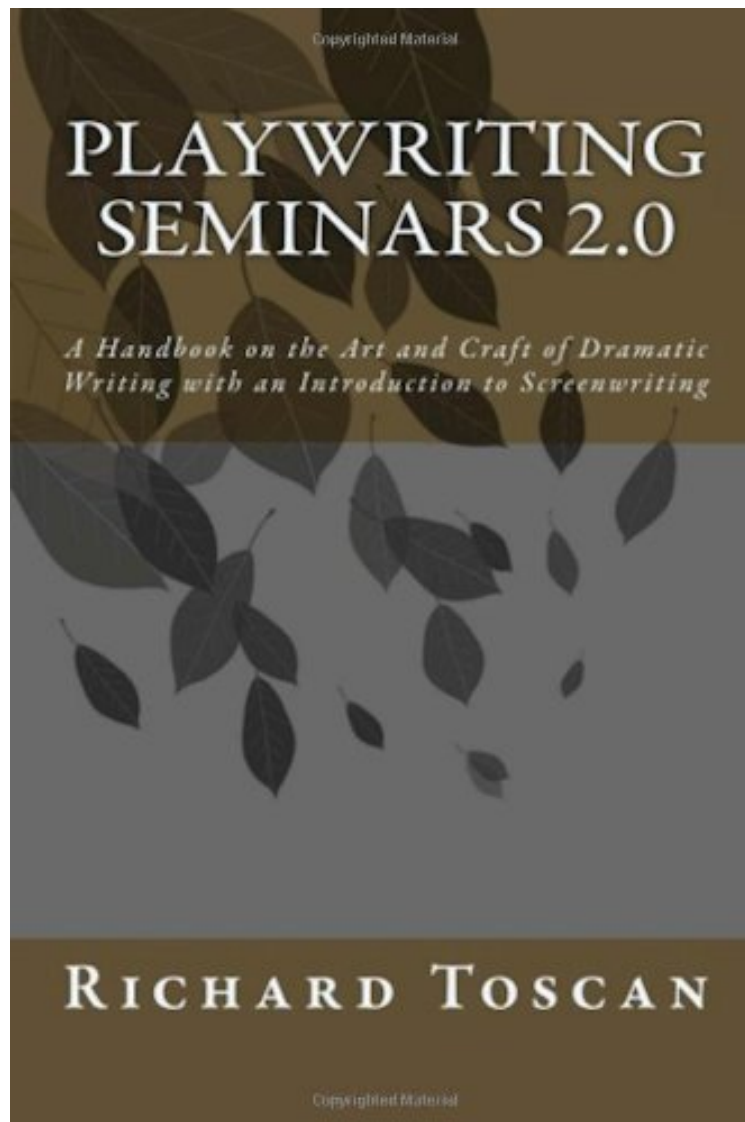


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Playwriting Seminars 2.0: A Handbook on the Art and Craft of Dramatic Writing with an Introduction to Screenwriting

Richard Toscan

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Richard Toscan : Playwriting Seminars 2.0: A Handbook on the Art and Craft of Dramatic Writing with an Introduction to Screenwriting before purchasing it in order to gage whether or not it would be worth my time, and all praised Playwriting Seminars 2.0: A Handbook on the Art and Craft of Dramatic Writing with an Introduction to Screenwriting:

8 of 8 people found the following review helpful. This book towers over the competition. Sublime. Buy it. By HonestReviews Do not order any other book: This is the book you want if you know nothing about play writing, especially how to format the written page for submission to producers. Expertly written with clear, concise explanation, discussion, opinion, and "nuts and bolts" the mechanics of starting and completing a play are all laid out in an easily read format. I wish I had bought this book first and not wasted my money on two other books I *thought* were going to be helpful and instructional. Granted, it's hyperbole, but this Kindle book is practically the instructor-delivered portion of a top-tier MFA course in play writing. 2 of 2 people found the following review helpful. I would recommend this book to any playwright on any level. By Juan A. Ramos At this stage of my life as a part-time playwright, this book was just what I needed to challenge me to improve my playwriting skills and at the same time validate the things I am doing right. It is written in a no-nonsense manner with no mumbo-jumbo playwriting platitudes. If the concepts are not understood by a playwright at ANY level, then one needs to think seriously about seeking another career. It also gives a very informative and balanced perspective on the basics of writing screenplays and the pros and cons of seeking it as a career (as it does with seeking playwriting as a career - as well as juggling between the two and what that requires of the soul). Like any such career in theatre and film it requires a combination of talent, persistence, hard work and just plain luck for success (depending on one's definition of success). This book is not written through rose-colored glasses and tells it like it is. The last portion of the book features quotes from noted authors, playwrights and screenwriters which provide a virtual banquet of food for thought. Highly recommended. It is now my playwriting *bible*. * Please note that I am not a fundamentalist in any aspect of my life. 10 of 10 people found the following review helpful. An Insightful, Practical Guide By Shannon Rosell How To textbooks can be didactic and narrow, but when dealing with a creative topic like writing for the theatre, what you want is something motivational and expansive. You need to know where the barriers are, but you also want to be encouraged to leap over them and do something - well - creative. That's what Richard Toscan has delivered with his newly revised text, "Playwriting Seminars 2.0". Drawing on a long career as both a theatre professional and an academic, Dr. Toscan presents playwrights with an A to Z guidebook, an invaluable tool for those seeking to enter this competitive and challenging profession. I first met Rick Toscan when he and John Houseman were running the Drama School at the University of Southern California in the late 1970s. Over the thirty plus years since, Dr. Toscan has accumulated a vast network of industry contacts and experiences, both as a playwright himself, and as a producer, professor, and university administrator. Along the way, he has taught countless talented writers the fundamentals of play structure, good storytelling, and the hard realities of the "business". Now that collection of insights and experiences are available to anyone anxious to learn what it takes to succeed as a playwright. As a bonus, "Playwriting Seminars 2.0" includes chapters on writing for the movie and television industries as well. There's a lot of information crammed into the book's seventy-six chapters. You'll explore play topics and titles, copyright issues, finding your voice as a writer, character development, story structure, editing, using stage directions, script formats, submitting your work to regional theatres and competitions, finding an agent, working with a director, and much, much more. Despite its scope, the book is very readable. Toscan keeps the tone conversational and real. His "rules that must not be broken" are often followed by examples of when you might decide to go ahead and break those rules. Chapters begin with relevant quotes from theatre legends that are often funny and always provide thoughtful context. His advice is practical and supportive. Whether you're a student starting out, a career changer fulfilling a creative dream, an established writer looking for fresh perspectives, or just curious, this is a text you'll enjoy reading the first time through, and that you'll find yourself returning to over and over. Like a good play, it's well worth the price of admission.

Playwriting Seminars is a treasure-trove of information, philosophy, and inspiration (Theatre Journal), an absolutely essential guide to all aspects of playwriting and a valuable whitewater raft trip down the rapids of Hollywood screenwriting (Magellan), and a terrific learning environment for writers (WebCrawler Select). It was also a recommended resource for playwrights at New Dramatists (NYC). The Handbooks initial concepts came from the authors work with Lucasfilm and the BBC. It was originally developed for playwrights and screenwriters, but has since been used by writers of fiction and nonfiction books. This new edition covers all aspects of writing full-length plays with an expanded treatment of screenwriting for Hollywood and independent film as well as diagrams of key elements of dramatic structure. Playwriting techniques are explained with many examples from classic and contemporary plays performed today by America's regional theatres as well as on Broadway and Off-Broadway. The 392 page Handbook explains the interconnections between characters and plot and the importance of subtext to character development in the contemporary theatre (what characters dont tell us matters as much as what they say in dialogue). Key exercises are included for developing voice as a writer and for creating the essential dual plot structure that supports intriguing characters in todays theatre. Many professionals in theatre and film are quoted on key parts of the art and craft of playwriting and screenwriting to help explain effective techniques. Special sections of the Handbook focus on getting inspiration and avoiding writers block, editing first drafts, professional script formats for theatre and film (including software), how to launch new scripts, putting together submission packages for theatres and competitions, how to write an effective script synopsis and writers bio, working with directors, actors and agents, how

to survive audience talkbacks following readings and workshop productions, methods to adjust your playwriting skills for screenwriting and television work, and options for making a living at the craft of dramatic writing.