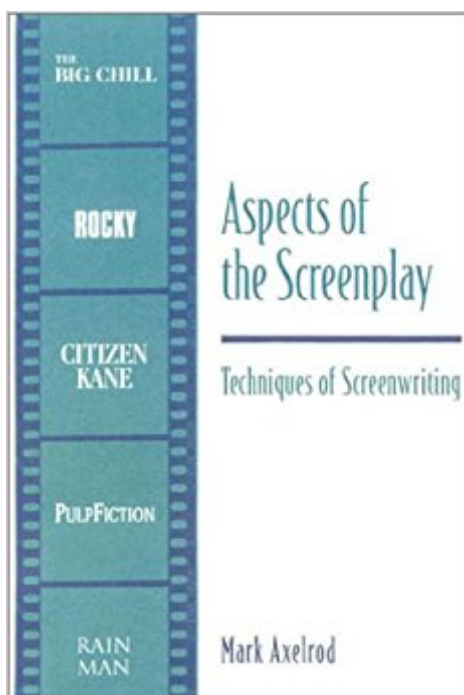


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Aspects Of The Screenplay: Techniques Of Screenwriting



Synopsis

Talk is cheap - except when it comes to writing dialogue. Aspects of the Screenplay deals with film dialogue: how best to write it while also focusing on other critical aspects of the screenplay such as plot, structure, and character. No other book on writing for film concentrates solely on dialogue - despite the fact that in any 120-page screenplay, most of the pages will be predominantly filled with dialogue! Mark Axelrod, author of dozens of screenplays and teleplays, offers tips and exercises that will make the aspiring screenwriter sit down and write.

Book Information

Paperback: 160 pages

Publisher: Heinemann Drama; 1 edition (March 20, 2001)

Language: English

ISBN-10: 0325002045

ISBN-13: 978-0325002040

Product Dimensions: 6 x 0.3 x 9 inches

Shipping Weight: 2.4 ounces

Average Customer Review: 3.9 out of 5 stars 3 customer reviews

Best Sellers Rank: #679,863 in Books (See Top 100 in Books) #182 inÂ Books > Humor & Entertainment > Movies > Screenplays #527 inÂ Books > Humor & Entertainment > Movies > Screenwriting #1115 inÂ Books > Education & Teaching > Schools & Teaching > Instruction Methods > Arts & Humanities

Customer Reviews

Mark Axelrod is Professor of Comparative Literature and English at Chapman University in Orange, California. He is also a practicing screenwriter whose work has been honored by the Academy of Motion Picture Arts and Sciences, the Sundance Institute, and the Writers Guild, East. He has both conducted screenwriting workshops and taught screenwriting throughout the U.S., Europe, and Latin America. He is the author of two other books with Heinemann on screenwriting, Character and Conflict (2004) and Aspects of the Screenplay (2001).

Didn't read it. Professor is the author so I "had" to buy it for class

Simply excellent! Everybody who wants to be a screenwriter should read this book. If you liked films such as The Graduate and Rocky, you'll like it all the more.

Aspects of the Screenplay: Techniques of Screenwriting by Mark Axelrod (Heinemann) Storyline may sell the script, but dialogue and structure will carry it off. Aspects of the Screenplay deals extensively with film dialogue: how best to write it and still address issues of structure, plot, and character. It is one of the first books to focus on the craft of dialogue writing, offering invaluable advice that will encourage you to sit down and want to write. Just as there is more than one way to write a script, there is more than one way to write a "how to write a script" book. Axelrod begins where every book on screenwriting should begin, with Aristotle's Poetics, and finishes where every book should end, with notes about the business. Throughout the text, he offers as examples some of the best-known screenplays in recent years, including Rocky; The Cook, the Thief, His Wife, and Her Lover; Rain Man; Citizen Kane; The Big Chill; Ordinary People; Breaking Away; Four Weddings and a Funeral; Romancing the Stone; The Name of the Rose; The Fisher King; One Flew Over the Cuckoo's Nest; The Graduate; and Pulp Fiction. Mark Axelrod is a professor of comparative literature at Chapman University and director of The John Fowles Center for Creative Writing. A two-time recipient of a United Kingdom Leverhulme Fellowship for creative writing, he is a practicing screenwriter, whose work has been recognized by the Academy of Motion Picture Arts and Sciences; The Writers Guild of America, East; the Screenwriters Forum (University of Wisconsin); and the Sundance Institute

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