CHAPTER SEVEN

Purpose is the intended outcome of the work.

Vision is the underlying social or philosophical outlook of the artist.

The vision one has of a work dictates the form applied to raw materials.

Form is the shape or outline of the work

One criterion of purpose is that it serves the genuine human needs whether those needs are significant or

Tragic form arose from rituals of spiritual cleansing and death and resurrection.

The comic form has its roots in two related phenomenon.

The heroic form arose from adventurous stories of good and evil found in myths, legends, and epic tales. It is the most elastic form identified by Aristotle.

The major storytelling forms and the rituals and myths from which they arose came into being as an important means of psychological and spiritual cleansing.

Melodrama, born of the heroic mode, shows more variation in form and vision than does comedy or tragedy.

A well-established theory in the field of mass communication is the narcotizing dysfunction of the media that states that presenting a societal problem through television or a similar mass medium with the intent of arousing concern can be counterproductive.

CHAPTER EIGHT

The incongruity theory and the comic of incongruity derives from the notion that comedy arises from conflicting ideas and situations.

The comic of superiority is a category that supports the view of Plato and Aristotle, who believed that comic ridicule was and should be directed at those whose behavior is unacceptable by society’s standards.

The comic of naivete relates to the speech and sometimes the movements of children and child-like adults.

The comic of naivete only works when the circumstances are unplanned.

The comic of speech refers to puns, plays on words, double entendres, and the clever uses of words.

The comic of expectation involves a difference between that which is expected and that which actually happens.

Unmasking is known as the deflation of authority figures.

Inertia is an aspect of the comic of motion.

The comic of caricature is a much-used technique of deflation.

Humor is our way of controlling fears, anxieties, and sorrows.

Wit can be divided into two categories: harmless wit and tendency wit.

Most theories of comedy come from the analysis of laughter or jokes.

The function of both types of catharsis is to purge audiences of feelings of contempt or hostility.

CHAPTER NINE

The heroic mode is the basis of several genres among the storytelling arts, but the most common are 1. Epic, 2. Myth, 3. Legend, 4. Fairy tale, 5. Romance, 6. melodrama

All the genres serve as models of agents and actions, and thereby provide guidance as well as reinforcement of a number of human hopes or convictions

All require a double ending in which the sympathetic characters win and those opposing them

Each of the genres make use of the same themes.

There is always a threat against the protagonist.

All genres are alike in the nature of their catharses.

Light melodramas employ antagonists pitted against the protagonists.

Tragedy shows people how they ought to be.

Comedy shows people how we ought not to be.

The heroic mode is more complex and how people what we believe, imagine, or dream we are, what we could be, and fear we may become.