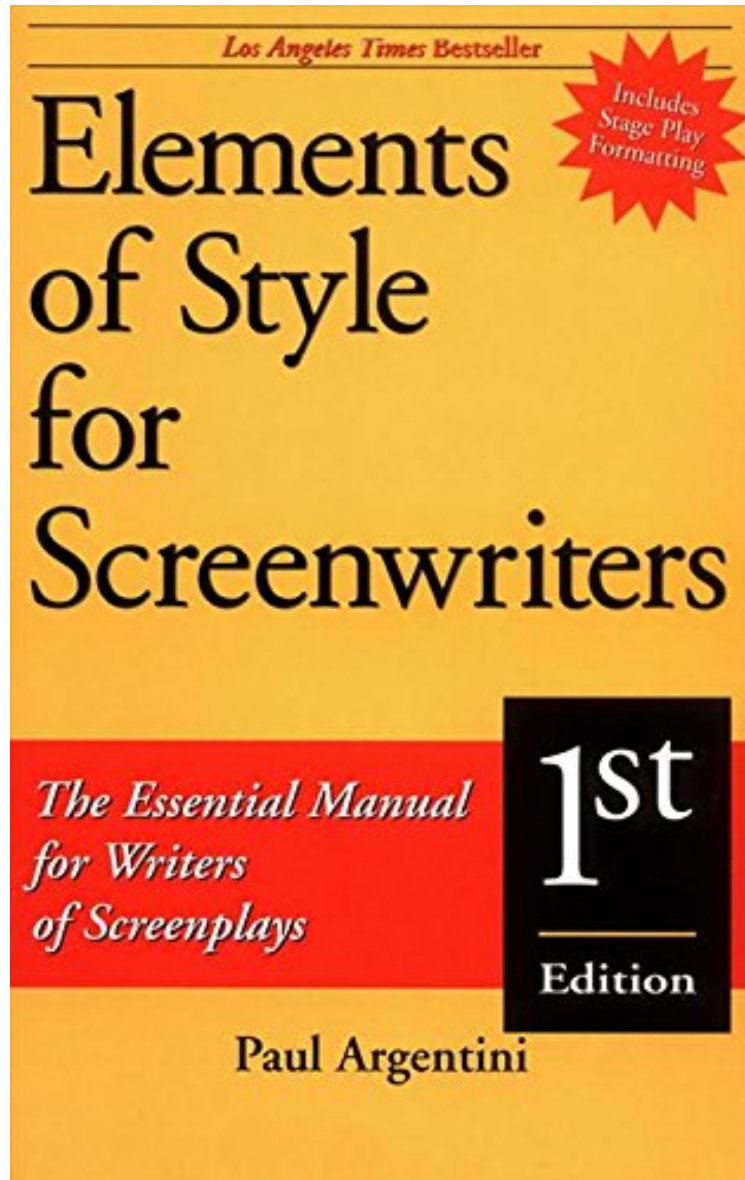


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Elements of Style for Screenwriters: The Essential Manual for Writers of Screenplays

Paul Argentini

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Paul Argentini : Elements of Style for Screenwriters: The Essential Manual for Writers of Screenplays before purchasing it in order to gauge whether or not it would be worth my time, and all praised Elements of Style for Screenwriters: The Essential Manual for Writers of Screenplays:

2 of 2 people found the following review helpful. Handy reference, modern adviceBy J.W.If you already know the basics of formatting a screen play then this is a good book to have on hand. It is useful when you are dealing with some of the more advanced formatting conventions. For example do not capitalize the introduction of a non-speaking character. Its organized alphabetically by the element name and is a handy 8 1/2 x 5 1/4 size. This book has held up well over the years as it's advice was very modern. For instance it advises the writer "Technically, every scene should end with a 'CUT TO:' All transitions are assumed to be cuts, so the author does not have to indicate them in the script. Use sparingly and with discretion..." This is excellent advice for a spec script. It will read easier and looks more modern. The same goes for their advice on continuations. I can tell you from experience that occasionally this will get you in trouble. I got chewed out by one producer who was appalled that I didn't have (CONTINUED) and CONTINUED: at the end and beginning of each scene that split pages. I explained that most books suggest only using that when dialogue is split and was quickly dismissed as a neophyte. Thankfully most modern screenplay software makes it trivial to find and insert those elements. The thing I like about this book is, although it covers both production and spec script format, it leans heavily to the modern spec format. This easy reading style seems to be what most agents, managers production companies want to see these days.0 of 0 people found the following review helpful. Five StarsBy Les OAs advertised. Required School Book1 of 1 people found the following review helpful. As Essential to Screenwriters as Strunk White is to All WritersBy Dana Biscotti MyskowskiYes, you'll use this book fewer times as you keep writing screenplays simply because you'll commit more of it to memory. Yes, you'll want one for your shelves, one for your briefcase, and one for your office. Yes, they'll all be well used. And yes, this will be as invaluable a tool to you as your best loved dictionary and thesaurus. I require it of all my screenwriting students who are discouraged from ever selling it back to the bookstore, especially if they plan to take an advanced class with me. I also recommend this to all my workshop participants.Get this book, read it through cover to cover once, and then flip through the alphabetized screenwriting terms when you need to refresh yourself as you write your script. Good luck with your project!

In the grand tradition of Strunk and White's Elements of Style, Paul Argentini presents an essential reference masterpiece in screenwriting. He provides clear and concise principles of screenplay formatting structure, as well as stylistic advice. Argentini explains how to design and format manuscripts to impress any film school professor, story editor, agent, producer or studio executive. No book in shorter space, with fewer words, will help screenwriters more than this persistent volume. Elements of Style for Screenwriters contains: A to Z listing of format terms and examples Incorporates changes in acceptable screenplay format submissions Includes a special section on stage play formatting Complete listing of literary agencies that represent screenwriters

.com For many first-time screenwriters, the most daunting aspect of getting underway is learning the proper format. Paul Argentini lends a helping hand with Elements of Style for Screenwriters. It's a good nuts-and-bolts introduction to the terminology of filmmaking and a step-by-step guide to making sure your opus is properly formatted. Argentini starts with a short sample screenplay as a concrete example, peppered with annotations as simple as "use plain Arabic numbers" and as complex as "(continuing) not needed here--LUDVINNIA (O.S.) and LUDVINNIA are separate elements." Don't worry, when it's all laid out on the script it makes a lot of sense. Most of the book is set up as a glossary of film terms, though Argentini does not stop at mere definitions, also filling the book with practical advice. He explains that a "talking heads" scene refers to one that is all dialogue and no action and points out that it will doom your script. The second portion of the book--considerably smaller--lays out the elements of style for playwriting in a similar sample and glossary fashion. Argentini also helpfully explains the broader differences between writing for the stage and writing for the screen (in a nutshell, the playwright can get away with those talking-head scenes.) A good, practical manual that should take a lot of the fear out of diving into that first script. --Ali DavisAbout the AuthorPaul Argentini is a screenwriter, playwright, and novelist and resides in Great Barrington, Massachusetts.