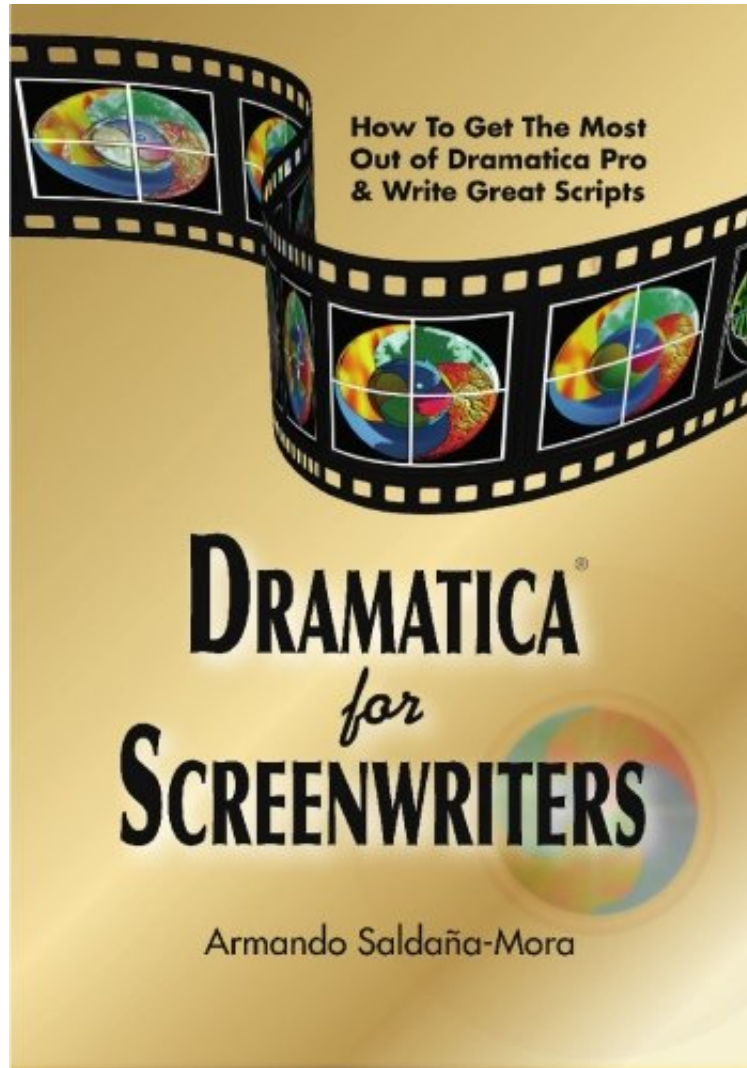


Dramatica for Screenwriters

Armando Saldaa-Mora

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Armando Saldaa-Mora : Dramatica for Screenwriters before purchasing it in order to gage whether or not it would be worth my time, and all praised Dramatica for Screenwriters:

14 of 14 people found the following review helpful. Practical Guide to a Complicated ProcessBy Tim RohdeDramatica is a pain in the ass to learn. The main book is dense, repetitive, dilatory and slow. DRAMATICA FOR SCREENWRITERS is the opposite! The writing flows easily. It's directs you to the easiest possible paths for getting started. It encourages you to take action and walks you through it. It provides good theoretical guidance without getting bogged down.This is the book that should come with the software for everyone, not just screenwriters. It gives anyone who reads it the ability to jump into A STORY and get it done. Once you've gotten A STORY done

you can use Dramatica to alter it for it's media (you may need the main book to get you there). You can also get more stories done with it. Dramatica is not intuitive software. You need to use it from a number of angles to get the hang of it. DRAMATICA FOR SCREENWRITERS gets you there. The main Dramatica book doesn't. READ THIS BOOK FIRST. 4 of 4 people found the following review helpful. I can name a hundred things but this is one of the best investments I have ever made in myself. By retired and lovin it. What else do I have to do with my creativity while I'm retired!! I can name a hundred things but this is one of the best investments I have ever made in myself. Great info on how to get my stories down on paper and what to do to keep me from rambling on. I would have never thought of the info contained in this book and it's helping me organize the tons of paperwork to make sense out of it all! Great purchase !!! 2 of 2 people found the following review helpful. Explains the brilliant Dramatica theory and use well. By Zigana. This book though titled "for screenwriters" is completely applicable to novels, short stories, plays, TV. If you want to write more than formulaic genre, this book will give you the concepts to produce good structure in a relatively short time. The book starts out describing the idea of a compelling story premise, how to develop it into an interesting theme, and gives you examples of creating some; explains the key Dramatica concepts of the main character and impact character, the four throughlines necessary for a complete story (overall store, main character, impact character and relationship throughlines). It then goes into the key characteristics and relationships between characters that make memorable characters, and more. Dramatica has given me a vocabulary that specifically defines elements of stories and greater understanding of what makes a compelling story so that I appreciate well crafted stories more than I did before. It has also helped me understand why stories I thought I'd like or used to like, don't give me the same pleasure on a second read or viewing. Most great stories follow the principles Dramatica describes. Dramatica for Screenwriters is a must read for anyone attempting to use Dramatica software (\$120) for any kind of story, regardless of medium. Writing stories for MEATY novels, screenplays, plays, or TV shows is very complex. Good lasting stories interweave the complexity of plot, character and interesting themes and unify them in a satisfying conclusion. Dramatica is a brilliant, comprehensive theory of what structure makes complete, lasting, powerful, rich and compelling stories. It gives those of us who are not brilliant, or classic authors, the tools to write those kinds of stories without 20 years of study, trial and error (your own creativity, talent and skill have to kick in then). Dramatica incorporates just about every good idea in most how-to-write books, and makes some of what those suggest unnecessary. The price of this amazing theory is a steep learning curve, but you can still get lots of useful insights from understanding the basic principles. Anything this valuable is worth putting time into. Armando Saldana Mora's book explains many of the relationships in Dramatica very clearly. I think the two theory developers are too deep into the ideas to be able to explain it to newcomers well. Mora's book and experience using the theory has helped me understand more in one reading than I have put together in four years, on and off. The software then becomes a time saving tool to put stories together without nearly as many re-writes. Dramatica theory enhances creativity by suggesting alternative ideas and the software quickly allows you to rearrange the story scenes to see which presentation sequence is most effective. The examples in the book are screenplays, but novelists can adapt the concepts to novel or short story writing pretty seamlessly. This book is well written and invaluable in understanding how the theory works and how to apply it to stories. The part of the book (I have a kindle version) that is a little lacking is that in the latest version of the Mac software, some terminology has changed and those changes are not updated in the book. A complete glossary of terms used in the book would be helpful. (E.g. he mentions Crucial Element, but that term is nowhere in the Dramatica software screens and you have to go to the Dramatica website and search multiple pages to find out how it's determined). Dramatica is an evolving theory so I understand the revisions they keep making to try to define exact meaning, but it gets confusing). The text should also refer the reader to the appendices when appropriate-- they are good resources for some of the discussion in the book. These things don't detract from the wonderful resource this book is in understanding Dramatica.

Dramatica for Screenwriters by Armando Saldana Mora is a must for any writer who wishes to get the most out of the Dramatica Pro story development software. Written by a working screenwriter, this book gives real world, practical applications for using Dramatica to develop and write screenplays. Book topics include: What Dramatica offers the screenwriter, Dramatica in thirty seconds Characters: Beyond the archetypes, Character Relationships as subplots, Note and sketch story development, How to get a complete plot, Four Dramatica Acts, Three Classical Acts, Narrative flow writing the screenplay and many more.

About the Author Armando Saldana Mora has been a professional writer since 1985. "The key to succeed in this profession," he says, "is being able to create top quality material for any genre, any format, any medium." Accordingly, his career has taken him from authoring and producing stage plays, to crafting and editing novels, to originating and redrafting screenplays, to scriptwriting and conducting writer's workshops for TV networks. "I couldn't have done all this without Dramatica," he says, "Really. What else can I say?"