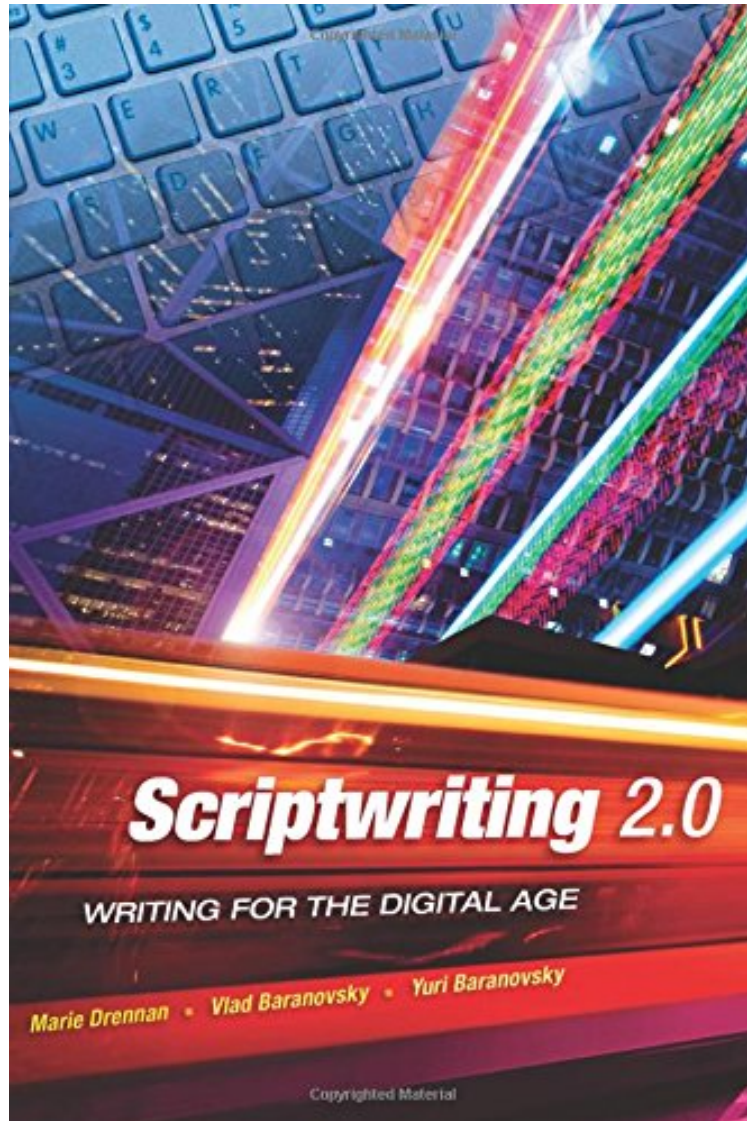


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Scriptwriting 2.0: Writing for the Digital Age

Marie Drennan

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Marie Drennan : Scriptwriting 2.0: Writing for the Digital Age before purchasing it in order to gauge whether or not it would be worth my time, and all praised Scriptwriting 2.0: Writing for the Digital Age:

0 of 0 people found the following review helpful. Multi-layered teaching tool! By Seeker :) As an English teacher, I always appreciate a good book on writing something other than an essay. While the focus of the book is on writing an entire web series (an exciting prospect for any fame-hungry high schooler), there is also helpful information there on writing and formatting a single script--suitable for a week-long class room project. There is even a full script at the end (from Leap Year season 2, available on Hulu as a visual aid!) to study in class. It's written in an engaging, casual style,

with a very personal style. Perfect for a high school or more sophisticated crowd. Highly recommended! 1 of 1 people found the following review helpful. Highly Recommended By HillBOTScriptwriting 2.0: Writing for the Digital Age by Marie Drennan, Yuri Baranovsky and Vlad Baranovsky is a must read for all who are interested in entering the world of web content. Long are the days of just silly cat videos - the web can now be an effective forum to get your work out there. It is your job to make it high quality and push the boundaries of what a web show and the like can look like. These experienced writers guide you in a thoughtful and often humorous way using real life examples on how to create quality online content. It's a fluid and easy read and hope you too will enjoy it! 2 of 2 people found the following review helpful. Web Series A Sure Bet By Coletta Preacely-Ellis This book is excellent for telling and showing you everything you need to do to develop a top quality web series, ready for production and sell. You don't need any other book, this one has it all.

Winner, Best Drama Series, at the 2013 IAWTV awards show in Las Vegas, honoring the best in web television! Online media is and will continue to be at the forefront of entertainment; this book introduces readers to this new world and helps them create good content for it. It is a compact, practical guide for those who want to explore scriptwriting for the digital age while also learning essential skills and techniques central to new media writing. Scriptwriting 2.0 contains advice on writing both short- and long-form webisodes as part of a series, as well as standalone pieces. It then goes beyond the writing process to discuss revising, production, promotion and copyright. It is written in a friendly, readable and jargon-free style and includes real-world examples from successful series and a sample script. Readers can access full episodes of the two series discussed at length as well as samples from several other web series. The lead author is an experienced scriptwriting instructor for traditional and web media. Her two co-authors are award-winning creators of multi-season web series who share their real-world professional experiences and insights.

This book really takes the writer through the process--from the seed of an idea right through production, distribution, and marketing. I am amazed at how much information the authors packed into such a small amount of space --Martie Cook, Emerson College The book was written by three folk who know from experience what they are talking about, and they clearly want to share that with the reader. I think this is going to be a must-read for any class dealing with episodic writing and the new media revolution. --Richard Endacott, Johnny Carson School of Theatre and Film, University of Nebraska-Lincoln The important aspect of this book is . . . the blend of traditional story structure skills with heart, soul, conflict, and imagination residing in the discipline required to make the transformation from notions in artists heads to actual practical projects. --Richard Walter, UCLA About the Author Marie Drennan has taught television scriptwriting for ten years; she pioneered the new- media landscape for San Francisco State University's Broadcast and Electronic Communication Arts Department by creating first-time-ever courses in videoblogging and short-format video scriptwriting. Her areas of expertise also include creative writing for interactive media, augmented-reality and hyperfiction-based games, social media and online community-building. Yuri Baranovsky is one of the founders of Happy Little Guillotine Films, a production company on the forefront of online entertainment. HLG Films is responsible not only for creating one of the first, original web series, the groundbreaking Break a Leg, but also for creating and producing some of the web's biggest branded campaigns, including the Slurpee Unity Tour (Winner of the Pro Campaign of the Year award) and Leap Year--all of which Yuri also directed and co-wrote. Aside from his work at HLG Films, Yuri has also written for several popular web series (Suite 7, Temp Life) and was the Head Writer of the MOJO HD's TV and Internet series, The Circuit. Finally, Yuri is a thrice-published, internationally produced playwright--a fact that he likes to share quietly, in dark places, where theater still matters and the names of Neil Simon, David Ives and Tom Stoppard still inspire reverence. Above all else, Yuri loves telling stories and hopes to continue doing so until he is put on a raft and shot with burning arrows. Vlad Baranovsky never thought any of this would happen to him. Even while majoring in Creative Writing at San Francisco State University, he had fully resigned to using his degree as stylish wall decoration in his future study. Yet, after co-creating/co-writing Break a Leg, with his brother Yuri, Vlad has gone on to co-found Happy Little Guillotine Films and write for a number of successful branded entertainment campaigns, including two seasons of the highly acclaimed series Leap Year. In his spare time, Vlad likes to play music with his wife, discuss the mysteries of the universe with his four-year old-daughter, and talk about himself exclusively in the third person.