

**DRAMATICA ON THE STRUCTURAL SIDE OF LOVE
INTERESTS**

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In 40s films, for example, the Obstacle/Love interest is often the Guardian, or even the recognizable by the audience, yet on the negative side are predictable and pedestrian. Dramatica is a tool to help you build a perfect story structure.

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Dramatica - The Next Chapter in Story Development

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So far I have spoken of characters as representing or embodying fragments of the overall Story Mind, but that is misleading; characters are much more orderly than. The Main Character represents the audience position in the story, as if the story were happening to the audience members themselves. We have previously looked at the Elements of Character from a purely objective perspective.

The Dramatic theory book talks about Binary and Analog aspects of story. It has been suggested that the fact there are 64 dramatic Elements in the Dramatic Theory of Story is mighty suspicious. This Archetypal Pattern continues through all four character dimensions such that a Protagonist will be motivated by Pursuit, employ a Methodology of Pro-action, Evaluate its progress by the Effect it has, and strive toward achieving Actuality as its Purpose.

But, if the Main Character tale and the Overall Story-tale both hinge on these a result, the best way to present the character Elements with meaning is to start with the Archetypal Characters who by definition contain all the Elements and break them down, step by step, level by level, until their elemental components are exposed.