Chapter 4

1

I think there must be a combination of both situations to create stories with characters rich in contradictions. On the one hand, we as a writers, must live, experience, go out, meet, read, learn firsthand, etc. And on the other hand, there is one fact that it will always be the personal stamp of the author who conceived the story making possible that "new" universe from his personal feelings and perspective.

2

Despite the settings and limits of the fantasy world you that want to picture, there must be an universal knowledge of human condition. That is what draw audiences to the cinema, to allow them the thrill of identifying with far-out situations that they will never be able to experience on their own and seeing how the characters react to those situations.

3

The audience is always looking for characters who are full of contradictions. A plain character is predictable and boring because there is no inner struggle or conflict.

We have to attempt to keep character having traits at opposing end of spectrum and let those sides coexist over the course of the movie.

4

Keeping the audience attached to one story that gravitates around some human need or desire (love, escape, revenge, success, peace, vanity, etc) to be obtained.

No matter what the character must experience along his journey in order to get what he /she wants.

5

The question is -how to create a conflict for your protagonist that will move an audience emotionally?

First, build the framework and background for the story. Add the elements of interest and intrigue. Tell about the unexpected plot twists. And show how our hero saved the day in the end.

Every compelling emotional conflict must have three elements as a part of its construction – it must be **universal** – something that anyone in the audience can relate to. It must have high stakes for your protagonist – and **these [high stakes](http://www.scriptmag.com/features/script-tip-use-formative-event-technique-raise-stakes-story%22%20%5Ct%20%22_blank) must be emotional**. And thirdly, this conflict must test the protagonist in a profound way – will they have the courage, honor or integrity to overcome these obstacles and prevail?

6

The Outer story involves the events and characters that we hope will engage the audience. (General view)

The Inner focus is how you arrange the order of a story’s elements to create a movement TOWARDS some resolution. (Detail view)

7

The biggest mistake novice screenwriters make is to write their screenplay like a novel.

Novelists write to trigger audience imagination, but screenwriters write to create the ‘blueprint’ of the movie, the ‘manual’ or simple steps to produce the movie. To make it real.

8

The structural elements of a script involve several aspects. They are:

3-act structure, plot, character, setting, time, dialogue, and pace.

9

We, screenwriters, must do a lot of research every time we decide to embark into a new concept idea in order to set upcoming trend.

To be able to do that you have to believe in something that really comes out from your gut and fits into what’s ‘new’, trendy and acceptable now.

10

Before writing the screenplay you have to put in order your whole concept into a synopsis (three pages or less double space).

The idea is to use your synopsis for tellung the story without including the scenes or dialogue that is in that story. It has to pop up the page!

Also, you have to end your synopsis in a way that leads the reader wanting to know more. You want them enough that when they are finished they want your script.

11

Creative discipline is the ability to get up every day, sit down at your computer, and work 6-8 hours. Whatever is your method (notes, research, record notes, etc) you have to be consistent.

You should make writing your own full job. Every genius ideas need to be worked the same time you’ll quickly get used to it and your muse will always know where to find you: at the desk!