

Media Transformation

Vorlesung

WiSe 2020–21

Øyvind Eide

Woche 6



Levels of interactivity

- Oral culture
 - storytelling
 - listening to the public
 - adjusting the story
 - the lecture
- Text
 - fixed document
- Interactive storytelling
 - fixed document with variation
 - un-fixed document



Interactive storytelling

- Stories with feedback
 - oral storytelling
- Stories with branching
 - adventure games
- A story can be retold
 - or a game can be replayed
 - life cannot be relived



Interactive storytelling

- Choice
 - types of limitations
- Creating and telling stories
 - complex relationship
- Freedom
 - always contextual
 - determinism?
- Text as code
- Text as score



Live action role-playing games (LARP)

Nur ein Spiel: „Ein Dokumentarfilm über Fantasyrollenspieler.“

Das Ziel meiner Dokumentation ist es, die Faszination von Rollenspielen auch Nichtspielern zu erklären.

Anders als im deutschen Fernsehen üblich, wollte ich keine von Sucht oder Amok bedrohten Freaks vorführen, sondern porträtiere "normale" Menschen, die von ihrer Leidenschaft erzählen.“

(Michael Schilhansl)

<https://vimeo.com/16064142>



LARP

- Playing a role
 - instructions
 - but no text
- Developing a character
- World building
- Relationship to life?
 - cannot replay easily
 - “dead” players must take on new characters



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
- ...



Looking

- The eye of the actors
- The eye of the beholder
- The camera as an eye



Looking and communication

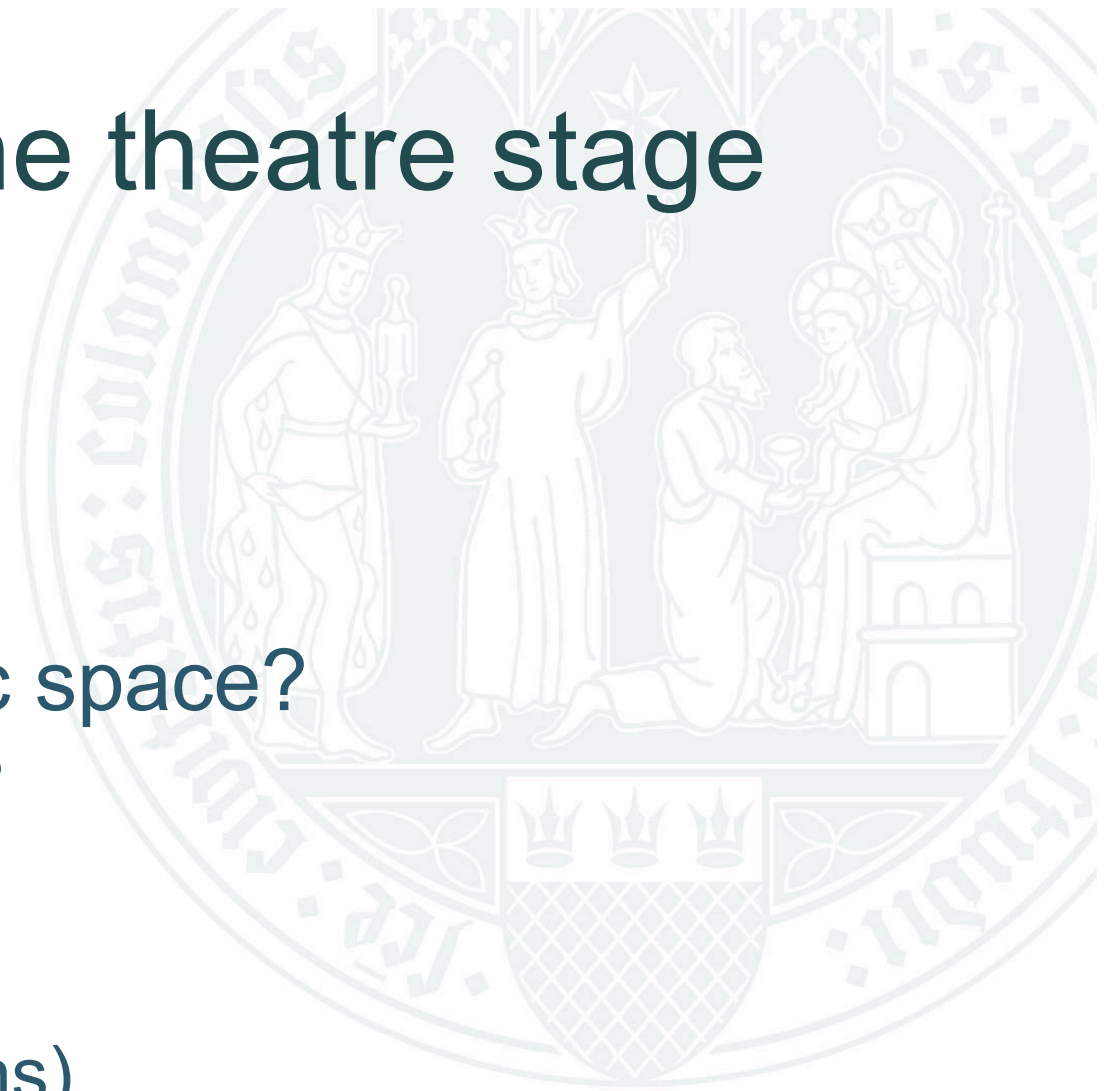
- The eye of the beholder
- Social acceptance
- The professional eye

Playing our roles in life



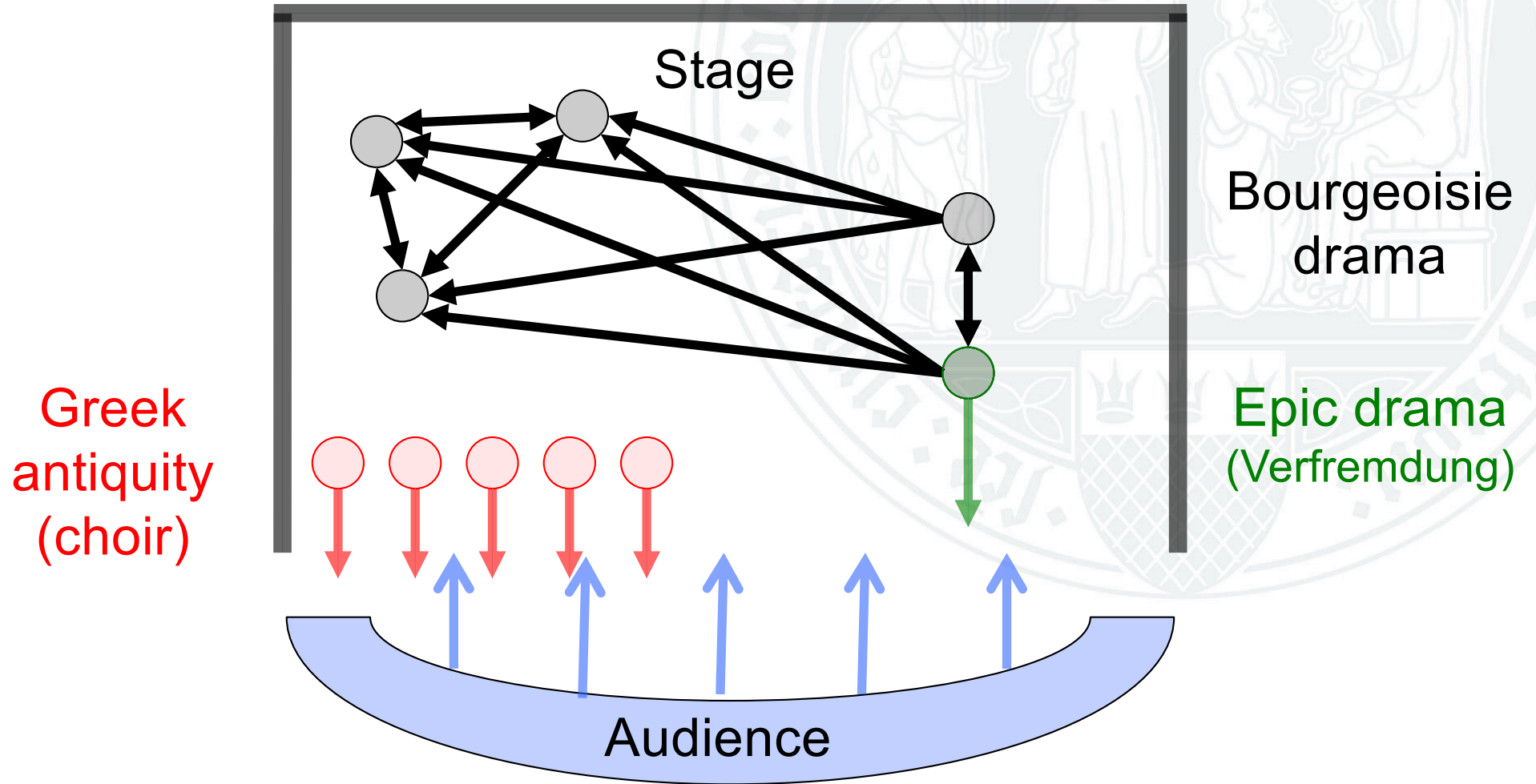
The space of the theatre stage

- 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)



Performance

- Events
 - each night at the theatre is different
- Speech acts (Austin)
 - performativity
- Text as script (or score)
- Media transformation
- Embodiment

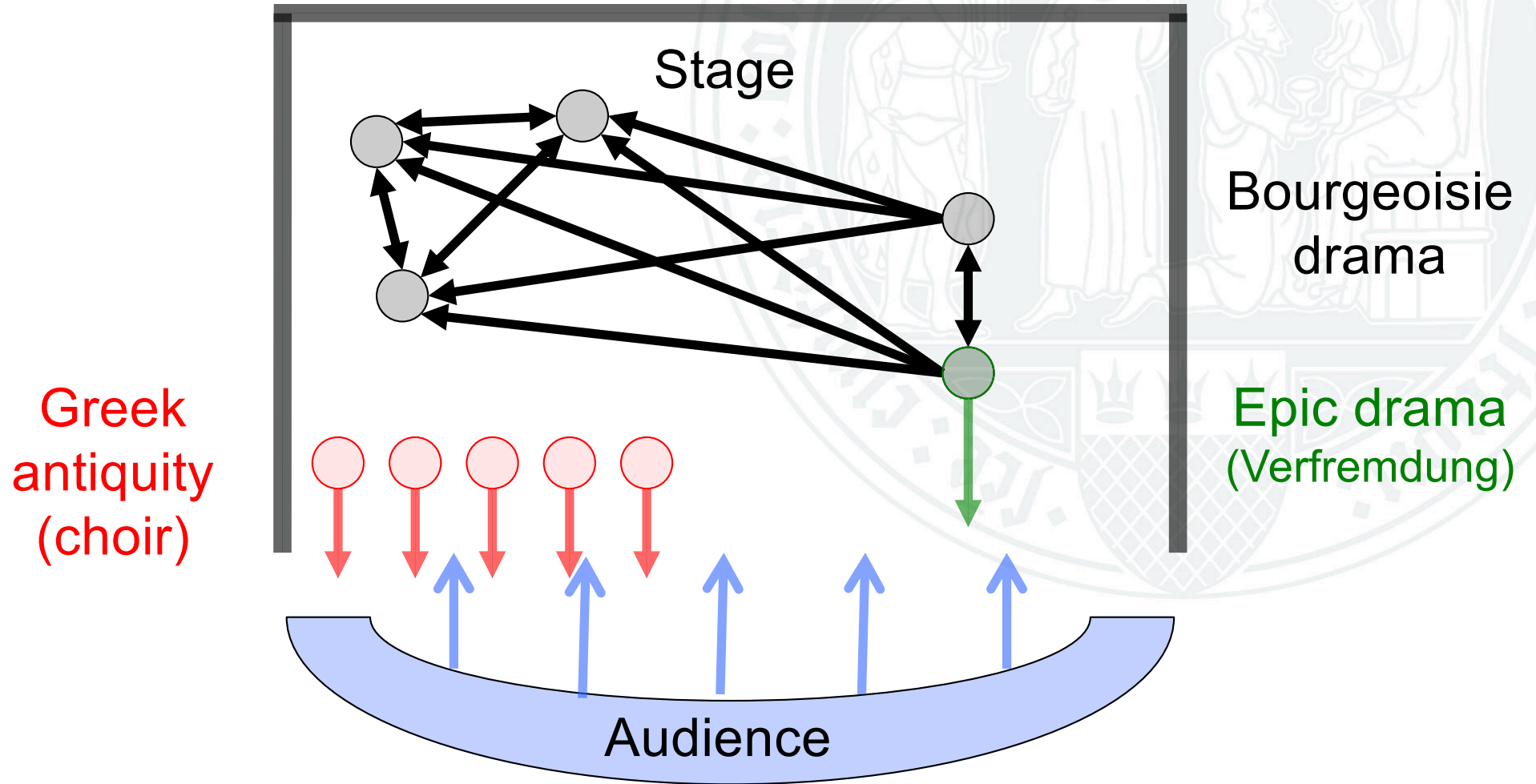


Addressing

- 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?



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
- ...



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?

