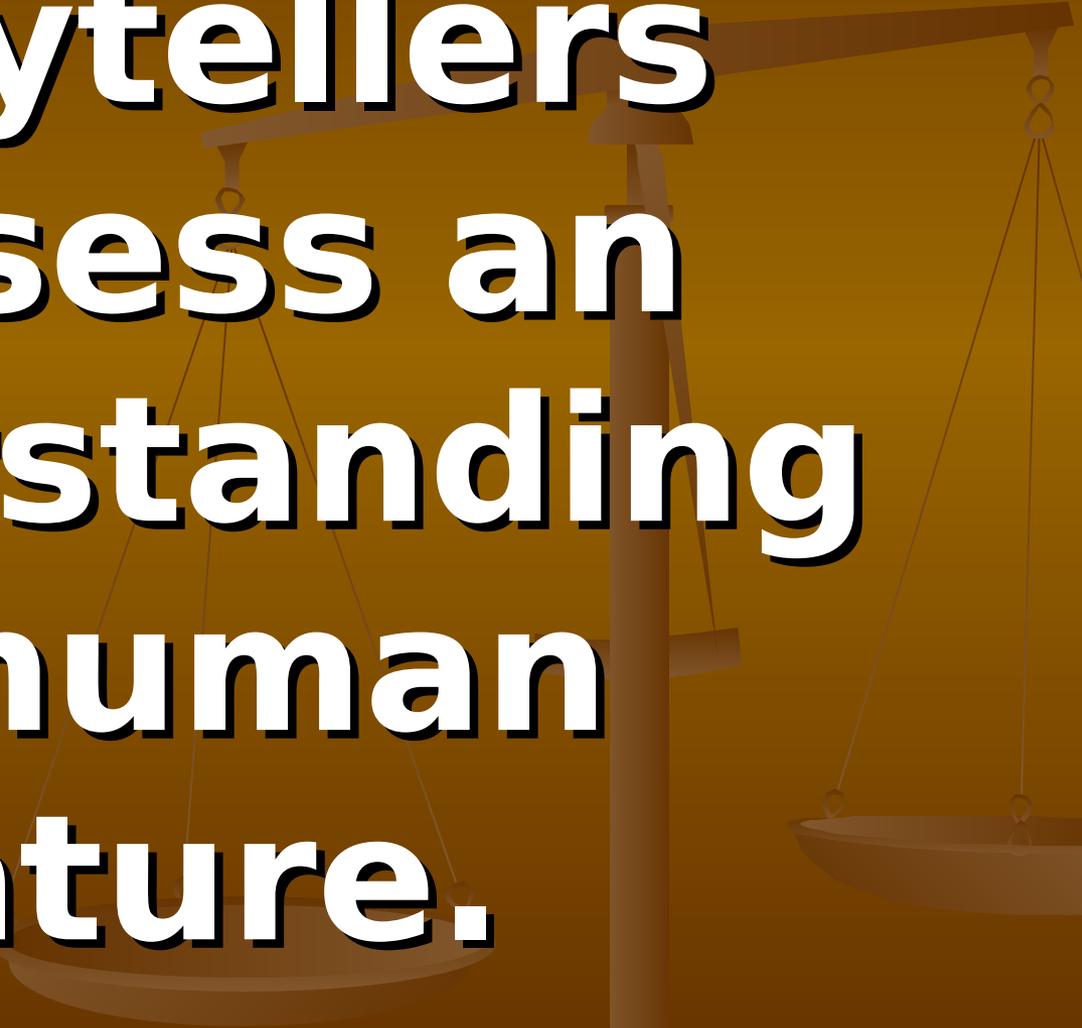
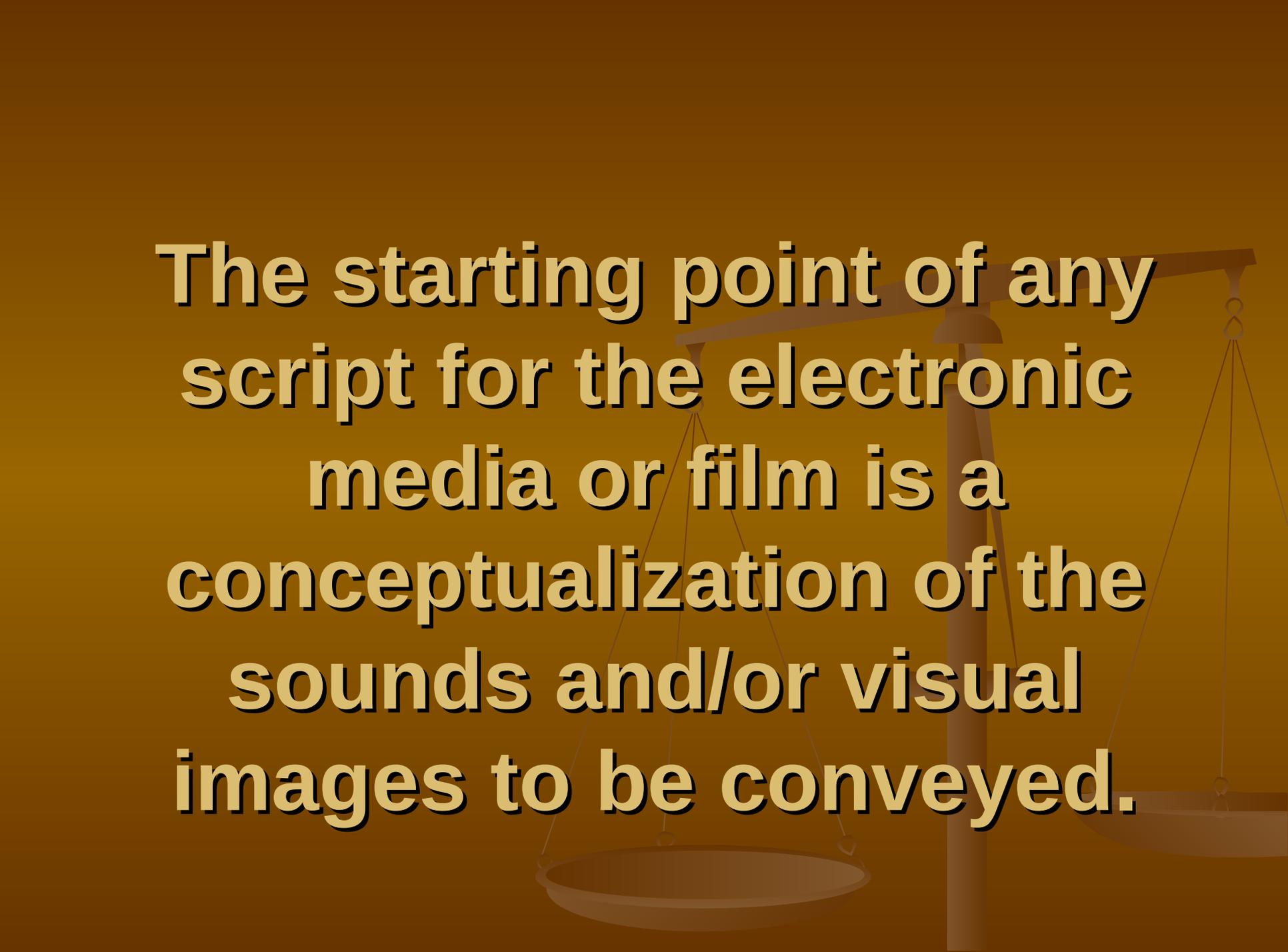


# CHAPTER ONE



**Successful  
storytellers  
possess an  
understanding  
of human  
nature.**

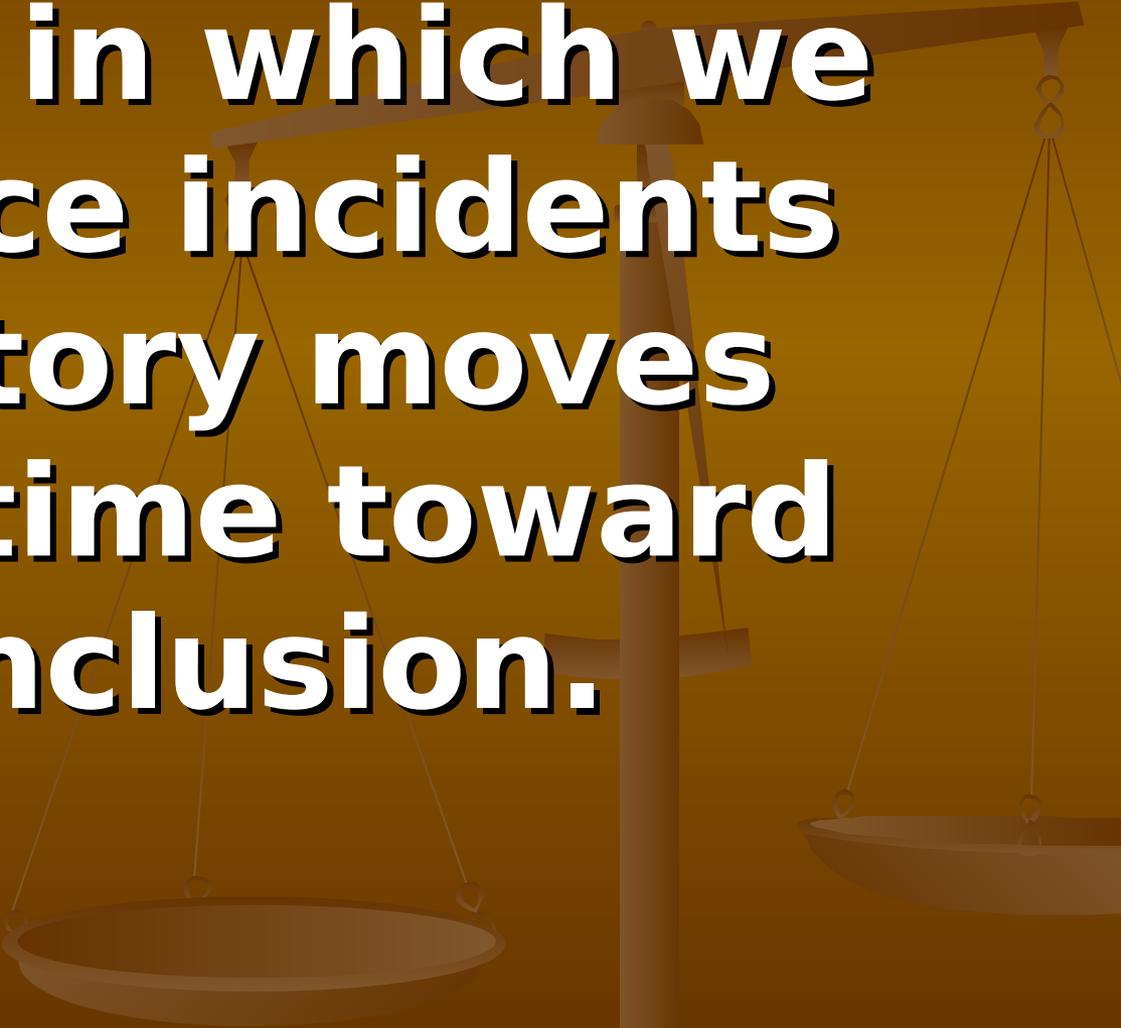
A faint, stylized illustration of a balance scale is visible in the background. The scale is positioned on the right side of the frame, with its vertical pillar and horizontal beam extending across the middle. The pans are suspended by thin lines, and the entire image is rendered in a light brown or tan color, matching the background.



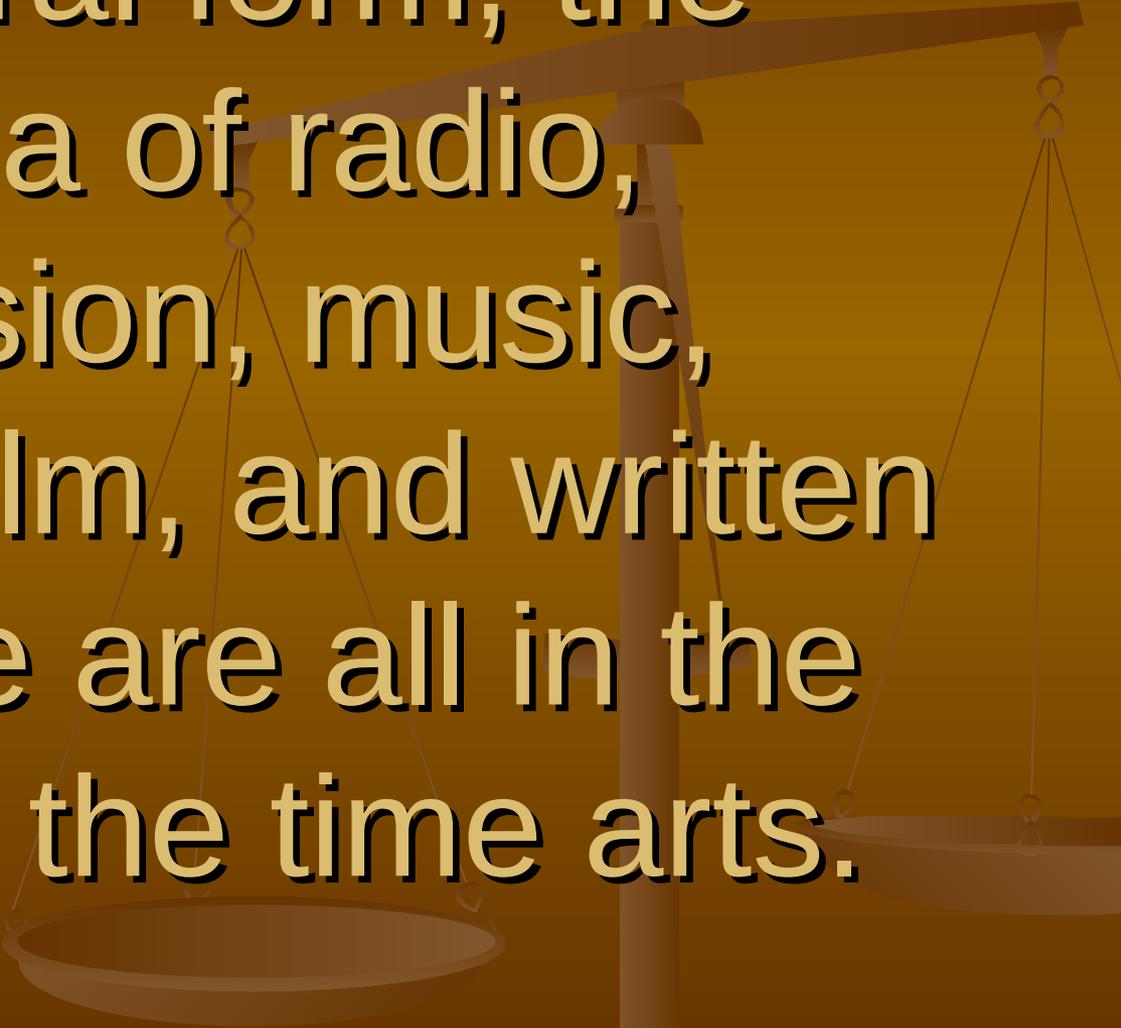
**The starting point of any script for the electronic media or film is a conceptualization of the sounds and/or visual images to be conveyed.**

**A beginning that attracts attention, details usually told chronologically that hold audience attention as expectation grows, and a conclusion that rewards the audience's time and involvement are three basic elements to telling any good story.**

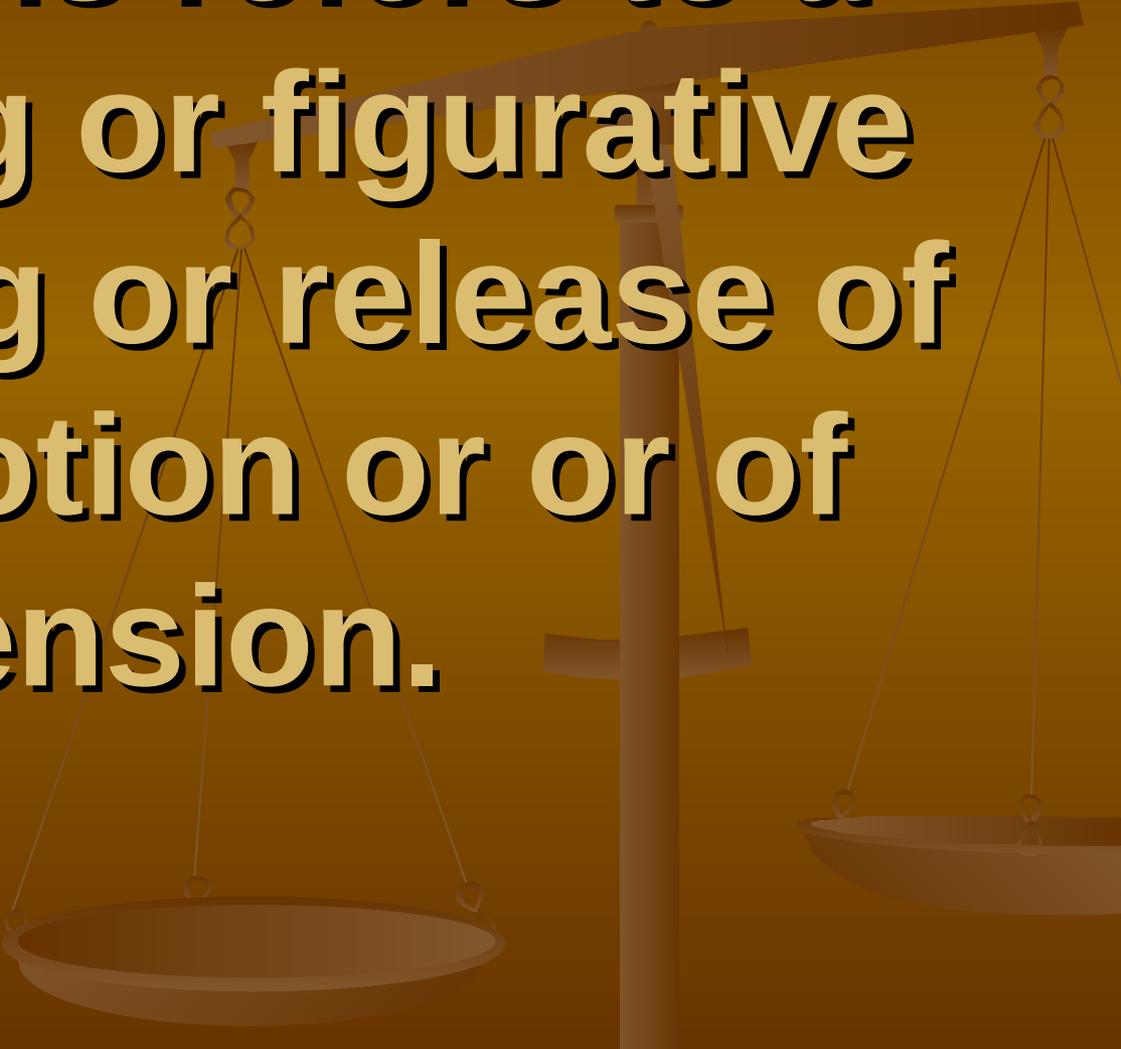
**A story's form is the order in which we experience incidents as the story moves through time toward its conclusion.**



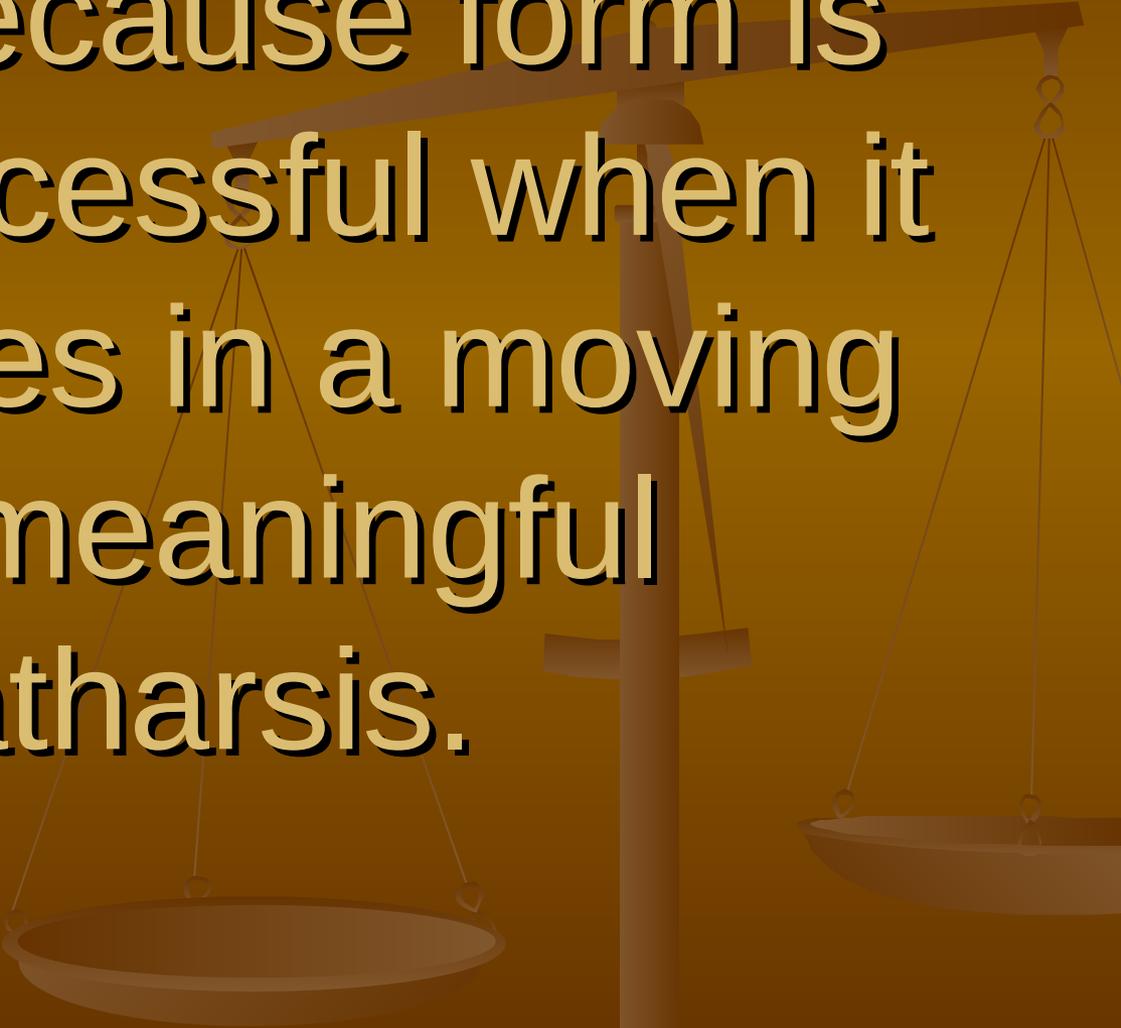
Because they employ temporal form, the media of radio, television, music, theatre, film, and written literature are all in the realm of the time arts.



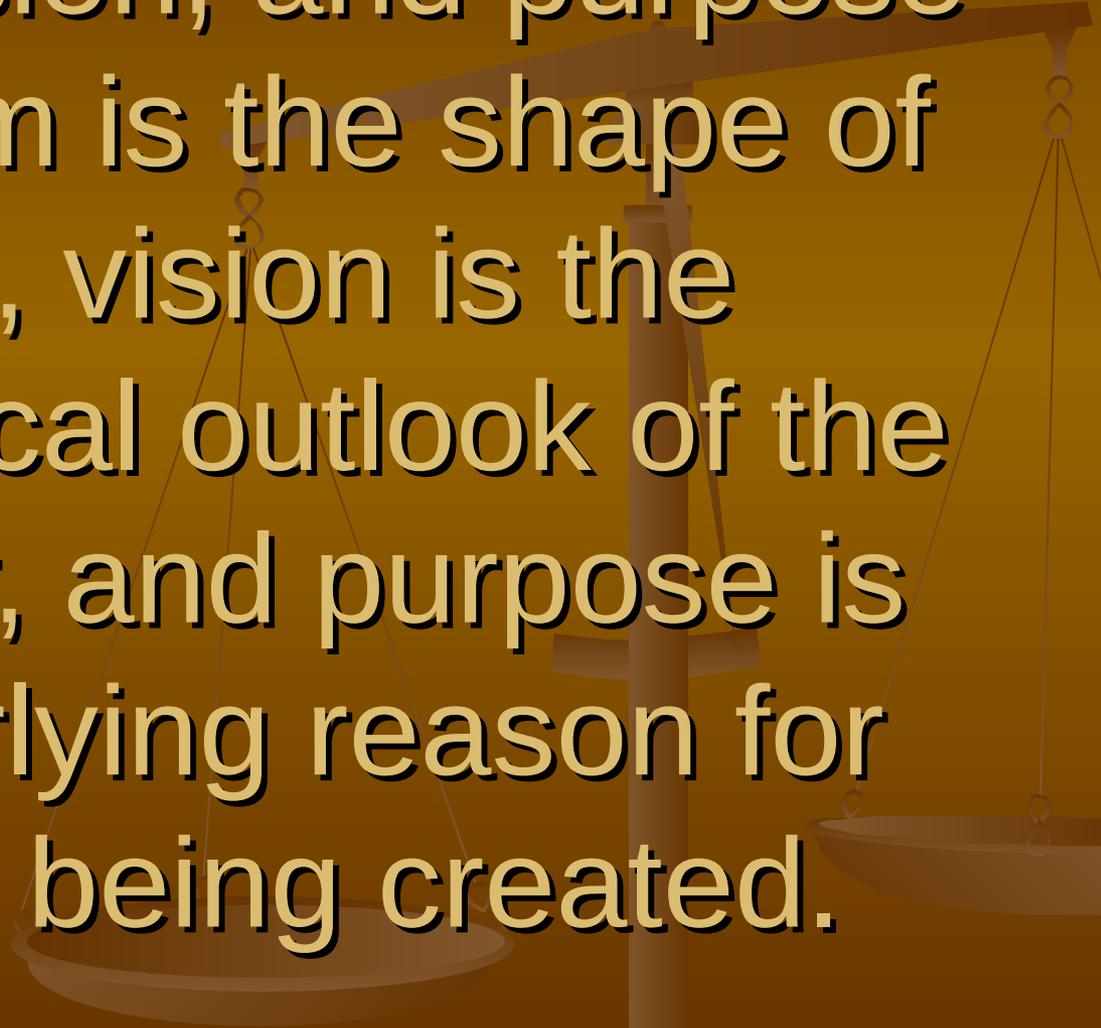
**Catharsis refers to a purifying or figurative cleansing or release of the emotion or or of tension.**

A faint, semi-transparent image of a balance scale is visible in the background. The scale is positioned on the right side of the frame, with its vertical pillar and horizontal beam extending across the middle. Two pans are suspended from the beam by thin wires. The entire scene is set against a solid, dark brown background.

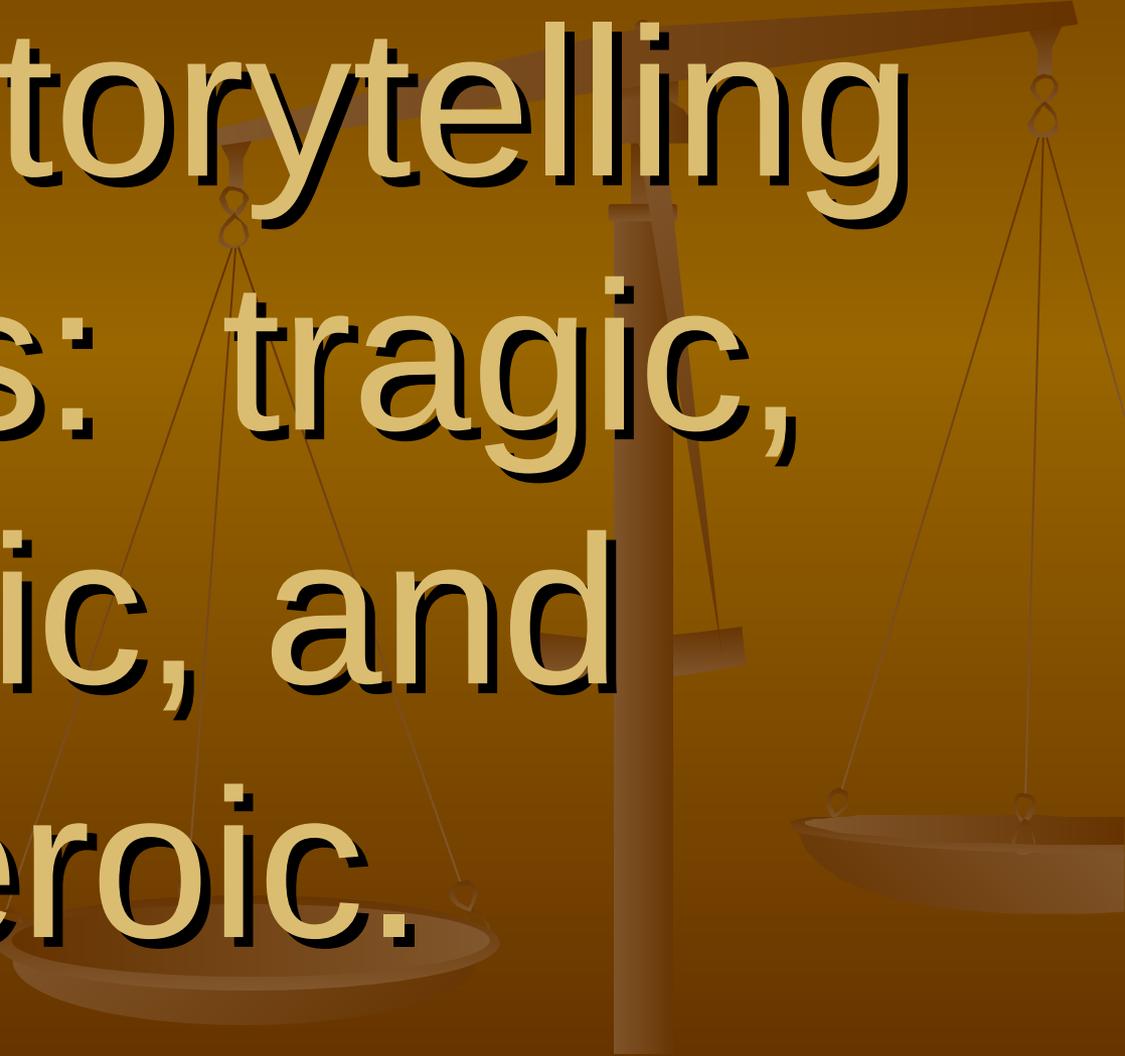
Form and catharsis are linked because form is most successful when it culminates in a moving and meaningful catharsis.



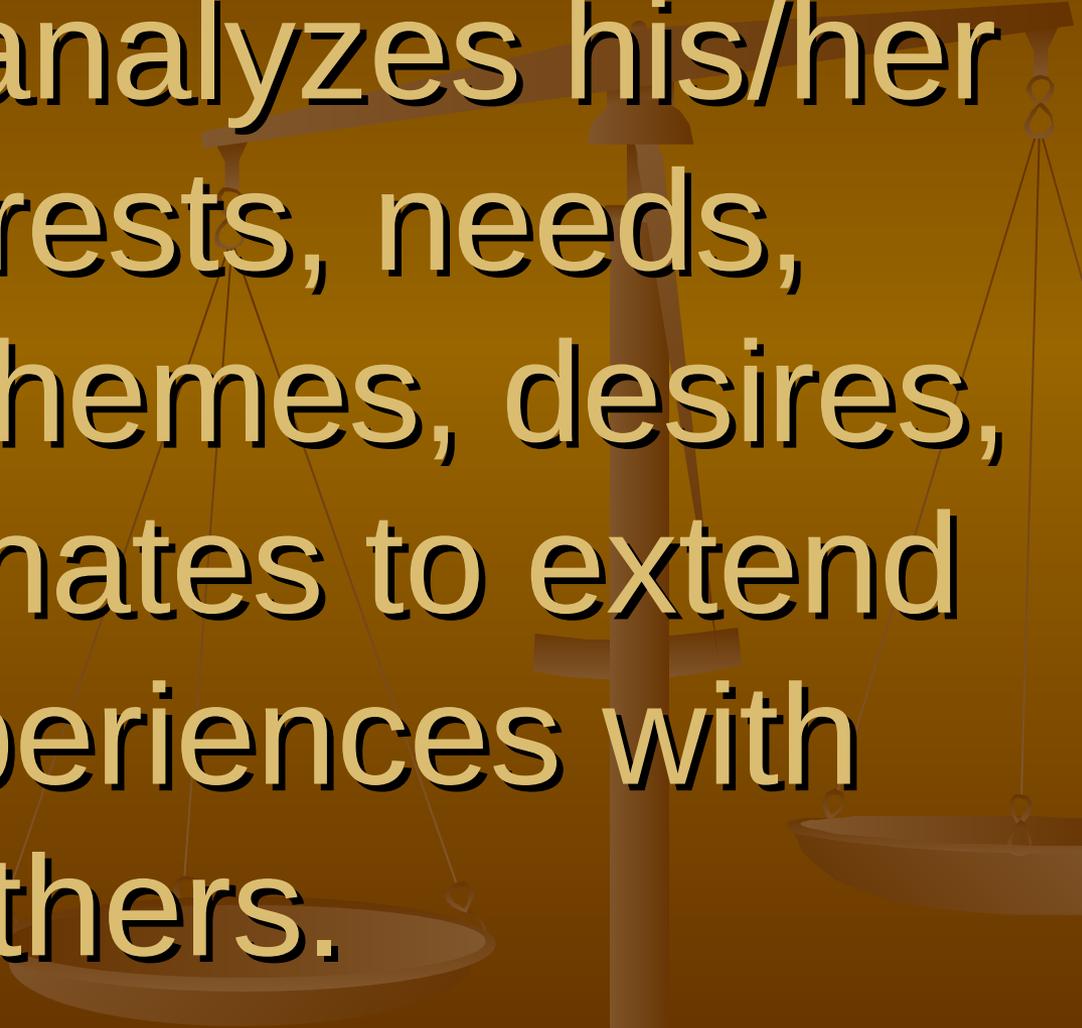
Modes are defined in terms of form, vision, and purpose where form is the shape of a work, vision is the philosophical outlook of the storyteller, and purpose is the underlying reason for the work being created.



There are three major storytelling modes: tragic, comic, and heroic.

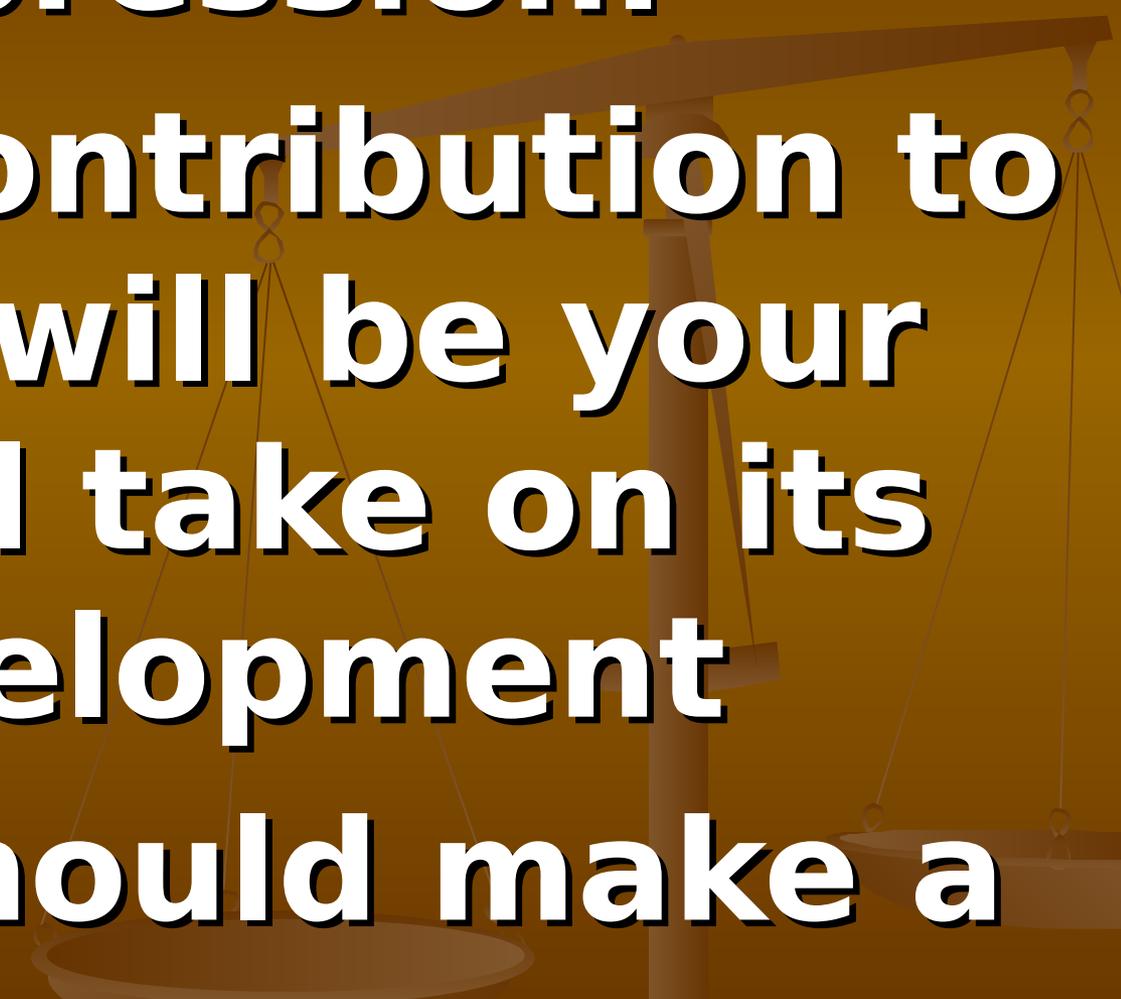
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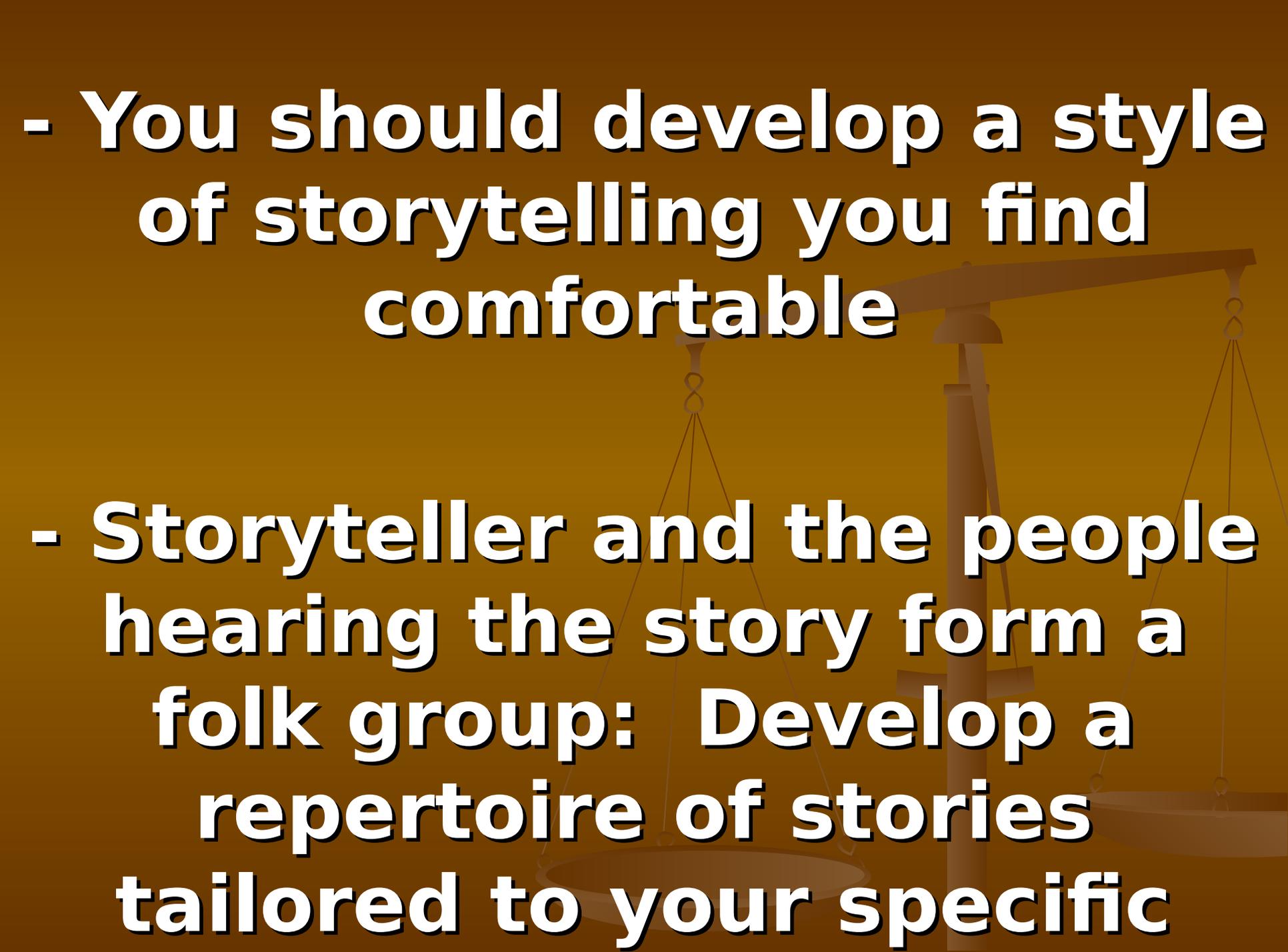
When storytelling for the public arts, a storyteller seeks and analyzes his/her own interests, needs, pleasures, themes, desires, fears, and hates to extend those experiences with others.





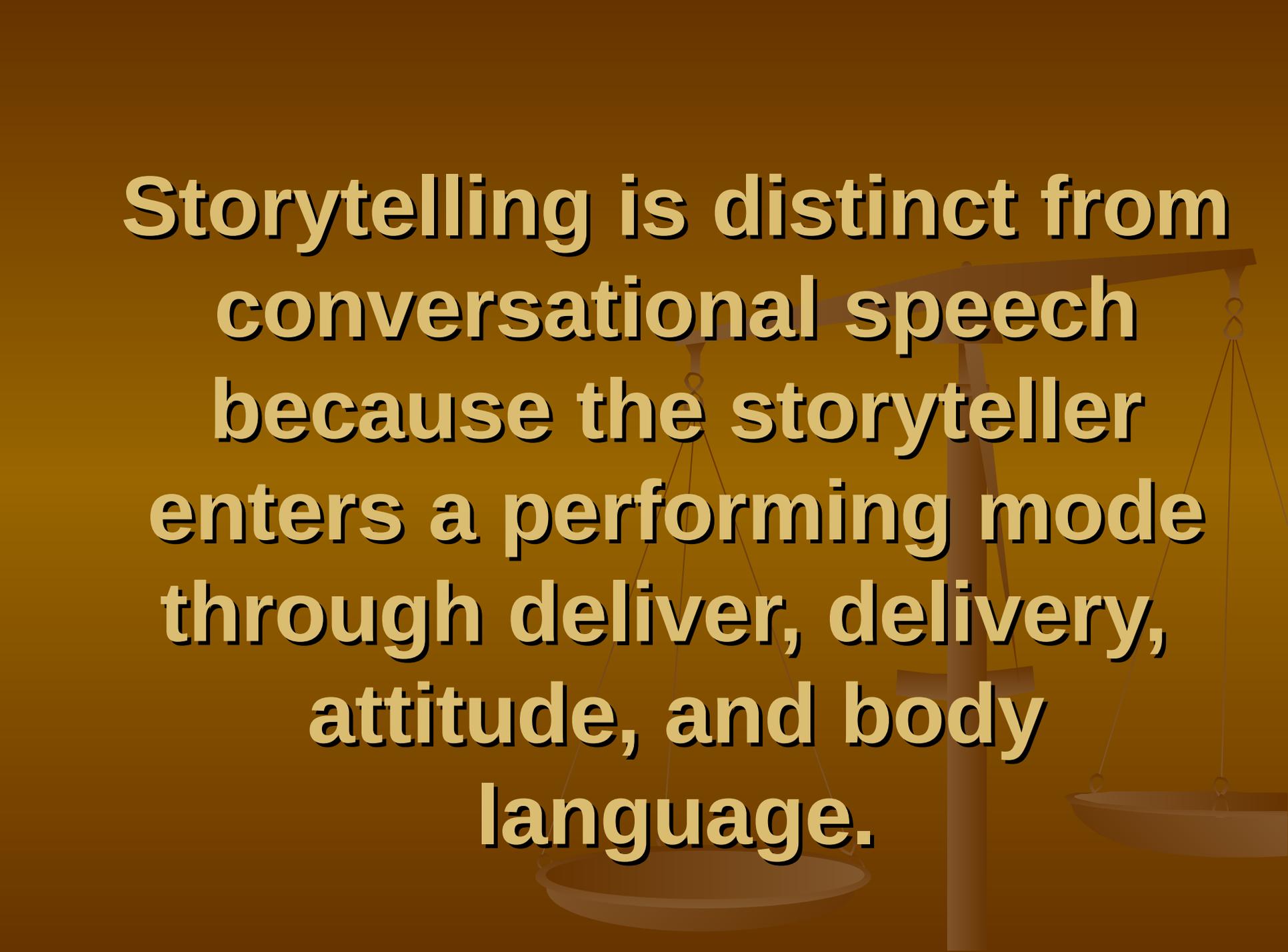
Storytelling  
is an ART  
form

- 
- It is a form of expression.
  - Your contribution to a tale will be your special take on its development
  - You should make a story your own



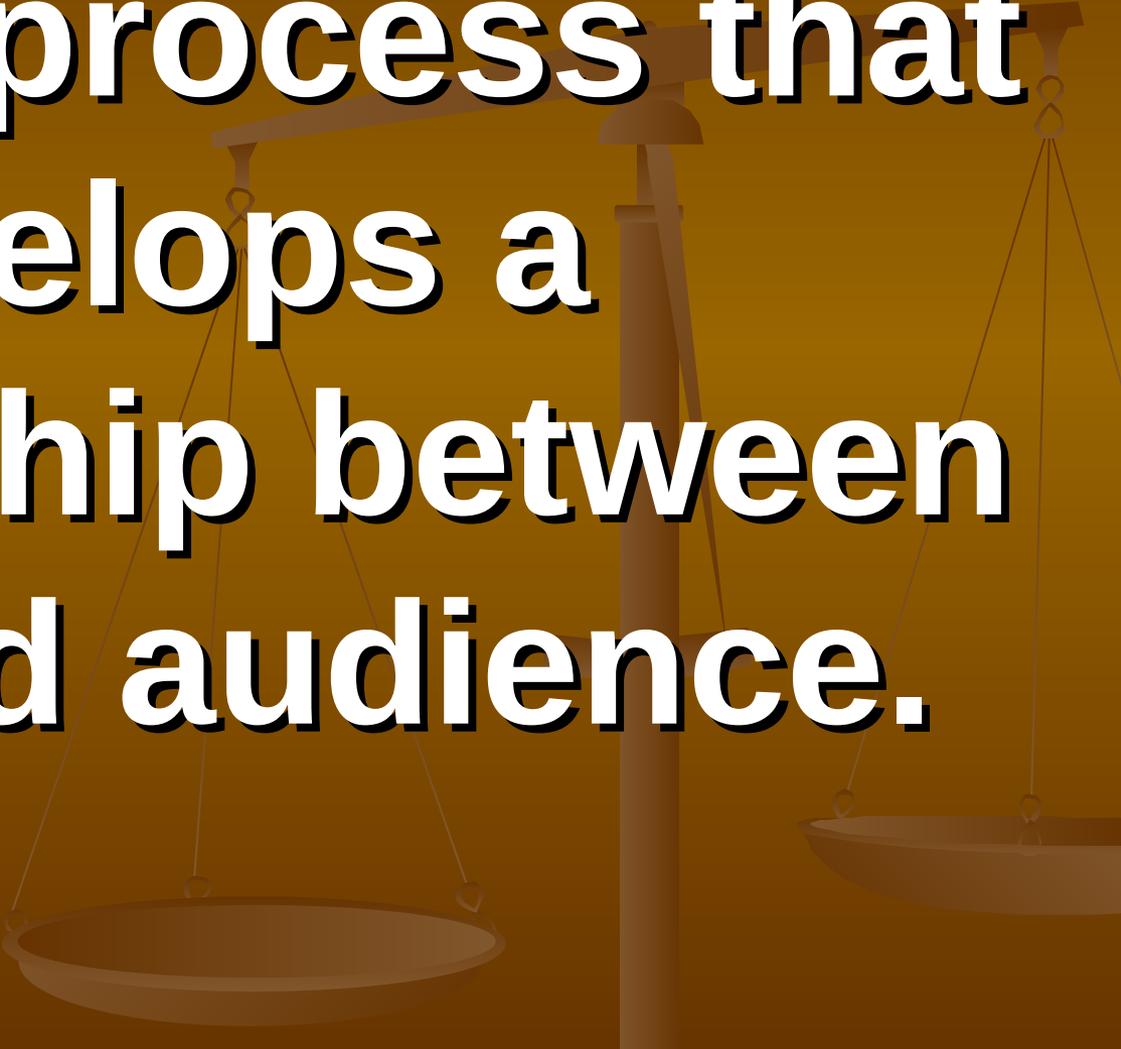
**- You should develop a style of storytelling you find comfortable**

**- Storyteller and the people hearing the story form a folk group: Develop a repertoire of stories tailored to your specific**

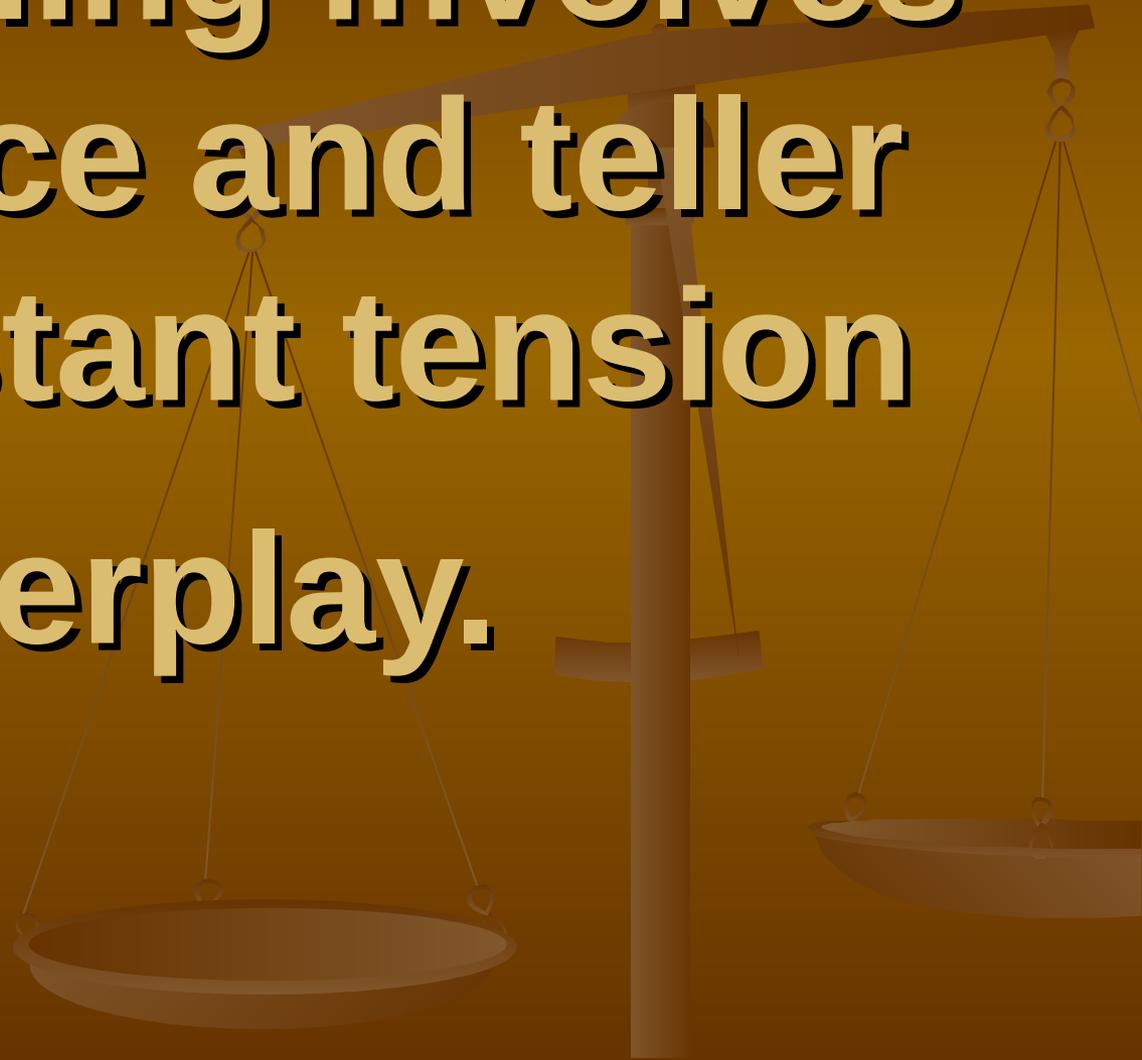
A faint, stylized illustration of a balance scale is visible in the background. The scale is positioned vertically, with a central pillar and two pans hanging from a horizontal beam. The pans are slightly tilted, suggesting a balance. The entire image has a warm, brownish-gold color palette.

**Storytelling is distinct from conversational speech because the storyteller enters a performing mode through deliver, delivery, attitude, and body language.**

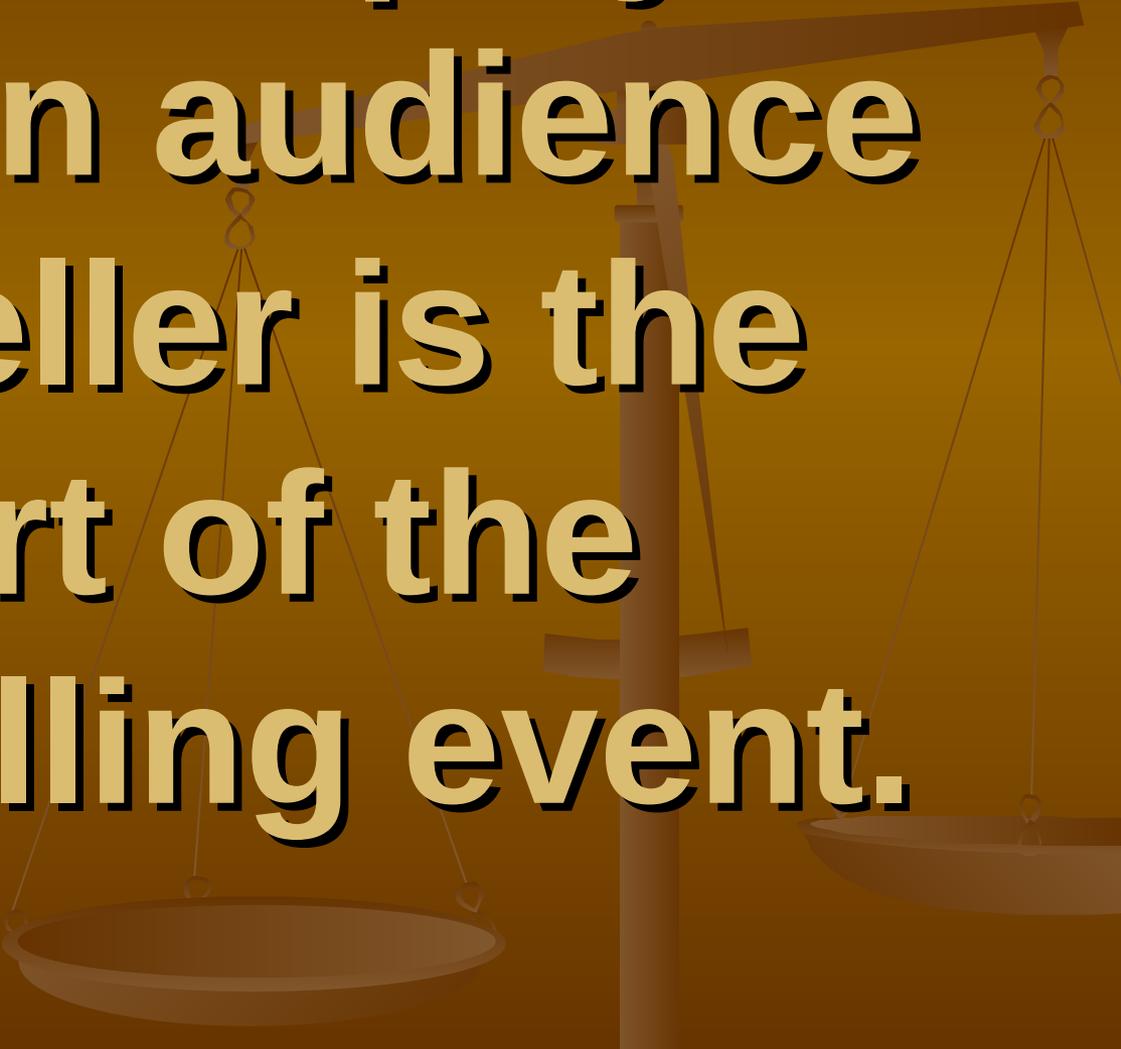
**Storytelling is an intimate process that develops a relationship between teller and audience.**

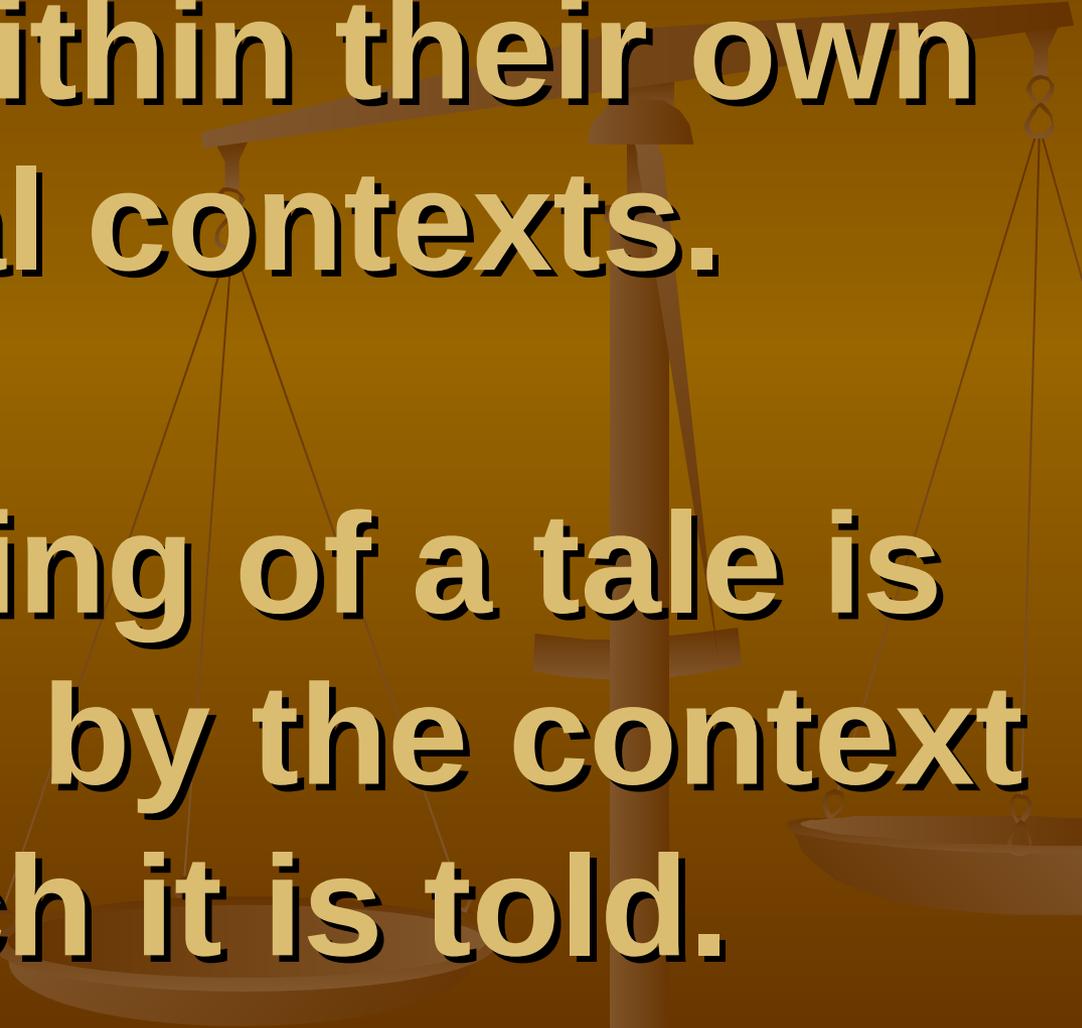
A faint, semi-transparent image of a balance scale is visible in the background. The scale is positioned vertically, with its central pillar and horizontal beam extending across the right side of the frame. Two pans are suspended from the beam by thin lines. The entire scene is set against a solid, dark brown background.

**Storytelling involves  
audience and teller  
in constant tension  
interplay.**



**The interplay  
between audience  
and teller is the  
heart of the  
storytelling event.**





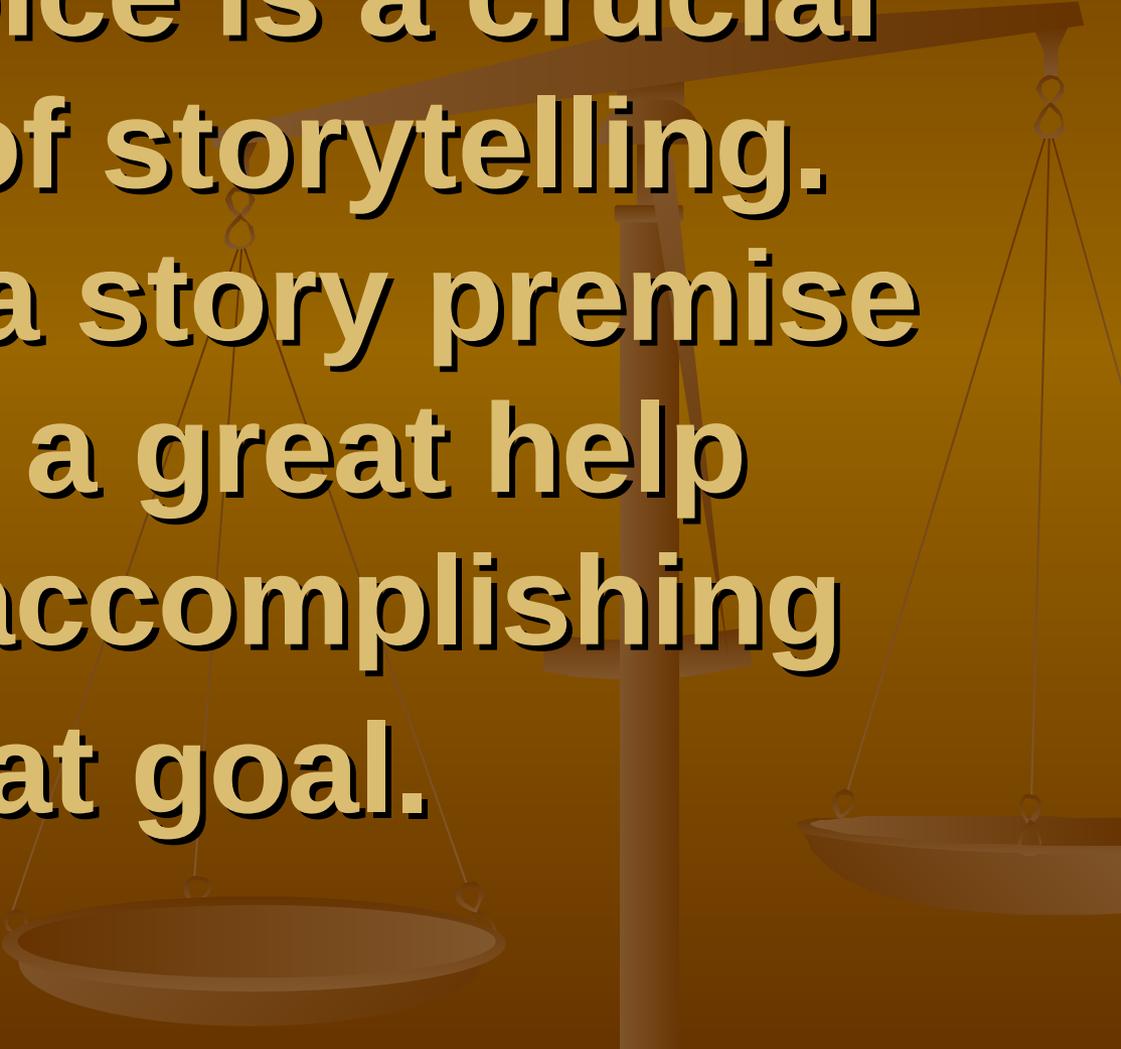
**Storytelling events  
function within their own  
cultural contexts.**

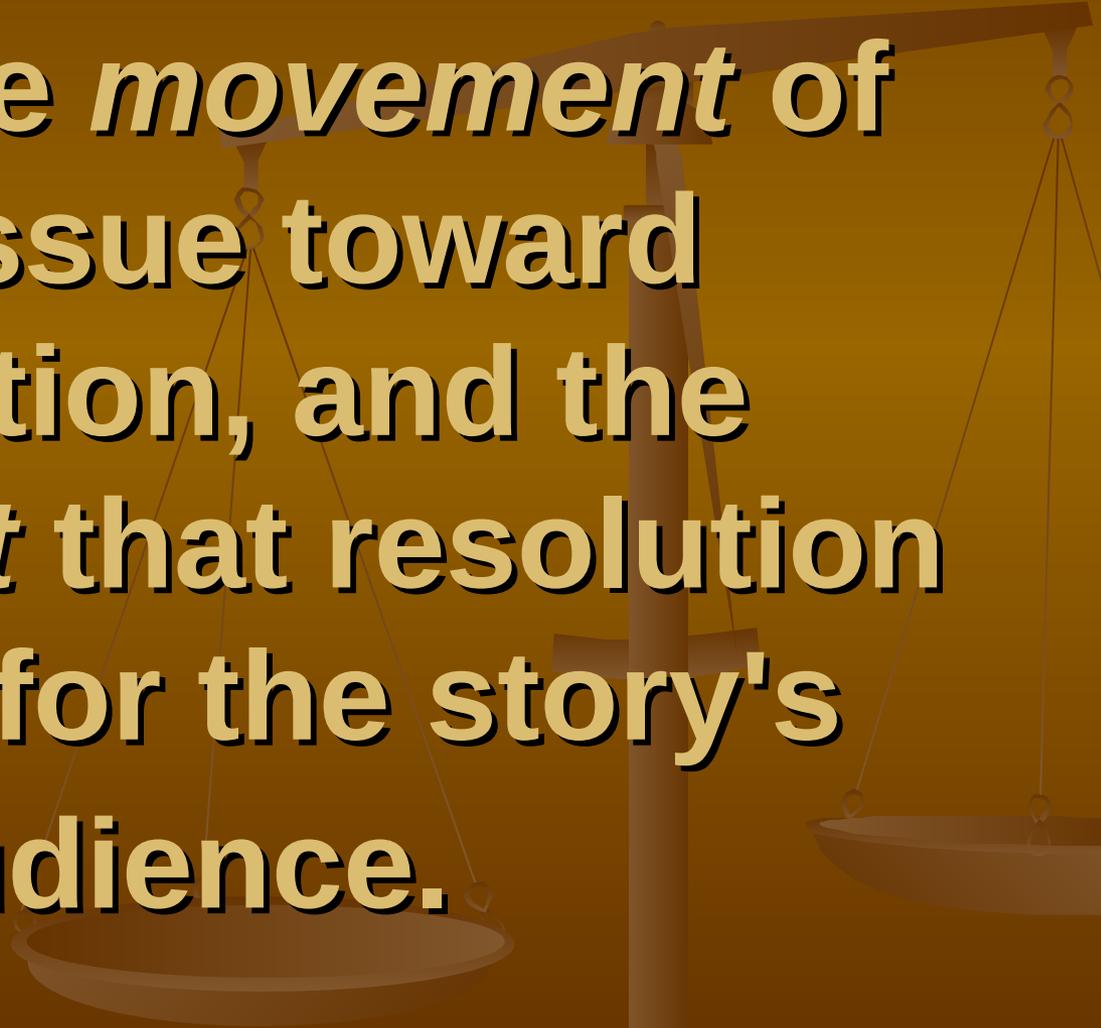
**The meaning of a tale is  
determined by the context  
in which it is told.**

# **STORYTELLING FOCI:**

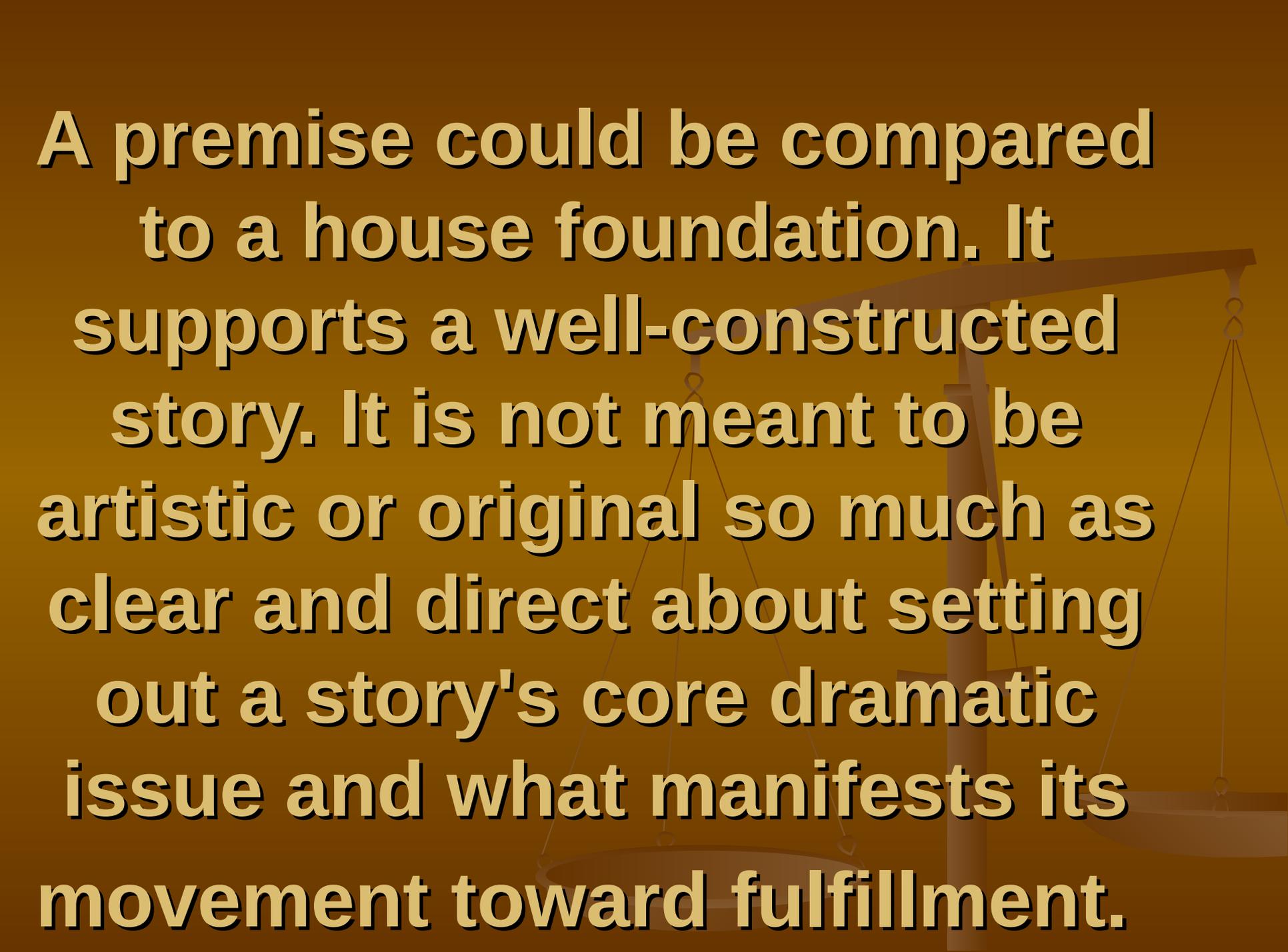
- 1. Audio & Visual  
Commercials**
  - 2. Screenplays**
  - 3. Spec Scripts (TV)**
  - 4. Stage Plays**
  - 5. Public Service  
Announcements**
- 

**Beginning a story in an active voice is a crucial aspect of storytelling. Creating a story premise can be a great help toward accomplishing that goal.**

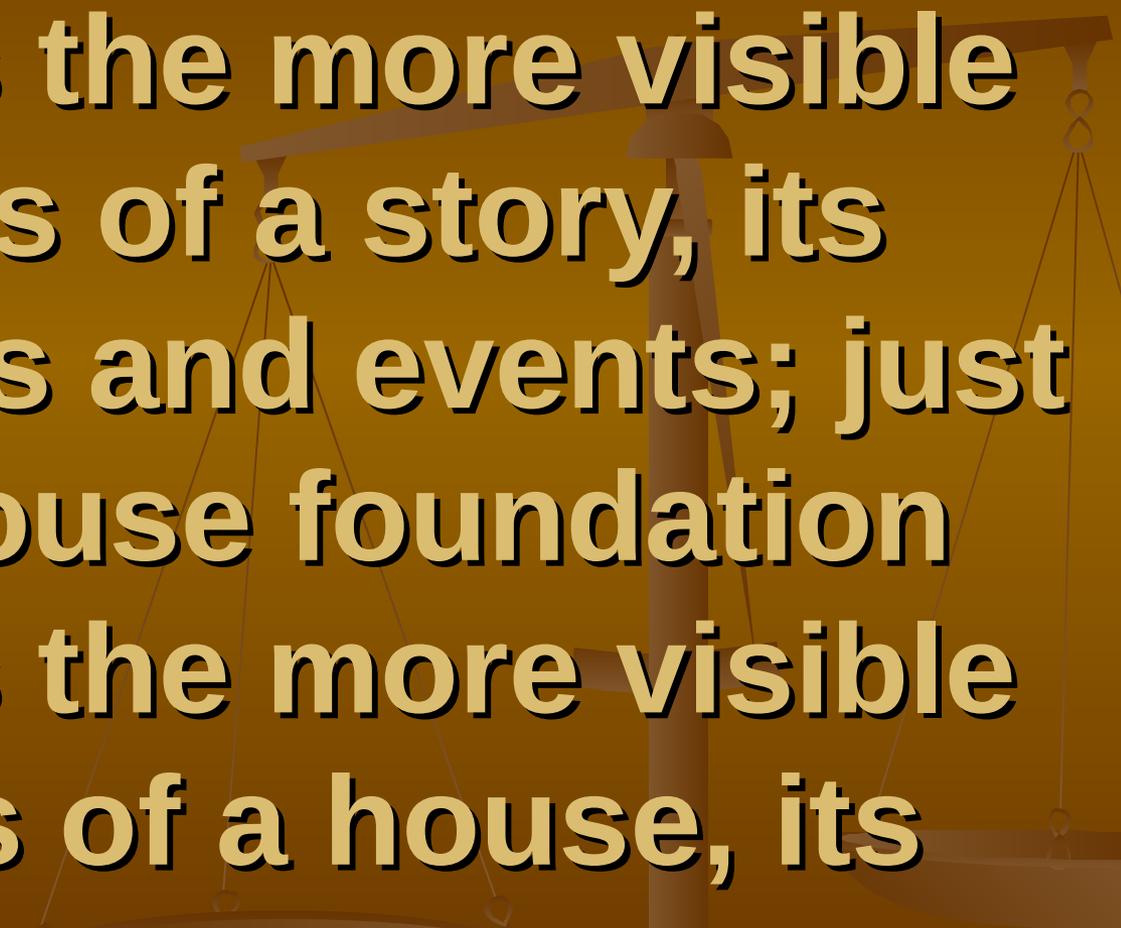
A faint, stylized illustration of a balance scale is visible in the background. The scale is positioned on the right side of the frame, with its vertical post and horizontal beam extending across the middle. Two pans are suspended from the beam by thin lines. The scale is rendered in a light brown color, matching the overall background.



**A story premise sets out a story's core *dramatic issue*, the *movement* of that issue toward resolution, and the *fulfillment* that resolution sets up for the story's audience.**

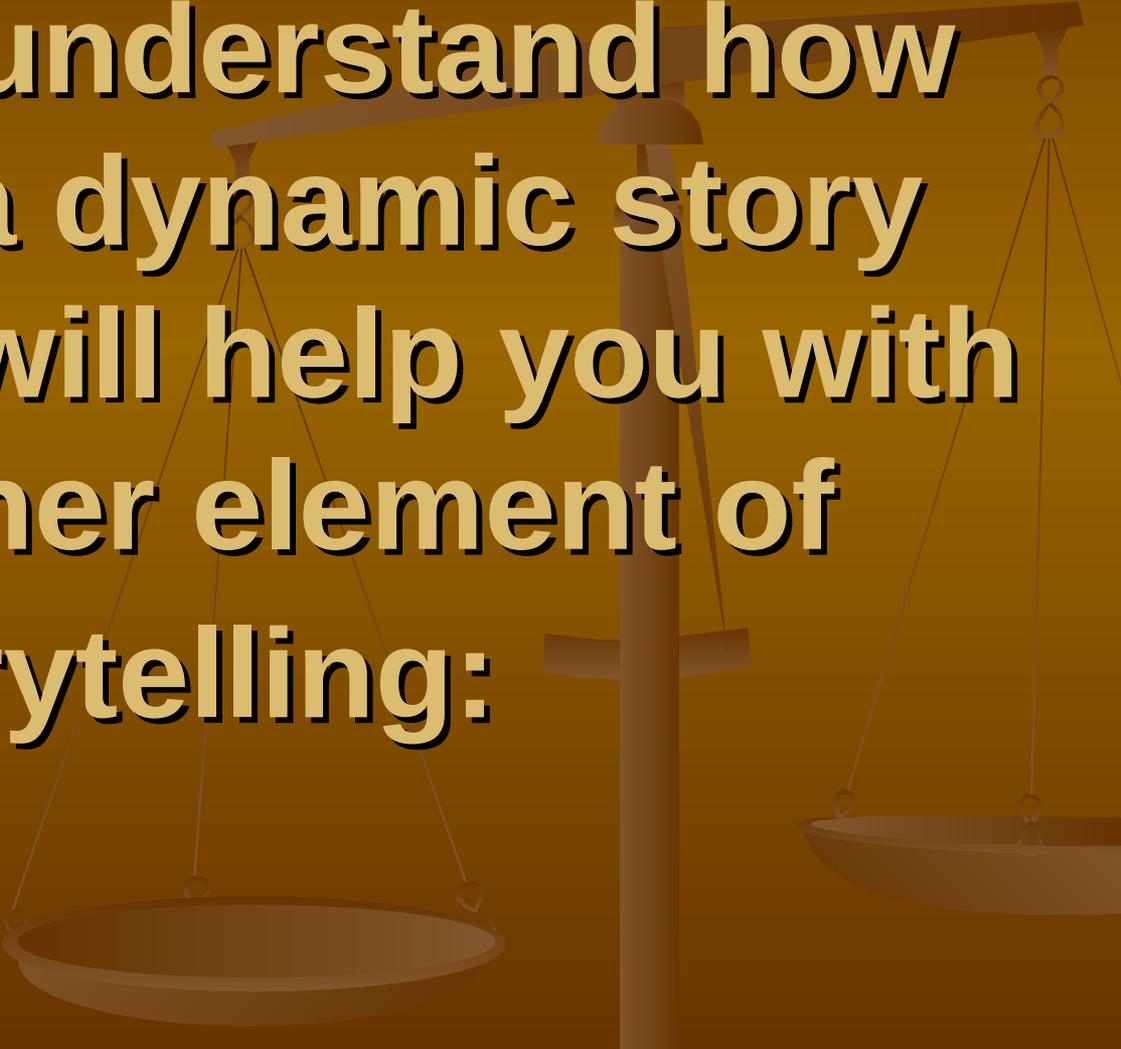


**A premise could be compared to a house foundation. It supports a well-constructed story. It is not meant to be artistic or original so much as clear and direct about setting out a story's core dramatic issue and what manifests its movement toward fulfillment.**



**A premise is meant to set out a foundation that supports the more visible aspects of a story, its characters and events; just like a house foundation supports the more visible aspects of a house, its walls, roof, windows, etc.**

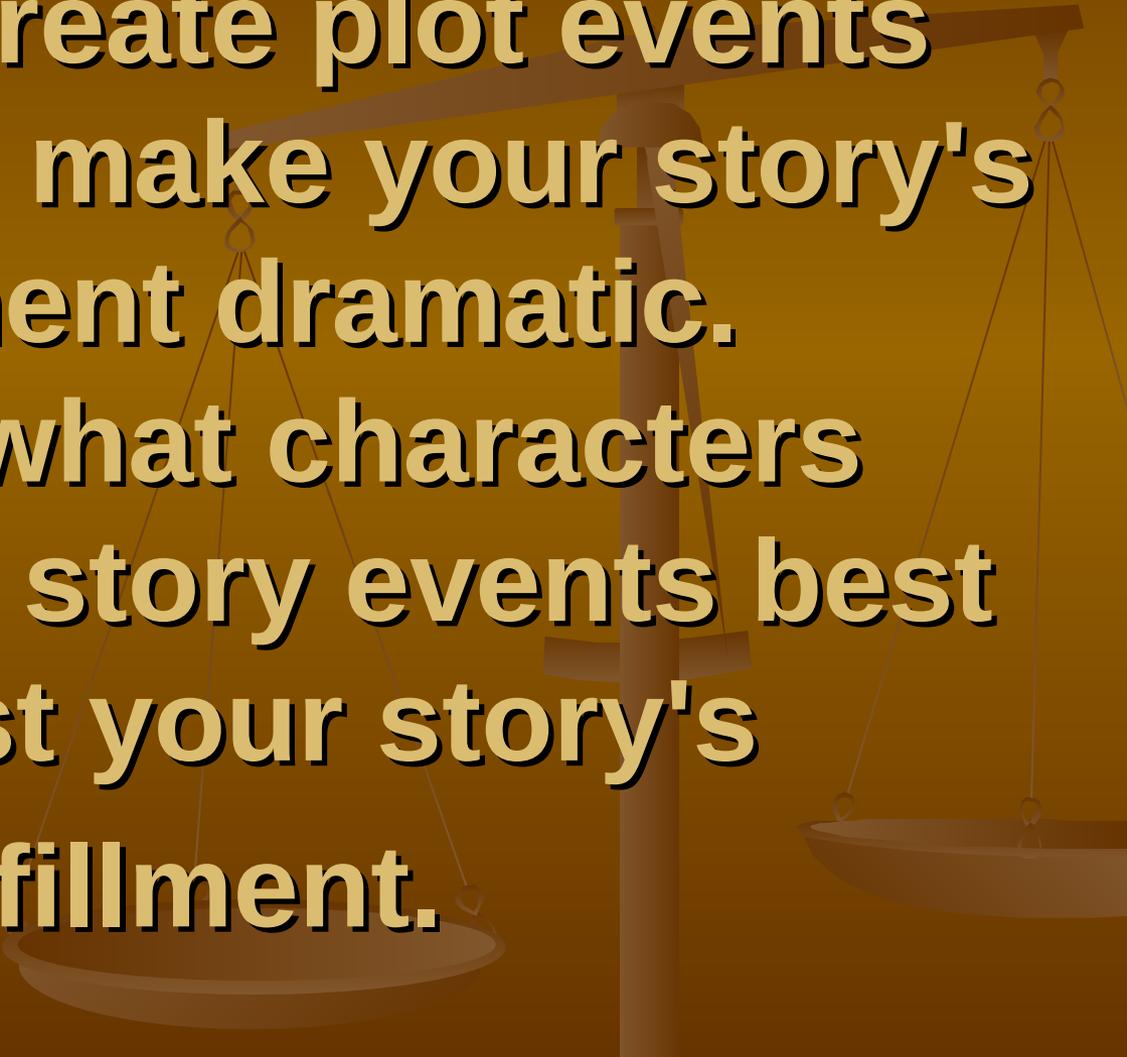
**Once you understand how  
to create a dynamic story  
premise, it will help you with  
every other element of  
storytelling:**

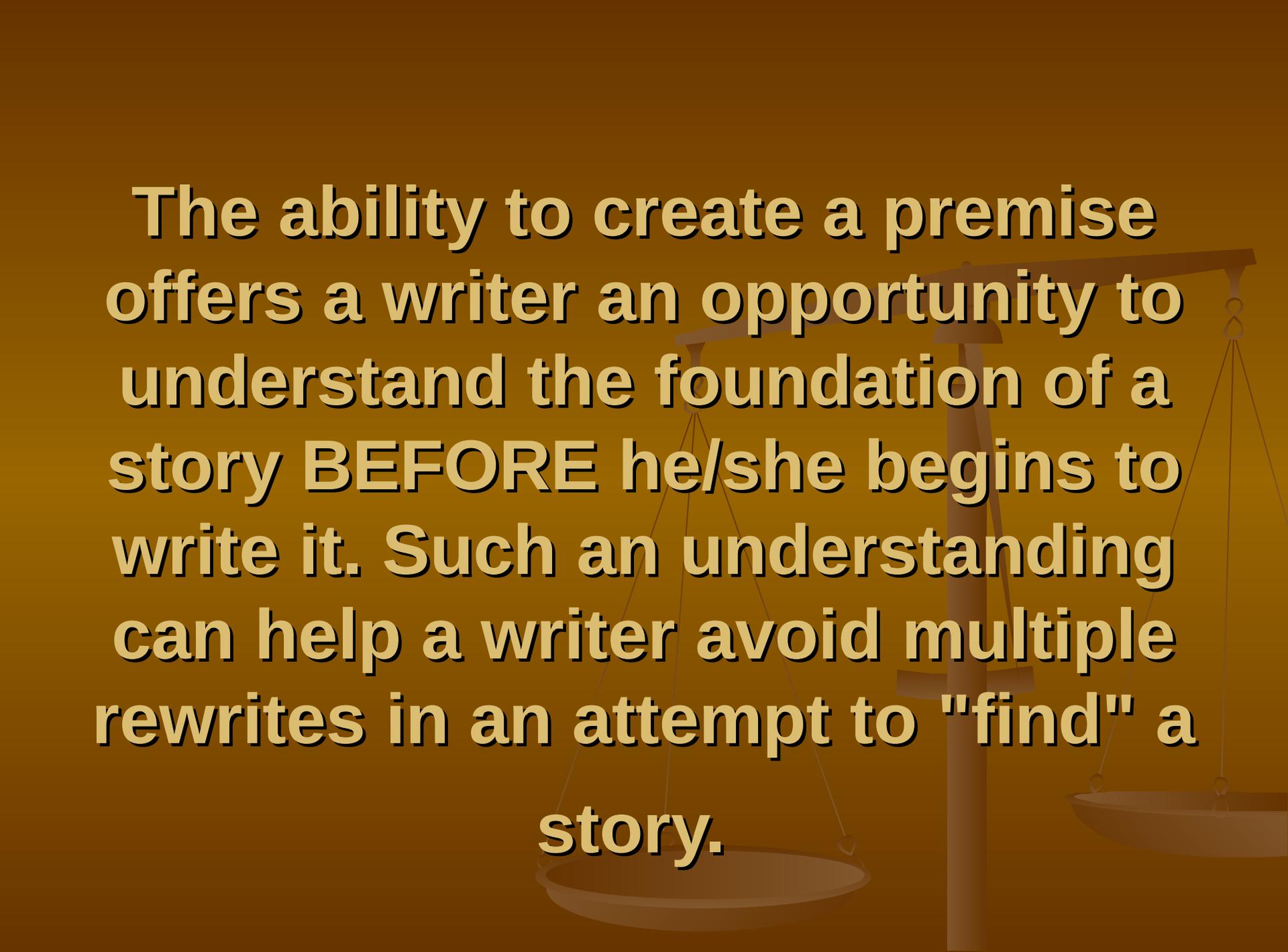


**What kinds of characters will  
populate your story.**

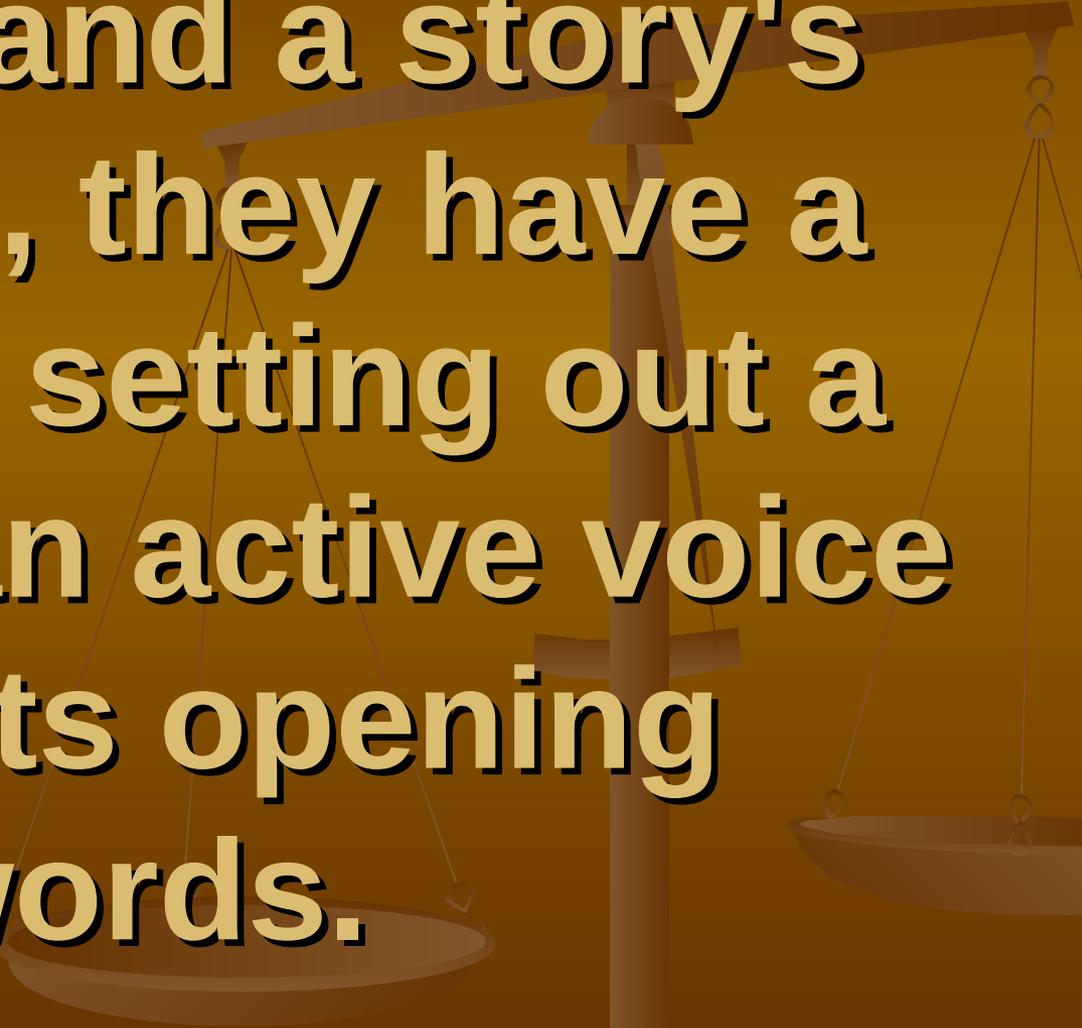
**Help you create plot events  
that serve to make your story's  
movement dramatic.**

**Suggest what characters  
actions and story events best  
manifest your story's  
fulfillment.**



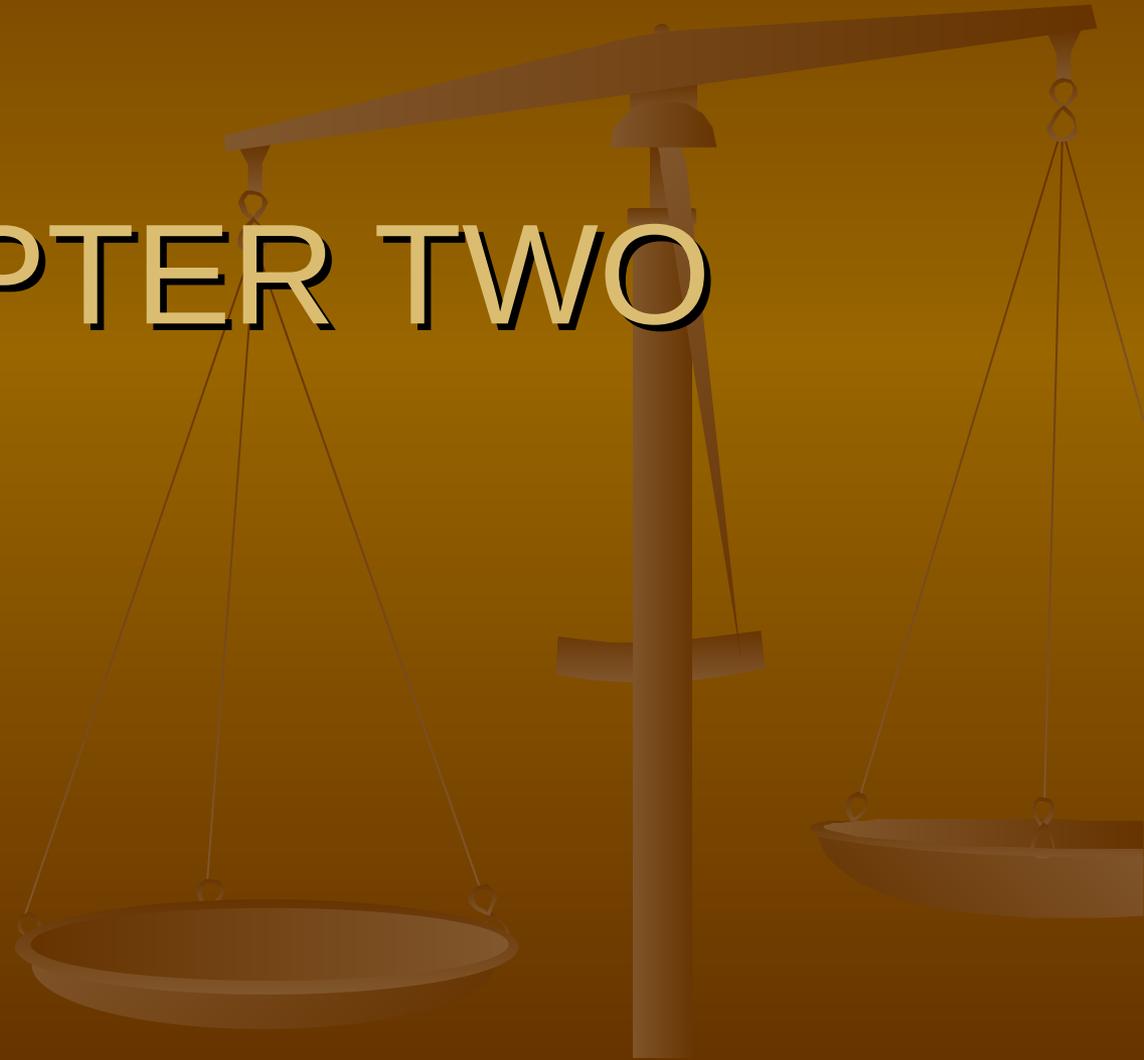


**The ability to create a premise offers a writer an opportunity to understand the foundation of a story BEFORE he/she begins to write it. Such an understanding can help a writer avoid multiple rewrites in an attempt to "find" a story.**

A faint, semi-transparent image of a balance scale is visible in the background, positioned on the right side of the slide. The scale has a central vertical pillar, a horizontal beam, and two pans hanging from the ends. The background is a solid, dark brown color.

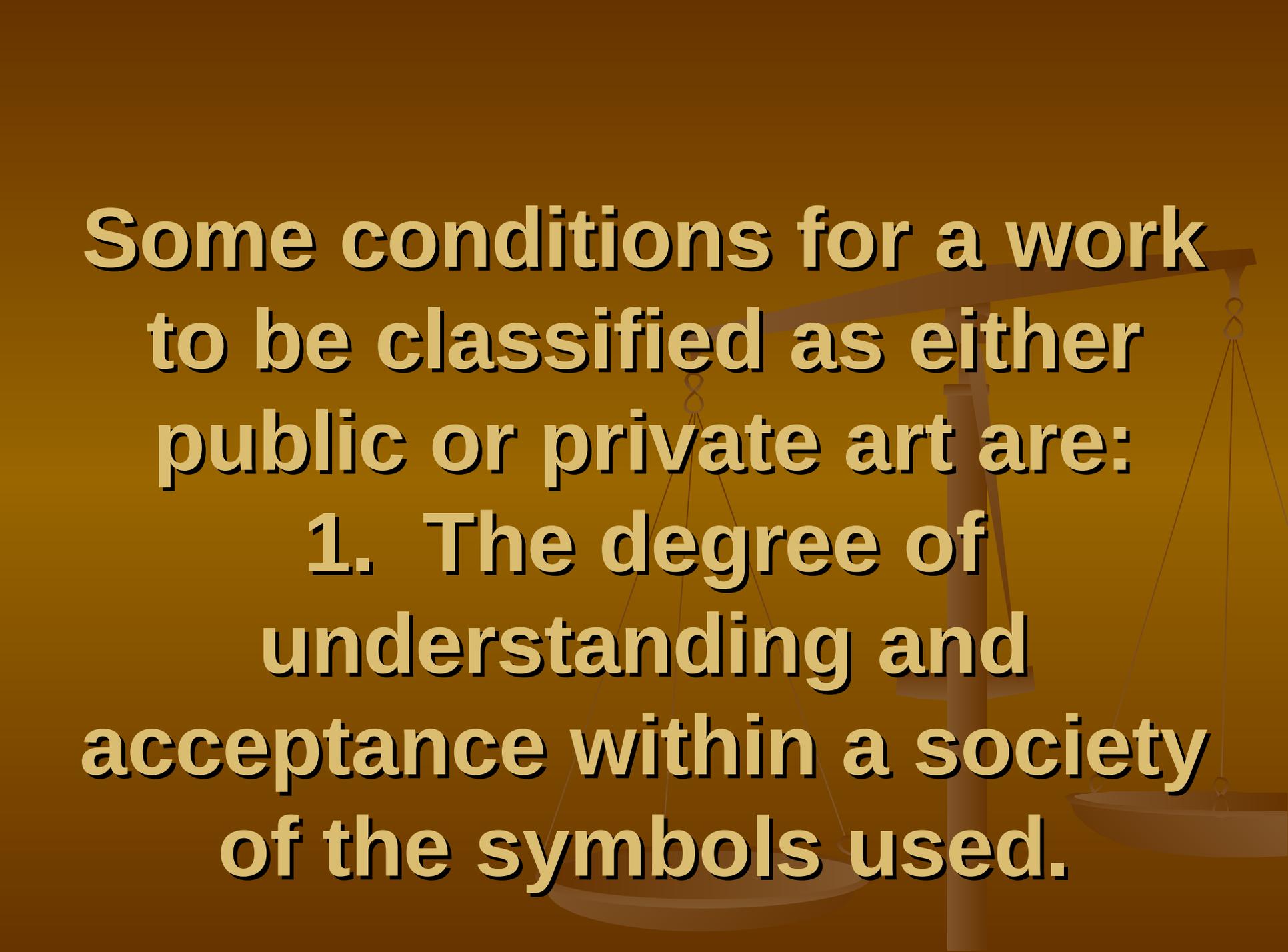
**When writers understand a story's premise, they have a guide to setting out a story in an active voice from its opening words.**

# CHAPTER TWO





**Public arts are a  
subcategory of  
public  
communication.**

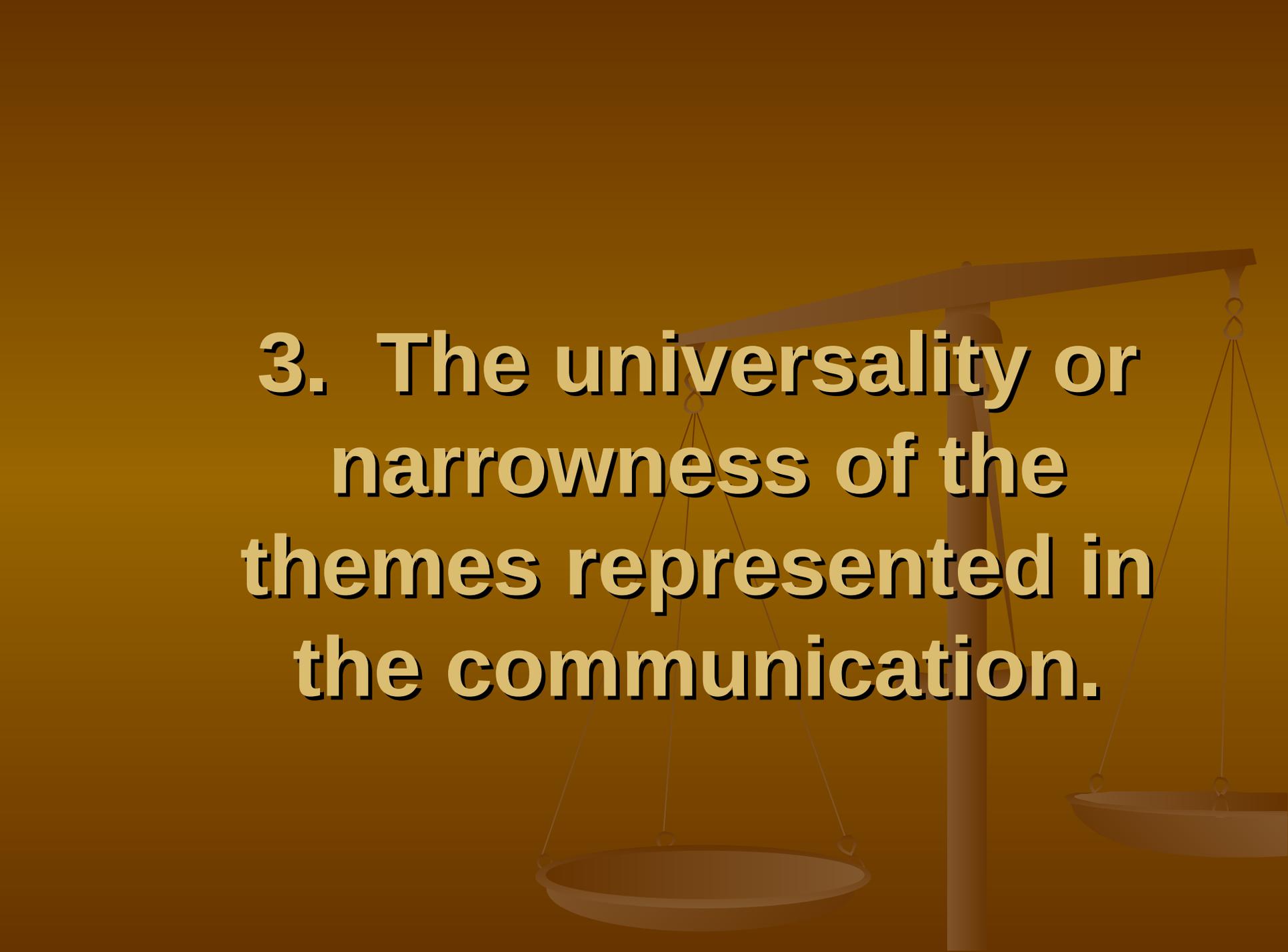


**Some conditions for a work to be classified as either public or private art are:**

**1. The degree of understanding and acceptance within a society of the symbols used.**

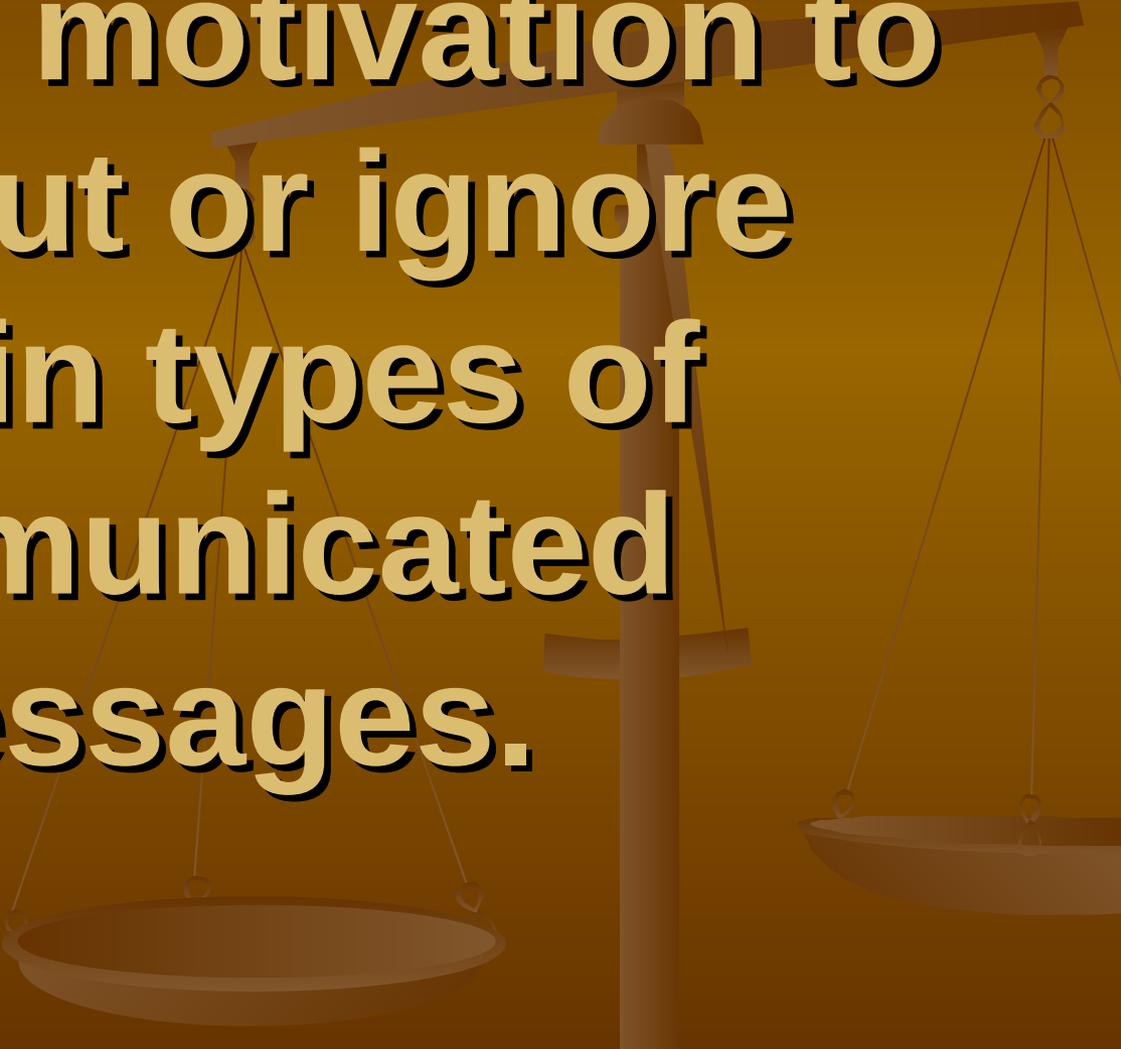


**2. The degree of public  
access to the  
communicated  
message**



**3. The universality or narrowness of the themes represented in the communication.**

**4. The culturally  
acquired motivation to  
seek out or ignore  
certain types of  
communicated  
messages.**



# Schools of Criticism:

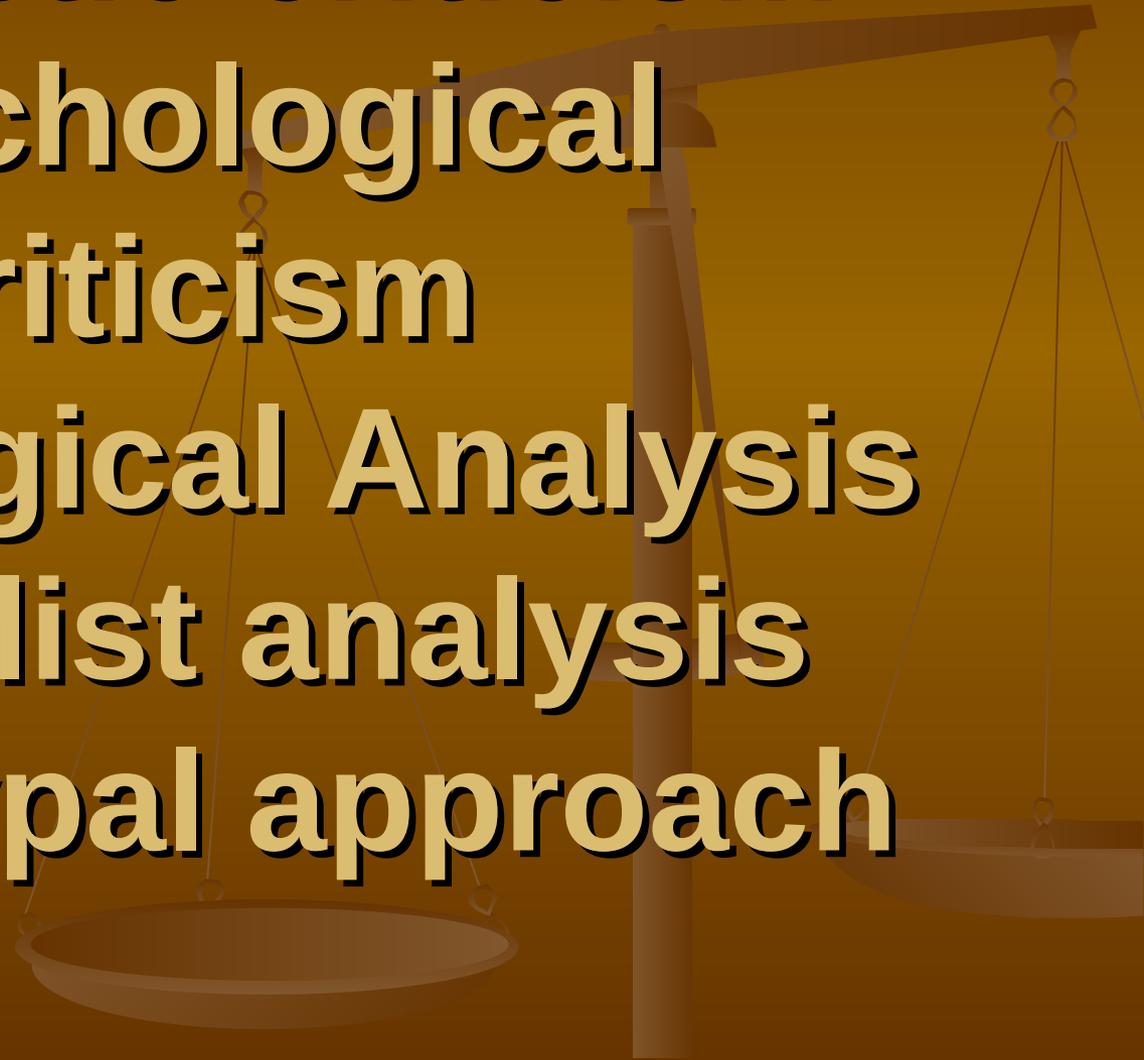
**Moralistic criticism**

**Psychological  
criticism**

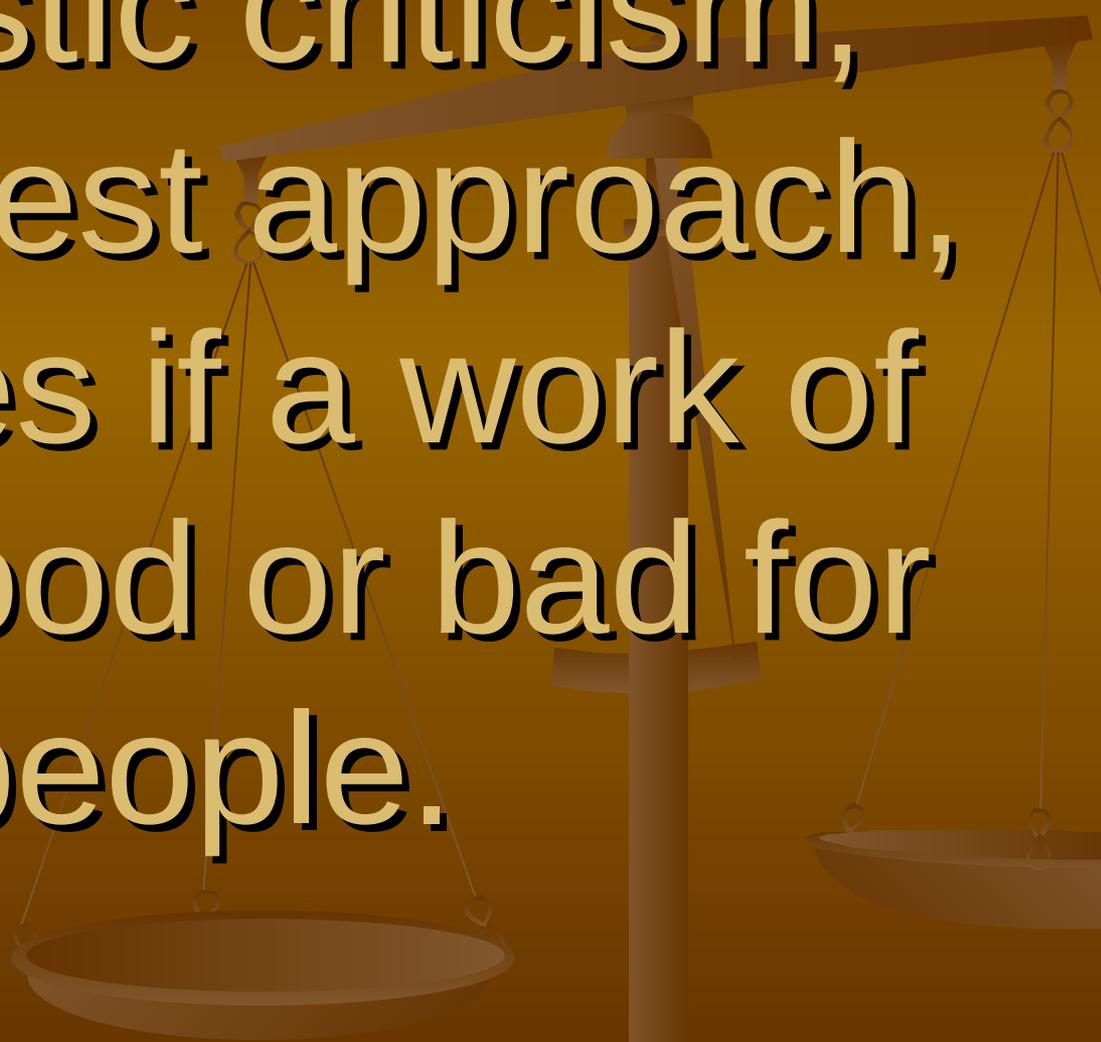
**Sociological Analysis**

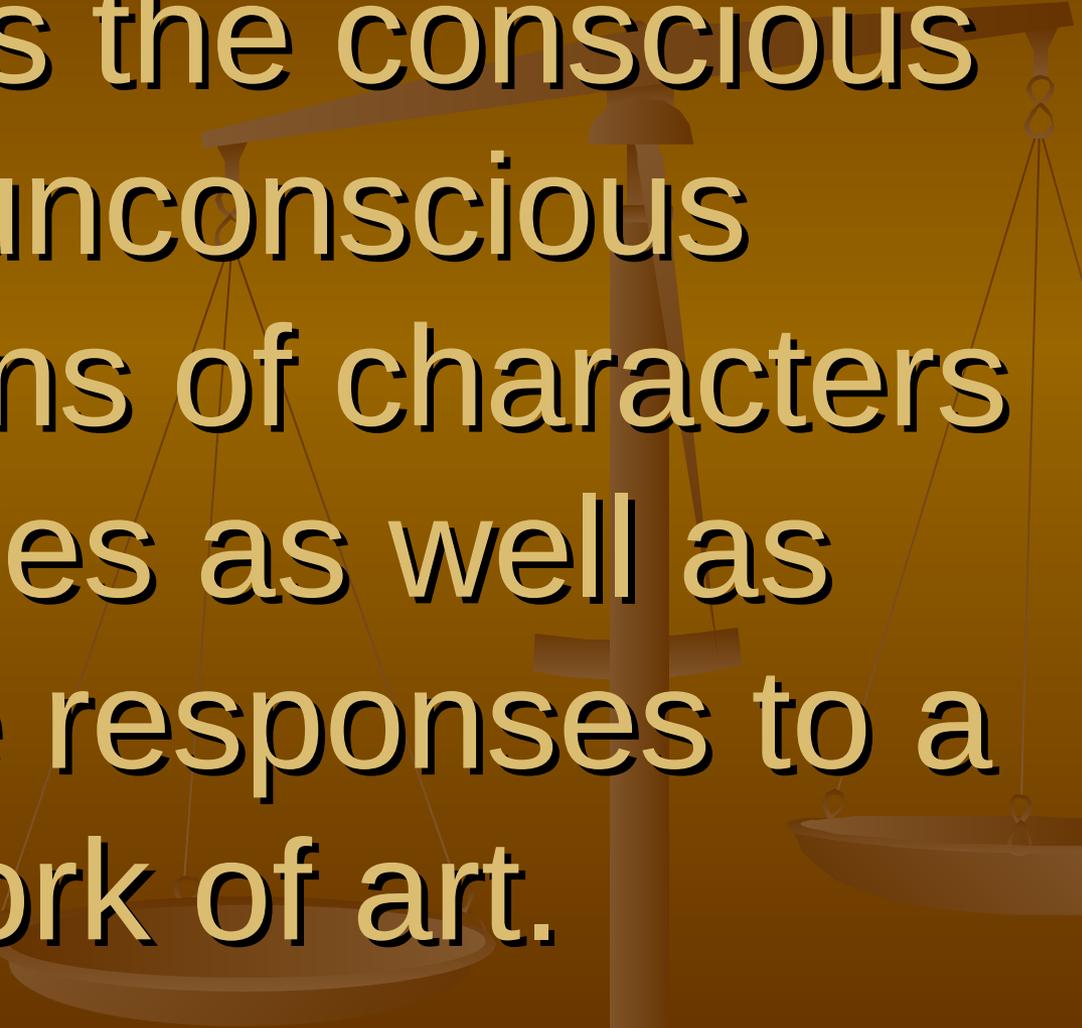
**Formalist analysis**

**Archetypal approach**

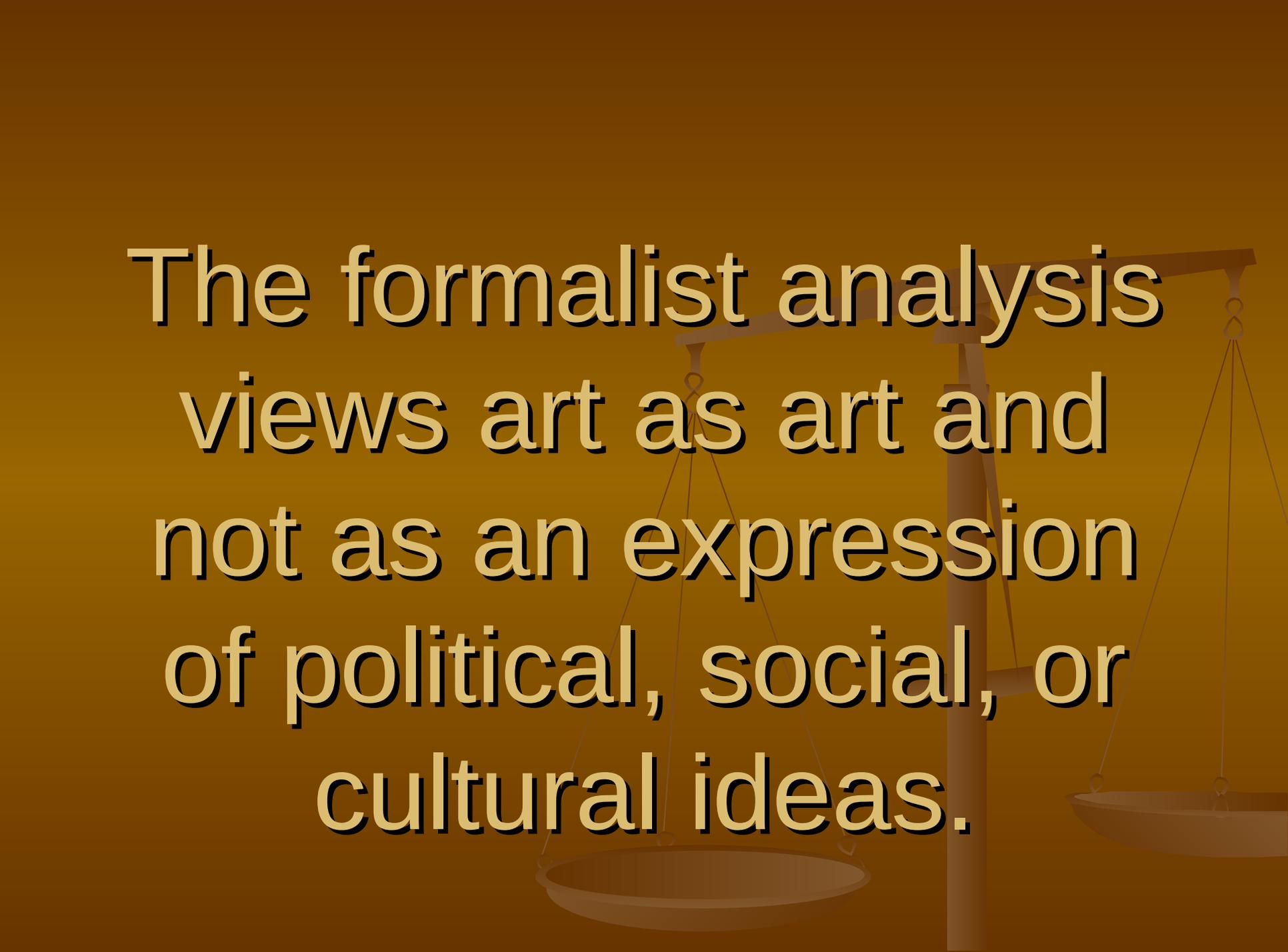


Moralistic criticism,  
the earliest approach,  
analyzes if a work of  
art is good or bad for  
people.

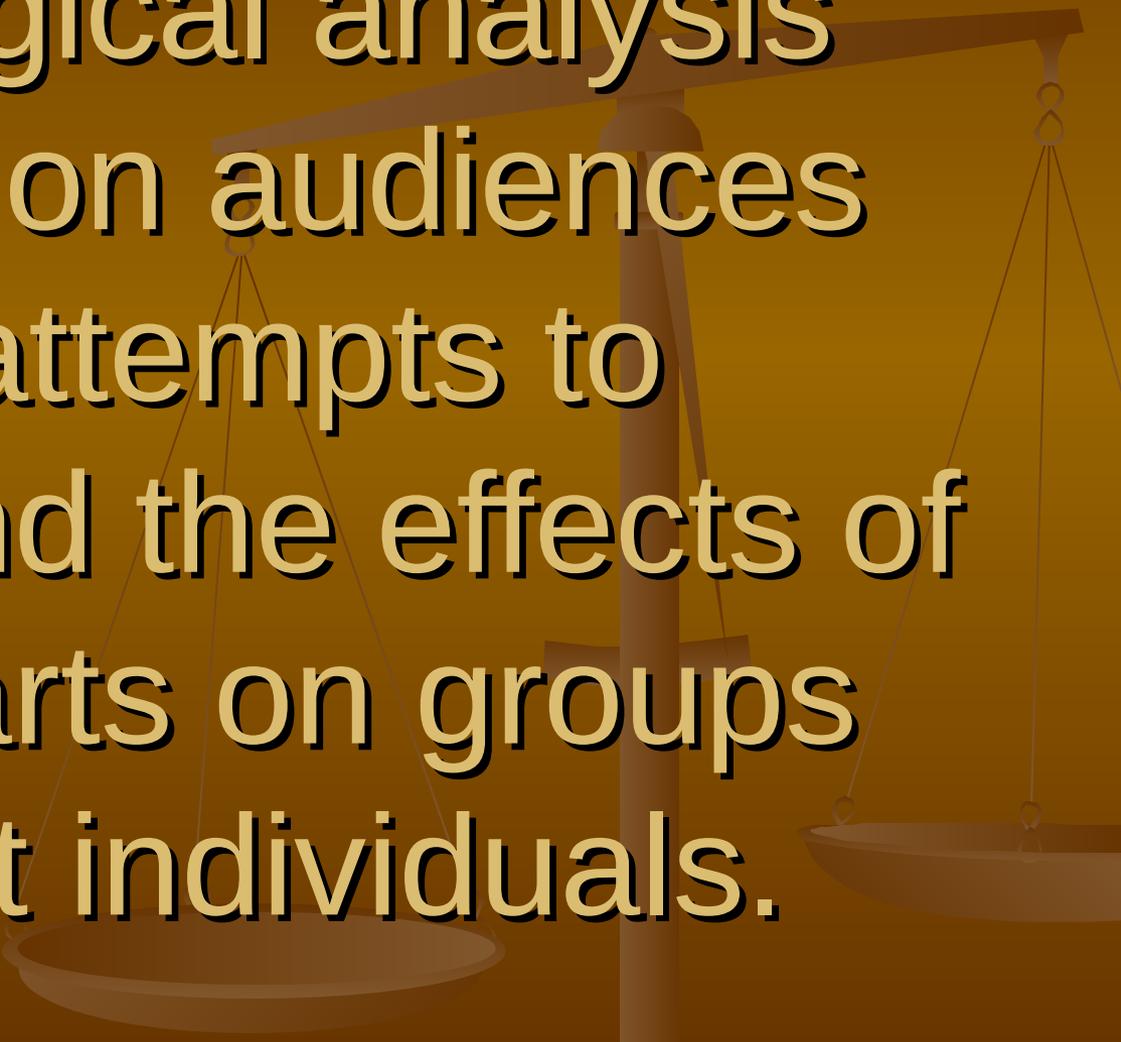
A faint, stylized illustration of a balance scale is visible in the background. The scale is positioned on the right side of the frame, with its central pillar and horizontal beam extending across the middle. Two pans are suspended from the beam by thin lines. The entire image has a dark, monochromatic brown color scheme.



Psychological criticism  
examines the conscious  
and unconscious  
motivations of characters  
in stories as well as  
audience responses to a  
work of art.

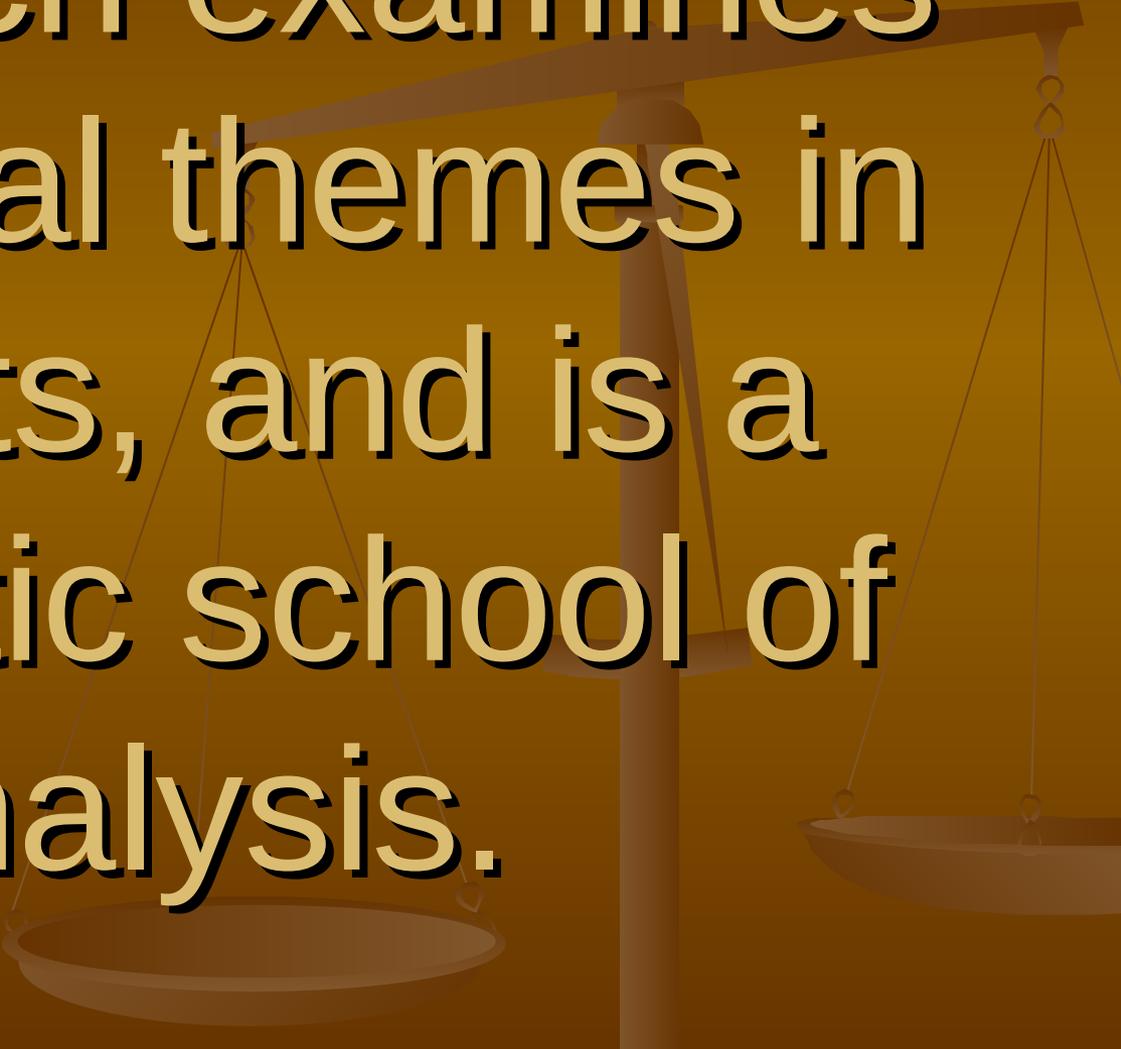


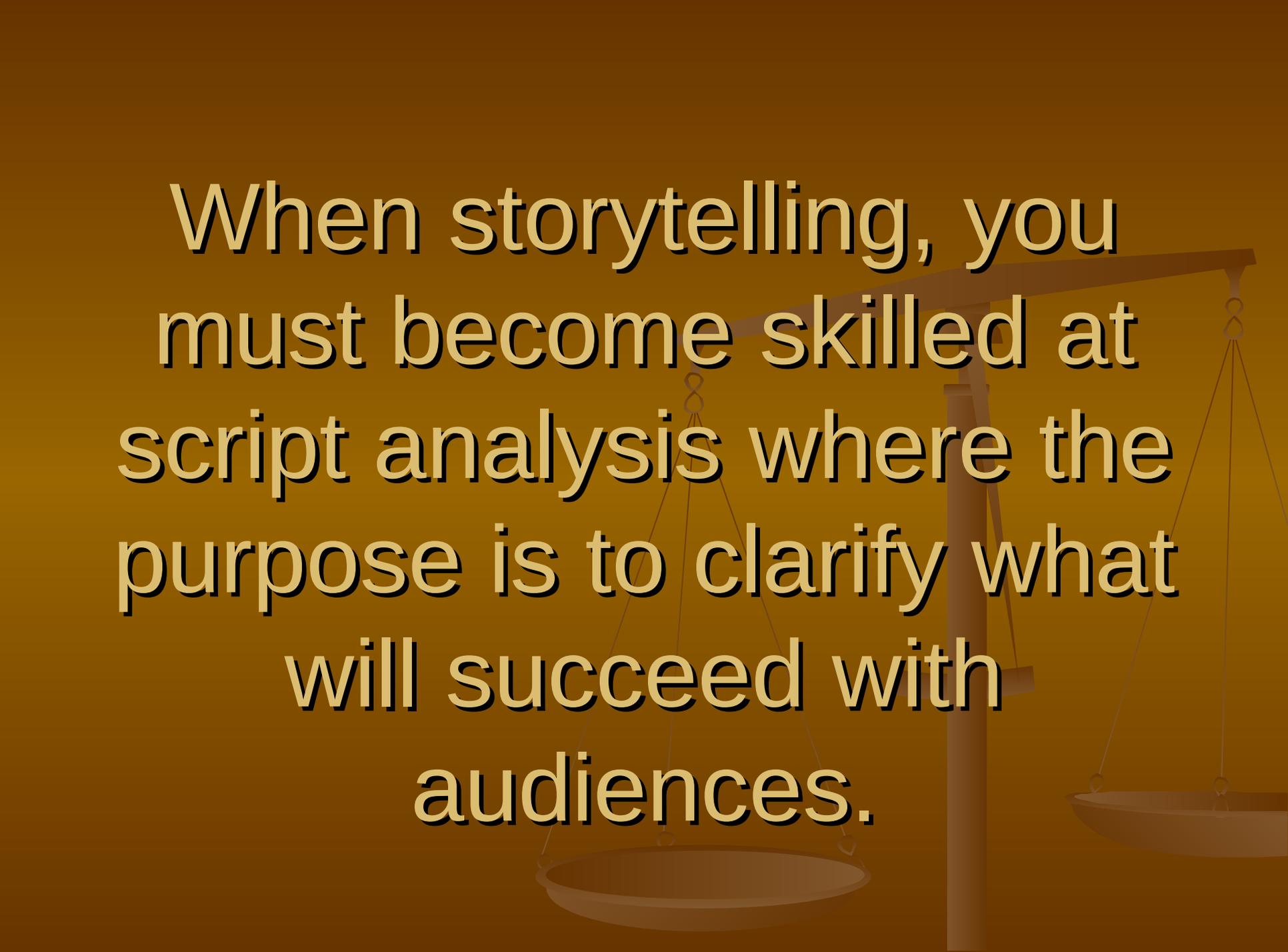
The formalist analysis  
views art as art and  
not as an expression  
of political, social, or  
cultural ideas.



Sociological analysis  
focuses on audiences  
and attempts to  
understand the effects of  
public arts on groups  
and not individuals.

The archetypal approach examines universal themes in the arts, and is a ritualistic school of analysis.

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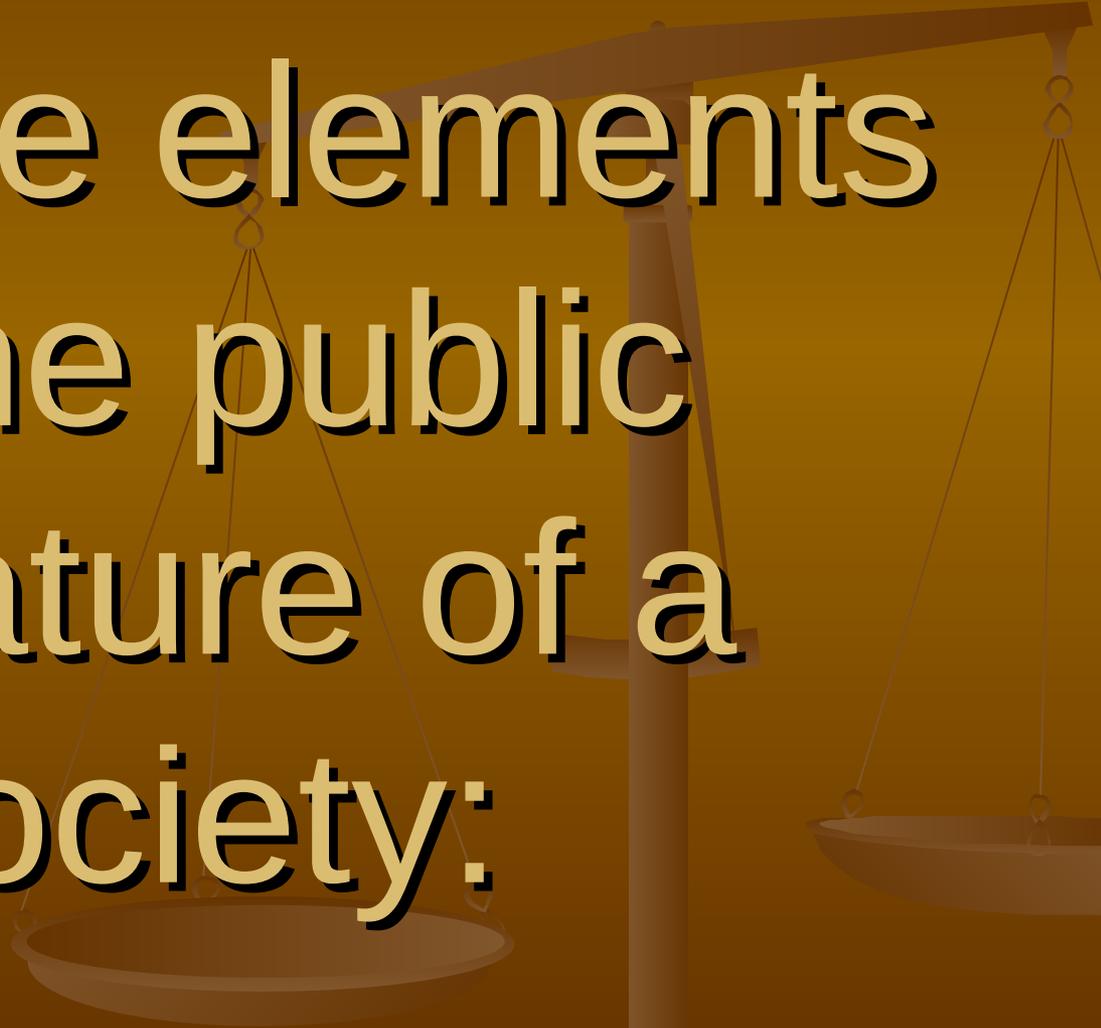


When storytelling, you must become skilled at script analysis where the purpose is to clarify what will succeed with audiences.

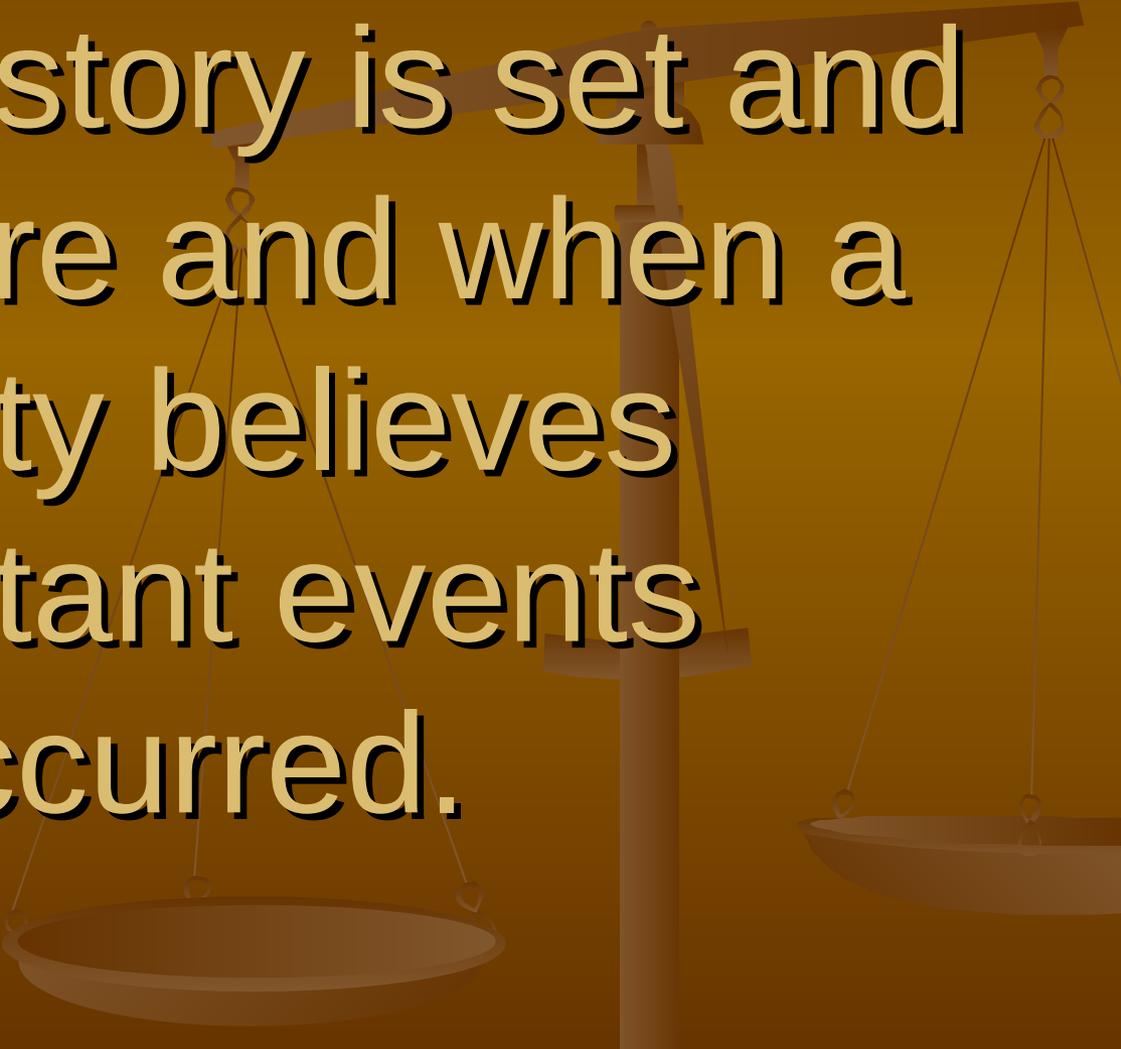
# CHAPTER THREE

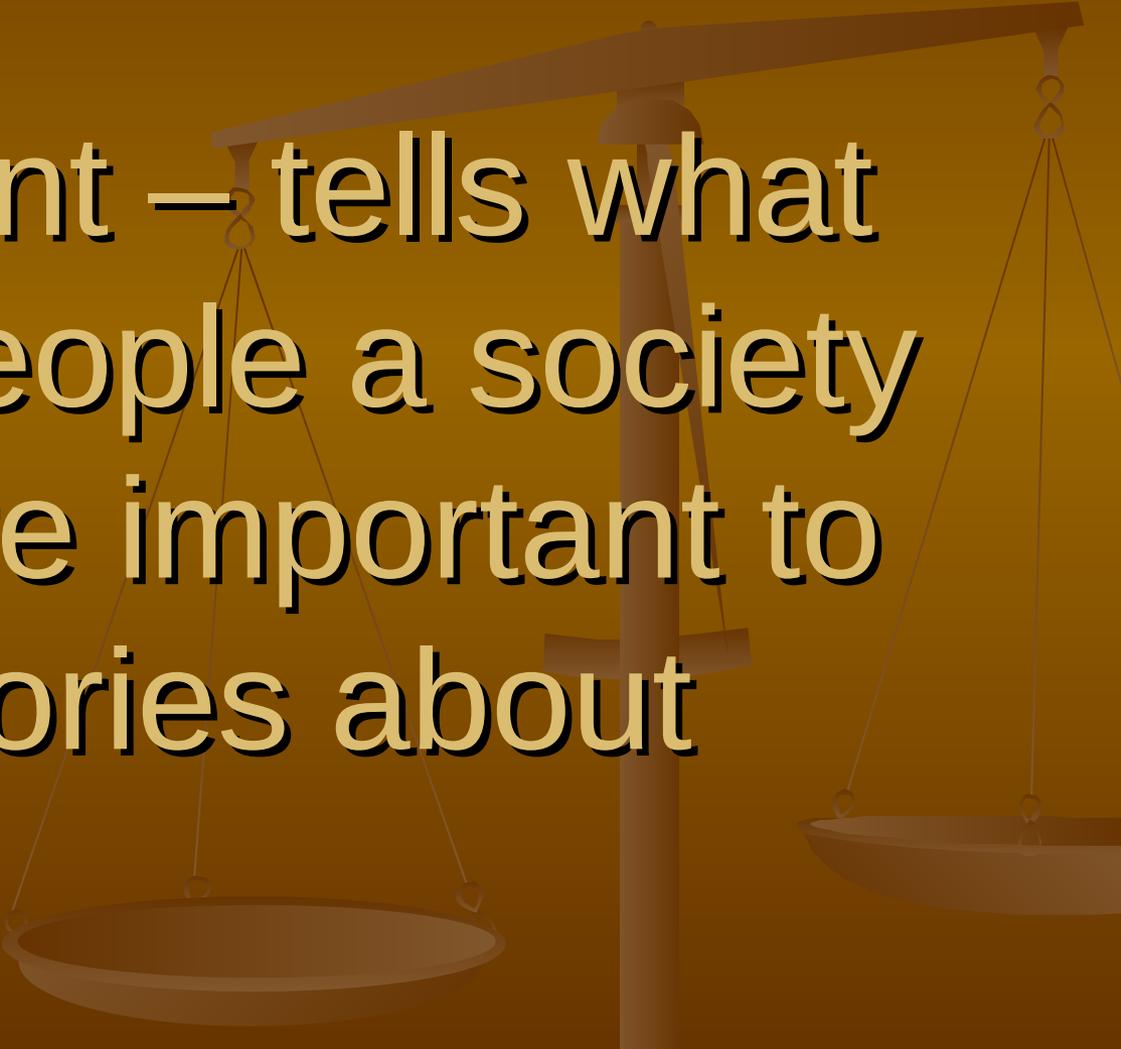


The five elements  
in the public  
literature of a  
society:

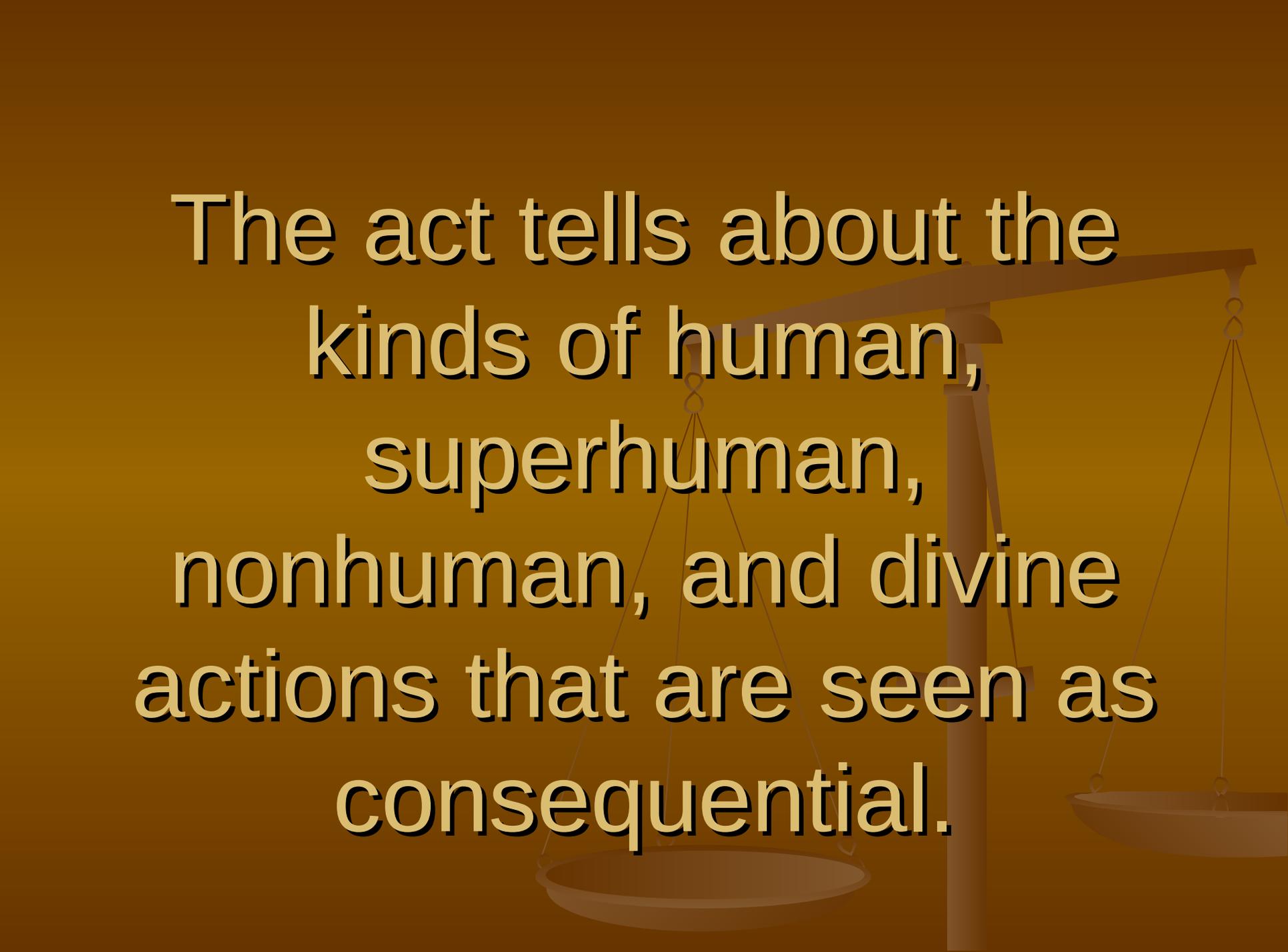


The scene – where and when the story is set and tells where and when a society believes important events occurred.

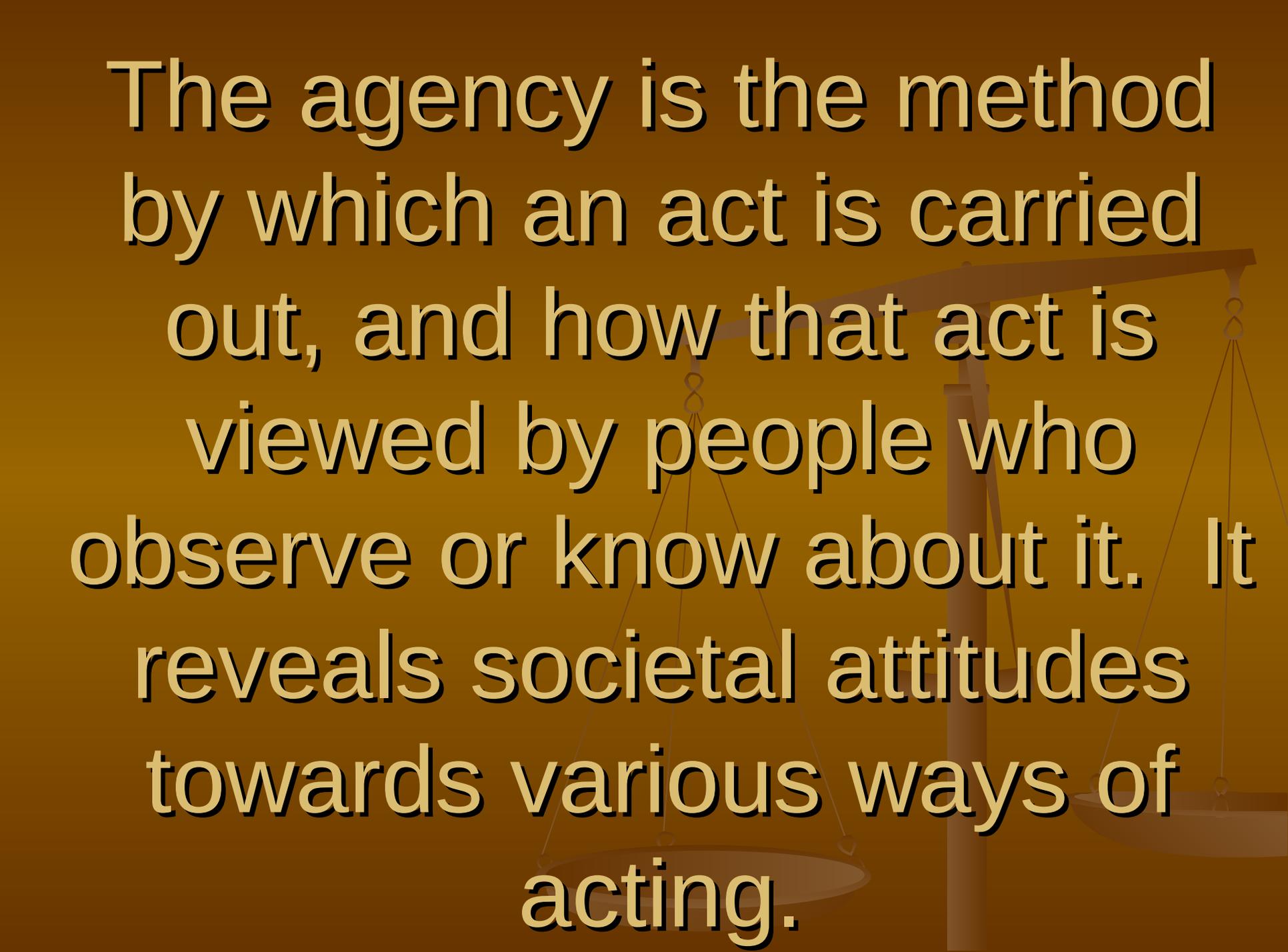




The agent – tells what  
kinds of people a society  
thinks are important to  
tell stories about

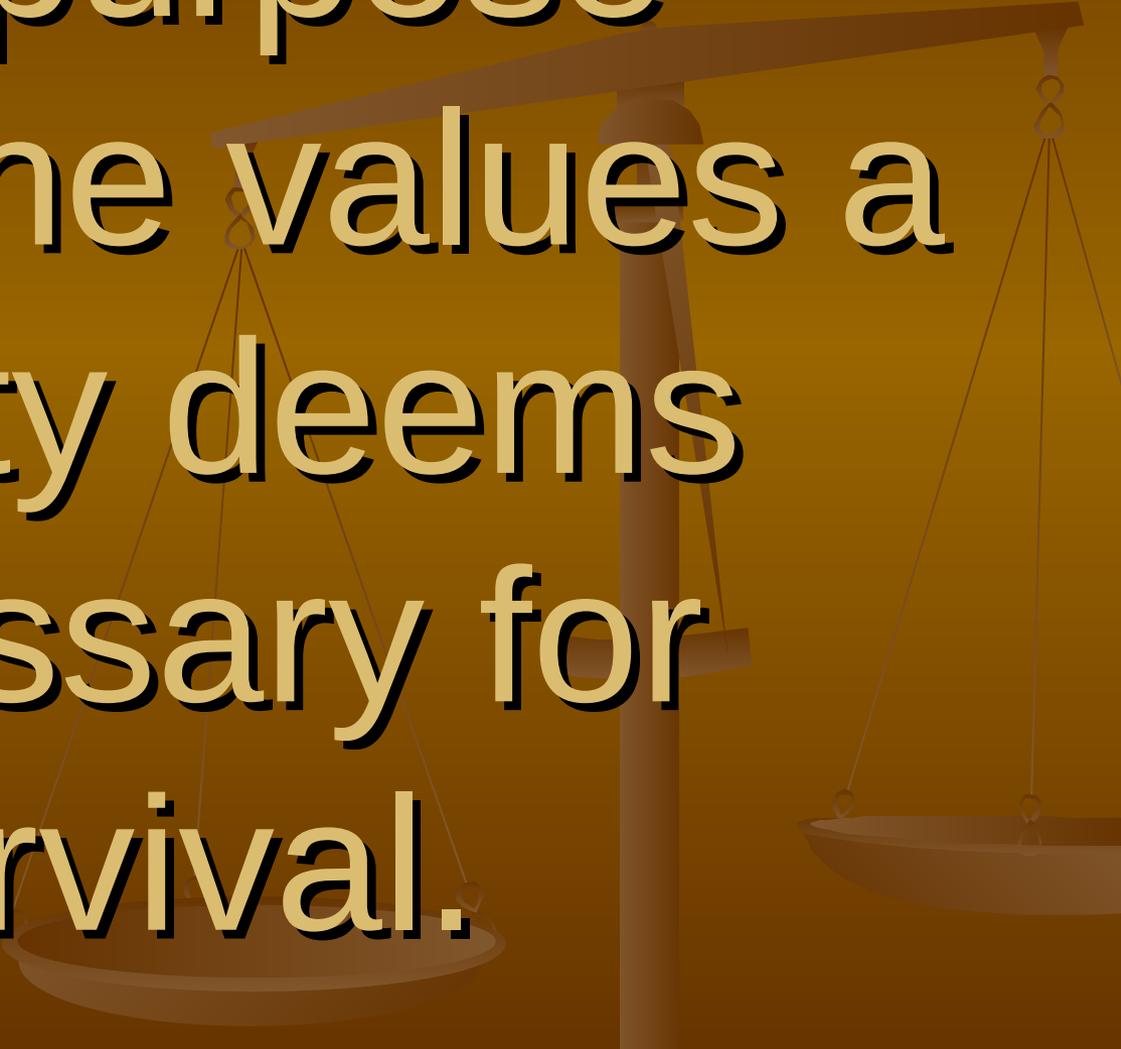


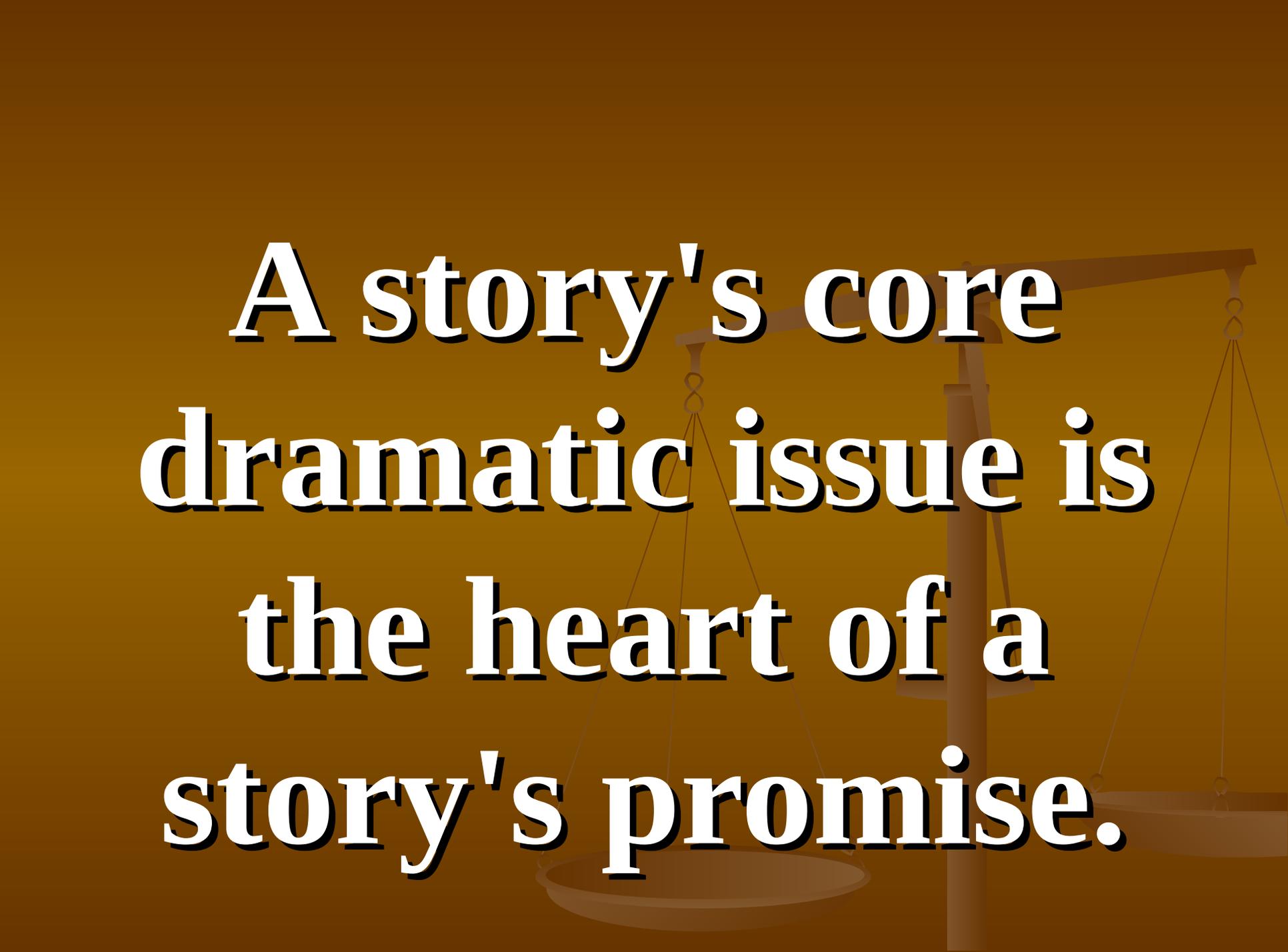
The act tells about the kinds of human, superhuman, nonhuman, and divine actions that are seen as consequential.



The agency is the method by which an act is carried out, and how that act is viewed by people who observe or know about it. It reveals societal attitudes towards various ways of acting.

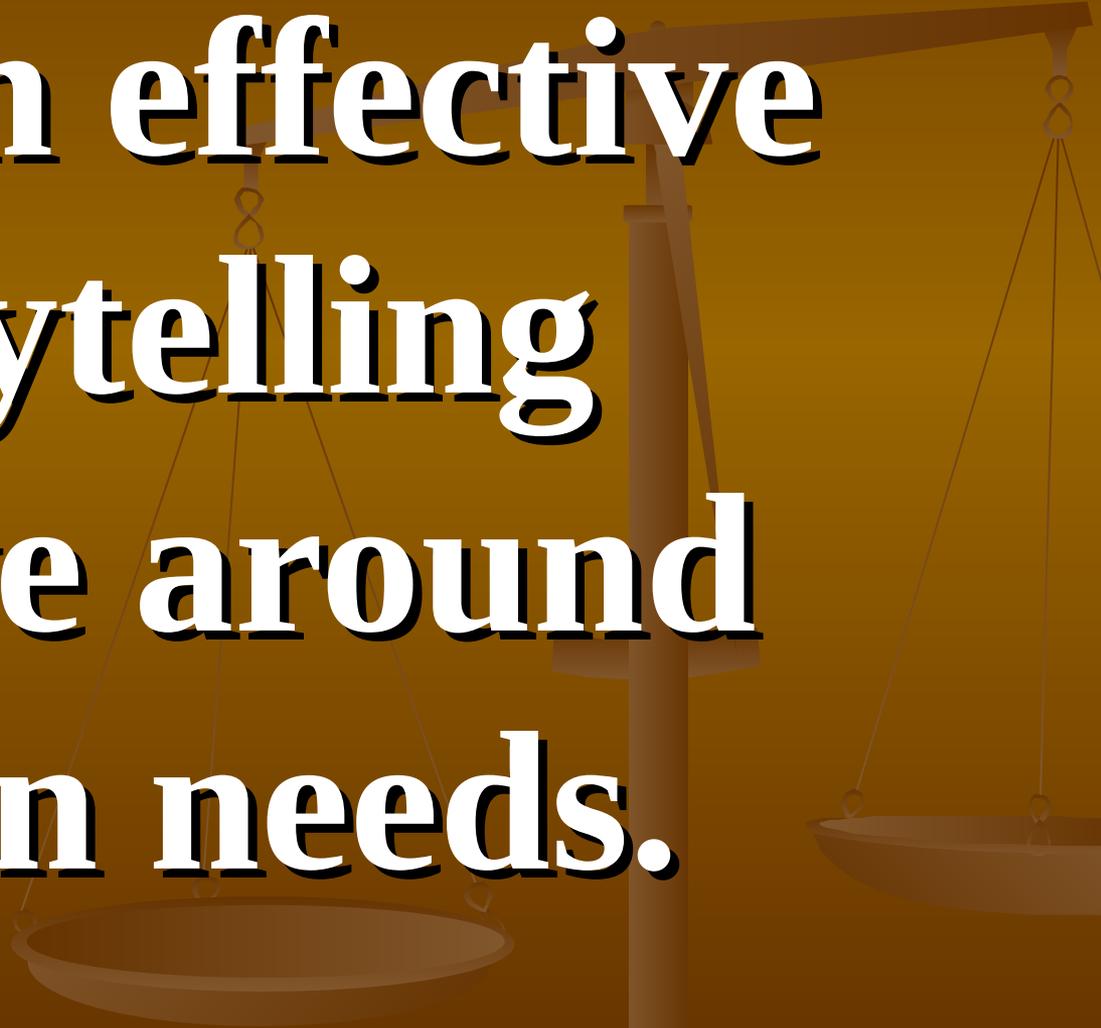
The purpose  
shows the values a  
society deems  
necessary for  
survival.

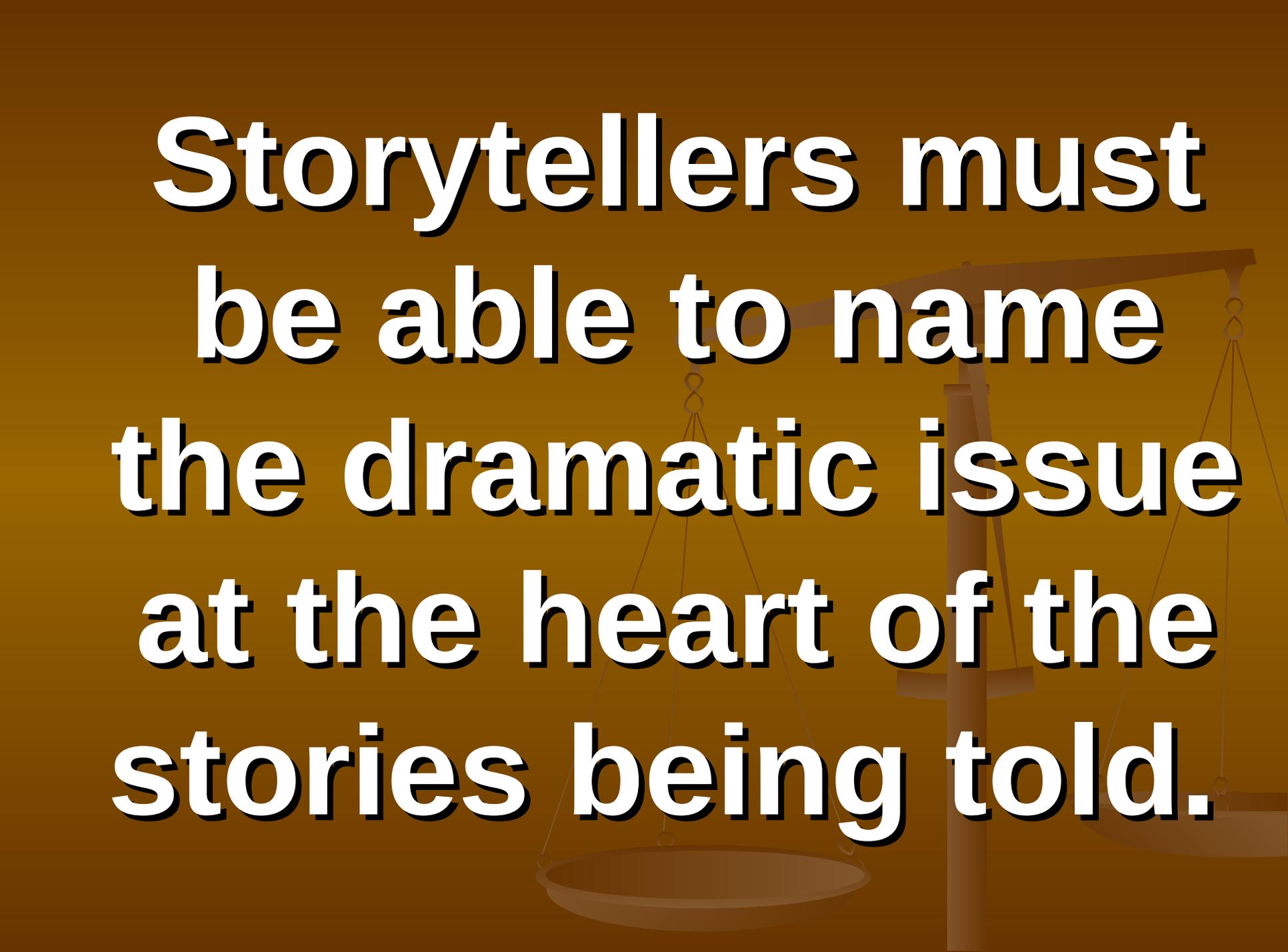




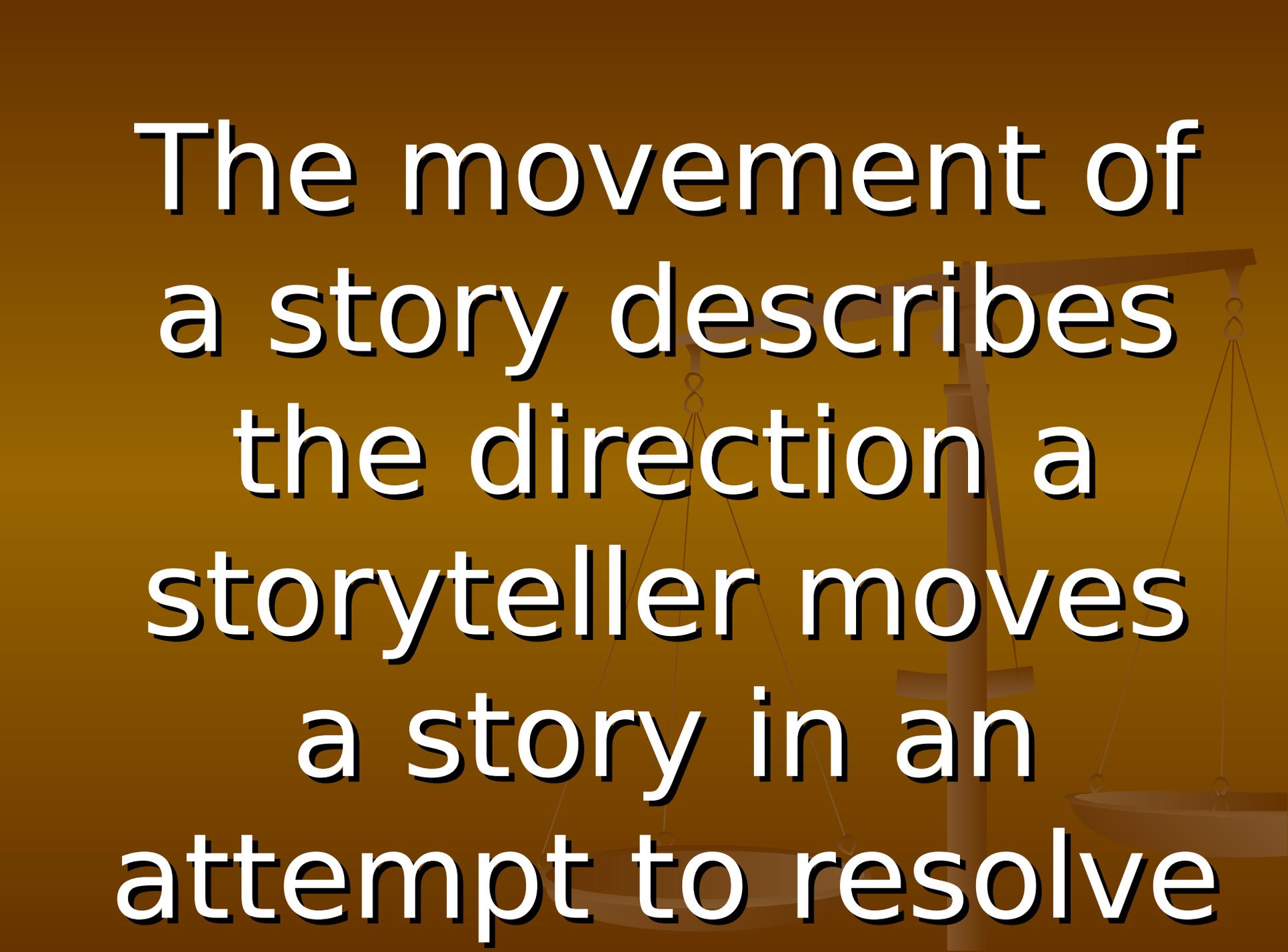
**A story's core  
dramatic issue is  
the heart of a  
story's promise.**

**Dramatic issues or  
ideas in effective  
storytelling  
revolve around  
human needs.**

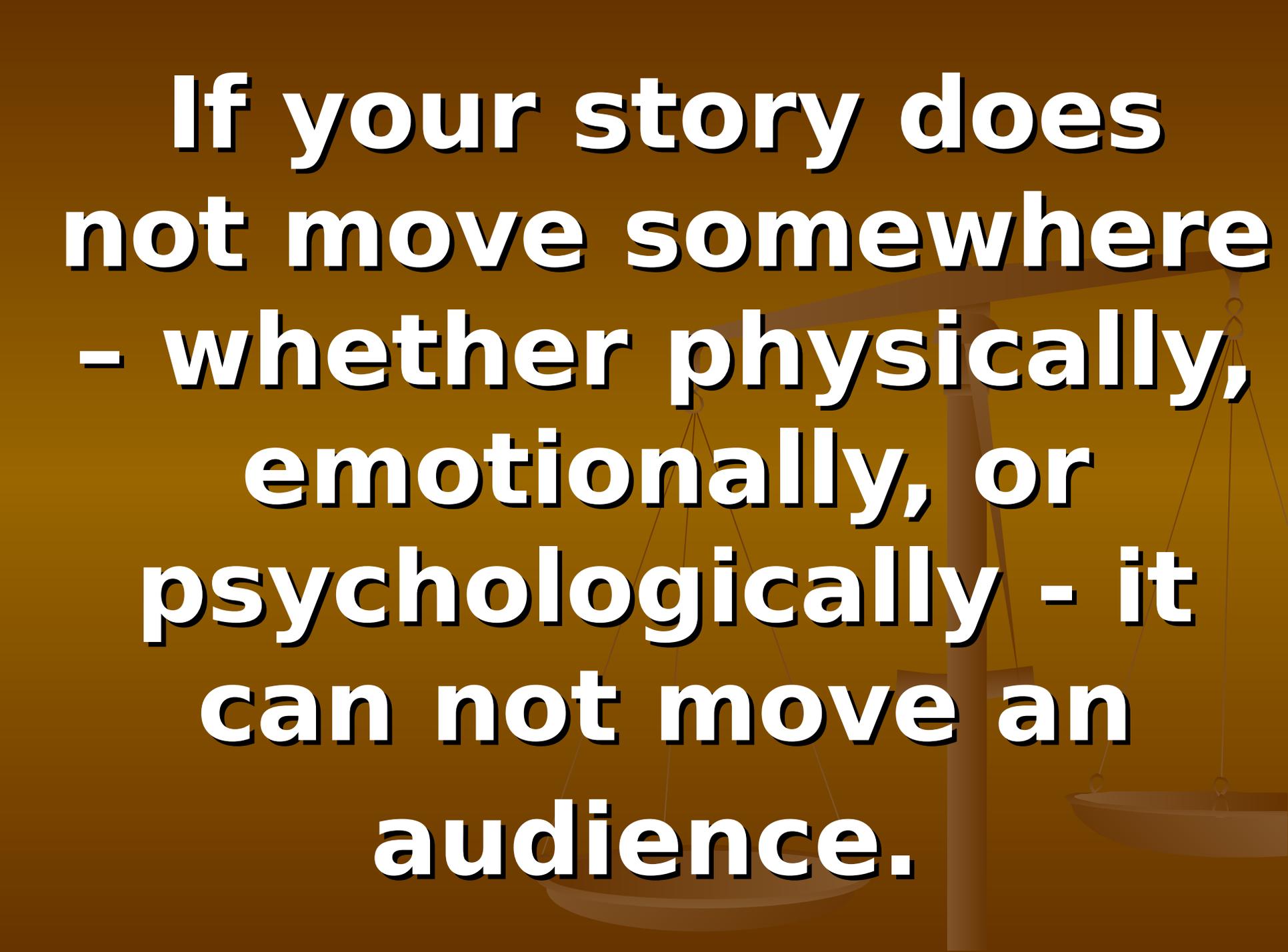




**Storytellers must  
be able to name  
the dramatic issue  
at the heart of the  
stories being told.**

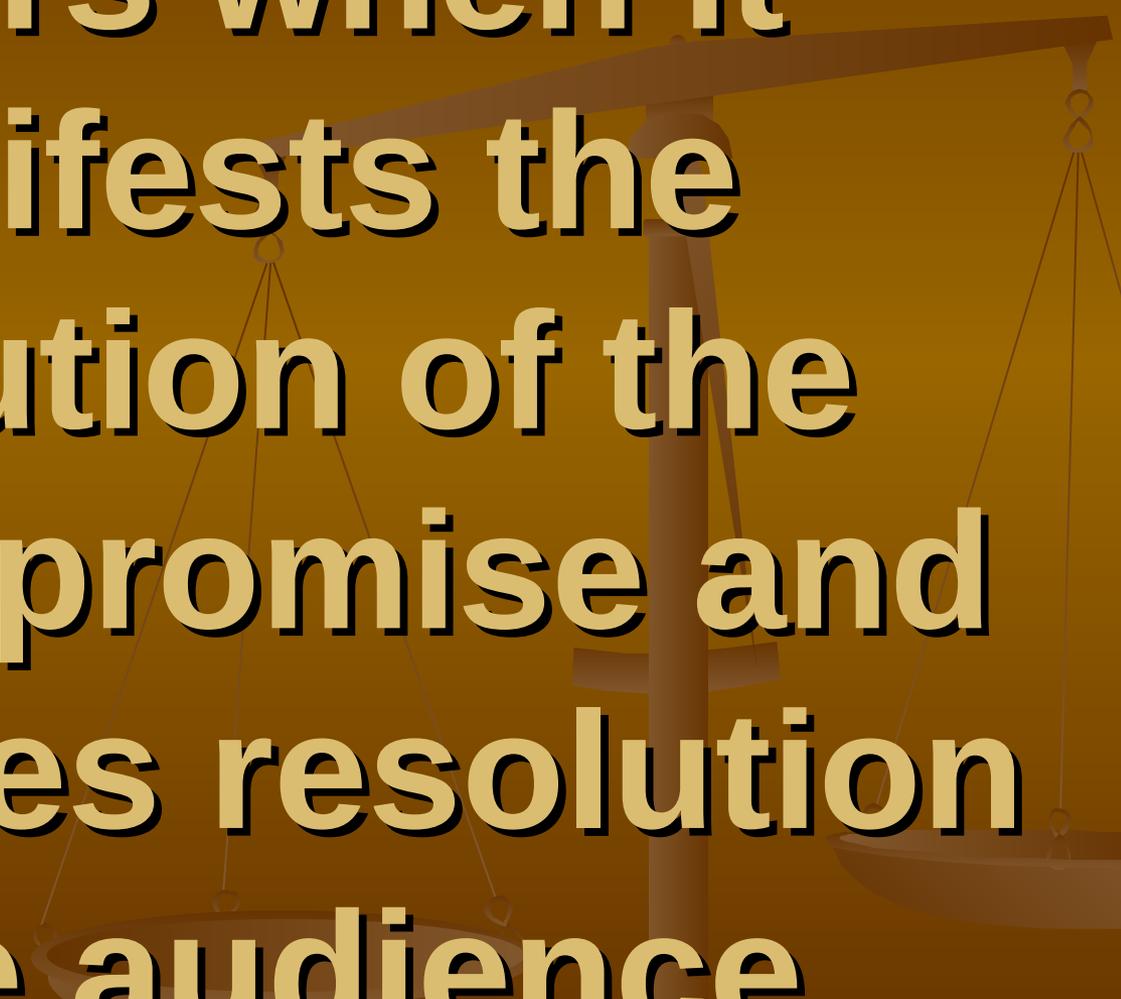


The movement of  
a story describes  
the direction a  
storyteller moves  
a story in an  
attempt to resolve

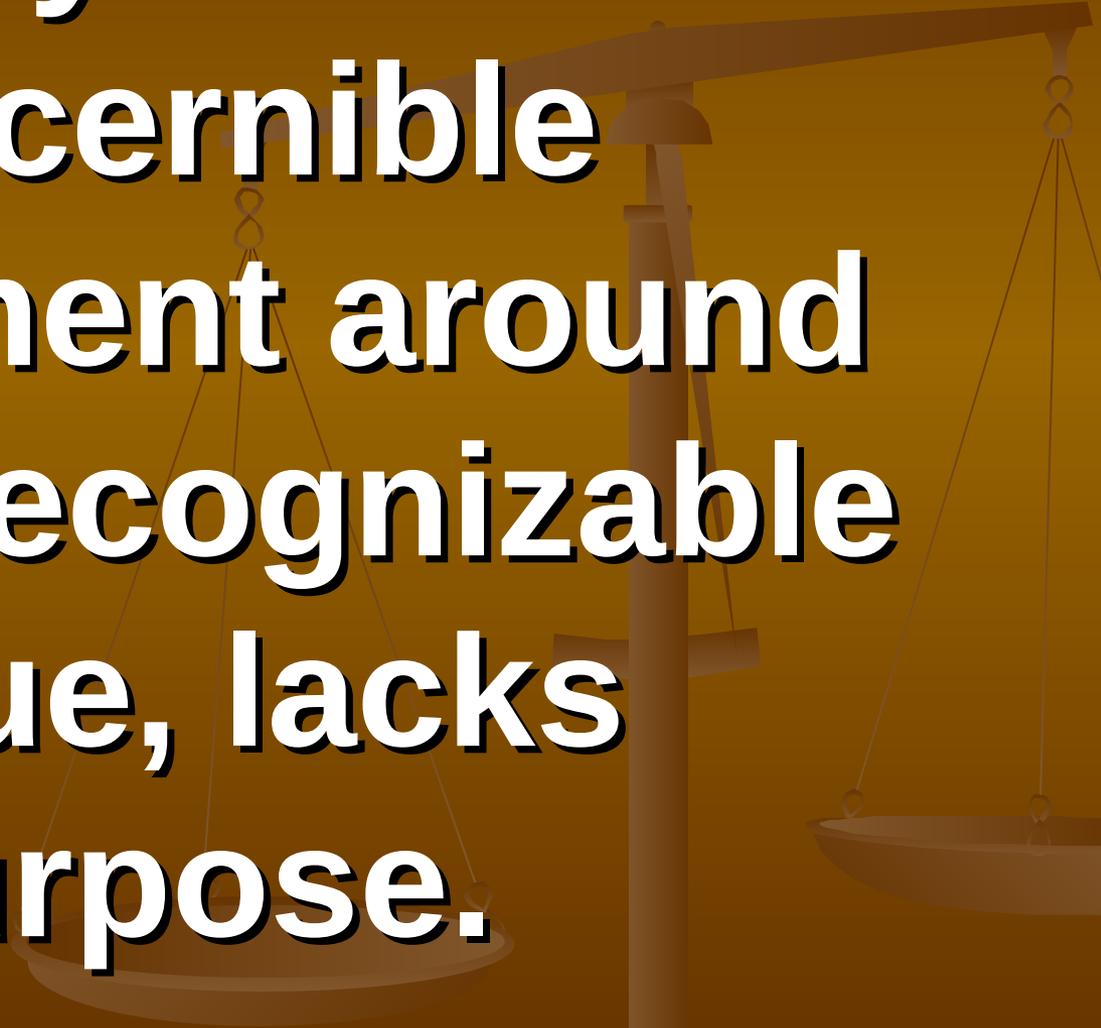


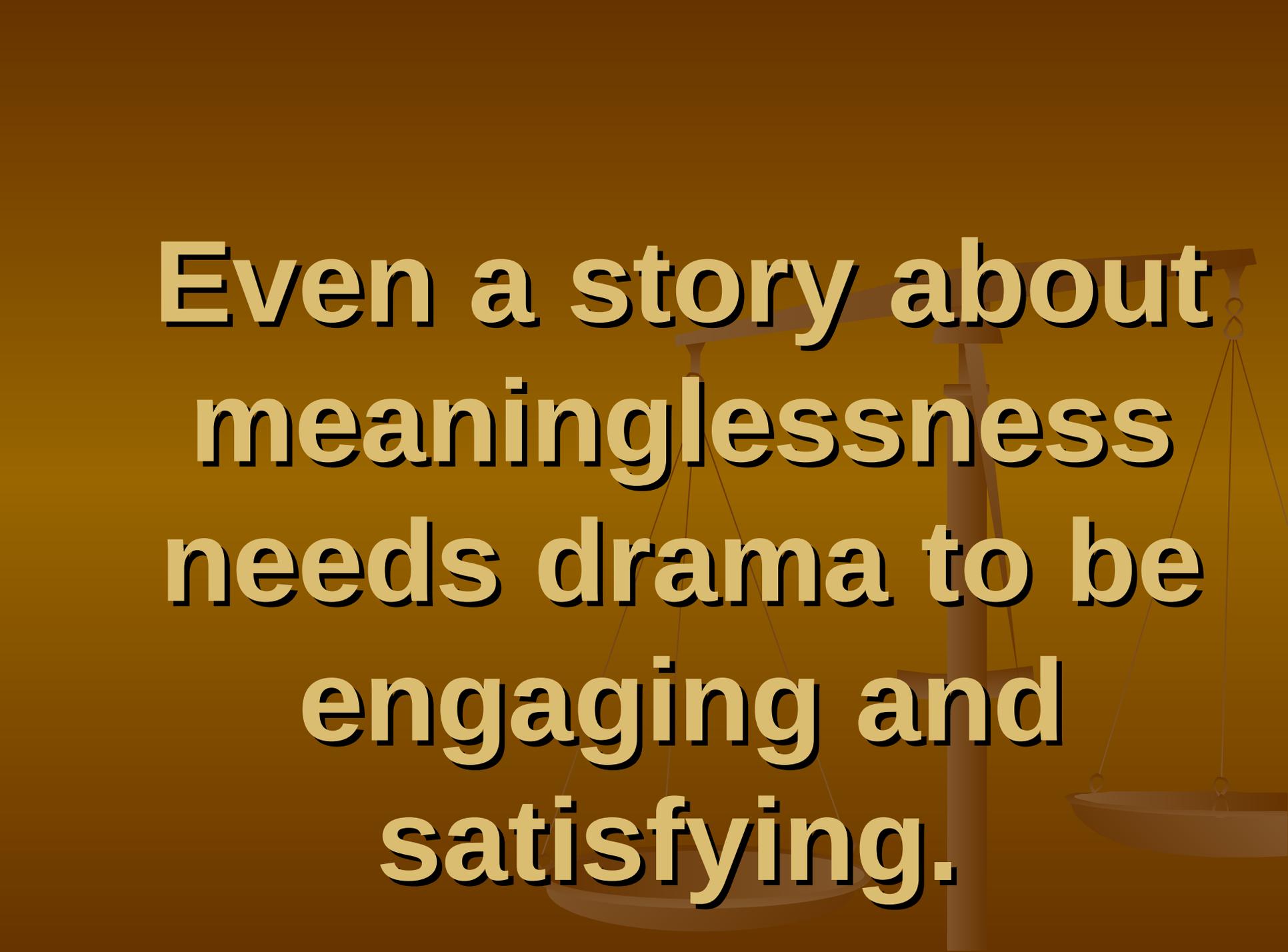
**If your story does  
not move somewhere  
- whether physically,  
emotionally, or  
psychologically - it  
can not move an  
audience.**

**A story's fulfillment occurs when it manifests the resolution of the story's promise and generates resolution for the audience.**



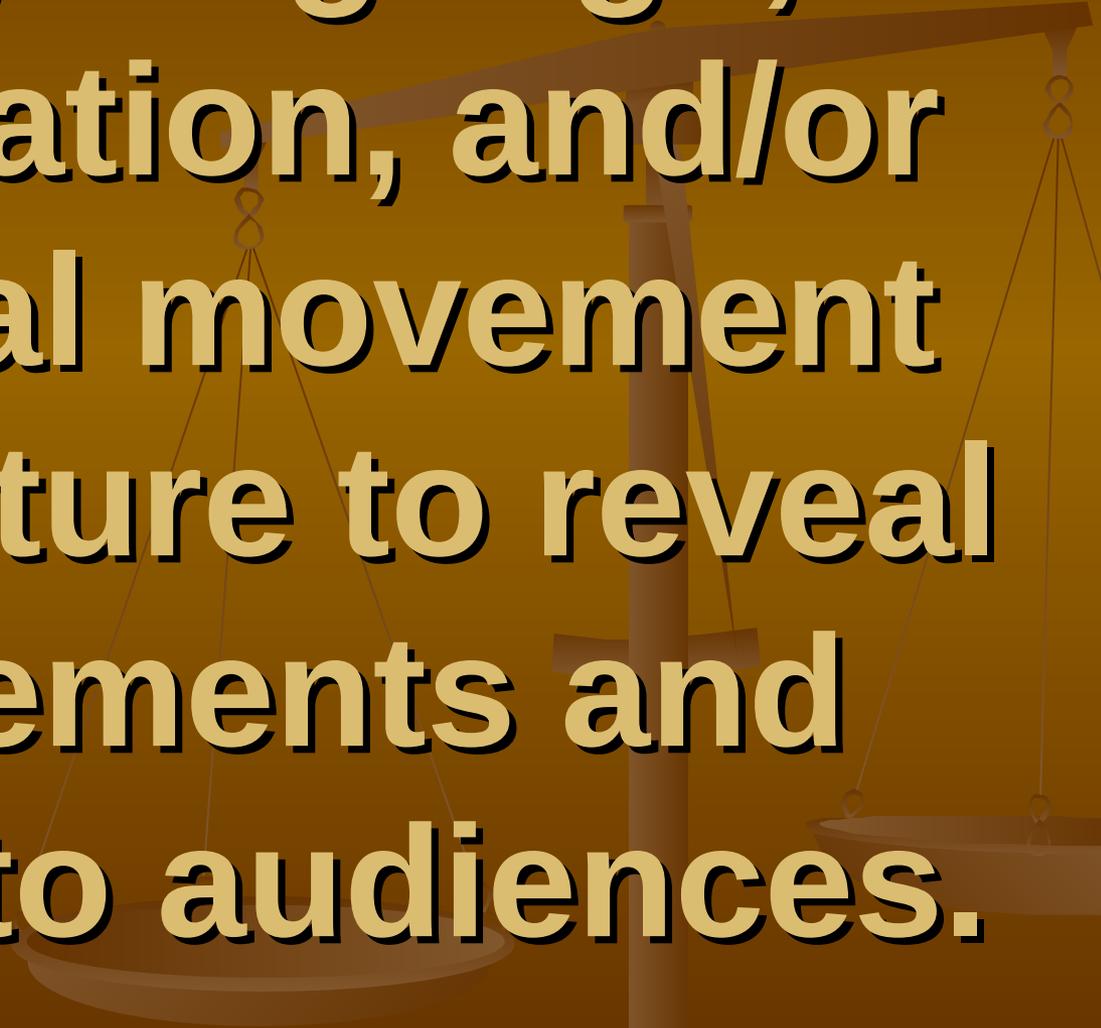
**A story without  
discernible  
movement around  
some recognizable  
issue, lacks  
purpose.**

A faint, semi-transparent image of a balance scale is visible in the background. The scale is positioned on the right side of the frame, with its vertical post and horizontal beam extending across the middle. The two pans are hanging from the beam, and the entire scale is rendered in a light brown color that blends with the background.

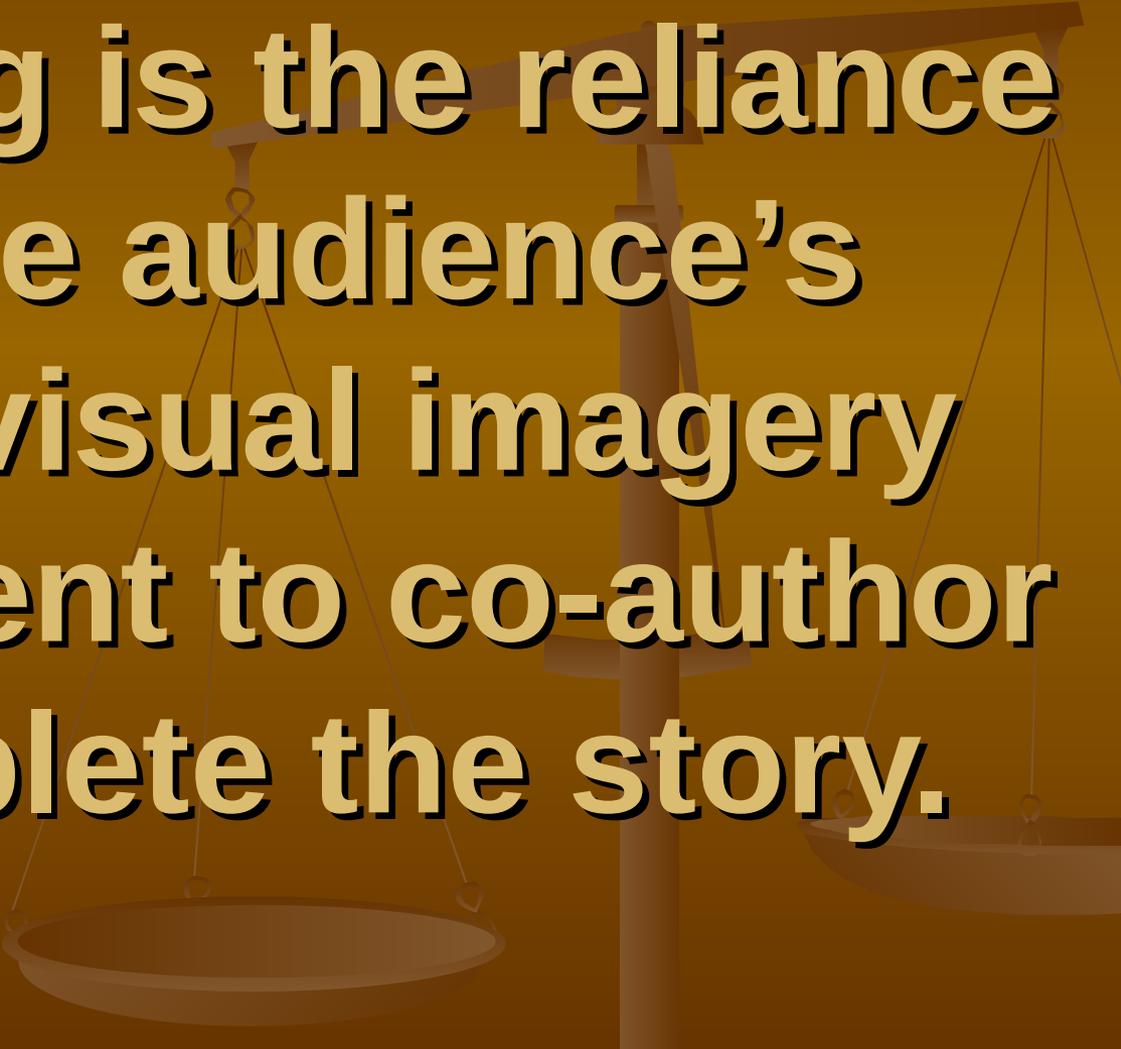


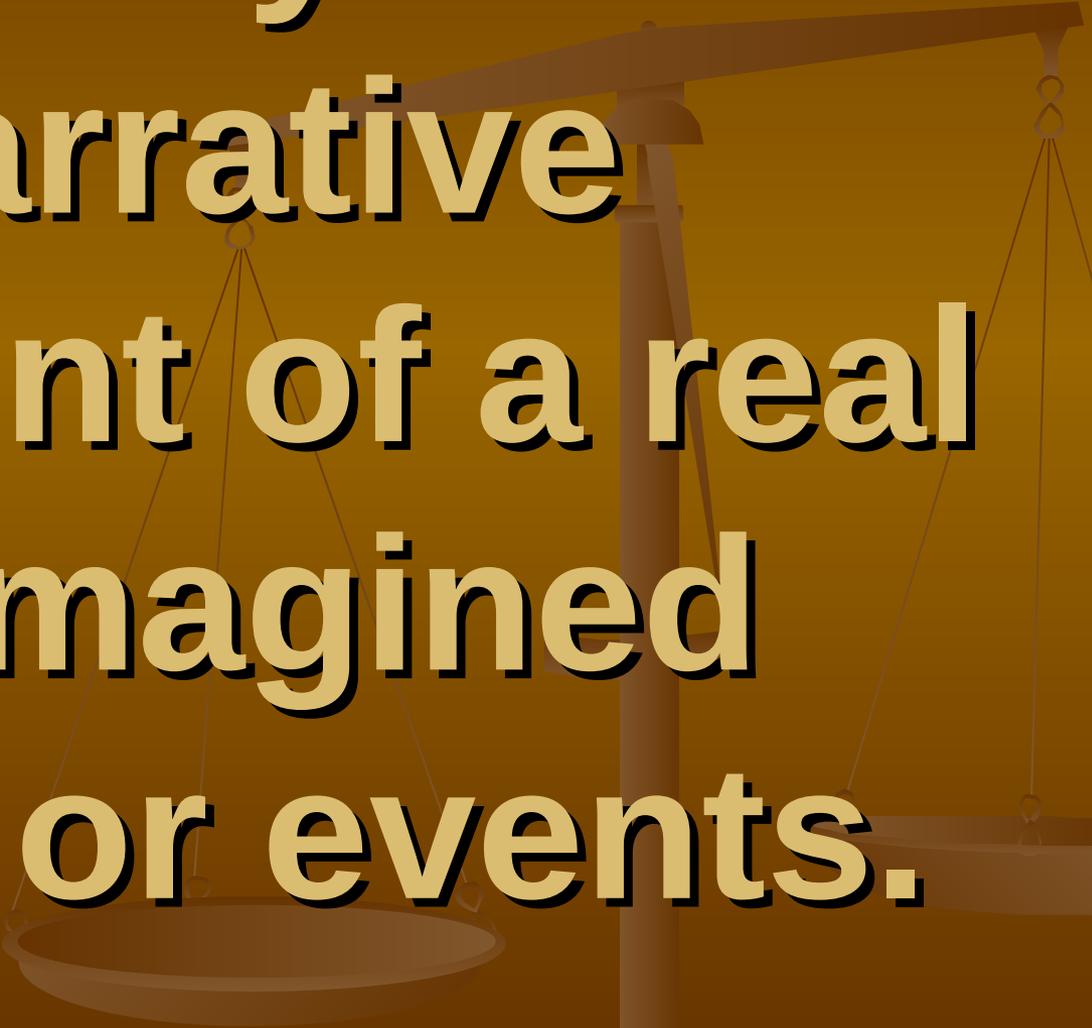
**Even a story about  
meaninglessness  
needs drama to be  
engaging and  
satisfying.**

**Storytelling requires  
using language,  
vocalization, and/or  
physical movement  
and gesture to reveal  
the elements and  
images to audiences.**

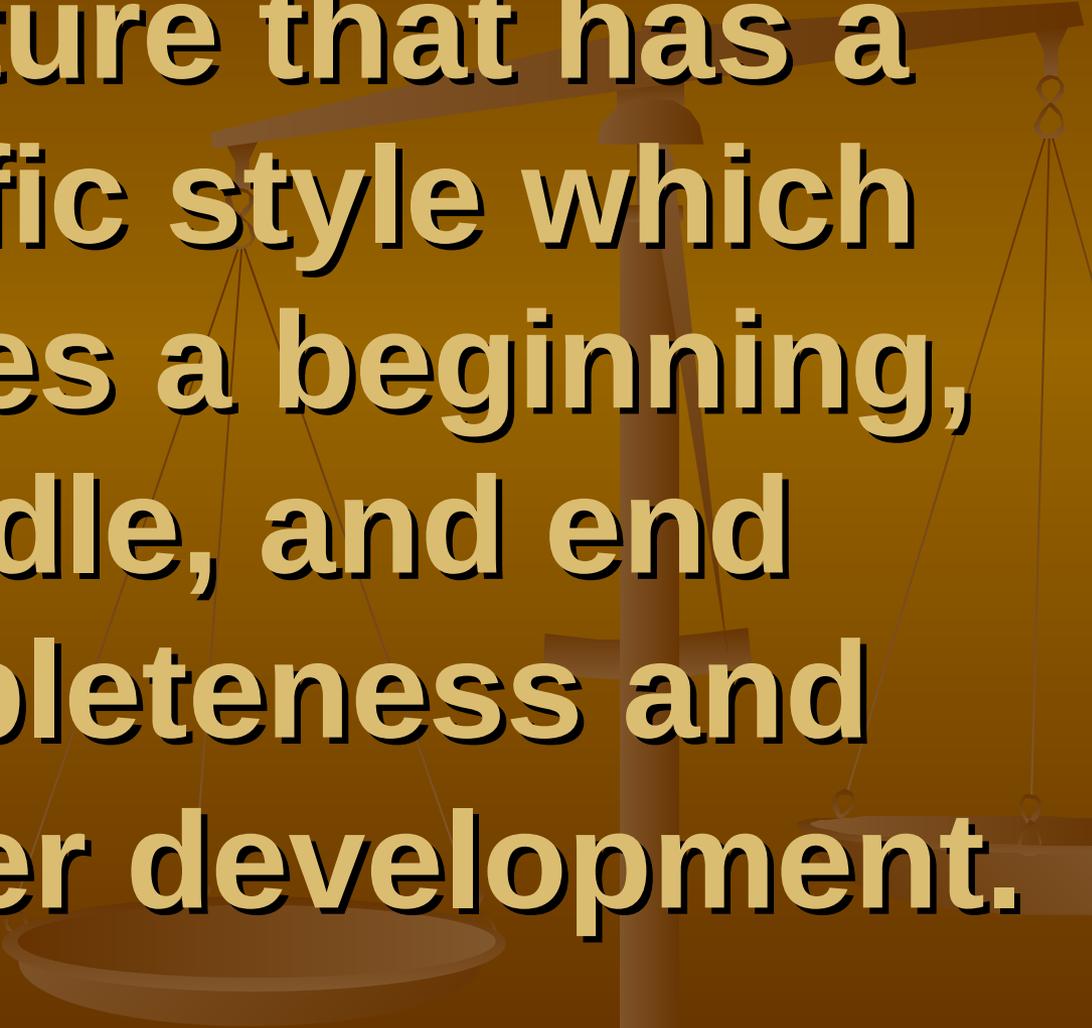
A faint, semi-transparent image of a balance scale is visible in the background. The scale is positioned on the right side of the frame, with its vertical pillar and horizontal beam extending across the middle. The two pans are visible, one slightly higher than the other. The entire scene is set against a solid, dark brown background.

**A unique aspect of storytelling is the reliance upon the audience's specific visual imagery development to co-author and complete the story.**

A faint, semi-transparent image of a balance scale is visible in the background. The scale is positioned on the right side of the frame, with its vertical pillar and horizontal beam extending across the middle. Two pans are suspended from the beam by thin lines. The entire scene is set against a solid, dark brown background.

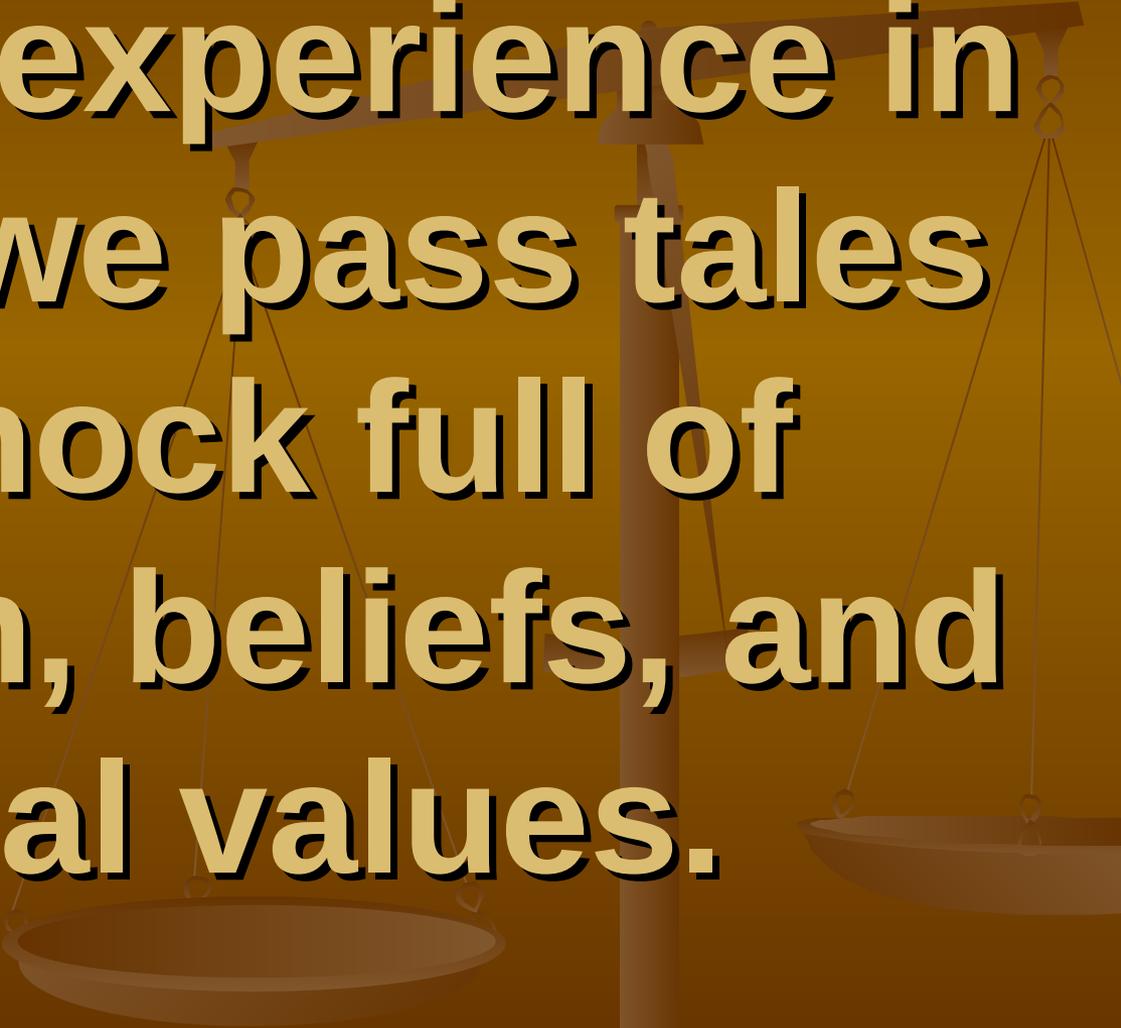
A faint, stylized illustration of a balance scale is visible in the background. The scale is positioned on the right side of the frame, with its vertical pillar and horizontal beam extending across the upper right. Two pans are suspended from the beam by thin lines. The entire scene is set against a solid, dark brown background.

**A story is a  
narrative  
account of a real  
or imagined  
event or events.**

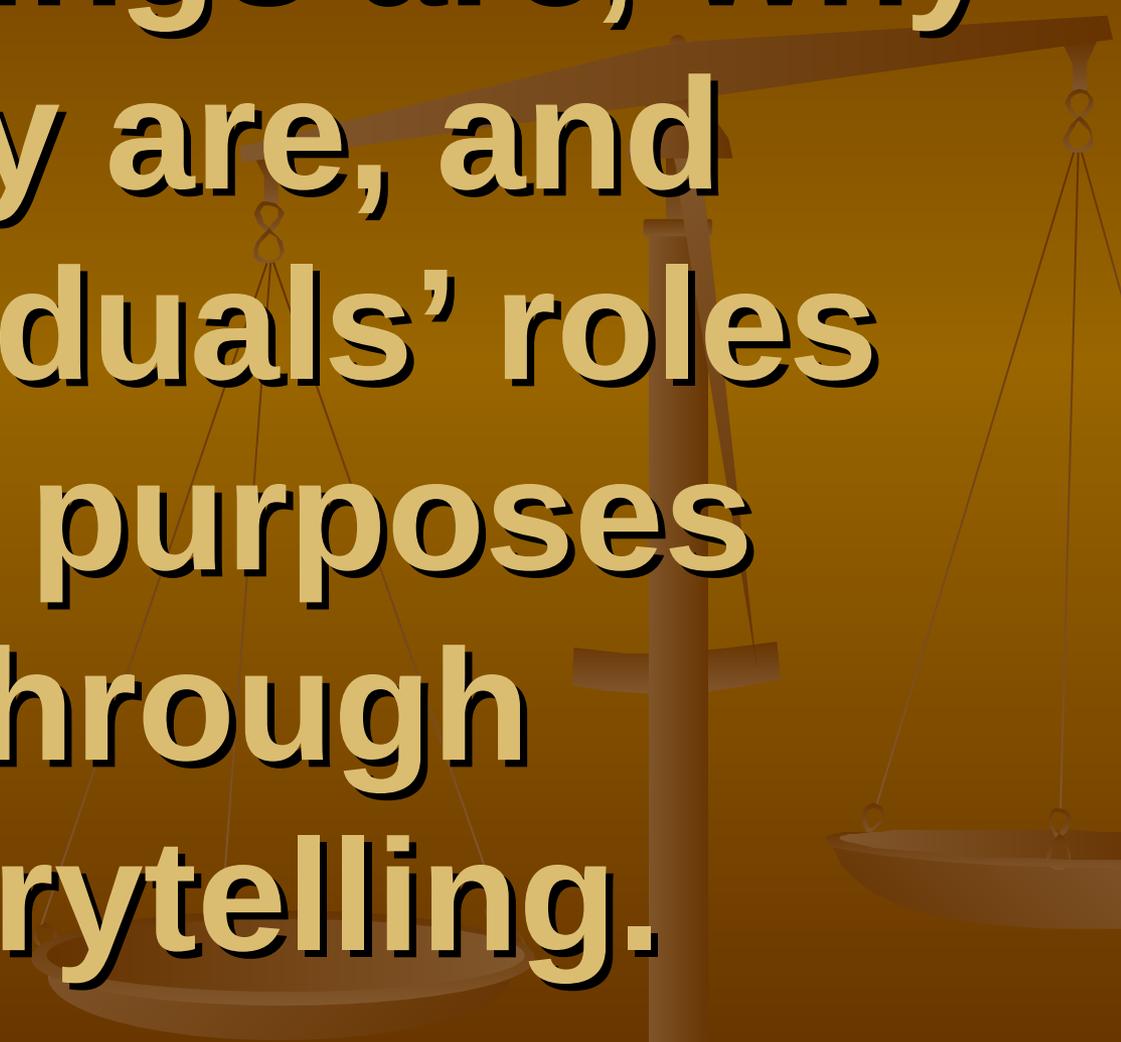
A faint, semi-transparent image of a balance scale is visible in the background, centered behind the text. The scale has a vertical pillar, a horizontal beam, and two pans hanging from the ends. The background is a solid, dark brown color.

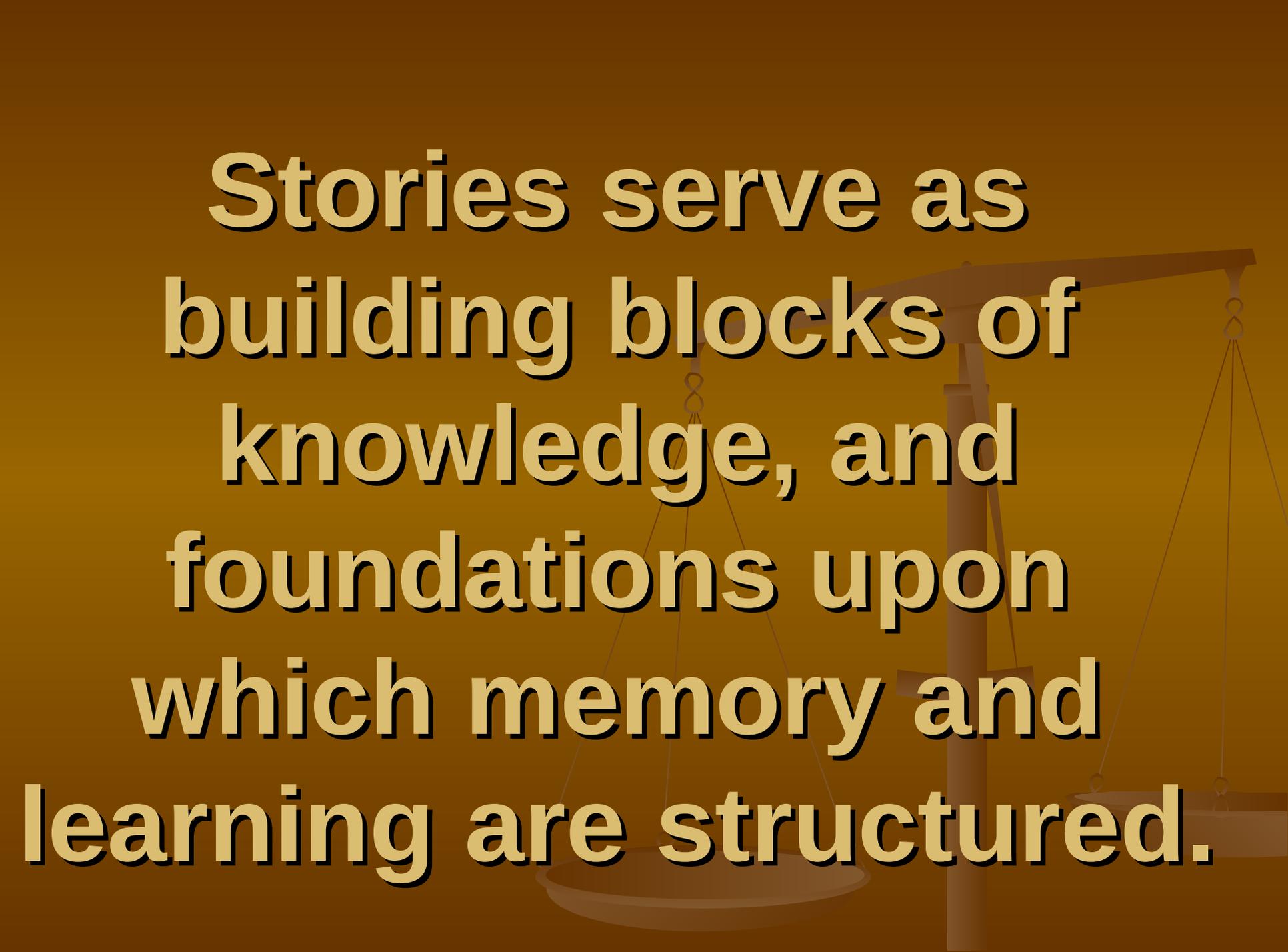
**A story is narrative structure that has a specific style which includes a beginning, middle, and end completeness and character development.**

**Storytelling is a shared experience in which we pass tales on chock full of wisdom, beliefs, and social values.**



**Societies explain  
how things are, why  
they are, and  
individuals' roles  
and purposes  
through  
storytelling.**





**Stories serve as building blocks of knowledge, and foundations upon which memory and learning are structured.**