Corso di narrazione e mastering

(VI) Stilemi di genere e plot

Roberto Grassi

DISCLAIMER

Quanto segue è frutto di riflessioni, esperienze e conoscenze personali.

Non prendetelo come testo sacro, ovviamente, e non aspettatevi verità. Lo scopo principale di questi incontri è sollevare dubbi e fornire strade per le risposte.

Il materiale è liberamente diffondibile.

Se ci sono domande fatele pure durante la nostra chiacchierata oppure scrivetemi.
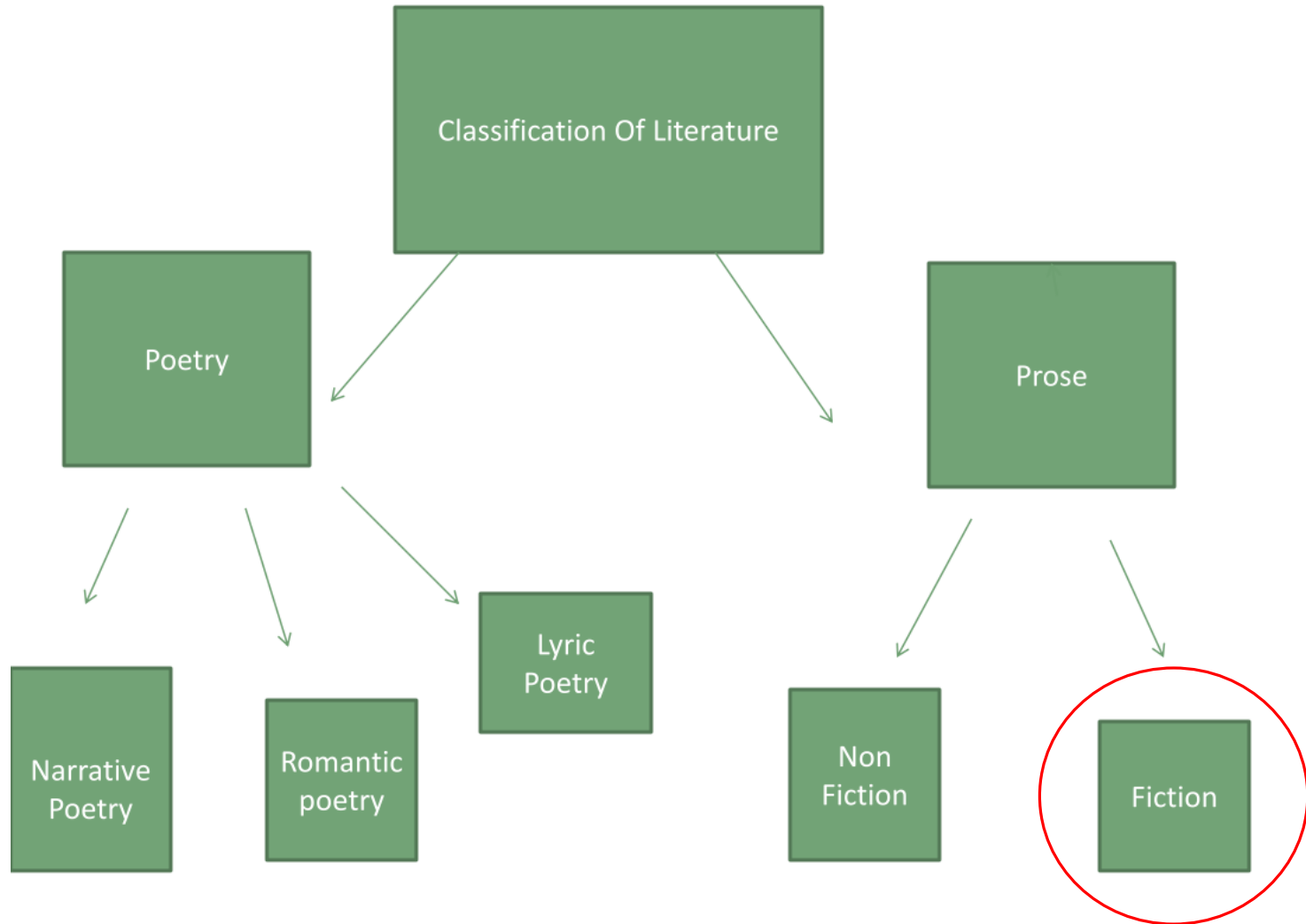
AGENDA

Stilemi di genere e plot

➡️ - Stilema e Genere

- Genere e Tropi

- Horror, Fantasy, Science Fiction

- Genere e Plot

Un genere letterario è una categoria della scrittura letteraria. La letteratura viene convenzionalmente suddivisa in una molteplicità di generi detti anche forme codificate di un'espressione che ne rendono la classificazione molto più semplice e la discussione critica.

Una prima distinzione molto generale è quella tra **poesia, prosa e teatro**. La prima si caratterizza perché cerca di riprodurre la musicalità di un suono attraverso il ritmo, la pronuncia e l'ordine delle parole; la seconda invece non ha questa caratterizzazione, e raggruppa quindi tutte quelle opere non in versi. Il teatro, poi, è da considerarsi una forma d'arte a parte, che spesso fonde insieme le prime due e sovente vi unisce la musica, dando origine all'opera lirica (che si fonda per la parte testuale su libretti talvolta scritti da veri e propri poeti) e, recentemente, al musical (o commedia musicale).

Nell'ambito della prosa, ci si riferisce genericamente a narrativa per un romanzo o un racconto, se non si riesce a trovargli una ben definita classificazione. Tenendo conto che all'interno delle forme narrative possono trovarsi generi spuri come quelli del fotoromanzo (letteralmente un romanzo per immagini) o delle sceneggiature (cinematografiche o televisive) che destano a volte l'attenzione, in anni recenti, del mercato editoriale.

Il Genere

MyMovies = Animazione, Avventura, Azione, Biografico, Catastrofico, Comico, Commedia, Documentario, Drammatico, Epico, Erotico, **Fantascienza**, **Fantasy**, Giallo, Grottesco, Guerra, **Horror**, Mitologico, Musicale, Noir, Politico, Poliziesco, Religioso, Sentimentale, Sportivo, Spionaggio, Storico, Thriller, Western

Morandini = Animazione, Avventura, Biblico, Biografico, Carcerario, Comico, Commedia, Documentario, Drammatico, A episodi, Erotico, **Fantascienza**, **Fantastico**, Fiabesco, Gangster, Giallo, Grottesco, Guerra, **Horror**, Kung – Fu, Mitologico, Musicale, Nero, Operistico, Poliziesco, Religioso, Satirico, Sentimentale, Sperimentale, Spionaggio, Sportivo, Storico, Thriller, Western

Coming Soon Television = Animazione, Avventura, Azione, Biografico, Commedia, Documentario, Drammatico, Erotico, **Fantascienza**, **Fantasy**, Guerra, **Horror**, Musicale, Sentimentale, Storico, Thriller, Western

Best Movie = Animazione, Avventura, Azione, Biografico, Commedia, Documentario, Drammatico, Erotico, **Fantascienza**, **Fantasy**, Guerra, **Horror**, Musicale, Storico, Thriller, Western

Il Genere

Lo stilema è l'elemento distintivo di uno stile. Il termine è usato per tutte le forme d'arte.

- Linguistica

In linguistica, lo stilema è l'elemento formale o linguistico che distingue **la particolare scrittura** di un autore (il cosiddetto usus scribendi), **oppure il modo particolare** in cui è scritta un'opera, come nel caso dell'epica, dove gli stilemi non cambiano e ricorrono molte volte, **o nello stile della poesia popolare e di altri generi letterari**.

- Arti figurative

Nelle arti figurative, lo stilema viene riferito ai **caratteri distintivi che possono connotare l'opera di un pittore, scultore o architetto, ma anche l'insieme dei tratti distintivi di un periodo stili**stico: ad esempio gli stilemi del romanico, del gotico ecc. ecc. o in riferimento ai peculiari tratti distintivi di uno stile locale, ad esempio: gli stilemi del romanico-pisano, ecc. ecc. Oppure di un movimento pittorico. Nelle arti minori, ciò che individua i tratti distintivi di uno stile decorativo in un preciso momento storico: gli stilemi dello "stile arcaico" nella ceramica tardo medioevale, ad esempio.

- Musica

Nella musica, lo stilema consiste nei **segni distintivi delle opere musicali o di musicisti**.

- Design

Il termine stilema viene largamente usato nell'industrial design dove appare più consono del termine stile per indicare i **tratti caratteristici di una particolare linea produttiva**.

Lo Stilema

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- **A secondary world** — A world whose connection with our present day world ranges from nominal to non-existent. It could be the remote past or future, or simply a-historical. The inhabitants can be anything from human only, or include other species (or "races" as fantasy likes to call them) of intelligent peoples such as elves, dwarves and orcs. See Standard Fantasy Setting for the, er, standard fantasy setting.

- **Appeal to a pastoral ideal** — Much genre fantasy, of all genres, appeals to the pastoral ideal, one reason for the pseudo-medieval settings. Even urban fantasies will quite often depict cities as blots on the landscape, whose denizens are blinded to what really matters by material ephemera. There are some fantasies, however, which either deliberately take the opposite stance or present a more balanced worldview.

- **Magic and Powers** — Functional Magic is almost always present, though its role in the world can vary widely. It might be either respected, feared, persecuted, or simply not believed in. Its frequency varies from the stuff of legend, through to rare but available to the well connected, up to a ubiquitous part of everyday life. Magitek usually lies at the extreme end of this scale. It may be taught through a master and apprentice system, or in a magical university, when it can be taught at all. When wizards are immortal, they don't need to train successors, and may not be able to.

1. Jump Scare
2. No Coverage
3. The Abandoned Place
4. The Vengeful Spirit
5. Death by Sex
6. The Final Girl

https://tvtropes.org/pmwiki/pmwiki.php/Main/ScienceFiction

As a literary genre, Science Fiction (a subset of Speculative Fiction) is broad and incorporates subgenres ranging from Steampunk to Cyberpunk, running headalong through Space Opera on the way.

Science Fiction depends on asking "what if?" (Not quite the same thing as What If?). Or as an obscure 1930s Science Fiction musical asked, "just imagine"...

- ...travel between stars were possible.
- ...aliens came to Earth.
- ...a utopia or a dystopia.
- ...the future.
- ...we had superhuman abilities.
- ...a war had favored the other side.
- ...you could visit a world where you were never born.

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The fantasy genre is rich with a myriad of sub-genres, and each has its own conventions and trends. With the different terms floating around out there it can be easy to confuse or overlook key sub-genres. Finding a succinct list of the most notable ones – particularly a list with definitions and examples – is not always straightforward. So I thought I'd put my reading and researching to use and assemble one.

- High Fantasy / Epic Fantasy
- Low Fantasy
- Portal Fantasy
- Urban Fantasy / Contemporary Fantasy
- Paranormal / Paranormal Romance
- Fantasy Romance / High Fantasy Romance
- Young Adult Fantasy (YA Fantasy)
- Children's Fantasy

- Fairy Tale Retellings
- Sword and Sorcery / Heroic Fantasy
- Medieval Fantasy / Arthurian Fantasy
- Historical Fantasy
- Comic Fantasy
- Science Fantasy
- Grimdark Fantasy
- Gothic Fantasy / Dark Fantasy
- The New Weird

https://popcornhorror.com/genres/

HORROR GENRES & SUB-GENRES (by www.horroronscreen.com)

Genere e Tropoi

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GUIDE TO SCI-FI SUB-GENRES

HARD

Hard science fiction is defined by its extreme attention to the detail of the technology or science in the fictional world. Describing or focussing on the way a spaceship works, or just how a police department uses mutant human beings to see crimes before they happen are worthy examples. Here's some by name:

1. CONTACT
2. THE TERMINATOR
3. MINORITY REPORT
4. THE ADJUSTMENT BUREAU
5. TOTAL RECALL

SOFT

Soft science fiction is the opposite to its harder sibling. Allowing for everything from flying cars to sentient green goo, it takes a more casual approach to the laws of physics and probability, but has no inherent negative effect on the quality of said stories. Here's some films to try out:

1. A SCANNER, DARKLY
2. FLUBBER
3. GREMLINS
4. SMALL SOLDIERS
5. CASPER

CYBERPUNK

Cyberpunk is a subgenre of science fiction that revolves primarily around computers and cybernetics, usually along the theme of hackers versus giant corporations. An interesting genre for the digital age, and we've got just the films to demonstrate its worth:

1. HACKER
2. BLADERUNNER
3. THE MATRIX
4. TRON
5. π (PI)

HORROR

Some science fiction is just plain creepy. Horror sci-fi is defined as, well, scary science fiction - the horror genre augmented with aliens, robots and other otherworldly but technologically or biologically viable concepts. Here's some examples:

1. THE FLY
2. THE THING
3. ALIEN
4. PREDATOR
5. DAWN OF THE DEAD

MILITARY

Ten-hut! These are the films that really kick butt and take names. Soldiers fighting against colossal alien forces, often with the odds stacked very much against them. They might feel a little generic, but can be enjoyable too. Some renown (or infamous) choices:

1. STARSHIP TROOPERS
2. BATTLE: LOS ANGELES
3. INDEPENDENCE DAY
4. DOOM
5. ALIENS

TIME TRAVEL

If there's one example of technology that throws up some fascinating scenarios, it's time travel. Being able to go back and change the past, or find out more about ancient civilisations, thrills and chills us. The following list features one of the best sci-fi films of all time - the clue? It involves a car:

1. TIME MACHINE
2. DEJA VU
3. 12 MONKEYS
4. BACK TO THE FUTURE
5. PLANET OF THE APES

SOCIAL

Social science fiction deals with the issues outside all the usual unnatural or futuristic stuff you'll see in the genre. Interactions between people, and the way society and individuals react to new technology or aliens - this sub-genre contains some of the more creative and moving efforts. Here's several:

1. DISTRICT 9
2. I, ROBOT
3. AVATAR
4. E.T.
5. MEN IN BLACK

SPACE OPERA

Sometimes stories take place over many years, using a whole host of characters, often across many different planets. These are space operas, and they are some of the most well-crafted and powerful sci-fi stories ever told. Ideal starting points:

1. STAR WARS
2. BATTLESTAR GALACTICA
3. TITAN A.E.
4. SPACE BATTLESHIP YAMATO
5. GUNDAM WING: ENDLESS WALTZ

STEAMPUNK

Cyberpunk's more old-fashioned cousin, steampunk is similar in its themes, but uses steam-powered technology for everything from transport to computers (don't ask). As long as nothing progresses beyond the age of steam, anything's fair game. Some great choices here:

1. SHERLOCK HOLMES (2010)
2. WILD WILD WEST
3. THE THREE MUSKETEERS
4. STEAMBOY
5. VAN HELSING

HUMOUR

It doesn't all have to be serious, and some of the best science fiction cinema is very amusing, although not always as funny as its source material (sorry about the film version, Douglas Adams). If you fancy some sci-fi and a giggle, take a look at these:

1. THE HITCHHIKER'S GUIDE TO THE GALAXY
2. GALAXY QUEST
3. GHOSTBUSTERS
4. MARS ATTACKS!
5. THE FIFTH ELEMENT

DYSTOPIAN/POST-APOCALYPTIC

Sometimes, sci-fi features stories set where the world as we know it has been nearly wiped out, whether it's a nuclear holocaust, a dystopian future-city, or a natural disaster. To get a better grasp of how characters deal with that sort of world, look no further than the following list:

1. I AM LEGEND
2. 28 DAYS LATER
3. WATERWORLD
4. JUDGE DREDD
5. NINETEEN EIGHTY-FOUR

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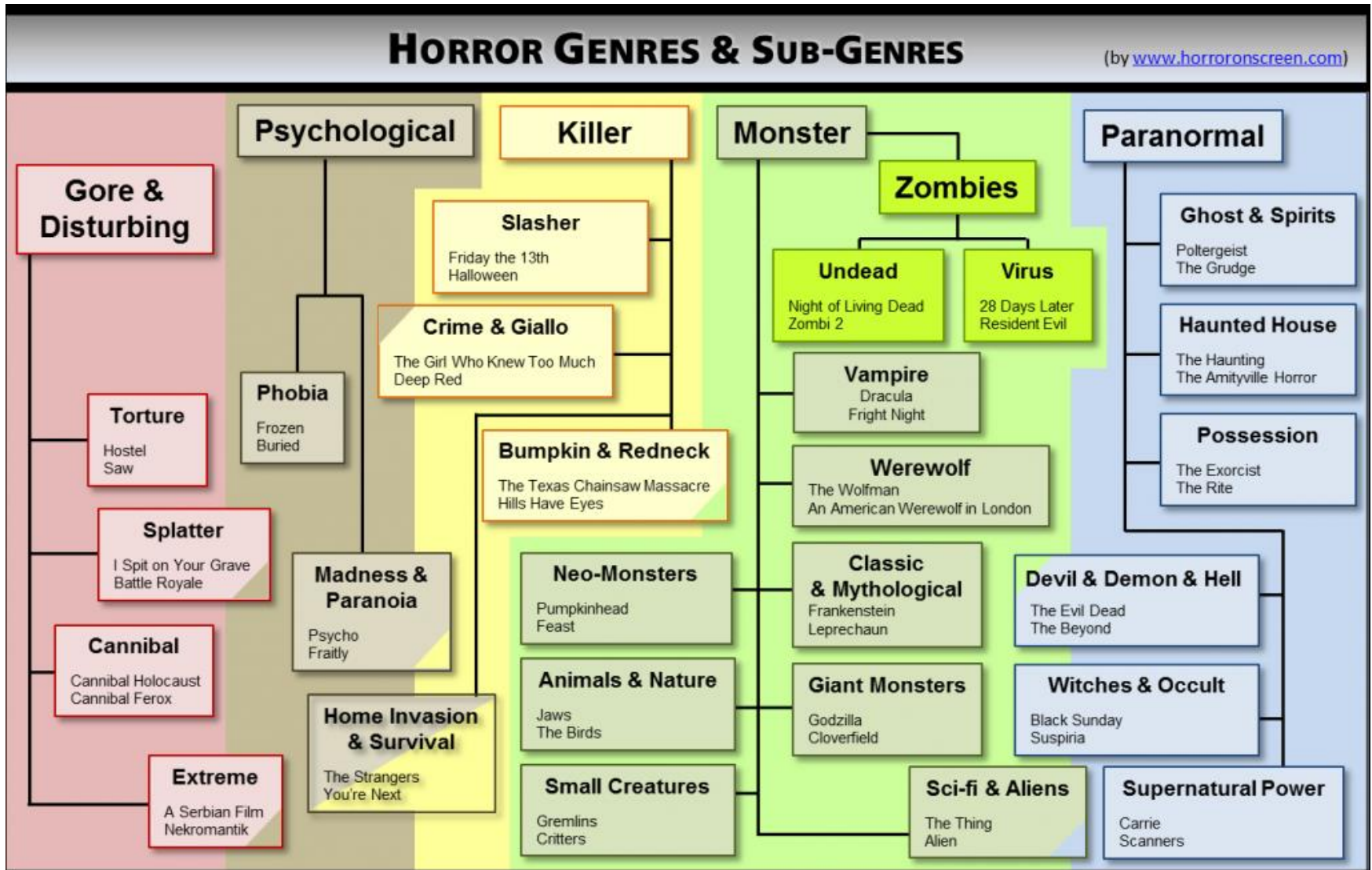WWW.THEFILMREVIEW.COM

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Genere e Tropoi

AGENDA

Stilemi di genere e plot

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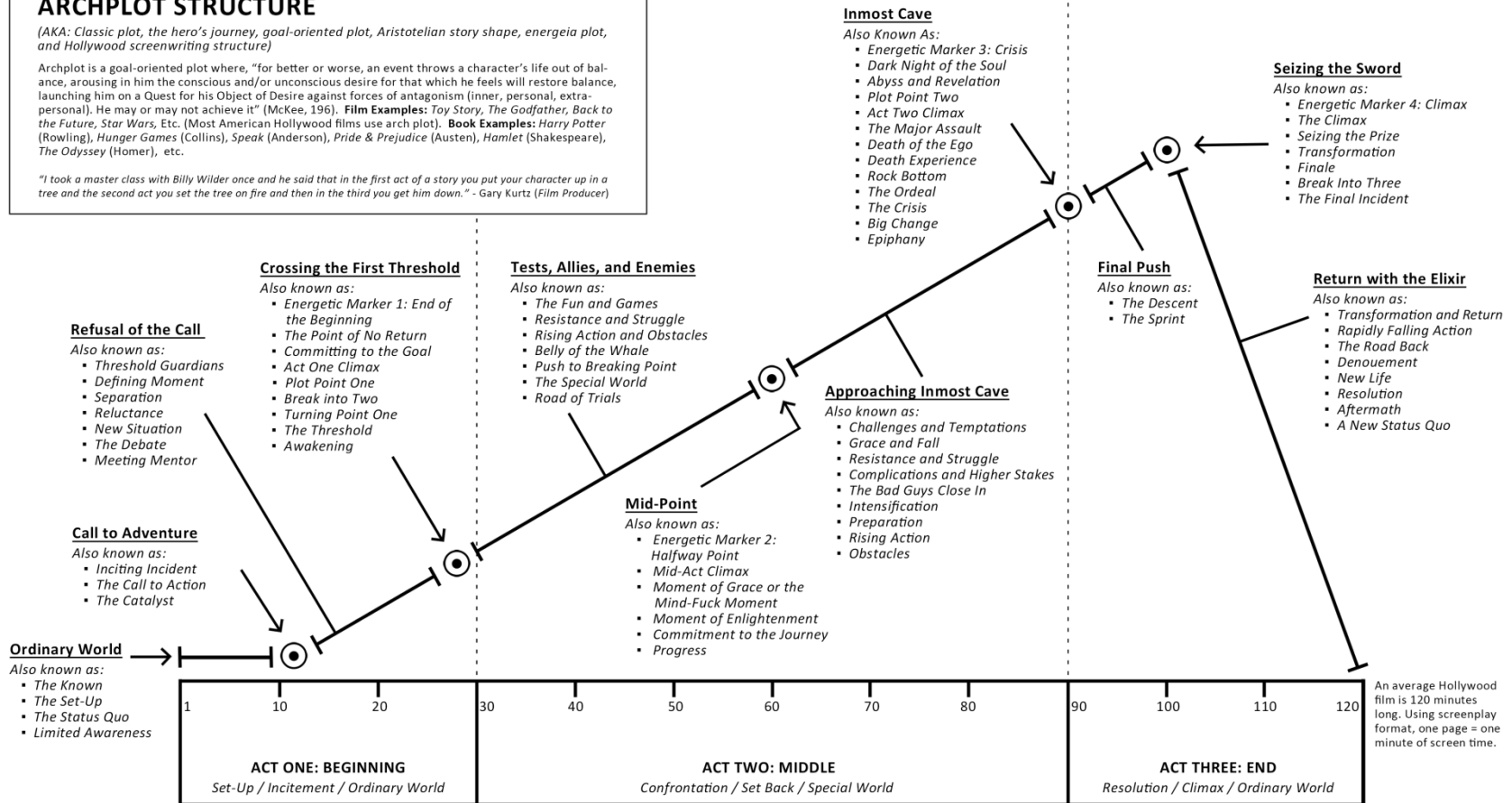- Horror, Fantasy, Science Fiction
➡ - Genere e Plot

Va bene per Horror, SF, Fantasy,...

ARCHPLOT STRUCTURE

(AKA: Classic plot, the hero's journey, goal-oriented plot, Aristotelian story shape, energeia plot, and Hollywood screenwriting structure)

Archplot is a goal-oriented plot where, "for better or worse, an event throws a character's life out of balance, arousing in him the conscious and/or unconscious desire for that which he feels will restore balance, launching him on a Quest for his Object of Desire against forces of antagonism (inner, personal, extra-personal). He may or may not achieve it" (McKee, 196). **Film Examples:** *Toy Story, The Godfather, Back to the Future, Star Wars*, Etc. (Most American Hollywood films use arch plot). **Book Examples:** *Harry Potter* (Rowling), *Hunger Games* (Collins), *Speak* (Anderson), *Pride & Prejudice* (Austen), *Hamlet* (Shakespeare), *The Odyssey* (Homer), etc.

"I took a master class with Billy Wilder once and he said that in the first act of a story you put your character up in a tree and the second act you set the tree on fire and then in the third you get him down." - Gary Kurtz (Film Producer)

Inmost Cave
Also Known As:
- *Energetic Marker 3: Crisis*
- *Dark Night of the Soul*
- *Abyss and Revelation*
- *Plot Point Two*
- *Act Two Climax*
- *The Major Assault*
- *Death of the Ego*
- *Death Experience*
- *Rock Bottom*
- *The Ordeal*
- *The Crisis*
- *Big Change*
- *Epiphany*

Seizing the Sword
Also known as:
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- *The Climax*
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- *Transformation*
- *Finale*
- *Break Into Three*
- *The Final Incident*

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Also known as:
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- *Push to Breaking Point*
- *The Special World*
- *Road of Trials*

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Also known as:
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Return with the Elixir
Also known as:
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- *Rapidly Falling Action*
- *The Road Back*
- *Denouement*
- *New Life*
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- *Aftermath*
- *A New Status Quo*

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Also known as:
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- *The Catalyst*

Mid-Point
Also known as:
- *Energetic Marker 2: Halfway Point*
- *Mid-Act Climax*
- *Moment of Grace or the Mind-Fuck Moment*
- *Moment of Enlightenment*
- *Commitment to the Journey*
- *Progress*

Ordinary World
Also known as:
- *The Known*
- *The Set-Up*
- *The Status Quo*
- *Limited Awareness*

| 1 | 10 | 20 | 30 | 40 | 50 | 60 | 70 | 80 | 90 | 100 | 110 | 120 |

An average Hollywood film is 120 minutes long. Using screenplay format, one page = one minute of screen time.

ACT ONE: BEGINNING
Set-Up / Incitement / Ordinary World

ACT TWO: MIDDLE
Confrontation / Set Back / Special World

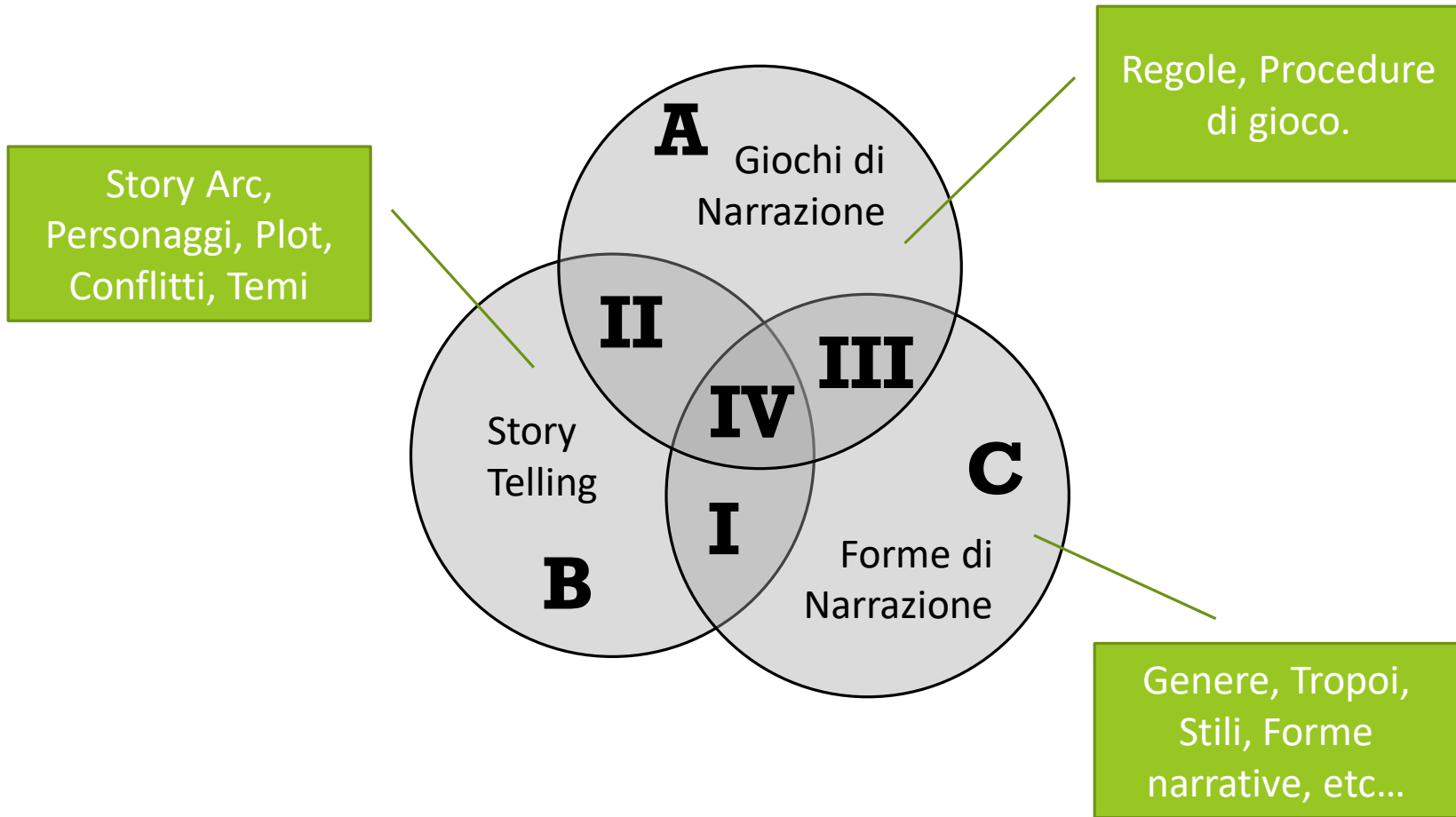**ACT THREE: END**
Resolution / Climax / Ordinary World

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Information on this handout comes from the following sources: *The Plot Whisperer* (Alderson), *The Hero with a Thousand Faces* (Campbell), *Novel Writing Help* (Chapman), *Screenplay* (Field), *The Sequence Approach* (Guilino), *Writing Screenplays that Sell* (Hauge), *Inside Story* (Marks), *Story* (McKee), *Tools for Analyzing Prose Fiction* (McManus), *Save the Cat* (Snyder), *Three Act Structure* (TV Tropes), *The Writer's Journey* (Vogler), and *The Moral Premise* (Williams).

Story Arc, Personaggi, Conflitti

E quindi?

Regole, Procedure di gioco.

Story Arc, Personaggi, Plot, Conflitti, Temi

A Giochi di Narrazione

II

III

IV

Story Telling

I

B

C Forme di Narrazione

Genere, Tropoi, Stili, Forme narrative, etc…

I tre insiemi

Horror: Lovecraftesque - esempio

STRUCTURE OF THE GAME

The game is divided into three *Parts*:

Part One (five scenes long) and *Part Two* (up to three scenes long) work as described above, with one *Clue* introduced in every scene.

Part Three rapidly accelerates the story towards its conclusion. After an extended scene called the *Journey into Darkness*, in which the tension is ramped up, there is a climactic *Final Horror* scene in which the truth is revealed. After that a bleak *Epilogue* wraps things up.

CREEPING HORROR

Until the *Final Horror* scene it is against the rules to introduce:

- ⊙ anything blatantly supernatural;
- ⊙ any clear threat to the *Witness*; or
- ⊙ any direct evidence of violence.

Special Cards (see page 32) allow these rules to be broken.

I tre insiemi

Horror: Lovecraftesque - esempio

PART 1

"…the patient seemed oddly older than his 26 years would warrant… even a large olive birthmark on his right hip had disappeared." H.P. Lovecraft The Case of Charles Dexter Ward

During *Part 1*, the emphasis is on slowly revealing strange *Clues* which hint at the true horror, but can be rationalised away. All scenes are *Investigation* scenes, meaning that the *Narrator* reveals one *Clue* per scene. *Clues* are explained in more detail on page 27.

e.g. the strange and pervasive buzzing in the house could be as unnatural and alien in origin as it feels but it could easily be due to a new drilling operation happening nearby.

Part 1 lasts for exactly five scenes.

PART 2

"A hastily assembled group of armed men trudged out to the Frye place at the head of the glen. It was horrible, yet hardly a surprise. There were more swaths and monstrous prints, but there was no longer any house. It had caved in like an egg-shell and amongst the ruins nothing alive or dead could be discovered. Only a stench and a tarry stickiness. The Fryes had been erased from Dunwich." H.P. Lovecraft 'The Dunwich Horror'

In *Part 2*, scenes continue to be *Investigation*-only, meaning we reveal one *Clue* per scene as before. The chief difference from *Part 1* is that many of the *Special Cards* (see page 32) enable much more blatantly supernatural and/or violent elements during *Part 2*. Despite this, while the *Witness* may increasingly suspect that something supernatural is afoot, no obvious explanation presents itself during *Part 2*.

PART 3

In *Part 3*, the *Witness* makes a *Journey into Darkness*, at the end of which there is a horrifying revelation and/or an encounter with a terrifying monster. We end with an *Epilogue* where we discover the fate of both the *Witness* and the true horror of the story.

"Well - that paper wasn't a photograph of any background, after all. What it shewed was simply the monstrous being he was painting on the awful canvas… it was a photograph from life." H.P. Lovecraft 'Pickman's Model'

Part 3 is divided into four scenes:

⊙ ***Force Majeure***. During this scene, events conspire to force the *Witness* to commence the *Journey into Darkness*. (This scene is skipped if *Part 2* ends with the *Witness* voluntarily beginning the *Journey*.)

⊙ The ***Journey into Darkness***, an extended scene in which the *Witness* makes a journey – which could be a literal physical journey, or a journey through dream, a psychological journey, or similar – to the location of the next scene…

⊙ The ***Final Horror***, in which the *Witness* encounters a terrifying monster and/or undergoes a horrifying revelation.

⊙ The ***Epilogue***, in which we discover the *Witness*'s eventual fate, and reveal how the true horror is still at work in the world despite the *Witness*'s best efforts.

I tre insiemi

Horror: Lovecraftesque - esempio

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LOVECRAFT

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SCENARIOS & OTHER RESOURCES

The chapters in this section are not rules. They provide ideas and guidance on how to make your game's atmosphere as Lovecraftian as possible, while avoiding some of the unpleasant bigotry present in Lovecraft's own writing.

I tre insiemi

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Horror: Lovecraftesque - esempio

Descrizione estesa delle gestione dei personaggi e dello story arc

Regole, Procedure di gioco su come condurre la giocata

A Giochi di Narrazione

Il gioco ricade più o meno qui.

II

III

IV

Story Telling

I

C

B

Forme di Narrazione

Descrizione estesa di come riprodurre un racconto di Lovecraft
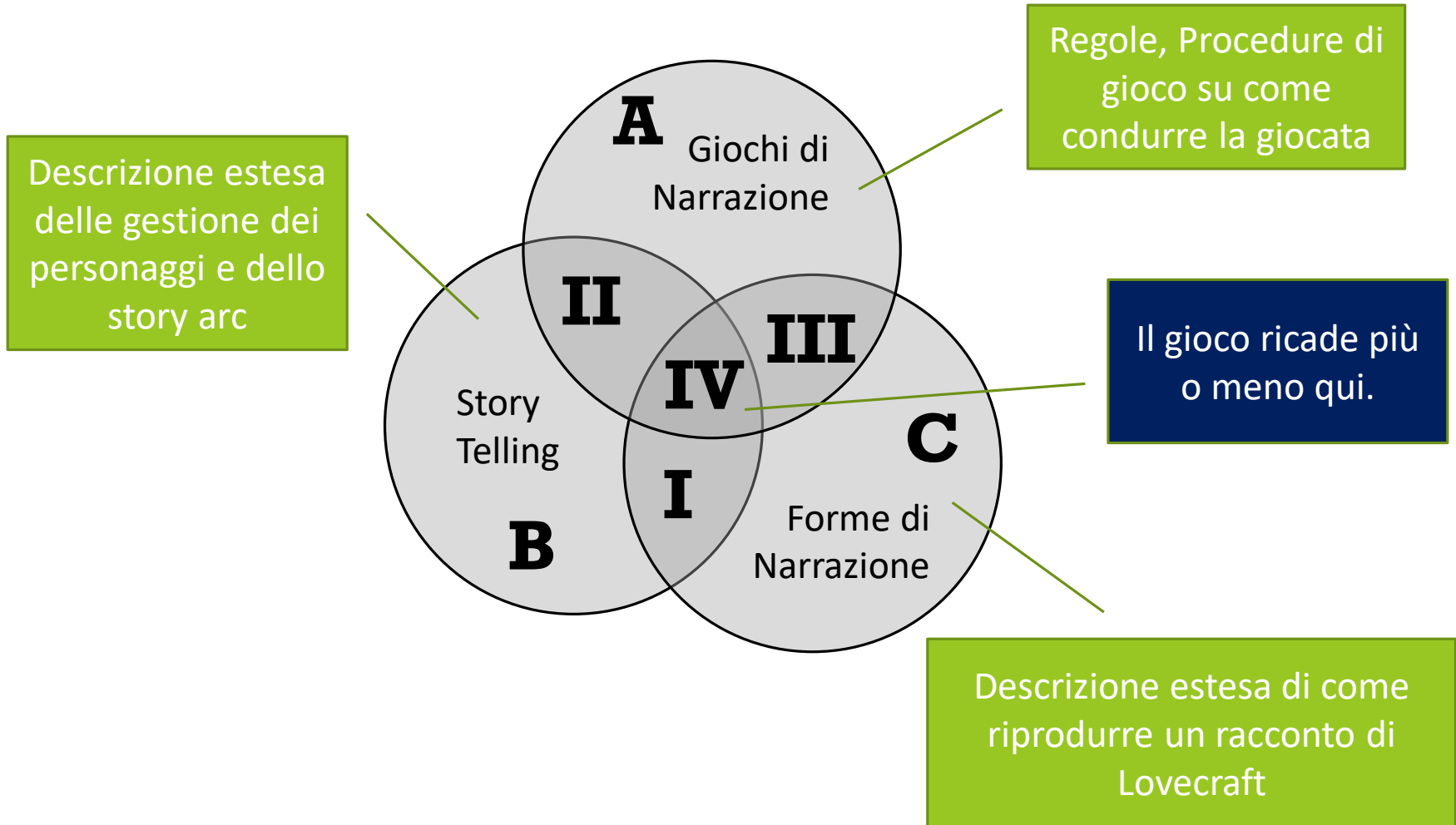
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Lovecraftesque

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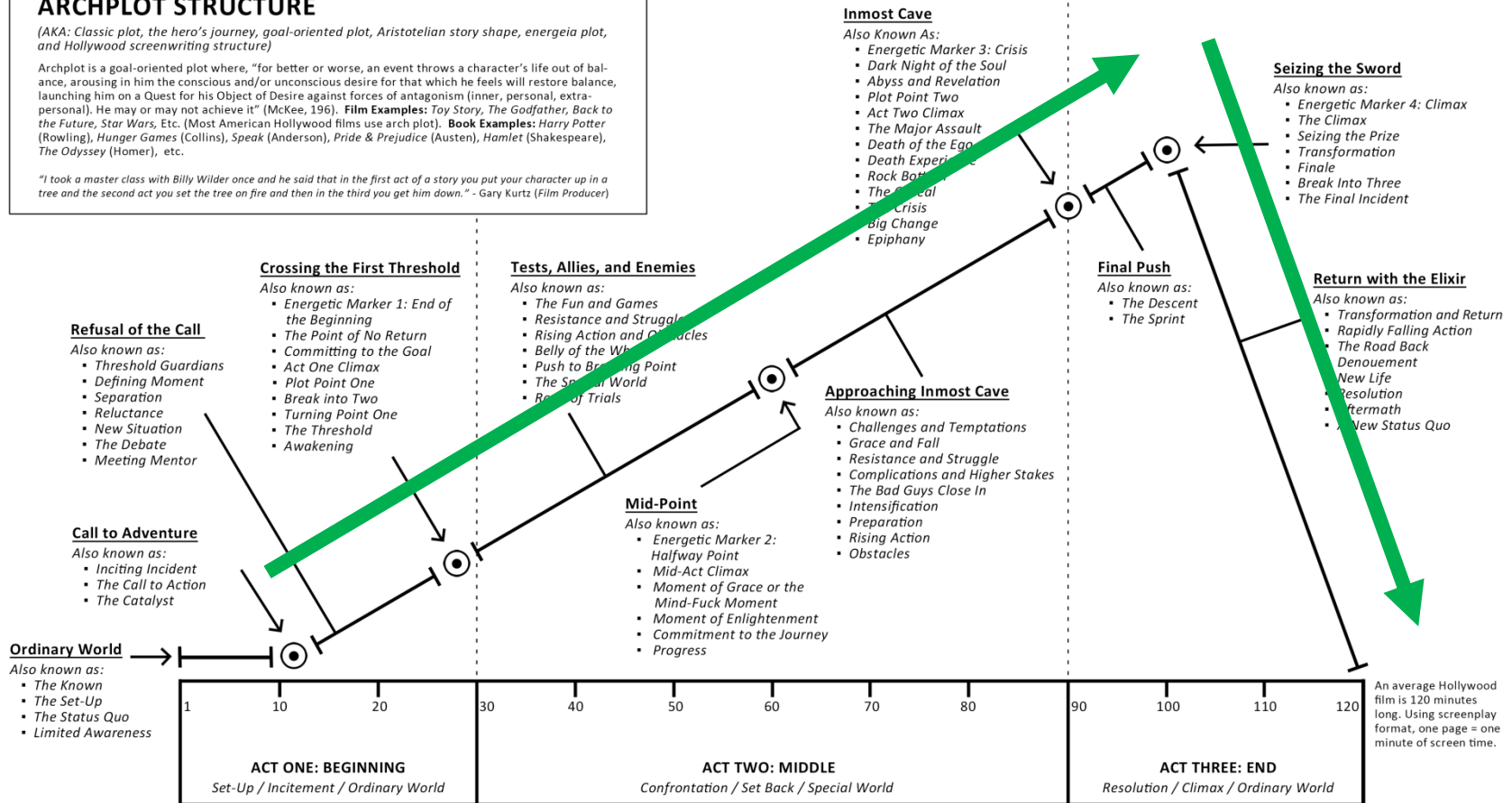- *Transformation and Return*
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ACT ONE: BEGINNING	**ACT TWO: MIDDLE**	**ACT THREE: END**
Set-Up / Incitement / Ordinary World	*Confrontation / Set Back / Special World*	*Resolution / Climax / Ordinary World*

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Story Arc, Personaggi, Conflitti

Horror: Lux et Umbra - esempio

Il tipo di storie giocabili con "Lux et Umbra" è quello di un gruppo di personaggi che si trovano a dover indagare su storie misteriose nelle quali dovranno interagire con creature spaventose e terrificanti. Tuttavia, si tratta di un Male che si disinteressa di loro e che reagirà solo se si sentirà in pericolo. Il modo con cui l'orrore si difenderà sarà quello di attrarli a se e corromperli, sino a portarli alla degenerazione del corpo e della mente. ¶

Horror Trope:
Mai fidarsi dei revisori

I tre insiemi

Horror: Lux et Umbra - esempio

...

A
Giochi di Narrazione

Regole, Procedure di gioco sulla corruzione

Story Telling

B

II

IV

III

I

Il gioco ricade più o meno qui.

C
Forme di Narrazione

Horror Psicologico Soprannaturale

Nessun rimando a tecniche dei film, fumetti, libri.

I tre insiemi

Lux et Umbra

Corruzione dei personaggi

Nessuna indicazione sul plot

ARCHPLOT STRUCTURE

(AKA: Classic plot, the hero's journey, goal-oriented plot, Aristotelian story shape, energeia plot, and Hollywood screenwriting structure)

Archplot is a goal-oriented plot where, "for better or worse, an event throws a character's life out of balance, arousing in him the conscious and/or unconscious desire for that which he feels will restore balance, launching him on a Quest for his Object of Desire against forces of antagonism (inner, personal, extra-personal). He may or may not achieve it" (McKee, 196). **Film Examples:** *Toy Story, The Godfather, Back to the Future, Star Wars,* Etc. (Most American Hollywood films use arch plot). **Book Examples:** *Harry Potter* (Rowling), *Hunger Games* (Collins), *Speak* (Anderson), *Pride & Prejudice* (Austen), *Hamlet* (Shakespeare), *The Odyssey* (Homer), etc.

"I took a master class with Billy Wilder once and he said that in the first act of a story you put your character up in a tree and the second act you set the tree on fire and then in the third you get him down." - Gary Kurtz (Film Producer)

Ordinary World
Also known as:
- The Known
- The Set-Up
- The Status Quo
- Limited Awareness

Call to Adventure
Also known as:
- Inciting Incident
- The Call to Action
- The Catalyst

Refusal of the Call
Also known as:
- Threshold Guardians
- Defining Moment
- Separation
- Reluctance
- New Situation
- The Debate
- Meeting Mentor

Crossing the First Threshold
Also known as:
- Energetic Marker 1: End of the Beginning
- The Point of No Return
- Committing to the Goal
- Act One Climax
- Plot Point One
- Break into Two
- Turning Point One
- The Threshold
- Awakening

Tests, Allies, and Enemies
Also known as:
- The Fun and Games
- Resistance and Stru...
- Rising Action and Ob...
- Belly of the Wh...
- ...Breaking Point
- ...World
- ...rials

Mid-Point
Also known as:
- Energetic Marker 2: Halfway Point
- Mid-Act Climax
- Moment of Grace or the Mind-Fuck Moment
- Moment of Enlightenment
- Commitment to the Journey
- Progress

Approaching Inmost Cave
Also known as:
- Challenges and Temptations
- Grace and Fall
- Resistance and Struggle
- Complications and Higher Stakes
- The Bad Guys Close In
- Intensification
- Preparation
- Rising Action
- Obstacles

Inmost Cave
Also Known As:
- Energetic Marker 3: Crisis
- Dark Night of the Soul
- Abyss and Revelation
- Plot Point Two
- Act Two Climax
- The Major Assau...
- Death of the Ego
- Death Experience
- Rock Bot...
- ...e Ordeal
- ...Crisis
- ...Change
- ...phany

Final Push
Also known as:
- The Descent
- The Sprint

Seizing the Sword
Also known as:
- Energetic Marker 4: Climax
- The Climax
- Seizing the Prize
- Transformation
- Finale
- Break Into Three
- The Final Incident

Return with the Elixir
Also known as:
- Transformation and Return
- Rapidly Falling Action
- The Road Back
- Denouement
- New Life
- Resolution
- Aftermath
- A New Status Quo

| 1 | 10 | 20 | 30 | 40 | 50 | 60 | 70 | 80 | 90 | 100 | 110 | 120 |

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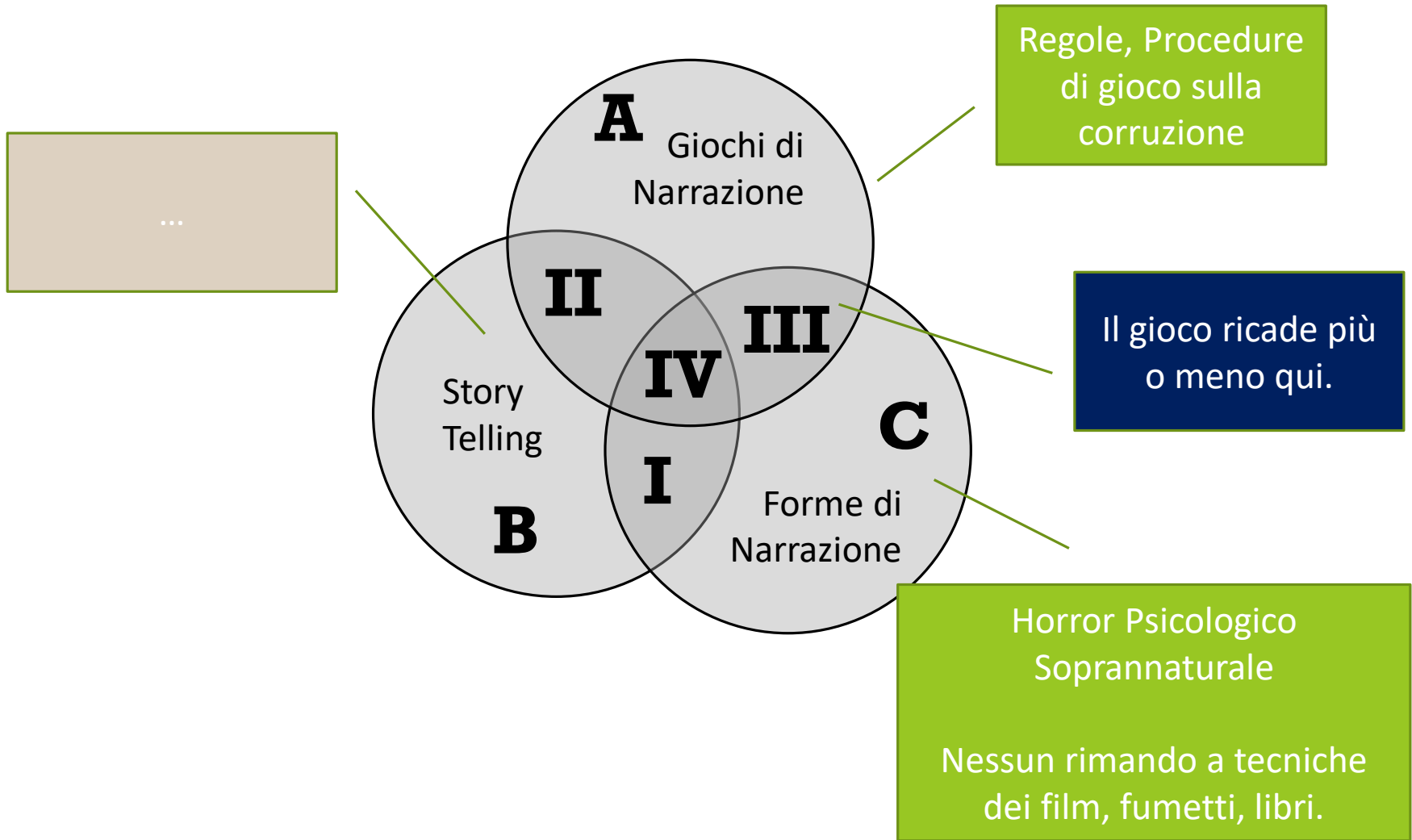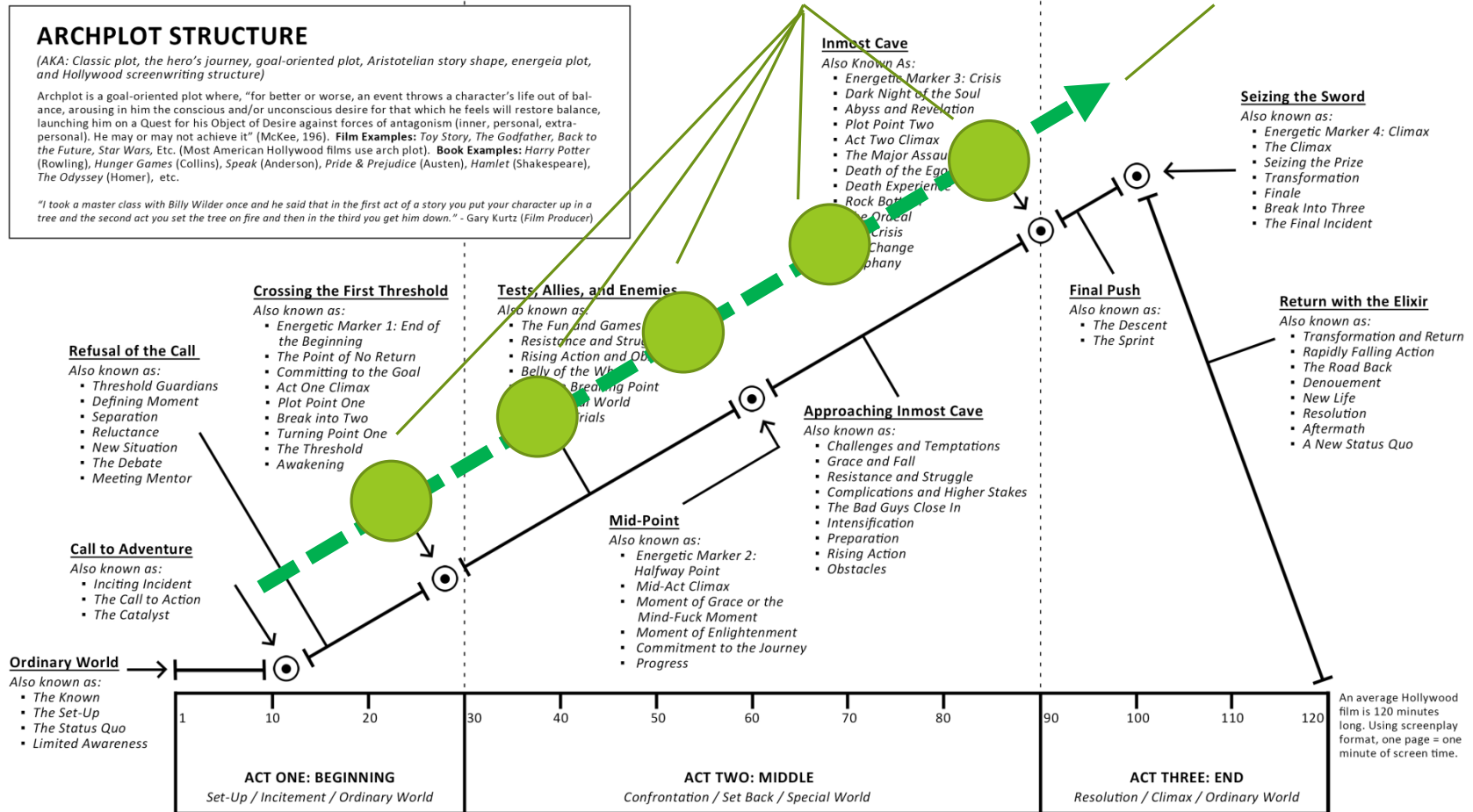
Story Arc, Personaggi, Conflitti