

## Emotional Structure Creating The Story Beneath Plot A For Screenwriters Peter Dunne

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Emotional Structure: Creating The Story Beneath the Plot ... Emotional Structure is the first book to deal only with the emotional journey that one's protagonist should follow. The author assumes the reader has a good handle on plot and then offers insight on taking your writing to the next level.

Peter Dunne: Emotional Structure : Creating the Story ...

It is here that most writers struggle to get the plot right at the expense of the story's real power. The result is a script that is logical in every way, yet unmoving. "Emotional Structure," by Emmy- and Peabody-Award winning producer, writer, and teacher, Peter Dunne, is for these times, when the plot fits nicely into place like pieces in a puzzle, yet an elemental, terribly important something remains missing.

Emotional Structure: Creating The Story Beneath the Plot ...

Emotional Structure, by Emmy- and Peabody-Award winning producer, writer, and teacher, Peter Dunne, is for. The leap from concept to final draft is great, and the task is filled with hard work and horrors. It is here that most writers struggle to get the plot right at the expense of the story's real power.

Emotional Structure: Creating The Story Beneath the Plot ...

Emotional structure : creating the story beneath the plot : a guide for screenwriters Dunne , Peter The leap from concept to final draft is great, and the task is filled with hard work and horrors.

Emotional structure : creating the story beneath the plot ...

**EMOTIONAL STRUCTURE** is a book for screenwriters, but it is equally valuable for novelists. In it, Dunne explains why the underlying emotional arc (what he calls the " story ") is so much more important than the surface plot. In fact, he claims that plot only exists to reveal character. While I wouldn' t go that far, I...

Emotional Structure: Creating The Story Beneath the Plot ...

Hidden yet hard at work, the Emotional Structure is the story ' s internal landscape; its secret architecture that informs the plot with purpose, viscerally connects the internal and external themes, and directly manipulates the tensions and rhythms of the drama ' s central ideas. Without Emotional Structures, the beginning, the middle, and the end will almost certainly become the beginning, the muddle, and the end.

emotional structure

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Emotional Structure Creating The Story Beneath Plot A ...

Emotional structure: creating the story beneath the plot : a guide for screenwriters / by Peter Dunne p. cm. ISBN 1-884956-53-X 1. Motion picture authorship. I. Title. PN1996.D847 2006 808.2 ' --dc22 2006020052 Illustrations by Peter Dunne For my children Patrick, Michael, and Alexandra, and for Ben Masselink, the gentlest writer there ever was.

Praise for Emotional Structure - The Eye

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Amazon.com: Customer reviews: Emotional Structure ...

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Emotional Structure: Creating The Story Beneath the Plot ...

I ' ve read enough of Peter Dunne ' s book, Emotional Structure: Creating The Story Beneath the Plot, to start to say a few things about it. Outlining. First, some of you will shy away from this book because his method is one of outlining and quite extensive planning ahead.

Emotional structure | Fiction Notes - Believe in Your Story

Buy Emotional Structure: Creating The Story Beneath the Plot: A Guide for Screenwriters from Kogan.com. The leap from concept to final draft is great, and the task is filled with hard work and horrors. It is here that most writers struggle to get the plot right at the expense of the story ' s real power. The result is a script that is logical in every way, yet unmoving.

Emotional Structure: Creating The Story Beneath the Plot ...

Christina Kallas argues for and sets out a genuinely original and creative approach to writing for the screen. This textbook aims to excite the imagination, inspiring and dramatizing stories with thematic richness, emotional depth and narrative rhythm. Structured like a screenplay, the book moves through the pre-credit sequence to the epilogue, interweaving theory, practice and case studies. Kallas combines an awareness of the history of dramatic writing with a very practical focus on how to find ideas and develop them. Supported by innovative and inspiring exercises that enable writers to create stories out of emotions and images, this book is challenging, motivating and essential reading for anyone interested in screenwriting.

"Veteran literary agent and expert fiction instructor Donald Maass shows you how to use story to provoke a visceral and emotional experience in readers" --

Karl Iglesias breaks new ground by focusing on the psychology of the reader. Based on his acclaimed classes at UCLA Extension, Writing for Emotional Impact goes beyond the basics and argues that Hollywood is in the emotion-delivery business, selling emotional experiences packaged in movies and TV shows. Iglesias not only encourages you to deliver emtional impact on as many pages as possible, he shows you how, offering hundreds of dramatic techniques to take you writing to the professional level.

All fiction is character-driven, according to William Bernhardt, despite what you might have heard elsewhere. If your characters don ' t interest readers, even the most exciting plots will fail. " Action is character, " Aristotle wrote, but what does that mean, and how can you use that fundamental principle to create dynamic fiction that will captivate readers? This book explains the relationship between character and plot, and how the perfect melding of the two produces a mesmerizing story. Using examples spanning from The Odyssey to The Da Vinci Code, Bernhardt discusses the art of character creation in a direct and easily comprehended manner. The book also includes exercises designed to help writers apply these ideas to their own work. William Bernhardt is the author of more than fifty novels, including the blockbuster Ben Kincaid series of legal thrillers. Bernhardt is also one of the most sought-after writing instructors in the nation. His programs have educated many authors now published by major houses. He is the only person to have received the Southern Writers Gold Medal Award, the Royden B. Davis Distinguished Author Award (U Penn) and the H. Louise Cobb Distinguished Author Award (OSU), which is given "in recognition of an outstanding body of work that has profoundly influenced the way in which we understand ourselves and American society at large." The Red Sneaker Writing Center is dedicated to helping writers achieve their literary goals. What is a red sneaker writer? A committed writer seeking useful instruction and guidance rather than obfuscation and attitude. Red sneakers get the job done, and so do red sneaker writers, by paying close attention to their art and craft, committing to hard work, and never quitting. Are you a red sneaker writer? If so, this book is for you.

**WHAT IS THE STORY GRID?** The Story Grid is a tool developed by editor Shawn Coyne to analyze stories and provide helpful editorial comments. It's like a CT Scan that takes a photo of the global story and tells the editor or writer what is working, what is not, and what must be done to make what works better and fix what's not. The Story Grid breaks down the component parts of stories to identify the problems. And finding the problems in a story is almost as difficult as the writing of the story itself (maybe even more difficult). The Story Grid is a tool with many applications: 1. It will tell a writer if a Story 'works' or 'doesn't work. 2. It pinpoints story problems but does not emotionally abuse the writer, revealing exactly where a Story (not the person creating the Story/the Story) has failed. 3. It will tell the writer the specific work necessary to fix that Story's problems. 4. It is a tool to re-envision and resuscitate a seemingly irredeemable pile of paper stuck in an attic drawer. 5. It is a tool that can inspire an original creation.

Reveals the underlying story form of all great presentations that will not only create impact, but will move people to action Presentations are meant to inform, inspire, and persuade audiences. So why then do so many audiences leave feeling like they've wasted their time? All too often, presentations don't resonate with the audience and move them to transformative action. Just as the author's first book helped presenters become visual communicators, Resonate helps you make a strong connection with your audience and lead them to purposeful action. The author's approach is simple: building a presentation today is a bit like writing a documentary. Using this approach, you'll convey your content with passion, persuasion, and impact. Author has a proven track record, including having created the slides in Al Gore's Oscar-winning An Inconvenient Truth Focuses on content development methodologies that are not only fundamental but will move people to action Depends the usual paradigm by making the audience the hero and the presenter the mentor Shows how to use story techniques of conflict and resolution Presentations don't have to be boring ordeals. You can make them fun, exciting, and full of meaning. Leave your audiences energized and ready to take action with Resonate.

Stories engage our emotions. We've known this at least since the days of Plato and Aristotle. What this book helps us to understand now is how our own emotions fundamentally organize and orient stories. In light of recent cognitive research and wide reading in different narrative traditions, Patrick Colm Hogan argues that the structure of stories is a systematic product of human emotion systems. Examining the ways in which incidents, events, episodes, plots, and genres are a function of emotional processes, he demonstrates that emotion systems are absolutely crucial for understanding stories. Hogan also makes a case for the potentially integral role that stories play in the development of our emotional lives. He provides an in-depth account of the function of emotion within story/in widespread genres with romantic, heroic, and sacrificial structures, and more limited genres treating parent/child separation, sexual pursuit, criminality, and revenge/as these appear in a variety of cross-cultural traditions. In the course of the book Hogan develops interpretations of works ranging from Tolstoy's Anna Karenina to African oral epics, from Sanskrit comedy to Shakespearean tragedy. Integrating the latest research in affective science with narratology, this book provides a powerful explanatory account of narrative organization.

This remarkable and monumental book at last provides a comprehensive answer to the age-old riddle of whether there are only a small number of 'basic stories' in the world. Using a wealth of examples, from ancient myths and folk tales via the plays and novels of great literature to the popular movies and TV soap operas of today, it shows that there are seven archetypal themes which recur throughout every kind of storytelling. But this is only the prelude to an investigation into how and why we are 'programmed' to imagine stories in these ways, and how they relate to the inmost patterns of human psychology. Drawing on a vast array of examples, from Proust to detective stories, from the Marquis de Sade to E.T., Christopher Booker then leads us through the extraordinary changes in the nature of storytelling over the past 200 years, and why so many stories have 'lost the plot' by losing touch with their underlying archetypal purpose. Booker analyzes why evolution has given us the need to tell stories and illustrates how storytelling has provided a uniquely revealing mirror to mankind's psychological development over the past 5000 years. This seminal book opens up in an entirely new way our understanding of the real purpose storytelling plays in our lives, and will be a talking point for years to come.

For anyone who has ever identified with a hero or heroine, been seduced by a strong opening sentence, or been powerfully moved by a story ' s end, *How to Write Like Tolstoy* is a thought-provoking journey inside the minds of the world ' s most accomplished storytellers, from Shakespeare to Stephen King. " I have tried, as far as possible using the words of the authors themselves, to explain their craft, aiming to take readers on a journey into the concerns, techniques, tricks, flaws, and, occasionally, obsessions of our most luminous writers. " —from the Preface Behind every acclaimed work of literature is a trove of heartfelt decisions. The best authors put painstaking—sometimes obsessive—effort into each element of their stories, from plot and character development to dialogue and point of view. What made Nabokov choose the name Lolita? Why did Fitzgerald use first-person narration in *The Great Gatsby*? How did Kerouac, who raged against revision, finally come to revise *On the Road*? Veteran editor and teacher Richard Cohen draws on his vast reservoir of a lifetime ' s reading and his insight into what makes good prose soar. Here are Gabriel Garc í a M á rquez ' s thoughts on how to start a novel ( " In the first paragraph you solve most of the problems with your book " ); Virginia Woolf offering her definition of style ( " It is all rhythm. Once you get that, you can ' t use the wrong words " ); and Vladimir Nabokov on the nature of fiction ( " All great novels are great fairy tales " ). Cohen has researched the published works and private utterances of our greatest authors to discover the elements that made their prose memorable. The result is a unique exploration of the act and art of writing that enriches our experience of reading both the classics and the best modern fiction. Evoking the marvelous, the famous, and the irreverent, he reveals the challenges that even the greatest writers faced—and shows us how they surmounted them. Praise for *How to Write Like Tolstoy* " The highest compliment one can pay *How to Write Like Tolstoy* is that it provokes an overwhelming urge to read and write, to be in dialogue or even doomed competition with the greatest creative minds. . . . That Mr. Cohen is an editor, that his love of literature comes in large part from awe in the presence of better writers than he, is no small matter. His love is infectious, and regardless of how well he ends up teaching us to write, that is miracle enough. " —*Wall Street Journal* " [A] perfect tasting menu . . . the homage of a passionate reader to the writers who have provided his " main pastime. " —*The Sunday Times* (U.K.) " This book is a wry, critical friend to both writer and reader. It is filled with cogent examples and provoking statements. You will agree or quarrel with each page, and be a sharper writer and reader by the end. " —Hilary Mantel " These twelve essays are like twelve perfect university lectures on the craft of writing fiction. The professor—or, in this case, author—succeeds in being not only knowledgeable but also interesting, charming, and engaging. " —*Library Journal* (starred review) " Insightful . . . [Cohen] escorts his readers to Iris Murdoch for sage counsel on launching a novel, to Salman Rushdie for shrewd guidance on developing an unreliable narrator, to Rudyard Kipling for a cagey hint on creating memorable minor characters, and to Leo Tolstoy for a master ' s help in transforming personal experience into fictional art. " —*Booklist*

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