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Turn in Assignment for Chapter 4 - Writing What You Know

Assignment Description

- Finish the Vogler book.
- Have a talk with your Hollywood screenwriter! The writer will assist you in setting tone, figuring out your theme, your characters, and the general milieu of the story you want to tell. He will also give you a crash course on how to pitch your idea to a Hollywood executive. He will recommend you 3 pitches similar to your idea to read on your own.
- Begin writing your first act. The goal is to have your first act done by week 6!

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Chapter 4 - Writing What You Know - Quiz

1. Explain the problem with only "writing what you know". How will you, as the screenwriter, go about creating stories that exist outside your realm of experience?

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The issue with "writing what you know" is your constraining your point of view. It will make you end up noticeably stuck in a container. You can be restricted by what you know. By utilizing your creative ability, you can make enchantment. Perusing and music or even a fantasy can be the rousing components that prompts huge element film.

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2. Explain what makes a fantastical story believable.

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Understanding individuals well, and comprehending what drives them to take kill, torment, love or yearning. To make a satisfying story, you require both an internal and an external focus. The external focus has a tendency to be the emotional incongruity of a story.

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3. What tools are needed to write "believable" characters?

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The character has to be defined personality wise. Are they jealous, lovers, fighters etc The crisis that the character is involved in and the major choices they will have to make. The stakes have to be high. The writer must have the capacity to dive deep and build up the characters. They can seek inside themselves and become more acquainted with the embodiment of their identity as a man and interpreted that into characters.

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4. How do you move a story idea beyond simple spectacle?

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The action of the story has to revolve around some human need. Characters have more than spots, setting, tone, character advancement, structure, story boarding, blue printing, and so forth. The characters need to have profundity and inspiration. One of the best cases for me would be Crime show. They truly concentrate on character advancement and have some expertise in inspiration. The characters need to have an intention to be or do whatever it is that they do. The characters need to have a rationale to be or do whatever it is that they do. The characters likewise need enormous curves, and need to go on an excursion that each gathering of people part can get a response out of. The characters ought to settle on decisions that

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5. What ingredients are necessary to create a compelling story?

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The ingredients would be ceaseless enthusiasm from the gathering of people and relatable inspirations between the action and characters.

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6. Explain the difference between the "inner" and "outer" focus of a story.

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The external story includes: World War II, interpreting Enigma to win World War II, smart scientist in England, and a gay man. The internal story includes: the appearance of Christopher as a character, the game plan of the portrayal in such a path, as to demonstrate the genuine inspirations of Alan Turing, we go from the present, streak back to World War II, and glimmer back much further to Turin's youth. The greatest inspiration for Turing's attitude is not uncovered until the determination/peak of the film. In the wake of seeing it, we are tossed back into the portrayal since now we comprehend why Turing called his machine Christopher. We comprehend why Turing is how he is with his function, with his lady, with his

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7. What is the biggest mistake beginning writers make? Why is it a problem?

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Beginning writer may write as if they are making a novel instead of a film. Its should be a blueprint not long winded. Novels wind up setting up the scene, the environment, clarifying the portrayals. Screenplays don't do that. Screenplays have activity, defining moments, a short portrayal of the setting lastly, exchange. The reader ought to have the capacity to energetically turn the page and ought to have the capacity to outwardly detect the story unfurl in his/her psyche. Books can't do that, however screenplays can. It is an issue since film is a community oriented medium, while novel isn't. In the novel, the creator, executive, generation originator and the on-screen character is the creator. Be that as it may, in film, each of these

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8. What are the structural elements of a script?

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The structural elements of a script outside of the 3- Act Structure are a plot, character, setting, time, dialogue and pace. Frequently, a script will fail to work since it does not have the circulation system of the story: one of these components. At different circumstances, these components are not set appropriately. The succession of these auxiliary components will help choose if the script will get changed over into a film. Adaptation was a lovely film about adjusting an earlier composed work into a screenplay. The earlier composed story was about blossoms. How would you make a film about blooms? This film demonstrates to us how the Oscar-winning Charlie Kaufman (for Eternal Sunshine of the Spotless Mind) adjusted the

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9. Why is it important to predict Hollywood's upcoming trends?

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To stay ahead of the trend and possibly become a trend setter. Having the capacity to anticipate Hollywood's forthcoming patterns is an approach to remain on top of things. On the off chance that Hollywood is searching for stories set in the middle east, screenwriters who are opposed to composing anything about the middle east won't have the capacity to discover any work. This is an approach to know and comprehend the market. Not the group of onlookers, but rather the Hollywood official machine: what would they like to expend and after that offer? Being ready to comprehend their requirements will encourage see how to get the consideration from the best possible official, and the best possible operator. Keep

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10. Describe what a synopsis should entail.

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A synopsis should contain your whole story in just a few pages or less. Written with urgency, set up the story, tell it, and then get our asap. Leave the reader wanting to know more. It needs to fly off the page, ought to be twofold divided and ought to be composed with more direness than the script. Set up the story, let it know, and get out again as fast as could reasonably be expected. Continuously end the synopsis in a way that leads the advancement official to peruse more. You need anybody to feel energized enough that they will request the full screenplay. This ought to get the consideration of any improvement official who will request the screenplay.

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11. What is "creative discipline? Why is it important?

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Creative discipline is the capacity to hone each day: get up each day, take a seat at the written work area and work on the story and characters. It's the consistency needed to become better and work at your craft. Stephen King trusts one ought to compose four-to-six hours a day. John Updike will compose thousand words each day. It is essential to be steady, whatever the strategy one picks on the grounds that lone with teach, rehearse and diligent work, will the little thought create into a lovely story with engaging characters.

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