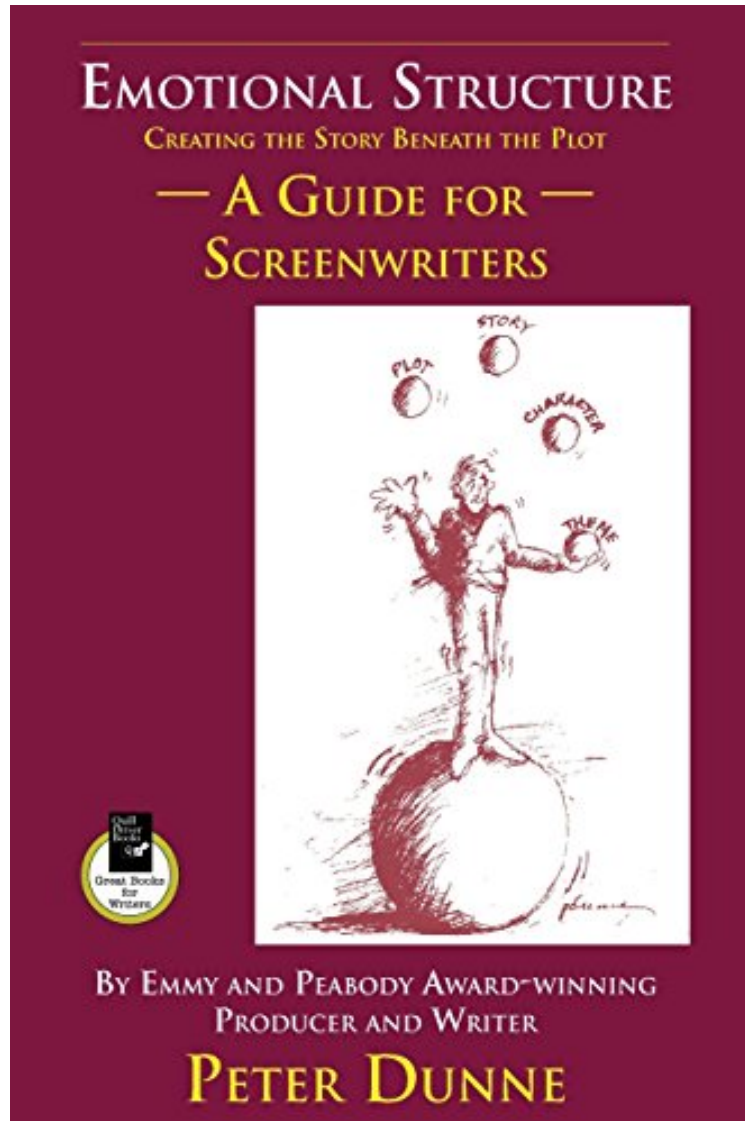


(Ebook free) Emotional Structure: Creating the Story Beneath the Plot: A Guide for Screenwriters

Emotional Structure: Creating the Story Beneath the Plot: A Guide for Screenwriters

Pete Dunne

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Pete Dunne : Emotional Structure: Creating the Story Beneath the Plot: A Guide for Screenwriters before purchasing it in order to gage whether or not it would be worth my time, and all praised Emotional Structure: Creating the Story Beneath the Plot: A Guide for Screenwriters:

3 of 3 people found the following review helpful. A very practical guide to structuring your screenplay around emotionsBy Lawrence MaturI have read another book about emotional structure. It covered writing from the

emotional viewpoint, while this book is more about the practical application of how to apply emotions to the different parts of your work. Such things as plot driven versus character driven, and connecting an emotional beginning to an emotional ending. It's hard to believe that two books on the same topic can be so different in how they handle it, and yet both be so worth reading.

6 of 6 people found the following review helpful. A Must Have...By fly girl

First off, I never write reviews. Something has got to really impress me to make me want to look it up again and post a review. And *Emotion Structure* has. I've read a lot of the popular screenwriting books over the years which all seem to deal with plotting and character goals and "pat the dog" moments. *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. If you've been writing for a while, then a lot of his ideas seem common sense and may already be in your scripts at one level or another. But reading this book allows you to fully realize the potential of your "story" not just the "plot." It is taking my current script to the next level and I fully intend to outline the emotional structure with future projects.

0 of 0 people found the following review helpful. Must-Have Book for All Writers

By Manhattan Daisy

As a seasoned writer, I must say that this book is a must-have book for all writers. Whether you start with an outline or start with drafting, at some point you must look at the fundamental structure of what you're writing. Even great non-fiction writing that resonates and keeps the reader turning the pages uses the same over-arching structure and story-telling elements as fiction. If you understand that Syd Field is just distilling Western story structure, then you will understand that the structure he describes tells you what happens, but not the why. Plots are why and how things happened. In other words, Syd Field's structure books are half of a plot, he tells you what happens. The how and why part of the plot is in this book on emotional structure. This book should be read alongside of Syd Field as its complement. The only criticism of this book is that it doesn't explain each element in full. The author uses general philosophy and descriptions, rather than hard examples. The examples are all grouped at the end. The book could have been another 25-50 pages long and a better book if he had linked very, very specific how-to examples at each juncture. He should have spent one chapter just explaining each point of his main outline chart, with examples, good and bad. Still the book is a great, much-needed addition to the canon of how to write effectively and with true emotional resonance.

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*," 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.