Media Transformation
Vorlesung

WiSe 2019–20
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Woche 8
Theatre, interactive storytelling, LARP

- Enacting vs. telling
- Enacting vs. showing
- Actor vs. audience
- Level of freedom in script
- Absolute differences?
LARP between storytelling and theatre

• Telling stories
  – storytelling
• Showing stories
  – theatre
• Making stories
  – LARP
• Interactivity?
LARP

• Can we play the game more than once?
• Is it a game or a part of our lives?  
  – or both?
• If we play again, is it the same game?  
  – what is the identity criteria for theatre?
Creation

- Stories
  - writing or telling?
- Theatre
  - author or director?
- LARP
  - players creating within defined settings
  - story not made but unfolded?
Looking

Blue Velvet (David Lynch 1986)
Love Actually (Richard Curtis 2003)
Looking

- Aggression
- Power
- Status
- Support
- Flirting
- Curiosity
- Love
- ...

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Looking

- The eye of the actors
- The eye of the beholder
- The camera as an eye
Looking and communication

- The eye of the beholder
- Social acceptance
- The professional eye

Playing our roles in life
The space of the theatre stage

• Which space(s)?
  – space of events?
  – stage space?

• What is a dramatic space?
  – can it be mapped?
  – is it the stage?
  – underspecification
  – movement (persons)
  – movable and immovable objects
Looking at/from/in theatre
(through the fourth wall)

Stage

Bourgeoisie
drama

Greek
antiquity
(choir)

Epic drama
(Verfremdung)

Audience
Performance

• Events
  – each night at the theatre is different

• Speech acts (Austin)
  – performativity

• Text as script (or score)

• Media transformation

• Embodiment
Addressing

• Bertold Brecht: Der gute Mensch von Sezuan (Fritz Umgelter, 1966)
  – the gods see the water carrier
  – then the water carrier looks at us

• Jon Fosse: Skuggar
  – https://www.youtube.com/watch?v=7uCsbEDCRsM
  – look at us? Or just away from each other?
Addressing?

Greek antiquity (choir)

Audience

Stage

Bourgeoisie drama

Epic drama (Verfremdung)
Characters and audience

• "Becoming" the character?
• Role of the audience
  – LARP: not present
  – Greek theatre: addressed
  – Bourgeoisie theatre: invisible
  – Epic theatre: actively challenged
VR

- Identification
- Immersion
- Audience?
- Who addresses whom?
Choice

- Epic theatre
  - explicit choice on-stage
  - choice of the author, not of the actor

- How does this relate to interactivity?
Theatre as a model of the world

- Amusement
- Education
- Entertainment
- Ritual
- ...

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Theatre as a moral teacher

• or theatre as science
• The moral of the story
  – or the truth of the story
• Become a better human
  – or create a better world

• What kind of truth?
• What kind of freedom?
Storytelling and modelling

• Narrative vs. simulation
  – the game as a model simulating something
  – the game as a story
• Either or?
• Different games different mix of the two?
• Different aspects on games?
• Connected to differences in modalities?