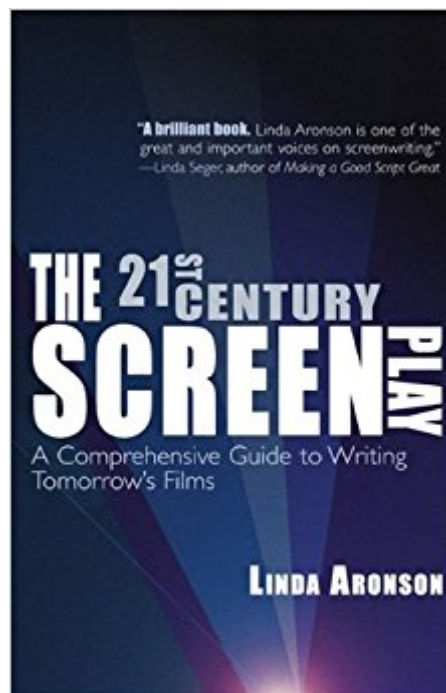




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# The 21st Century Screenplay: A Comprehensive Guide To Writing Tomorrow's Films



## Synopsis

The 21st Century Screenplay is the much-expanded successor to the author's Scriptwriting Updated. Many books in one, it offers a comprehensive, highly practical manual of screenwriting from the classic to the avant-garde, from The African Queen and Tootsie, to 21 Grams, Pulp Fiction, Memento and Eternal Sunshine of the Spotless Mind. Whether you want to write short films, features, adaptations, genre films, ensemble films, blockbusters or art house movies, this book takes you all the way from choosing the brilliant idea to plotting, writing and rewriting. Featuring a range of insider survival tips on time-effective writing, creativity under pressure and rising to the challenge of international competition, The 21st Century Screenplay is essential reading for newcomer and veteran alike.

## Book Information

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## Customer Reviews

Linda Aronson has won awards as scriptwriter, playwright and novelist. Primarily a working writer, she has over twenty years experience, with credits in feature film, TV series and serials, mini-series, children's TV, radio drama, stage plays fiction, and TV drama-documentary. Her fiction has been published in nine countries. Linda teaches screenwriting and script analysis for leading film schools and film industry organisations all over the world and works internationally as a script consultant. Her award-winning book Screenwriting Updated (Los Angeles, 2001) was widely acclaimed as being the first book to provide practical strategies for writing complex non-linear and multiple protagonist scripts and fiction. The 21st Century Screenplay: a comprehensive guide to writing tomorrow's films (2010) sold out in the UK before the consignment of books arrived at

the warehouse from the docks is, along with Screenwriting Updated, used by professional writers and film schools all over the world. The book has been widely celebrated and bears endorsements from Andrew Bovell, Robin Swicord and Linda Seger, who says of it, "A brilliant book. Linda Aronson is one of the great and important voices on screenwriting." Other books by Linda Aronson on writing are TV Writing: The Ground Rules of Series, Serials and Sitcom (AFTRS/Allen and Unwin, 2000) and Writing with Imagination (Macmillan Education). Linda's contribution to ed Tom Jeffrey's collection of essays for producers, Film Business is 'Script Mechanics: Understanding and Fixing the Script' Linda is currently writing nonlinear multiple storyline short film pieces for immersive virtual reality applications.

This book is incredibly dry, but if you want your screenplay to have better structure, organization and a reason for flashing back, you'll read it. What this book won't tell you: How to format, how to develop characters, or how to sell your screenplay. What it will do is explain when and how to use structure in various ways to create more interesting stories. After a lengthy explanation of the writer's terminology, the 21st Century Screenplay delves headlong into the art of advanced storytelling for film. Samples of both good and bad uses of complex structure are introduced and analyzed.

After reading tons of reviews of other screenwriting how-to books, I've finally found a book by an author who understands the nuances that make a great story, and offers practical methods to help a writer reach that goal. What really makes Ms. Aronson's book so refreshing is that she seems to have a great respect for ALL types of storytelling, and has taken the time to explain several story structures and how to write each of them in the best way possible. That certainly doesn't mean the task of writing a great screenplay is easy (she makes this point quite clear). Still, with Ms. Aronson's guidance and technical expertise, the finished product and the experience getting there, will be very rewarding.

Simply one of the best books on contemporary screenwriting available. Unlike other authors on the subject, Aronson provides specific, practical insights and guidance regarding more sophisticated structural and multi-protagonist approaches. If you're serious about writing viable screenplays for today's market, this book is definitely worthwhile.

This book tells lots of good things about the structure of a screenplay. Mrs. Linda Aronson brings us several ways to structure a film more than the monomyth structure or the main protagonist kind of

structure. It's a delightful reading. Really interesting and worthwhile.

Like the other reviewer, I am shocked that more people have not posted 5 star reviews for this book. It is far and away the best. Just look at her table of contents and read a sample chapter and you'll see for yourself. She does not just provide checklists of what should be in a good screenplay, she provides incisive analyses and examples that help you understand how to write and rewrite your own screenplay. She also devotes many chapters to explaining non-linear plot structures. I discovered her book when I googled this topic. I wish I had discovered this book a lot earlier. I would not have wasted my money on more highly touted, but far less useful books, e.g., *Save the Cat*, *Your Screenplay Sucks*, etc. Aronson covers ideas from other good how-to writers, e.g., *The Writer's Journey* by Chris Vogler. Check out Aronson's website. She is a fantastic teacher!

Excellent guide to writing a screenplay. Lots of examples and practical tips along with theory.

Where else can you find the most up-dated information, concerning screenwriting techniques. Several authors have contributed, such Wonderful submissions, from their own experiences.

I've been reading and rereading this for about a month and I can honestly say this is the most complete book on screenwriting I've ever seen. Aronson doesn't pull any punches, doesn't make it seem easy, doesn't overcomplicate things. What she does do is provide an honest, sometimes brutal explanation of what is needed, what is often omitted, what is done wrong, and what you can do to fix it. This is not a book for someone seeking affirmation about their talent, hoping to find a shortcut to success as a screenwriter, or unable to accept criticism. But it is a book for the serious screenwriter to use to polish their craft.

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