Como Escribir Un Guion De Un Millon De Dolares: El Metodo De Las Mini-Peliculas

Chris Soth , Mar Valdecantos (translator)

Como Escribir Un Guion De Un Millon De Dolares: El Metodo De Las Mini-Peliculas

Chris Soth , Mar Valdecantos (translator)

Como Escribir Un Guion De Un Millon De Dolares: El Metodo De Las Mini-Peliculas Chris Soth , Mar Valdecantos (translator)

Un Metodo Nuevo! El mas fácil, mejor, professional de todos. Chris Soth es el único escritor de guión que ha vendido su trabajo y ha hecho mas que un millón dólares y va decirle come usted puede también! El único libro en este sujeto escrito por un auto que ha vendido guión, que están producido, que ha trabajdo con los studios en Hollywood. Y con el método mas fácil que esta cambiando TODO! Cada pelicula tiene ocho "capitulos", y este es la estructura. Much mas fácil. Escribe su mejor guión finalmente! Su historia va estar brillante con este libro.

Como Escribir Un Guion De Un Millon De Dolares: El Metodo De Las Mini-Peliculas Details

Date : Published December 11th 2014 by ScreenwritingUPress (first published November 2nd 2014)
ISBN :
Author : Chris Soth , Mar Valdecantos (translator)
Format : Kindle Edition 343 pages
Genre : Language, Writing

Download and Read Free Online Como Escribir Un Guion De Un Millon De Dolares: El Metodo De Las Mini-Peliculas Chris Soth , Mar Valdecantos (translator)

From Reader Review Como Escribir Un Guion De Un Millon De Dolares: El Metodo De Las Mini-Peliculas for online ebook

Glenn Mitchell says

The idea is basic. Early films used multiple reels and writers wrote screenplays so that each reel resembled a mini-movie, each approximately fifteen minutes long. Thus, a feature length movie would have eight sequences, typically two for the first act, four for the second, and two for the third. The media has changed, but structuring a screenplay as a series of sequences, each with their own beginning, middle, and end can be helpful.

Written in a chatty style, I found that I liked the book better than Chris's recent course for ScreenwritingU. The course was co-taught with Hal Croasmun and consequently presented with the manner of a motivational seminar. Every topic was introduced by Hal as revolutionary. The approach in the course was too formulaic for me. I suspect that reflects more of Hal's presentation style than Chris Soth's.

In his book, Chris Soth takes a more nuanced stance. The book discusses that eight mini-movies might not be necessary and explains when a screenwriter might choose, for example, when to have a single mini-movie for the third act.

I urge readers to read "Sceenwriting: The Sequence Approach" by Paul Gulino before they read this book. Gulino's approach is less dogmatic than Chris Soth's. Gulino explains the idea of sequences in a single chapter and he doesn't feel compelled to tie the idea of sequences to Campbell's theory of the hero. Where Gulino provides very detailed analyses of several movies, Soth focuses on the sequences from the perspective of the hero's journey.

My issue with the focus on the hero's journey is that it is not as universal as Chris Soth implies. Using sequences to structure a screenplay arguably has more universal application than the hero's journey. That's why I prefer "Sceenwriting: The Sequence Approach" by Paul Gulino. He sticks to sequences and their application. What Soth provides (and Gulino does not) is practical advice for the screenwriter. The two books complement well for that reason.

My least favorite part of this book was the unnecessary and messy diversion into discussions of fractals. The only purpose it seemed to serve was to show that the author is smart. That I was already willing to grant and the digression was an unnecessary distraction.

Joan Edwards says

Break Down Your Screenplay into 8 Mini Movies

Soth breaks writing a movie into understandable parts filled with tension from the emotional pulls between hopes and fears of the hero on his journey. When writers use 8 mini movies to structure their screenplays, it continuously keeps meaningful tension building and tension releasing throughout the screenplay.

Quentin Ellis says

Soth has some interesting ideas, and is an entertaining writer. I recommend this as a supplemental book on screenwriting structure.

Note that the Kindle ebook is missing a chapter, specifically on "Mini-Movie 7."

Lora Covrett says

I like well defined structure and this book delivers that in spades. It has already helped me create a very good outline.