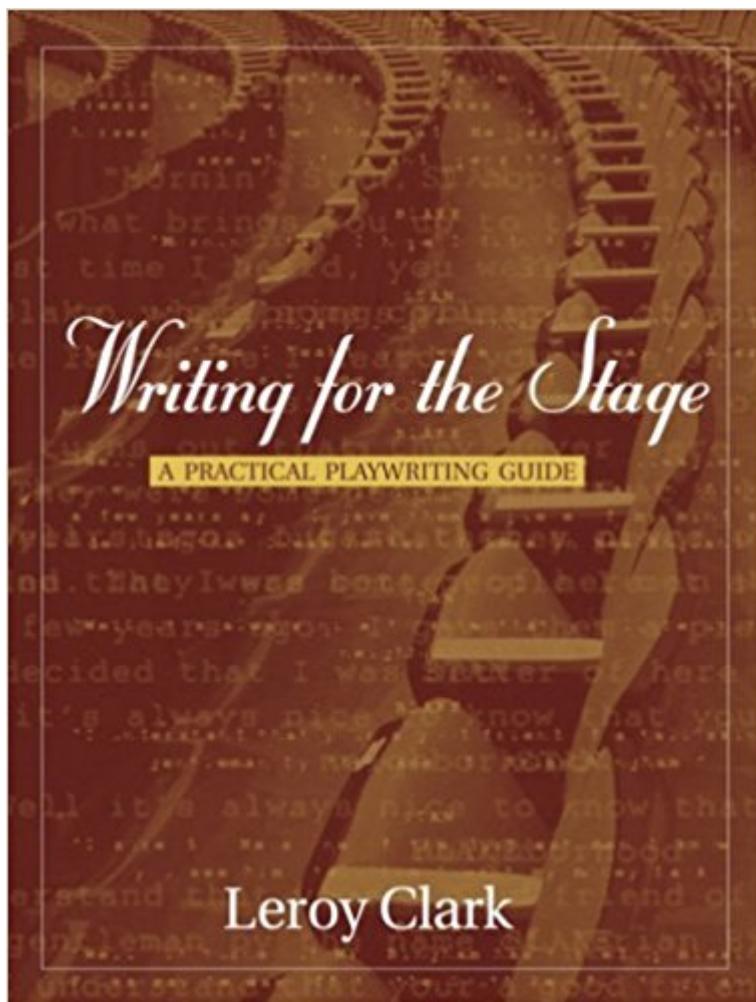


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# Writing For The Stage: A Practical Playwriting Guide



## **Synopsis**

With skills-focused exercises ranging from beginning to advanced levels, Writing for the Stage takes students through the creative process to develop a stageworthy script. The purpose of Writing for the Stage: A Practical Playwriting Guide is to provide students with a variety of exercises to help develop writing skills for the stage that eventually lead to the creation of a script. Although there is no magic formula -- no right or wrong way to create a dramatic work-- there are still traditional expectations for plot, conflict, theme, character development, dialogue, etc. that need to be discussed.

## **Book Information**

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## **Customer Reviews**

With skills-focused exercises ranging from beginning to advanced levels, Writing for the Stage takes students through the creative process to develop a stageworthy script. The purpose of Writing for the Stage: A Practical Playwriting Guide is to provide students with a variety of exercises to help develop writing skills for the stage that eventually lead to the creation of a script. Although there is no magic formula&#151;no right or wrong way to create a dramatic work&#151;there are still traditional expectations for plot, conflict, theme, character development, dialogue, and so forth, that need to be discussed. Features Provides both a theoretical framework and practical exercises for developing skills, helping students to gain a complete understanding of the creative process. Includes exercises at beginning, intermediate, and advanced levels for each topic, allowing instructors to choose the most appropriate exercises for their students. Looks at the relationship of

writing to the practical realities of today's theatre, making students aware of how the realities of staging and budget must be considered in writing for today's theatre. Explores three kinds of conflict; internal, personal, and external; and conflict within society, providing many choices for developing dramatic situations. Discusses not only the "masculine" linear approach to playwriting but also "feminine" and non-linear structure, providing exercises for non-traditional, experimental scene development, opening students' eyes to exploring structure and character in more creative, experimental ways. Devotes an entire chapter to writing monologues, including short monologues within plays and long, one-person plays, providing extra guidance in this important technique. Offers extensive material on exploring character that is more detailed than in other texts, especially in the depth of physical, social, and psychological character development, providing students with a starting place to create characters. Praise for *Writing for the Stage: A Practical Playwriting Guide* "I haven't seen a more thorough text than *Writing for the Stage*. The exercises it suggests for student writers are ingenious and . . . of great benefit to anyone trying to develop the skills required to develop character, maintain audience interest and involvement, reveal exposition subtly, create a plausible and aesthetically satisfying plot structure, and so on. . . ." David Wagoner, University of Washington "This book is distinguished and . . . is a superior and useful text because it is honest, very thorough, step-by-step, and comprehensive. It is wise about the way theatre works today. . . ." Richard Kalinoski, University of Wisconsin-Oshkosh

Useful and adds new observations about playwriting.

I almost bought this book about a year ago and this year it was set as a text in my university writing course. I wish I had bought it last year because its brilliant. Buy this book. If you want to learn playwriting, just do it.

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