



Screenwriting and The Unified Theory of Narrative: Part II: Genre, Pattern & The Concept of Total Meaning (Volume 2)

Michael Welles Schock

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Part II: Genre, Pattern & The Concept of Total Meaning completes the Unified Theory of Narrative by going far beneath cinematic storytelling's surface to reveal its hidden structures of meaning. No previous book has explored the thematic dimension of screencraft in such depth or detail; using an interdisciplinary approach to explain the psychological, sociological, and cultural constructs which have shaped the feature film into the complex form of discourse we know today. In Part II you will find: • The properties of myth behind all storytelling • The purpose and origin of cinematic genres • The phenomenon of plot patterns and its connection to cultural belief • The explicit lessons found in protagonist psychology • The ideological nature of dramatic conflict • And most importantly, the connection between these elements and our most basic psychological and sociological needs. *Part II: Genre, Pattern & The Concept of Total Meaning* is about far more than screencraft. It is about the intimate relationship between storytelling and humanity itself. Since its beginnings, humanity has used story to make sense of its world, express its beliefs, and give life a sense of order and meaning. By revealing the cinematic story's ideological structures, and ultimately unifying them with the physical elements presented in Part I, *Genre, Pattern & The Concept of Total Meaning* shows how modern cinematic storytelling continues this tradition; resulting in an endless multitude of narratives, each doing their part to serve human society with lessons, arguments, and statements of belief.

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