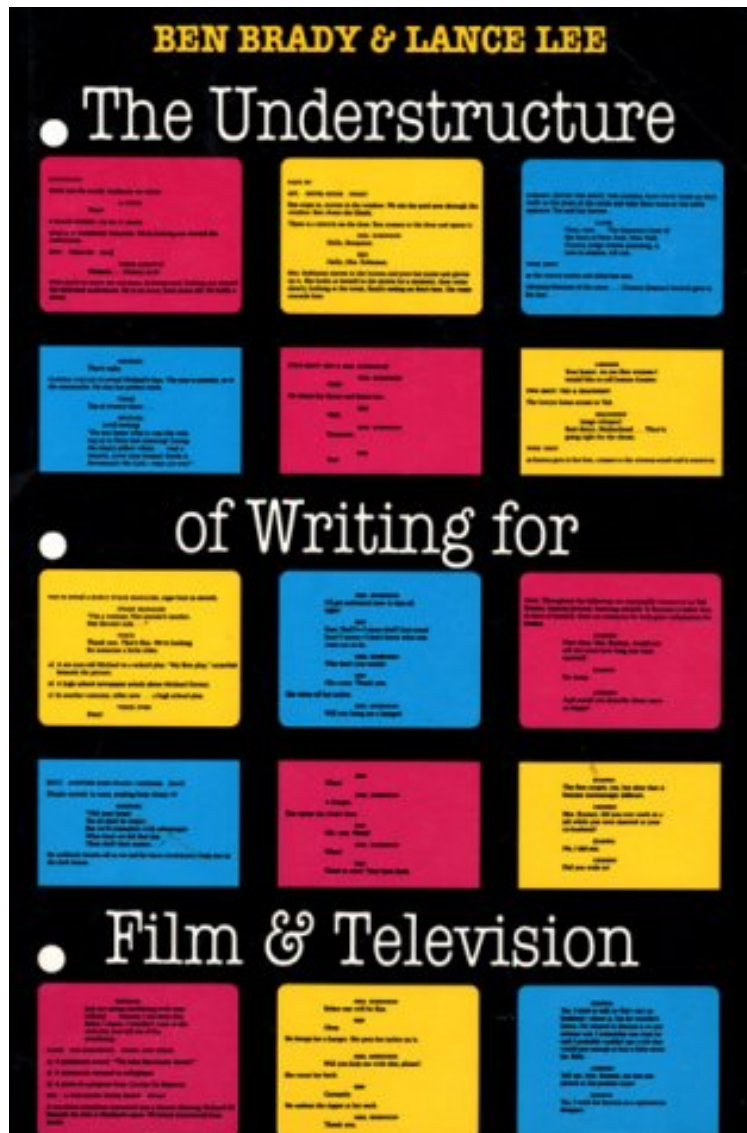


(Download ebook) The Understructure of Writing for Film and Television

The Understructure of Writing for Film and Television

Ben Brady, Lance Lee

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Ben Brady, Lance Lee : The Understructure of Writing for Film and Television before purchasing it in order to gage whether or not it would be worth my time, and all praised The Understructure of Writing for Film and Television:

2 of 2 people found the following review helpful. Great tool for aspiring screenwritersBy WNYerLarry Gelbart, the award-winning comedy writer who was best known for developing the landmark TV series "MASH," co-writing the book for the hit Broadway musical "A Funny Thing Happened on the Way to the Forum" and co-writing the classic movie comedy "Tootsie," reviewed this book and is quoted as saying, "If any aspiring screenwriters read this book -

and they all should - I look forward to seeing a good number of well-written films." Sadly, Larry passed away in 2010, but my hope is that Larry may have seen some darn good writing from those who read this book and took the authors' (Ben Brady and Lance Lee) instruction to heart when writing a solid film or television script. Brady and Lee are experienced professional writers and teach a successful screenwriting program at California State University, Northridge. They carefully lead the reader through "development of a premise, treatment, stepsheet...miniscreenplay - essential elements in writing a longer script." Using examples from such great American film screenplays as *On the Waterfront*, *The Godfather* and *Kramer vs. Kramer* one is exposed to great technique while drawing up our own comparative model. Part One of the book: *Getting on Your Feet* - sorts out the basics of What is Dramatic Conflict? What is a Scene? Camera Language and Format. Part Two delves into Developing Character and Conflict - from establishing it, bringing it to crisis, and then achieving Crisis and Climax. Handling Dialog, Theme, Values and Moral Urgency and Writing the Miniscreenplay rounds out the end of Part Two. I particularly liked the practical discussions of marketing and copywriting a screenplay and making sure you are in touch with the relevant professional societies as you work yourself "into" the "biz" without getting burned or burned-out! 10 of 11 people found the following review helpful. Practical help for screenwriters By Steven Reynolds With so many screenwriting guides focusing on broad brush elements such as story structure, plot points, and archetypal journeys, it's great to find a book which begins by teaching you something practical: how to write a scene. It seems an obvious thing for a screenwriting guide to teach, but 90% neglect it. And it's something that 90% of aspiring screenwriters desperately need to learn. So putting the cart firmly back behind the horse, Brady and Lee first help you build some fundamental skills as a dramatist. Only after the absolute basics of scene writing and dramatic conflict have been mastered do they move on - and because of this, their later chapters on character, crisis, climax, dialogue and theme are infinitely more effective. They all grow out of what has come before them. Every step of the way, Brady and Lee provide straightforward writing assignments which are pitched at precisely the right level to build your skills cumulatively. The text is occasionally a little wordy, and could perhaps be improved by the use of bullet points, diagrams and chapter summaries. But thankfully, every argument is thoroughly justified with nicely worked examples from Oscar-winning or nominated screenplays such as "*The Godfather*", "*Kramer vs. Kramer*", "*Rocky*", "*Tootsie*", "*On The Waterfront*", "*Fanny and Alexander*", "*The Graduate*" and "*A Streetcar Named Desire*". By explaining precisely what it is about these scenes/screenplays which make them work, this book give you the key to making your own do likewise. So if you're looking for a book to help develop your practical writing skills - rather than just another superficial introduction to three-act structure - then buy this book. You won't be disappointed.

This unique, comprehensive introduction to screenwriting offers practical advice for the beginning writer, whether college student or freelancer. Based on their experience as professional writers and as teachers in a large, successful screenwriting program at California State University, Northridge, the authors provide a progression of assignments at manageable screenwriting lengths for beginners. They lead students through development of a premise, treatment, stepsheet, and, finally, miniscreenplay essential elements in writing a longer script. A major feature of the text is the use of many example scenes from contemporary and classic American films, such as *On the Waterfront*, *Kramer vs. Kramer*, *The Godfather*, *The Graduate*, *Tootsie*, and more. Other scenes are drawn from international films and dramatic literature. The criticism of these scenes invites students to develop their own comparative models, while simultaneously providing exposure to the central analytical terms of good dramatic writing. The authors also place screenwriting within the larger tradition of dramatic writing in order to put the beginning writer in touch with the wealth of art, experience, and practical ideas the drama contains. They provide an up-to-date, practical discussion of marketing and copywriting a screenplay, with addresses of relevant professional societies. Most importantly, they never offer an ill-advised shortcut or restrict students to only one way of thinking about a character, situation, or scene. In *The Understructure of Writing for Film Television*, the student's thought and creativity are central.

"[This] book is written out of first hand experience; the words of an old pro. It sticks to practical reality without smothering the quest for creativity with arbitrary rules; the authors respect the artist as well as the craftsman. I recommend it without reservation." (Frank Pierson) "If any aspiring screenwriters read this book and they all should I look forward to seeing a good number of well-written films." (Larry Gelbart) "I wish this book had been printed when I started as a writer. It would have been a tremendous help." (Aaron Spelling) "[This] book is written out of first hand experience; the words of an old pro. It sticks to practical reality without smothering the quest for creativity with arbitrary rules; the authors respect the artist as well as the craftsman. I recommend it without reservation." (Frank Pierson) "If any aspiring screenwriters read this book - and they all should - I look forward to seeing a good number of well-written films." (Larry Gelbart) "I wish this book had been printed when I started as a writer. It would have been a tremendous help." (Aaron Spelling) From the Back Cover This unique, comprehensive introduction to screenwriting offers practical advice for the beginning writer, whether college student or freelancer. Based on their experience as professional writers and as teachers in a large, successful screenwriting program at California State University,

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