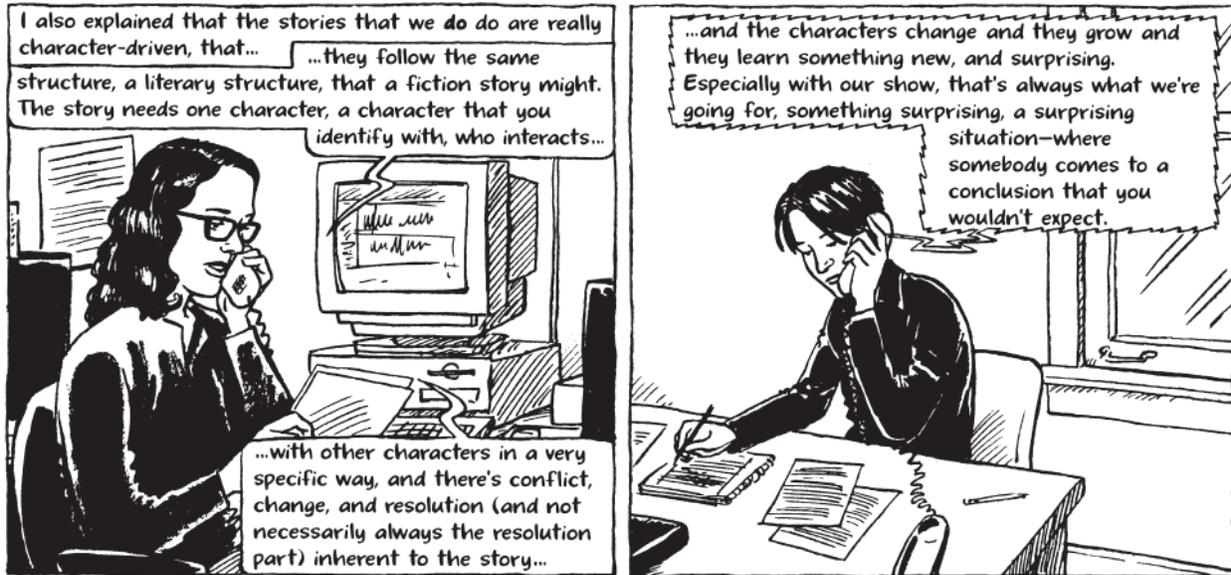


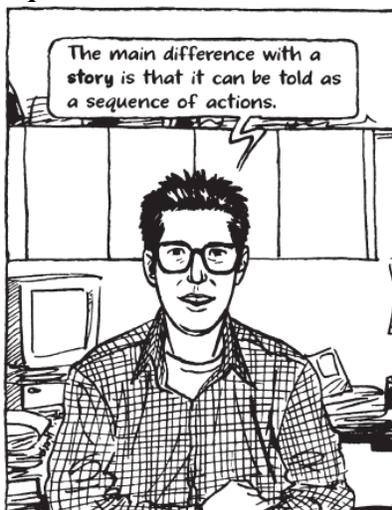
Character



Connect the importance of character-driven stories to Lambert's discussion of Voice. How do the many Voices in Julia's and Danielle's stories enhance the story?

Where and how do we see emotion coming in to Julie Snyder's, Julia's and Danielle's the stories? Think about the all the voices in the stories, including each narrator?

Sequence of Events



Connect the way that Julie and Danielle sequence their stories to Lambert's discussion of Pacing and Economy. How are the stories told in such a way that keeps your attention?

Opening Sentences

Consider the following opening sentences by Julie Snyder, Julia, and Danielle:

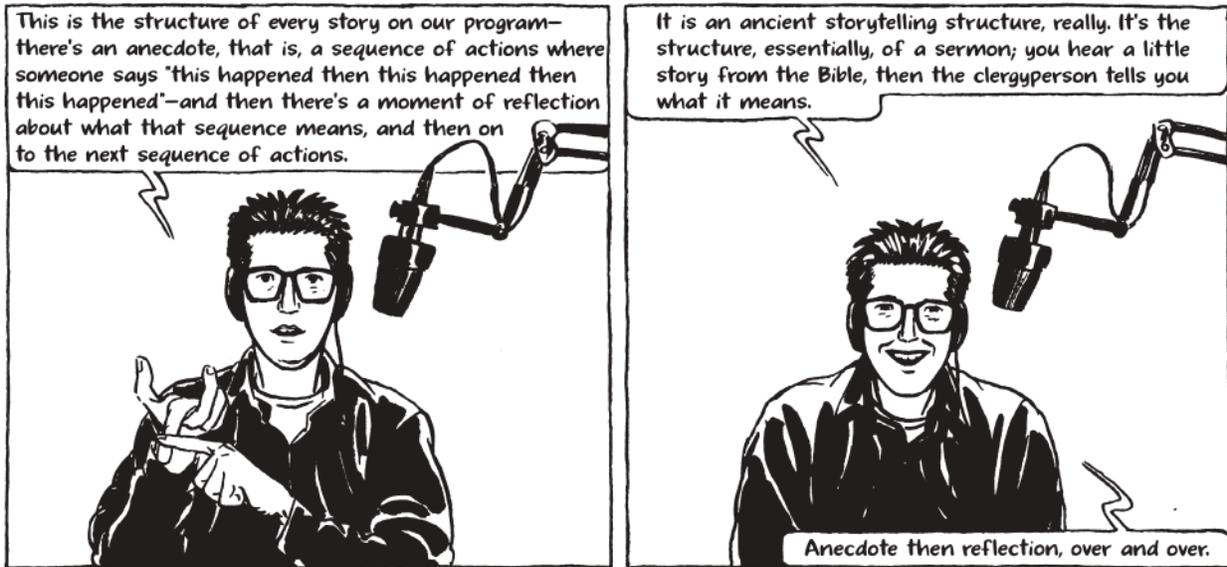
Snyder: “Just to give you a sense of the intensity of Color Days, a month before it all begins, an 11-year-old Blue team member tells me Color Days isn't all that competitive. I mean, she'd talk to a girl on the White team and everything. And all I could think was, if you have to say something like that, you know there's going to be trouble.”

Julia: “So. ‘What do I want to do with my life?’ Here’s the question plaguing all recent college graduates. We are expected to follow a path into a relevant and successful career. But sometimes that path diverts, extends, or encounters some bumps along the way.”

Danielle: “Gold Million Records in Bryn Mawr has attracted an incredibly diverse customer base throughout the years, from first time buyers of vinyl to record fanatics eager to find a rare pressing of their favorite album. And sometimes, those fanatics have just happened to be famous musicians.”

For each of the opening sentences, please consider the following:

1. How each is informed by the Dramatic Question of the story? That is, how does the opening help lead a listener understand the Dramatic Question?
 - a. Snyder:
 - b. Julia:
 - c. Danielle:
2. How the narrator’s wording and inflections help establish the overall tone for their story.
 - a. Snyder:
 - b. Julia:
 - c. Danielle:
3. The effect of any soundtrack or lack of soundtrack underneath their opening.
 - a. Snyder:
 - b. Julia:
 - c. Danielle:



Lambert on **Point (of View)**: “By point of view, we primarily are addressing [the] issue of defining the specific realization you, as an author, are trying to communicate within your story. [I]t is imperative to define this goal in order to direct the editing process. . . . In thinking about the point of a story, we should also be considering the reason for the story” (pp. 46-47).

How does the structure of anecdote then reflection help lead to the an understanding of the Point (of View)? What are the overall points of view in each of the three stories we listened to?