

Master of The Cinematic Universe: The Secret Code to Writing In The New World of Media

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John Bucher, Jeremy Casper : Master of The Cinematic Universe: The Secret Code to Writing In The New World of Media before purchasing it in order to gage whether or not it would be worth my time, and all praised Master of The Cinematic Universe: The Secret Code to Writing In The New World of Media:

0 of 0 people found the following review helpful. Fantastic resource for any storytellerBy David KhalafI'm a writer (fiction, long form) but I've been studying short-form storytelling for a Web series I've been working on. As a book

that is concise, accessible, and relevant, this has proven to be my best resource so far. It hits upon the fundamental nature of storytelling but also differentiates the short form with its unique characteristics and rules. And, probably most useful these days, it gets into short-form storytelling for the modern age, including webisodes, crowdfunding videos, promo/sizzle reels, Vimeo channels, etc. Worth the purchase if you're doing any kind of short-form storytelling or short videos. What "Save the Cat" did for full-length features, "Master of The Cinematic Universe" will do for the short form, in all its forms. 0 of 0 people found the following review helpful. Practical, Concise and Magical all in one spot. Saving this. By JimmyLoved this resource. Bucher and Casper help break down complex ideas by giving words to things we all wonder. It is such a practical resource and reference guide but has great illustrative balance with stories, examples, and case studies. I loved their Inside Out story (and podcast) and this was an excellent addition to the library. 0 of 0 people found the following review helpful. There are other useful elements in narrative short films. By GreatBooksforYou Master of the Cinematic Universe By John Bucher and Jeremy Casper The first thing I noticed about this book is that it is easy-to-read, not technical or academic and it is designed for someone just getting started in filmmaking. The four elements of the short film are: (1) a cinematic character, (2) a cinematic environment, (3) an emotional setup that usually begins mid-story, (4) an action-based payoff that is dramatically, comically, or tragically greater than the setup. The ending of our film is the thing that our audience will remember the most. So it is very important. We should know our ending before we begin to write our film script and then we reverse engineer the story. Chapter 3, narrative short films, was perhaps the most helpful chapter. In this chapter, we learn that the three most important elements of a short film are the protagonist, the external goal, and the conflict. These three elements (and possibly others) combine to make the story. There are other useful elements in narrative short films. For example, the main characters flaw. If the main characters overarching flaw is that she is unforgiving, then the theme of your film is more than likely going to be forgiveness. Another useful element in a narrative short film is irony. A narrative is actually two stories being told simultaneously an outside story and an inside story, in other words a character trying to achieve an external goal while overcoming an internal flaw. When you mix a positive story ending with a negative ending you create irony. Some of the most powerful stories end with their protagonists failing to achieve external goals, but succeeding in overcoming their internal flaw. Other helpful chapters in the book included: short documentary films, webisodes, fundraising/crowdfunding videos, video resumes, promo/sizzle reels, commercials, movie trailers, vlogs, vines, YouTube videos, vimeo vides, music videos, sketches/cartoons, newsreels, motion comic videos, instructional short films, public service announcements, kinetic text videos, interactive videos. Most of the chapters had some helpful exercises at the end of the chapter designed to help the reader gain skills in producing that particular type of story.

Master of the Cinematic Universe is a guide to the future of trans-media storytelling. Content creators of every flavor are constantly needing to expand the mediums they can work in. This volume serves as a resource for using the timeless truths of story structure to craft established as well as up and coming short-form media formats.

About the Author John Bucher is an award-winning writer / director / producer from Los Angeles, California. He has spoken on five continents about story, film, spirituality, and pop culture. He has served as Executive Director of the Damah Film Festival, Director of Story Development for the Global Short Film Network, and currently teaches at the Los Angeles Film Studies Center (LAFSC). He has developed story content for organizations ranging from HBO to the U.S. Figure Skating Association. His blog, Welcome-ToTheSideshow.org, is read by thousands in more than 70 countries each year. In addition, he writes a regular weekly column on storytelling in film and television for LA-Screenwriter.com, and is active on Twitter at @johnkbucher. Jeremy Casper is an award-winning writer / director / producer from Los Angeles, California, and currently teaches film at the Los Angeles Film Studies Center (LAFSC), where he has workshopped well over a thousand short films with his students and alumni. He is a graduate of the LAFSC and received his M.A. in Communication with an Emphasis in Film Directing and Cinematography from Regent University. His film, Vacant House, premiered at the United Film Festival in 2013 and has won several festival awards, including Best Screenplay and Best Feature Film. Jeremy also works with the Global Short Film Network and the Visual Story Network and has led screenwriting and directing seminars in Los Angeles, as well as in Egypt, Ukraine, Ethiopia, New Zealand, Australia, Italy, Jordan, and remotely in England and the United Arab Emirates.