CHAPTER TEN

Tragedy has long been considered the supreme achievement of the dramatic arts.

All tragic stories stem from the belief that there is meaning to human life.

Tragedy is associated with important issues, with codes of conduct, and with morality.

Tragedy demonstrates through pain the protagonist experiences, that there is meaning to life beyond mere physical existence and the meaning is more spiritually oriented.

The form of a story is the action pattern of that story.

The form of a story presents its incidents in a step-by-step manner and in the well told story, each incident motivates the next one.

According to Arthur Miller, tragedy does not necessarily require a noble or exalted person as the tragic figure.

Tragedy asserts that humans are obliged to make serious choices as beings who understand the difference between right and wrong, the storytelling should reflect our obligation to make ethical and moral choices.

Tragedy represents an upward look at human beings by presenting people who can be better than average.

CHAPTER ELEVEN

Before writing the PSA, one must outline basic facts about the challenge by answering the following questions:

What’s the purpose of my message?
Who am I trying to reach?
What characteristics are relevant?

If my PSA is successful, what would have changed?
What motivational devices are appropriate?

How will the recipients of the message benefit? Who would have been helped and in what ways?

Upon successfully answering these questions, the following considerations are necessary before writing the PSA:

What mood and style are appropriate for this piece?

What structure/form is best suited for my PSA?

What resources are necessary for my PSA to be produced?

Remember for the radio PSA, message is wholly dependent on sound.

Remember for the televised PSA, message is dependent upon both visual and sound.

While you communicate ideas to interpret with written words, the transformation of those words into sights and sounds that makes your PSA vision impacting.

Writers find stereotypes an efficient and time-saving means of establishing the nature of agents in their PSAs.

Conceptualization is a keen part of storytelling as an art, and it is defined as relying on a knowledge of human needs, interests, and motivations.

Scripts for community agencies fall into 2 categories: PSAs and 5-15 minute productions that may take form of audio recording, video recording, or slide presentation

2 categories of public service broadcasts are: unsponsored programs serving the public interest and PSAa

CHAPTER TWELVE

Sound portraits are those aspects of radio features made up exclusively of sounds (no dialogue) including actualities, music, and sound effects.

Format refers to the physical layout of script including dialogue, sound effects, music, visual images (for film/television/stage) and additional programming elements accounted for on the page.

Script formats for radio vary not in style but according to complexity.

The simplest script format is written for a single voice delivering a message, unaccompanied by sound effects, music, or other embellishments.

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 almost always use a quasi-film format.

Many scripts are written to exact time limits.

Television scripts generally run one minute for every two pages, while radio scripts average a minute per page.

Of script formats, only dramatization, voice-over narration, and direct addresses are dominated by spoken language. All others incorporate some type of sound outside of dialogue.

6 different ways television commercials dispense information:

1. Only visual images, sound effects, music, and printed words on screen
2. Only music and visual images

3. Visual images and song used to convey the message
4. Dramatization where actors discuss a topic

5. Montage of shots with voice-over narration
6. On-screen announcer speaking the sales message directly to audience