CHAPTER FOUR

Group or individual concerns become themes in public arts.

Themes such as guilt or love are independent of social preoccupations and a theme must be housed within a storytelling form, usually comedy, tragedy, or melodrama.

The guilt theme usually finds a home within tragedy, whereas comedy provides a home to stories about behavior outside of social norms.

Telling involves direct contact between teller and listener.

Telling mandates the direct presentation of the story by the teller.

Storytelling is an interactive performance art form.

Storytelling is, by design, a co-creative process.

Storytelling is, by its nature, personal, interpretive, and uniquely human.

Storytelling is a process, a medium for sharing, interpreting, offering the content and meaning of a story to an audience.

Narrative needs details - but not too many. When a story is written it does need descriptive details to set the place, tone and describe the characters.

Repetition can be a useful and strong tool to use in storytelling. It also works effectively if we have enough time to involve the audience in helping with the repetition.

It is important to remember that anything we do with the telling of a story should enhance the story and the memory of that story - not detract or distract.

All lingual storytelling includes both *theater of the stage* and *theater of the mind* telling talents.

A storyteller who plans to entertain on stage should decide and control the audience's focus - either the action on stage (*theater of the stage*): <u>OR</u>

… focus the audience on their own mental imagery (*theater of the mind*).

CHAPTER FIVE

Stories are told over time from thirty second for a commercial to two hours for a narrative of documentary film.

The components of extended dramas are incidents, character traits, ideas, dialogue, and music.

The components of film, television, and theatre are visual images.

Dramas written for these media are analyzed according to six components of Aristotle: plot, character, thought, diction, music, and spectacle.

All stories have structure in common irrespective of medium.

Parallel and overlapping stories are told on weekly hour-long dramas.

A continuing serial drama has three stories running at any given time and each receives a share of broadcast minutes in each episode.

A dramatic story is best told in a chronological sequence with unessential dialogue and unneeded events omitted, and this is the form found in most successful plays of our time.

The careful structuring of stories is as important to the effectiveness of brief commercials and station promos as it is for conventional dramas and serials.

In dramatic arts, form is synonymous with plot.

Conflicts bring about confrontations between chief agents. The ways agents speak and act as they struggle with their conflicts establish their character.

Words and actions propel stories forward, and stories follow principles of temporal aesthetics.

Drawings and sculptures exist in space, whereas, literary and dramatic works exist in time.

The reason for studying temporal form is to learn how well-arranged story materials can take an audience through emotional, logical, and aesthetic experiences.

CHAPTER SIX

Catharsis is purgation, and it is the means of emotional release and purifying.

According to Aristotle, catharsis was a means to release pent-up emotions of pity and fear through the resolution of a tragic drama.

Physiological catharsis includes crying, sex, exercise, and bathing.

Psychological catharsis includes dreaming, laughing, daydreaming, and meditation.

In the time arts, catharsis is achieved through dramas.

Contemporary mediated communication combines newspapers, magazines, television, video production, and radio techniques with those of contemporary multimedia to deliver informative and entertaining productions with text, both moving and still images, and sound including music and

Contemporary mediated communication is script-driven is concerned with the articulation of the voice of the narrator.

Contemporary mediated communication begins with a script, therefore, focusing on writing before sound and images are

Contemporary mediated communication is effective at narrowing a story down to a central idea.

Contemporary mediated communication Uses readily available sources such as drawings, photos, and recorded stories.

Contemporary mediated communication incorporate universal story elements including conflict, transformation, and closure in a manner that allows the audience to identify with characters and feel change, as well.

Contemporary mediated communication involves collaboration in which response and feedback are encouraged during scripting and production.

Our globalized world has shifted from a consumption based storytelling culture to one in a cultural media age that listens AND tells stories.

We are in an era of mass-customized media-based storytelling. We now tell stories in mass form that can be distributed using at-home mediated equipment.

Radio features made up exclusively of sounds, including music and sound effects, are called sound portraits.

Radio scripts that call for sound effects, music, special effects, and/or dialogue are written in a production script format.

Scripts written for television dramas, whether shot on film or tape, almost always employ a quasi-film format.

Because television scripts are divided into two narrow columns, one for video and the other for audio, they generally run to about two pages a minute, while radio scripts average one page a minute.