Dramatic vs Epic structure
Premise - Initial condition X leads to consequence Y

violence begets violence

Post traumatic stress leads to the loss of civilian life
someone hurts the pet

people she didn't get along with while serving of the state hospital

crossed out because it is a negative determinant
Premise - Initial condition X leads to consequence Y

violence begets violence

Post traumatic stress leads to the loss of civilian life

*Psychic trauma as a result of serving in Iraq and the states failure to heal the wounds of a veteran, lead to a physical and mental breakdown, resulting in a tragic public loss of civilian life.*
Setting that promotes conflict
that allows for conflict to come about naturally and realistically

a confused mind, post traumatic stress, cold in-passionate environment, government bureaucracy, jaded social workers
Exposition how do we learn the important facts
in a subtle way, information should rarely be given voluntarily, it should be integrated into situation where someone has a natural interest in learning the info and better if it is revealed visually we are shown rather than told. Anything that is obvious at first glance is rarely of dramatic interest.

Exposition should present and define characters, define relationships between characters as either negative or positive, define the setting, define the preconditions for conflict. (what is the source or sources of conflict)

everything that is presented should have a function, and set up for future conflict.

Exposition should imply the themes of your story

*she is a Iraq veteran, that she is suffering post traumatic stress and in conflict with herself and those she is trying to get help from, on the verge of losing her apartment, unsuccessfully trying to navigate a government bureaucracy,*
Point of commitment

point at which our character has to act to reach or avoid something that is important to them.

at the point of commitment, changes in the situation are called for, compelling the character to act in new ways,
Intensification of Conflict
A series of confrontations along the persons route toward the Dramatic Aim each confrontation brings us a step closer to the final solution
they could also create the feeling that the final solution seems impossible to reach each conflict teaches us more about the person and fosters greater identification

She attempts to learn skill that will make her a field doctor
she knows she will never return to the field
police serve notice of eviction
She forcefully confronts a social worker who is responsible for her getting cash benefits
she is dragged out of the building by security,
She coldly kills a man who attempts to rape her
Crisis Confrontation and Climax

Now we learn whether the dramatic objective will be attained
the outcome contains the premise

She has a complete mental breakdown
and kills civilian government workers
Aristotle

The epic can relate a number of incidents happening simultaneously to different persons at the same time. But Tragedy should not show more than one incident happening at one place and at one time. This is what gave rise to his concept of the Unity of Place.

The degree of the irrational could be greater in epic structure because this action can be narrated (told) rather than depicted. And that it could exist outside of the true action of the story.

The length of a drama is based on the principle that the work must be short enough to be grasped as an artistic whole, this is in terms of memory capacity of the viewer and he believed that it should go for epic works as well, but he felt epic could sustain more stress in this regards.

In general Aristotles ideas for what an epic should entail greatly leaned toward the dramatic.
Hegel

The three basics forms of poetry are epic lyric and dramatic.

Epic individuals are situated individuals, caught up in a larger enterprise. What they do is determined as much by the situation in which they find themselves as by their own will, the consequences of their actions are to a large degree at the mercy of circumstances. Epic poetry show the limitations of the concept of free human action.

In contrast to the epic hero, the subject of lyric poetry does not undertake tasks, journeys or adventures but gives expression to the beliefs and inner feelings of the individual.

Dramatic poetry combines the principles of epic and lyric poetry. It shows characters acting in the world but their actions issue directly from their own inner will (rather than being co-determined by events beyond the agent's control). Drama thus presents the consequences of free human action.

Drama, for Hegel, does not depict the richness of the epic world or explore the inner world of lyric feeling. It shows characters acting in pursuit of their own will and interest and thereby coming into conflict with other individuals.

Drama, for Hegel, is the “highest” and most concrete art.
Rudolf Arnheim - excerpts from his 1957 article titled “Epic and Dramatic Film” in the journal Film Culture

What distinguishes the "dramatic" film is that it undertakes the solution of a particular problem: it ties the knot by presenting the problem, describes the conflict caused by it, then attempts to find a solution, and finally the catastrophe of the hero wrecked by his failure to solve the insoluble.

Drama rigorously limits the presentation to what is needed to explain the motives of the characters and to make the events progress. There is no time for broad description in dramatic film.

The epic film, on the other hand, neither deals with a problem nor offers a solution. True, it also can seize upon the great discords of life, which create human suffering, but, unlike dramatic film, it limits itself to describing their manifestations...But the problem is neither analyzed nor solved. The one permanent and unchanging conflict is shown in a sequence of examples, which, however, do not represent steps toward solution. More or less accidentally, the story comes to an end—or rather fails to continue—at some point. Epic film is static
<table>
<thead>
<tr>
<th>Dramatic Theatre</th>
<th>Epic Theatre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plot</td>
<td>Narrative</td>
</tr>
<tr>
<td>Implicates the spectator in a stage situation</td>
<td>Turns the spectator into an observer</td>
</tr>
<tr>
<td>Wears down his capacity for action</td>
<td>Arouses his capacity for action</td>
</tr>
<tr>
<td>Provides him with sensations</td>
<td>Forces him to take decisions</td>
</tr>
<tr>
<td>Experience</td>
<td>Picture of the world</td>
</tr>
<tr>
<td>The spectator is involved in something</td>
<td>He is made to face something</td>
</tr>
<tr>
<td>Suggestion</td>
<td>Argument</td>
</tr>
<tr>
<td>Instinctive feelings are preserved</td>
<td>Brought to the point of recognition</td>
</tr>
<tr>
<td>The spectator is in the thick of it, shares the experience</td>
<td>The spectator stands outside, studies</td>
</tr>
<tr>
<td>The human being is taken for granted</td>
<td>The human being is the object of the enquiry</td>
</tr>
<tr>
<td>He is unalterable</td>
<td>He is alterable and able to alter</td>
</tr>
<tr>
<td>Eyes on the finish</td>
<td>Eyes on the course</td>
</tr>
<tr>
<td>One scene makes another</td>
<td>Each scene for itself</td>
</tr>
<tr>
<td>Growth</td>
<td>Montage</td>
</tr>
<tr>
<td>Linear development</td>
<td>In curves</td>
</tr>
<tr>
<td>Evolutionary determinism</td>
<td>Jumps</td>
</tr>
<tr>
<td>Man as a fixed point</td>
<td>Man as a process</td>
</tr>
<tr>
<td>Thought determines being</td>
<td>Social being determines thought</td>
</tr>
<tr>
<td>Feeling</td>
<td>Reason</td>
</tr>
</tbody>
</table>

Taken from: Willet, J. *Brecht on Theatre*. Eyre Methuen, London, 1974
**Epic**
Spans place and time.

Sequences of events that do not imply causal connections

Deals more with the irrational and the illogical

Characters are more likely to be at the mercy of circumstance, and the idea of free will is called more into question.

Consequences of character actions are to a large degree at the mercy of circumstances

Presents problems without the suggestion of solutions,

Does not present movement toward a final solution

Shows the limitations of the concept of free human action.

Position the spectator outside of the world being presented so that they can observe

---

**Dramatic**
Events are causally connected and unfold out of absolute logical necessity

Drama presents the consequences of free human action, actions issue directly from the inner will of the character,

Celebrates an individual struggle, what's going on in the mind of a character, who learns, grows and changes their world.

Undertakes the solution of a particular problem, and presents that solution as inevitable.

Success or failure is a personal consequence.

Positions the spectator inside the flow of action so they feel they are having an experience

Displays the tragic inevitability of events,
Tate turns the corner and stops at the entrance of a park, he runs his hand across the turf, brushing it left and then right, he cuts out a small square and holds it up to the sky. He is setting it under the lens of his microscope, he focuses and then reaches from the dial to a BLT sandwich and as he takes a bite, mayo drips onto his work surface.
Rules of continuity editing

180 degree rule
Helps to prevent the viewer from becoming confused about where they are in a shot

30 degree rule
There is at least 30 degrees between shots, why did we cut no real new information transmitted

Eye-line match shot
Viewer is engaged in what the character is looking at and not the edit

Cross cutting
Viewers are engaged in mapping the two worlds together

Cut on action
The action featured draws are attention, the flow of the event roles over the edit
Continuity editing cont.

• If sound bridges the cut, especially diegetic sound, the illusion of a continuous event is strengthened, and the attention that the cut draws to itself is diminished.

• Continuous dialogue can help provide the illusion that we are looking at a continuous event.

• The over the shoulder two shot is often employed as a means of reminding us who is being spoken to (again to reduce chances of viewer disorientation)
plane of events

physical appearance
acting
setting
costume and props
time
weather
physical relationships
movement people and things
real colors
natural light and practicals
real sound
real music
dialogue

plane of discourse

Formate
shot composition
focal distance
size of shot
camera angle
camera movement
BW or color
artificial light unmotivated
grain sensitivity noise
edit
sound effects mix
commentary
text
Dewey did not believe in the classical dualisms of subjects and objects, organisms and environments, historians and history: "An organism does not live in an environment; it lives by means of an environment. . . . The processes of living are enacted by the environment as truly as by the organism; for they are an integration . . .

The difference is not just that a fish lives in the water but that its characteristic functions are what they are because of the way in which water enter into their activities." Fish (and historians) are what they are by virtue of what they do; they are defined by their respective activities; and they act only by means of their environments.

The relation is reciprocal. Fish acting by means of their environments, change those environments, and thus change yet again the possible ways in which they can act. And since they are their actions, they change themselves.

This interaction takes the narrative form of a historical series: Each activity begins from a starting point, disrupts equilibrium, and concludes in a restored equilibrium that begins a new cycle. As organisms grow more complex, so do actions, disruptions, and reintegration.
All existence is historical, there is no sharp border between nature and humanity: reflexes, instincts, customs, cultures, aesthetic preferences, emplotments, all grow out of what Dewey called the "existential matrix."

Stated Again, - We begin in a state of repose or dynamic equilibrium. Actions disturb that equilibrium, and the disturbance generates a sense of "need." Need produces an action toward recovery or reintegration in a new equilibrium, and the story ends with "fulfillment or satisfaction." This basic plot encompasses everything from the amoebic search for energy to the writing of Hegel's *Phenomenology of Spirit* to sexual intercourse.

We do not have a given organism (historians, for instance), on the one hand, and a given environment (such as the past), on the other, which then engage in a third element called "interaction." Interaction is the preeminent force, - organism and environment are abstractions from it: " Distinct organisms do not collide with environments to make narrative experience. Narratives make organisms and environments.

Civilization, wilderness, frontier, and democracy are all narrative products.
Now ... Dewey did not believe that the historian stood in a chaotic field of facts and events upon which he or she imposed narrative order. Nor did he simply report the ways pre-existing objects interact. Instead, they abstracted objects — wilderness and civilization, frontier and democracy — from the stories in which they lived. These historical actors found purpose, meaning, and existence in the tales through which they were defined and constituted as active agents. Of course, Dewey did not make up the idea of wildernesses and democracies from scratch. He grew up into a world of stories and descriptions which he adapted to his own contemporary needs.

Dewey was not talking only about stories in books. Historians and pasts, like all other subjects and objects, also are abstractions from storied existence. So while we might accurately say that as historians we tell stories, this equation is reversible: stories tell us. Like all other objects, selves are "events with meanings."

The notion that subject and object are defined by their role in some larger synthetic unity, that existence is historical, that nature and history are joined together in this flow, and that identities are basically narrative in both content and form, all these are part of Hegel's legacy.

For Dewey the objects we call tragedies and comedies are as real and factual as tables and chairs.
Emerson states that "Life may be either epic or lyric." To this the historian Turner added that it may also be dramatic. Dewey reworked the idea yet again, arguing that existence is always drama. Life is never, as lyric claims to be, a solipsistic revery of self-reliant ego apart from the world. Consciousness requires other selves, for "meanings do not come into being without language, two selves involved in a shared undertaking."

Through speech a person dramatically identifies himself with potential acts and deeds; he plays many roles, not in successive stages of life but in a contemporaneously enacted drama." This dramatic narrative makes up both individual and collective selves.

One might infer that we manipulate narratives to realize some separate end called community identity, that we tell stories in order to bring about common ends. But Dewey went further: "Communication is not only a means to common ends but is the sense of community, communion realized."
Communities are their histories, individuals are their dramas.
To summarize

Drama took many forms. Traditionally, critics had divided the genre into tragedies, comedies, Dewey's metaphysics described these forms as factual objects of particular stories with methods, ends, and a place in some community of action, rather than just being some impositions we place on the raw stuff of an independent world:

He states that “Empirically, things are poignant, tragic, beautiful, humorous, settled, disturbed, comfortable, annoying, barren, harsh, consoling, splendid, fearful; are such immediately and in their own right and behalf." The notion that the world is chaos and that plot forms are artifacts of unnatural human thought came from the traditional but, Dewey believed, contrived separation of existence into thinking subject and known object. But plot forms are genuine things, structures of lived experience, the outcomes of narrative interactions, each carrying, just like any other object-name, a past history and a projected future.
## DRAMATIC THEATRE vs. EPIC THEATRE

<table>
<thead>
<tr>
<th>Plotted</th>
<th>Narrated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Implicates the spectator in a stage situation and thus consumes (&quot;verbraucht&quot;) his capacity for action</td>
<td>Turns the spectator into an observer, but arouses his capacity for action;</td>
</tr>
<tr>
<td>Suggestion</td>
<td>Argument</td>
</tr>
<tr>
<td>The spectator is in the middle of things, shares the experience</td>
<td>The spectator stands opposite, studies</td>
</tr>
<tr>
<td>Unalterable human being</td>
<td>He is alterable and being altered</td>
</tr>
<tr>
<td>Evolutionary determinism</td>
<td>Jumps, fissures, breaks</td>
</tr>
<tr>
<td>Man as fixed point (eyes on the finish)</td>
<td>Man as process (eyes on the course)</td>
</tr>
<tr>
<td>Thinking determines being</td>
<td>Social being determines thinking.</td>
</tr>
<tr>
<td>One scene makes another</td>
<td>Each scene for itself</td>
</tr>
<tr>
<td>Growth</td>
<td>Montage</td>
</tr>
</tbody>
</table>
Each in the series of confrontations can be broken down as follows

**Confrontation**

**Goal**
to reach the final solution a preliminary aim is devised, the temporary intension, highly motivated (perceived as the only option or limited options, but they could have misjudged.)

**Conflict**
the attempt to reach the preliminary aim is made difficult by obstacles, complications, inner conflict.

**Change of situation**
a new situation comes about as a result of the confrontation, which is often unforeseen.

**Transition**

**Reaction**
The person reacts to the outcome of the confrontation - ie breaks down and cries or toughens up

**Dilemma**
The person now has to evaluate the new situation and make a choice about their next step. what he/she chooses will tell us more about the character. As we weigh our own personal choices against theirs

**Decision**
a new strategy is chosen