensate for the other's weaknesses (*cooperation*). Together they make a powerful team. In its negative incarnation, the Dependent Pair Relationship has each character *requiring* the other in order to proceed (*codependency*).

Components describe the nature of the elements in relationship to the overall quad. On the one hand, the individual characters in a quad can be a group that works together (*interdependency*). The group is seen to be greater than the individual characters that comprise it, at the risk of overwhelming the individuality of its members. This is contrasted by identifying the disparate nature of each character in the quad (*independency*). Seen this way, the characters are noted for their distinguishing characteristics at the risk of losing sight of shared interests.

Dynamic Relationships are the most familiar to writers, simply because they generate the most obvious kind of conflict. Companion and Dependent Pairs are used all the time without fanfare, as there has not previously been the terminology to describe them. Components are useful to writers because they allow characters in groups to be evaluated in and out of context.

By constructing characters with thought and foresight, an author can use the position of elements in the Chess Set to forge relationships that are Dynamic in one dimension while being Companion and Dependent in others. Characters created with Dramatica can both represent the *structural* elements of the Story Mind's problem solving techniques and the *dynamic* interchange between those techniques.

Summary

Dramatica accounts for four dimensions of characteristics, each fostering eight Archetypes. Each of the Archetypes can be sub-divided into two separate elements resulting in sixteen elements in each dimension - a total of sixty four characteristics from which to build characters. Characters can be made complex by stepping out of the archetypal patterns and relationships. ❑

Left in the Cold (Continued from page 1)

DeFoe, James Earl Jones), familiar material and characters (it is based on a best selling Tom Clancy novel from the Jack Ryan series including *The Hunt for Red October* and *Patriot Games*), and *en vogue* genre techniques (big explosions, high tech gadgetry, etc.).

From a storyforming perspective, *Clear And Present Danger* has a fully developed Objective Story Throughline (the unofficial war on the drug lords), a minimally explored Main Character Throughline (Jack Ryan in his new position as the Deputy Director of Intelligence for the CIA), and non-existent Subjective Story and Obstacle Character Throughlines. By leaving complete aspects of the storyform unexplored, the story can never reach its true potential.

Ignoring the Subjective Story and Obstacle Character Throughlines leaves an audience out in the cold. An audience can enjoy the pleasant romp the story offers via the Objective Story Throughline much as it would enjoy a ride at an amusement park. To become passionately involved in the story, however, the audience needs the emotional context provided by the Subjective Story. Lacking an exploration of the Subjective Story Throughline leaves *Clear And Present Danger*'s audience with a pleasant but emotionally distant experience.

Where a Main Character provides the audience with a personal view of the story, an Obstacle Character contrasts the heavily biased Main Character point of view and therefore provides the audience a place to find meaning in the story. Although there are many candidates for the Obstacle Character role in *Clear And Present Danger,* it is unclear who the author(s) intended to fill this role. Is it Asst. Deputy Director Robert Ritter who appears to be Ryan's evil twin at the CIA? Is it the drug lord Ernesto Escobel's intelligence adviser Felix Cortez who is the Colombian equivalent of Ritter? Is it Clark, the covert ex-agent in Colombia, whose savvy knowledge of the goings-on in Colombia contrasts Ryan's naiveté? Is it Jack's former boss Admiral James Greer who represents an absolute commitment to doing what is right? Is it Jack's wife Dr. Ryan who has little to do but remind him to be careful? Lacking a clearly identifiable Obstacle Character drains any personal meaning the audience of *Clear And Present Danger* might have otherwise gleaned.

The plenitude of storytelling paraphernalia found in *Clear And Present Danger*, backed by a sizable media blitz, has gone a long way to generating a respectable audience turnout. This may be good stuff now, but what about later? In the future, the topical issues may no longer be relevant, the currently popular faces may become unfamiliar, the source material forgotten or overused, and the *en vogue* genre techniques dated.

Don't leave your audience out in the cold by neglecting your Subjective Story or Obstacle Character throughlines. The best way to promote long term interest and have an audience warm up to your story is by using storytelling to embellish a *fully* developed storyform. A solid storyform is timeless. ❑

Dramatica Tips

Picking the proper Classes for the Domains in your Story

Which is the right *Thematic Class* for the Main Character *Domain* in your story? For the Objective Story Domain? For the Subjective Story Domain? For the Obstacle Character Domain? Assigning the domains to the appropriate Dramatica classes is a tricky but important process.

There are four *Domains* or *throughlines* in a story: the main character, the obstacle character, the subjective story, and the objective story. These domains provide an audience various points of view in the story. The four audience points of view can be seen as *I*, *YOU*, *WE*, and *THEY*. Each describes an aspect of the story *experience* to which an audience is privy.

There are four Classes that will be assigned to those domains (one class to each domain): Universe, Mind, Physics, and Psychology. These classes suggest different areas to explore in the story. The areas can be seen as *SITUATIONS*, *FIXED ATTITUDES or FIXATIONS*, *ACTIVITIES*, and *MANNERS OF THINKING or MANIPULATION*.

Domains
Objective Story *(They)*
Subjective Story *(We)*
Main Character *(I)*
Obstacle Character *(You)*

Classes	
Universe *Situation*	Physics *Activity*
Psychology *Manipulation*	Mind *Fixation*

In Dramatica, a story will contain all four areas to explore (classes) and all four points of view (domains). Each class will be explored from one of the domains. The combination of class and domain is the broadest way to put meaning into and get meaning out of a story. For example, exploring a Main Character in terms of her situation is quite different than exploring a Main Character in terms of her attitude, the activities she is involved in, or how she is being manipulated. Which is right for *your* story?

Pairing the appropriate class with the proper domain for your story can be difficult. An approach you may find useful is to pick a domain, adopt the audience perspective that domain provides, and from that point of view examine each of the four classes to see which feels the best.

Each of the following sections present the four classes from one specific audience perspective. For best effect, adopt the perspective described in the section and ask the questions as they appear in terms of your own story. One set of questions should seem more important or relevant from that perspective. *NOTE: Selecting a Domain/Class relationship indicates the emphasis you wish to place in the context of your story. No pairing is better or worse than another. One pairing can be, however, more appropriate to what you have in mind for your story than the other three alternatives.*

Who am I and what am I doing?

When looking from the Main Character's perspective, it is best to use the first person singular (I) voice to evaluate the classes.

- If the Main Character's domain is Universe (*e.g. Luke in "Star Wars" or George in "Who's Afraid of Virginia Woolf?"*), questions like the following would arise: What is it like to be in my situation? What is my status? What condition am I in? Where am I going to be in the future? What's so special about my past?
- If the Main Character's domain is Physics (*e.g. Frank Galvin in "The Verdict" or Dr. Richard Kimble in "The Fugitive"*), questions like the following might be more appropriate: What am I involved in? How do I get what I want? What must I learn to do the things I want to do? What does it mean to me to have (or lose) something?
- If the Main Character's domain is Mind (*e.g. Scrooge in "A Christmas Carol"*), you might consider the following: What am I afraid of? What is my opinion? How do I react to something? How do I feel about this or that? What is it that I remember about that night?
- If the Main Character's domain is Psychology (*e.g. Laura in "The Glass Menagerie" or Frank in "In The Line of Fire"*), the concerns may be more like: Who am I really? How should I act? How can I become a different person? Why am I so angry, or reserved, or whatever? How am I manipulating or being manipulated?

Who are YOU and what are YOU doing?

When considering the Obstacle Character's perspective, it is best to use the second person singular (YOU) voice to evaluate the classes. This is best imagined as if one is addressing the Obstacle Character directly where *YOU* is referring to the Obstacle Character.

- If the Obstacle Character's domain is Universe (*e.g. Marley's Ghost in "A Christmas Carol"*), you might ask them: What is it like to be in your situation? What is your status? What condition are you in? Where are you going to be in the future? What's so special about your past?
- If the Obstacle Character's domain is Physics (*e.g. Jim in "The Glass Menagerie" or Booth in "In The Line of Fire"*): What are you involved in? How do you get what you want? What must you learn to do the things you want to do? What does it mean to you to have (or lose) something?
- If the Obstacle Character's domain is Mind (*e.g. Obi Wan in "Star Wars" or Martha in "Who's Afraid of Virginia Woolf?"*): What are you afraid of? What is your opinion? How do you react to that? How do you feel about this or that? What is it that you remember about that night?
- If the Obstacle Character's domain is Psychology (*e.g. Laura Fisher in "The Verdict" or Sam Girard in "The Fugitive*): Who are you really? How should you act? How can you become a different person? Why are you so angry, or reserved, or whatever? How are you manipulating or being manipulated?

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Dramatica Tips (Continued from Page 5)

Who are WE and what are WE doing?

When considering the Subjective Story perspective, it is best to use the first person plural (WE) voice to evaluate the classes. *We* refers to the Main and Obstacle Characters collectively.

- If the Subjective Story's domain is Universe (*e.g. The Ghost & Hamlet's pact in "Hamlet" or Reggie & Marcus' alliance in "The Client"*), consider asking: What is it like to be in our situation? What is our status? What condition are we in? Where are we going to be in the future? What's so special about our past?
- If the Subjective Story's domain is Physics (*e.g. George & Martha's game in "Who's Afraid of Virginia Woolf?"*): What are we involved in? How do we get what we want? What must we learn to do the things we want to do? What does it mean to us to have (or lose) something?
- If the Subjective Story's domain is Mind (*e.g. Frank & Laura's affair in "The Verdict" or Dr. Kimble & Sam Girard's relationship in "The Fugitive"*): What are we afraid of? What is our opinion? How do we react to that? How do we feel about this or that? What is it that we remember about that night?
- If the Subjective Story's domain is Psychology (*e.g. Obi Wan & Luke's relationship in "Star Wars"*): Who are we really? How should we act? How can we become different people? Why are we so angry, or reserved, or whatever? How are we manipulating or being manipulated?

Who are THEY and what are THEY doing?

When considering the Objective Story perspective, it is best to use the third person plural (THEY) voice to evaluate the classes. *They* refers to the entire set of Objective Characters (protagonist, antagonist, sidekick, etc.) collectively.

- If the Objective Story's domain is Universe (*e.g. "The Verdict" or "The Fugitive"*), consider asking: What is it like to be in their situation? What is their status? What condition are they in? Where are they going to be in the future? What's so special about their past?
- If the Objective Story's domain is Physics (*e.g. "Star Wars"*): What are they involved in? How do they get what they want? What must they learn to do the things they want to do? What does it mean to them to have (or lose) something?
- If the Objective Story's domain is Mind (*e.g. "Hamlet" or "The Client"*): What are they afraid of? What is their opinion? How do they react to that? How do they feel about this or that? What is it that they remember about that night?
- If the Objective Story's domain is Psychology (*e.g. "Who's Afraid of Virginia Woolf?"*): Who are they really? How should they act? How can they become different people? Why are they so angry, or reserved, or whatever? How are they manipulating or being manipulated? ❑

Updated Schedule Of 1994 Dramatica Workshops & Users' Group Meetings

WHERE: The Users' Group Meetings and the Workshops are held at the offices of ***Screenplay Systems, 150 East Olive Avenue, Suite 203, Burbank, California, 91502.*** RESERVATIONS ARE REQUIRED. Space is extremely limited. Call ***(818) 843-6557 ext. 532*** to make class reservations or to obtain class information.

- **Users' Group Meetings:** The second Wednesday of every month from 7:00 p.m. - 10:00 p.m. including Sept. 14, Oct. 12, Nov. 9, Dec. 14. Open to everyone.
- **Dramatica Basics Workshops:** The last Saturday of every month (except Nov. & Dec.) from 10:00 a.m. - 2:30 p.m. including Sept. 24, Oct. 29, Nov. 19, Dec. 17.
- **Focus Workshops:** Every Tuesday from 7:00 p.m. - 9:00 p.m. including Sept. 6, 13, 20, 27; Oct. 4, 11, 18, 25; Nov. 1, 8, 15, 22, 29; Dec. 6, 13, 20. *Prerequisite: Dramatica Basics Workshop.*

  To help satisfy the overwhelming demand, another set of focus classes have been added. They are on Thursdays from 7:00 p.m. to 9:00 p.m. for the following dates: Sept. 8, 15, 22, 29; and Oct. 6, 13, 20, 27. ❑

FYI: What is Justification?

Justification is the process whereby a mind becomes blinded to certain thoughts or awareness or points of view. Justification can be either good or bad depending upon its effectiveness in helping to avoid trouble. It is also the process that creates motivation in characters (as well as real people).

Whenever the human mind has enough experience with something always coming out the same way, it stops considering the issue and takes it for granted. The mind expects things will continue to come out that way and accepts the cause and effect as a given.

This frees the mind to consider new troubles and to build upon existing knowledge. The mind can then entertain much more complex understandings and anticipations, aiding in the prediction and evaluation of problems and inequities.

Difficulties arise when things change but the mind is not alerted. Instead of adapting to new conditions, the mind relies on its old "proven" understandings. This does not occur due to stupidity, but simply because knowledge we believe has been proven lodges deep in the subconscious and is seldom directly accessible to be questioned. This is why the root of our motivations is often obscure to us, and also why we can get into trouble because of misconceptions and not realize we are the cause.

The Glass Main Character: Storyweaving in Tennessee Williams' "The Glass Menagerie"

by Mark Haslett

Tennessee Williams' *The Glass Menagerie* is a sophisticated play with powerful themes and characters. It is this play's Storyweaving, however, that is most impressive. Storyweaving is the creative process of revealing exposition and blending symbols to impact an audience. Since it is unlikely that an author can relate all of the story points in a story instantly to an audience, and equally unlikely that an audience could digest the story if received that way, Storyweaving describes the method of presenting the story elements to an audience over time. Choosing *what part of the storyform to relate* and *when to relate it* allows an author to fashion the many different dramatic story threads into a potentially unique and exciting story tapestry.

As powerful as this play's characters and themes are, the actual Storyform for *The Glass Menagerie* is rather simple. The Storytelling is also straight forward, dealing with four familiar characters in a familiar situation. It is the untraditional way these parts are brought together by Storyweaving that makes this play a masterpiece.

To illustrate the complexity of its Storyweaving, just try to determine who, of its four characters, is the Main Character. With only four characters to choose from (five if you include the absent father), one might think this would be an easy thing to do. In *The Glass Menagerie*, however, characters are not so obviously transparent. By giving every character in this play approximately the same amount of "dramatic weight," the Main Character is intentionally obscured. This allows the dark shadows at the edges of these characters' relationships to be explored.

In most stories, the Main Character shines so brightly that the web of relationships that bind them to the other characters are overshadowed and made to seem less important. Balancing *The Glass Menagerie*'s characters has dimmed its Main Character's brightness and brought light to the shadowy corners of this story. Exploring the way this balance is created in *The Glass Menagerie* will illuminate many of the fresh distinctions that Dramatica provides in the understanding of Storyform and illustrate some of the possibilities that exist in the magical phase of Storyweaving.

In Dramatica terms, Tom Wingfield and his mother Amanda (who between them carry about 3/4 of the play's dialogue) are Objective Characters representing the Antagonist and Protagonist of the Objective story. Laura Wingfield, the quiet glass collector, is the Main Character and Jim O'Conner, who doesn't physically arrive on stage until the last third of the play, is the Obstacle Character. Main and Obstacle Characters are Subjective Characters.

Dramatica makes an important distinction between the Objective/Rational and Subjective/Emotional story perspectives that exist in every story. When one looks at these two parts of a story, it is almost like looking at two separate stories that exist in the same space and time, one seen analytically, the other with the heart. If a story were an object, one could hold it in place and look at it from one perspective to see how it is operating from that point of view. Turning this story over, one could see from another perspective that the story is working in a completely different way.

The Objective and Subjective perspectives are these different takes on the story's operation. When experiencing the unfolding of a story, we constantly shift our perspectives as audience members and blend the views we get from the emotional side of the story with what we get from the

12 Essential Questions for "The Glass Menagerie"

Main Character: Laura

Obstacle Character: Jim O'Connor

- **Resolve: Steadfast** — Laura exists in a fantasy world where her very own "gentleman caller" awaits her. Even after Jim informs her of his impending marriage, she maintains her fantasy.
- **Approach: Be-er** — Laura approaches problems by internalizing them. This often paralyzes her keeping her from being able to do ANYTHING.
- **Direction: Start** — Laura is holding out for something good to come into her life — for her "Prince Charming" to arrive and take her away to live happily ever after.
- **Mental Sex: Female**
- **Work: Decision** — Decisions drive actions in the story: Amanda's decision to marry "father" has led to her abandonment; Laura's decision to never return to Rubicam's Business School drives Amanda to skip the D.A.R. meeting; Amanda's decision to look for alternative means of supporting Laura drives her to telemarket subscriptions and Tom to bring home the gentleman caller; Tom's decision to join the Merchant Marines leads to the power being turned off; Jim's decision to keep his engagement a secret leads to the fiasco at the Wingfield's; Tom's decision to leave for good forces Amanda and Laura to support themselves; etc.
- **Limit: Optionlock** — Though becoming an "old maid"? has an implied time limit, it is actually the number of possible ways that the family can be kept together that ultimately brings the story to a point of crisis. Once the various avenues are explored, the story conflict must be addressed.
- **Outcome: Failure** — Jim, the gentleman caller, is engaged to someone else and will never be calling again; Tom follows in his father's footsteps and abandons his mother and sister, leaving them "a mother deserted, [and] an unmarried sister who's crippled and has no job!"
- **Judgment: Bad** — Laura retreats into her fantasy world — a glass menagerie that is like "bits of a shattered rainbow." And though is seen being comforted by Amanda at the end, it is the memory of his sister that haunts Tom for the rest of his life.

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rational/analytical side. This shifting of perspectives is like the process of triangulation which measures differences in parallax to determine distance. Audience members triangulate on the meaning of a story by comparing the perspective offered by the Objective Story with the perspective of the Subjective Story to determine meaning. A full Storyform includes a complete rational argument that operates hand in hand with a complete emotional argument.

In *The Glass Menagerie*, Williams has woven the Objective and Subjective Stories together in a way that balances their natures. He's brought an emotional feeling to the Objective Story and added a logistical aspect to the Subjective Story. Weaving the story this way prevents the audience from easily differentiating between the roles of the Objective and Subjective Characters. That is what makes this story (with its conventional Storyform) feel so unfamiliar. Other unconventional writing techniques, such as not giving very much dialogue to the Subjective Characters, can further balance the dramatic equation. In this play, both these Storyweaving techniques are used to create an equilibrium between the Subjective and Objective Story perspectives. First, Mr. Williams over-emphasizes the role Tom plays in the story and second he presents the Subjective Story through feelings rather than dialogue. It is because of these techniques that it is easy to lose track of the Main and Obstacle characters so all the character relationships seem to grow in proportion.

The Glass Menagerie's Main Character is Laura Wingfield, but it sure doesn't seem that way when you first read the play. Tom Wingfield is so important to how the story unfolds that a case could almost be made for saying that he's the Main Character. To deflect attention away from Laura, Williams has given Tom a high-profile assignment as the story's narrator. But it is important to know that this does not make Tom a Subjective Character.

Whenever a narrator appears, they always play an important role from the audience's perspective. Tom introduces us to this play and sets its somber tone through the poetically regretful language he uses to describe it. But his role as a narrator is merely that of the storyteller. The narrator is basically the author speaking in the story. Tom Wingfield, like the author, is privy to knowing how this story will turn out, but his perspective *when narrating* is dispassionate and analytical. He never narrates from inside the story, but from the *outside* looking in. In contrast, a Main Character provides the personal perspective of feelings from *within* the story.

Adding to Tom's importance is that the Objective Story in many respects revolves around Tom and the mother/son relationship between him and Amanda. The Objective Story's drama centers on what Tom and Amanda are doing and are planning to do for most of the play and nothing happens in the Objective Story without their input. It quickly becomes clear that Amanda is driving Tom out of their home with her impossible personality and it is equally clear that if he leaves, Amanda and Laura will be in serious trouble because they have no other way to support themselves.

This Objective Story is presented retrospectively through Tom the narrator's articulate addresses and actively in his violent conversations with Amanda. Amanda and Tom have a naturally dynamic and involving relationship which stems from their roles as the story's Protagonist and Antagonist. Amanda, considering and pursuing solutions to the problem of keeping this family afloat (however unsympathetically) is the Protagonist. Tom is cast as the reactive Antagonist who constantly forces reconsiderations and represents avoiding, as in his endless trips to the movies to avoid his family. The confrontations between these two are so eloquent that they evoke the ideas of frustration and nostalgia which is how the Objective Story gets a sense that something emotional is going on. But as Tom and Amanda rage, poeticize and pontificate, grabbing a lot of attention as characters, the audience only observes them in their situations and never really shares their emotions.

The sound and fury of this relationship is defocused intentionally by its complexity. There aren't many stories with a sympathetic antagonist/narrator and an annoying protagonist, and this unfamiliar configuration of these roles undermines the impact of *The Glass Menagerie*'s Objective Story. Without being able to clearly identify the roles of the Objective Story players, the audience disassociates itself from the Objective Story allowing the gossamer fabric of the delicately woven Subjective Story to impact them through all the fuss. It is as though the Subjective Story were a thin curtain hanging over a window outside of which there were raging fires; the light and rage outside is unmistakable through the curtain, but the details of the curtain's fabric and weave are slightly highlighted and also easy to examine. Amanda and Tom create quite a stir over how this family may continue, but we are never far from feeling what it is like for Laura to be caught in this situation.

This is where Williams' second Storyweaving technique occurs, dealing more broadly with how the Objective and Subjective Stories work together in this play. The Subjective Story's delicate exploration of Laura's character is back-lit by the evenly balanced Objective Story. As Tom and Amanda prefer to bicker with each other rather than risk being direct with Laura, Jim O'Conner cuts like a knife through the gauze holding Laura in her own little world. He describes her problems to her and offers her solutions point blank, as though making up for lost time since arriving so late in the play. His straightforwardness tends to make the emotional argument between these two sound rational. Because he is so right on in his observations and comments he emotionally leads Laura face to face with her problems.

Until then, Laura's character has been explored mostly through the burden she represents toward the other characters, like when Amanda discovers that Laura has dropped out of her business classes and thus has no prospects at all in her future. Laura's decisions and obsessions, such as her collection of glass statues, her constantly turning record player, and her shrine to Jim

O'Conner demonstrate for the audience the depth of Laura's problems and how caught she is by her justifications. Laura's justifications are demonstrated and mentioned throughout the first 3 acts, without her actually doing that much. The specter of the "gentleman caller" lurks throughout the play threatening to force Laura to account for her unusual way of living. But no one makes her face them until Jim comes for dinner.

The emotional argument which Laura and Jim carry in this story is expressed mostly through feelings rather than dialogue, since they aren't even present in many scenes. By definition, part of the effect of being Main and Obstacle characters is that their presence is felt even in the scenes where they don't appear. Tom and Amanda talk about Laura when she is not around to hear them. Amanda, Laura and Tom all talk about Jim without his actually being present, first abstractly as the "gentleman caller" and later on more specifically, but all before he arrives. That is how the delicate threads of the Subjective Story keep slipping into the scene; emotionally, holistically, and through suggestion rather than demonstration.

Laura and Jim's throughlines are left in the background most of the time so they can appear to erupt on to the scene during the climax and then drop back out of the picture. Ultimately Jim and Laura are together on stage without Tom and Amanda, and this is the point where the character roles finally reveal themselves. Tom and Amanda are suddenly gone, and they really aren't missed. The story finally hones in on its problem here, finally explores its Main and Obstacle characters fully and puts its Subjective Story out in the open.

At the moment of truth, Jim changes his nature and commits to being only with his fiancée, whereas Laura remains steadfast and continues her fantasy of having some sort of relationship with Jim. In effect, Laura decides to hold on to the story's crucial element, ensuring an Objective Story outcome of failure (Tom quickly declares that he is leaving) and the resulting Consequences of the Subconscious (Tom being unable to forget Laura, Laura being unable to escape her dream world, and the realization of Amanda's greatest fears). But because Tom and Amanda are the story-driving characters in the Objective Story, they have all the dialogue after Laura makes her leap of faith decision. Quickly re-igniting their feud, Tom and Amanda re-establish their importance to the story and maintain that powerful sense of character balance.

Tom's final speech, which is all about Laura, feels appropriate because his role as a narrator throughout the story has been to help the audience experience Laura. Even in this final scene, although we see him (and the author whom he embodies) being impacted *by* her, we feel the suffocating self-repression *through* her. With the Objective Story finished, it is as though the fire outside the window has burned itself out, leaving the curtain of the Subjective Story hanging in plain sight without distractions. Because of the unusual Storyweaving it may be hard to detect at first, but between these two is the glass Main Character, Laura. ❑

12 Essential Questions *(Continued)*

- **Objective Story Domain: Universe** — The Wingfields are tied to their tiny abode in St. Louis because of their struggle against poverty and the burden of Laura Wingfield's status as a not-yet-but-soon-to-be "old maid."
- **Objective Story Concern: The Future** — The security of Laura's future seems to be directly tied to the future well being of the family. SCENE ONE: Amanda is preoccupied with Laura's future and Laura's inability to take of herself — (Amanda to Laura) "Stay fresh and pretty! — It's almost time for our gentlemen caller to start arriving." Followed closely by AMANDA: "...Mother's afraid I'm going to be an old maid." When Amanda finds out Laura has stopped going to business school, she says to Laura, "So what are we going to do the rest of our lives? Stay home and watch the parades go by?....Is that the future that we've mapped out for ourselves?" SCENE TWO: AMANDA: "What are we going to do, what is going to become of us, what is the future?" Scene Four has Amanda asking Tom to look for a gentleman caller for Laura at his work; Scene Five has Tom inviting Jim to dinner; and Scenes Six and Seven the gentleman caller comes to dinner and makes a "call" on Laura.
- **Objective Story Range: Delay** — Delay and Choice are the thematic teeter-totter used to explore the objective story's search for meaning. We see the characters attempting to delay making choices contrasted by the impact that choices made have upon them. The impact of the father's choice to abandon his family plays throughout the story — not so much his absence, but the fact that he CHOSE to leave them; Tom is trying to delay leaving (and the awareness of it) contrasted by his decision to follow in his father's footsteps; Laura is trying to delay her entry into the "real" world, contrasted against Amanda's compulsion to make her children's life choices for them; and, of course, that Tom (as narrator) describes the gentleman caller as the symbol of "the long-delayed but always expected something that we live for."
- **Objective Story Problem: Pursuit** — Pursuit is at the root of the problems in this story. The father's pursuit of the open road strands his family; Amanda's pursuit of a better life for her daughter causes friction with both her son and daughter; Laura's pursuit of a life without conflict causes undue stress on the rest of the family; Jim's pursuit of women based on their looks or popularity causes him to end up with women he doesn't care for; etc. However, the problems that Tom encounters are both due to him pursuing and being pursued. As Tom puts it in his soliloquy at the end of the play, "...I left Saint Louis. I descended the steps of this fire escape for a last time and followed, from then on, in my father's footsteps, attempting to find in motion what was lost in space. I traveled around a great deal. The cities swept about me like dead leaves, leaves that were brightly colored but torn away from branches. I would have stopped, but I was pursued by something. It always came upon me unawares, taking me altogether by surprise. Perhaps it was a familiar bit of music. Perhaps it was only a piece of transparent glass. Perhaps I am walking along a street at night, in some strange city, before I have found companions. I pass the lighted window of a shop where pieces of colored glass, tiny transparent bottles in delicate colors, like bits of a shattered rainbow. Then all at once my sister touches my shoulder. I turn around and look into her eyes. Oh, Laura, Laura, I tried to leave you behind me, but I am more faithful than I intended to be!..."

- **Objective Story Goal: The Future** — In his essay, *"The Catastrophe of Success,"* Tennessee Williams compares his own success (due to the success of his plays — particularly *The Glass Menagerie*) to the Cinderella story which he calls "our favorite national myth." The goal of the story echoes that desire to establish a future where they will be successful and live "happily ever after." Amanda expresses this most clearly in Scene Five when she wishes for "success and happiness for my precious children! I wish for that whenever there's a moon, and when there isn't a moon, I wish for it, too." The goal is, specifically, to get Laura married off to a suitable gentleman in order to secure her future and the future of the family.

True Liabilities (Continued from page 1)

point of view and thereby placed the audience in the uncomfortable position of wanting to see the story from her side, yet forced to look at her (themselves) from the outside. This pulls the audience right out of the passionate argument and robs that story of its heart.

It is this misplaced perspective that makes Henry Renquist (her husband, played by Arnold Schwarzenegger) seem to be a voyeur in the stripping scene and steals the meaning of their time together on the island, right up to his final rescue of her from the runaway limo on the bridge.

In spite of this weakness in perspective, there must be some consistency that strings the three stories together or the film would not have worked at all. This consistency is the Objective Story. Every story has an Objective (or plot-oriented) side and a Subjective (or character-oriented) side. The three stories mentioned above are all Subjective in nature. The consistency in True lies is the Objective story about the terrorist threat, which spans all three. So, even though the entire middle of the film is told through the wrong character's eyes, the Objective story of terrorism strings them all together.

How could this disjointed subjective side of *True Lies* have been fixed? There are two easy options: turn two of the partially developed subjective stories into subplots of the primary subjective story or lose the two least powerful stories altogether. Let's explore each option.

Losing two of the stories is certainly the easiest (though it may not be acceptable to filmmakers who insist on incorporating every good idea they have, whether it belongs in a film or not). If we take a look at where each of the three stories begins and where each segues into the next, we can perform a hypothetical amputation and see if the patient is healthier for it.

The opening teaser is just that: a teaser. All of Henry's shenanigans boil down to backstory exposition that he is a successful, dashing spy. Other than that, there is not a single bit of information that isn't brought out later, including the relationships among the members of Henry's team. It is important to recognize the difference between a dramatic storyform and dramatic storytelling. The chase scene at the end of the teaser is exciting and well-told, but it doesn't add to our understanding of the characters or their personal problems, and also offers precious little to our knowledge of the terrorist plot.

Liability #1

After the teaser, Henry goes home to his family and a "normal" life. Here we get our first glimpse of the beginning of the third story about the neglected daughter, Dana. But this story is so thin as to be almost not there. Dana dumps her father's proxy gift in the wastebasket and takes some cash from his partner's jacket. Aside from stirring a cake, she is barely involved in the movie until the Harrier sequence. Her story concludes with a visually stunning Harrier rescue, yet how can we care about her when we hardly know her? Since we are first talking about cutting out two of the stories and later exploring ways to integrate them, let's just have the happy couple be childless and lop off the harrier sequence at the end.

What?!? Lose all that wonderful Harrier CGI?!? Yep. Car crashes and high-tech planes are a dime a dozen as action fodder. If you don't care about the people involved, you might as well go to the demolition derby. But how would we eliminate the villain if not by Harrier? How about by helicopter? Instead of landing for the Big Nuke, Henry could have just stayed on the copter, caught up to the villain and blown him out of the sky. THEN he lands and kisses his wife while the bomb goes off in the background.

Of course, rescuing the daughter was *supposed* to resolve her belief that her father didn't care about her. But did it really do that? The only clue we have is that just before Henry and Helen (his wife) are called out on assignment from their dinner table, Dana is sitting there all clean cut. Somehow shifting from grunge to debutante "one year later" is to serve as author's proof that she now understands that her father cares for her.

But what about Henry and the Harrier as he calls up to his daughter, "trust me"? What about it? The issue was never whether Dana trusted him. That was Helen's issue. Dana just didn't think he cared. We don't get that from his showing up in a plane like Captain America and telling her to trust him. Presumably, the shock of seeing your computer salesman dad in a Harrier might just overshadow that event as single-handedly proving that he cares. So, we lose Dana's story and along with it, unfortunately, some exceptional CGI.

Liability #2

Now we have the "man who thinks his wife is cheating" story to dispose of. This story is developed better than the daughter's. Here, at least, we have some real emotion. Henry loves Helen, but does Helen still love Henry? From the look of things, no. He eavesdrops on a single conversation she has on the phone and is immediately convinced she is having an affair. Well, the story*telling* there was rather good, so we buy his conviction. He investigates, puts her in situations that force *her* to lie, and ultimately frightens and browbeats her in a high-tech sweat session.

This story starts VERY well . . . and it develops well . . . and then it doesn't end when it should. In the interrogation scene, Henry comes to realize Helen is telling the truth about not having or even *intending* to have an affair. He almost becomes a human character when he starts to feel saddened and guilty for his lack of trust in her when he has been lying to her all these years. Helen admits that she has been tempted toward the *excitement* of the moment, but never to have an affair. She beats on the window and Henry is shamed. That's when he should have come out of the control room, embraced her and begged her forgiveness. She is angry, she is hurt, but he is genuinely repentive. Does she love him even after this or has he lost her forever with his lack of trust? Dissolve to "one year later" at the party scene and we see the two of them tangoing together. She has forgiven him, he has learned his lesson, and she gets her excitement. Happy ending, the party bookends the story.

In *True Lies* the story doesn't end there. Henry doesn't reveal himself. Rather than asking her forgiveness for all he has already done to her, he inflicts further emotional stress by making Helen believe her family is in danger. More lies.

Nothing learned. Then, he manipulates her, and humiliates her while he watches like a lecher. Not an admirable character. Oh, sure, she beats him on the head *before* she knows who he is. Wouldn't it have been better under the circumstances if she beat the tar out of him *after* she recognized him? But all this is swept under the carpet by the Objective story when the terrorists kidnap them both from the room. That's no way to resolve a Subjective problem!

Which brings up the question of where that particular problem DOES resolve. In fact, it never does. There is never a scene in which Helen forgives Henry or in which he asks forgiveness. They just sort of come out of it like two people who have been married a long time, have a spat, and it just blows over. But you sure don't find romance in a party scene stemming from a relationship like that! We needed to see this one resolve. Since we didn't and since the Objective story wanted to focus more on the terrorists, let's axe this story as well.

What does that leave us with?

An opening scene in which a spy does spy things. Henry comes home to his "normal" family who don't know. He is "marked" by the villain. Terrorists break into his house, take him and his wife hostage. Helen is shocked to find that Henry has been lying to her and doesn't want anything to do with him. She won't trust anything he says. On the island, he is given truth serum. She learns that he really does love her. When it wears off, he starts grandstanding to win her back. He tells a few white lies to make himself look better in her eyes and gets caught in the fibs. Now she REALLY doesn't trust him. She won't believe anything he says, which puts a big crimp in his ability to get them safely off the island and stop the terrorists.

Helen ends up in the runaway limo on the bridge. Henry catches up by helicopter. He yells to her that the bridge is out, but she can't see it behind the fire and believes he is still grandstanding to win her back. No matter what he says, she doesn't believe him and time is running out. Finally, Henry tells her that if he is lying now, then she must believe he never loved her. She makes a leap of faith, hoping that his love is enough to make him truthful. In fact, it is a literal leap of faith, as she takes his grip just in time to be pulled from the limo before in crashes off the collapsed bridge. Author's proof, she made the right choice. They land, they kiss, (bomb goes off), the end, no party scene.

But we cut out so much! True, but the film would have *felt* so much better! Still, its a shame to lose so many good *storytelling* concepts. If we could find a way to complete each story internally and then bring them all together in a single film, we might be able to have our cake and eat it too. How might we complete, then combine them to cater to their strengths and compensate for their weaknesses?

Turning Liabilities into Assets

Let's open with the party scene. Just for kicks, lets see something at the party or the computer room that hints at the nuclear connection. Henry goes home to his "normal" family life. We learn that his daughter believes he doesn't care "because you're never there." Dana has to say this at least once. We need a scene with her, not just a moment when she gets the gift. She goes off with the boyfriend and Henry sees and HEARS her with the hidden camera as her boyfriend tells her, "You sure your dad won't mind you going?" Dana replies, "He doesn't care about anything I do. He's never here for me. Sometimes I feel like I don't even have a dad." Well, maybe the dialog is clunky, but you get the idea: we set it up that Henry is never there for her when she needs him.

Now, the "affair" proceeds as it was filmed. But when we come to the interrogation scene, Jamie makes more of a point about how her life is so boring. (We could foreshadow and support this in the office scene earlier when she got the call from the used car salesman). Henry breaks down, feeling shamed. His buddy tells him to go in and ask her forgiveness. He says he can't because she'll never trust him again. He believes he'll lose her. Henry still can't tell the truth. Instead, he decides to lie even more in an attempt to win her back. "If excitement is what she wants, I'll give it to her!"

Henry tells Helen (in his disguised voice) that she'll be contacted and drops her off in the alley. Then, he investigates further, looks through her romance novels which shows the heroine stripping for an unidentifiable watcher. He recalls a comment she had previously made that indicates this is personal fantasy of hers. (Sure, its self-serving to the male audience, but that's the intended audience, after all.) Henry decides to set it all up, trying to give her what she fantasizes about and winning her back in the process. But when Helen goes up to the room, humiliates herself and finds out it is Henry, she lambastes him with the phone. Before the issue between them can be resolved, the terrorists show up and take them away.

Henry and Helen end up on the island as described above where she is sure he loves her but still he lies to win her back. Her lack of trust hinders his ability to get them safely off the island. Helen ends up in the limo, makes the leap of faith (after all, for the intended audience the woman has to be the one to change), they land, kiss, nuclear bomb, and then they get the word that Dana has been taken.

We cut to the terrorists holding Dana. We need the villain to tell her she is bait to lure her father. She tells him that her dad won't come: he doesn't care about her at all. Again, she HAS to say this at least once. NOW, we have all the elements in place for her to be surprised not only by her daddy in a Harrier, but that it is HER DADDY. Henry's line is not "trust me", but "I love you". And that is when Dana jumps because she knows her daddy will catch her.

One year later, the happy family, the phone call, the party bookend, and just before the tango, Henry picks up something for his daughter as a souvenir. He says, "This is for Dana, she loves unicorns", letting us know that he has come to care enough about his daughter to know her special likes. Then the tango, roll credits, happy ending.

The interesting thing about this minor rewrite is that it would have added nothing to the budget. All that was required was a minute or two of new film in existing locations with existing cast and a few additional lines of dialog. Yet, with that little effort, rather than being *true liabilities*, the "three unsuccessful stories" could have gotten this film's storyforming assets in gear. And that's no lie. ❑

Dramatica Newsletter Enclosed

Dramatica Newsletter
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1994 Dramatica Calendar

SEPTEMBER

Tue, Sept. 6 ..... Focus Workshop: Plot
Thr, Sept. 8 ..... Focus Workshop: Appreciations
Mon, Sept. 12 ..... Demonstration & Discussion, M.I.T. Media Lab, Cambridge, MA
Tue, Sept. 13 ..... Focus Workshop: Theme
Wed, Sept. 14 ..... Users' Group Meeting (free)
Thr, Sept. 15 ..... Focus Workshop: Character
Tue, Sept. 20 ..... Focus Workshop: Storyweaving
Thr, Sept. 22 ..... Focus Workshop: Storyforming
Sat, Sept. 24 ..... **Dramatica Basics Workshop**
Tue, Sept. 27 ..... Focus Workshop: Genre/Reception
Thr, Sept. 29 ..... Focus Workshop: Encoding

OCTOBER

Tue, Oct. 4 ..... Focus Workshop: Appreciations
Thr, Oct. 6 ..... Focus Workshop: Plot
Tue, Oct. 11 ..... Focus Workshop: Character
Wed, Oct. 12 ..... Users' Group Meeting (free)
Thr, Oct. 13 ..... Focus Workshop: Theme
Tue, Oct. 18 ..... Focus Workshop: Storyforming

OCTOBER *(CONTINUED)*

Thr, Oct. 20 ..... Focus Workshop: Storyweaving
Tue, Oct. 25 ..... Focus Workshop: Encoding
Thr, Oct. 27 ..... Focus Workshop: Genre/Reception
Sat, Oct. 29 ..... **Dramatica Basics Workshop**

NOVEMBER

Tue, Nov. 1 ..... Focus Workshop: Plot
Tue, Nov. 8 ..... Focus Workshop: Theme
Wed, Nov. 9 ..... Users' Group Meeting (free)
Tue, Nov. 15 ..... Focus Workshop: Storyweaving
Sat, Nov. 19 ..... Dramatica Basics Workshop
Tue, Nov. 22 ..... Focus Workshop: Genre/Reception
Tue, Nov. 29 ..... Focus Workshop: Appreciations

DECEMBER

Tue, Dec. 6 ..... Focus Workshop: Character
Tue, Dec. 13 ..... Focus Workshop: Storyforming
Wed, Dec. 14 ..... Users' Group Meeting (free)
Sat, Dec. 17 ..... Dramatica Basics Workshop
Tue, Dec. 20 ..... Focus Workshop: Encoding