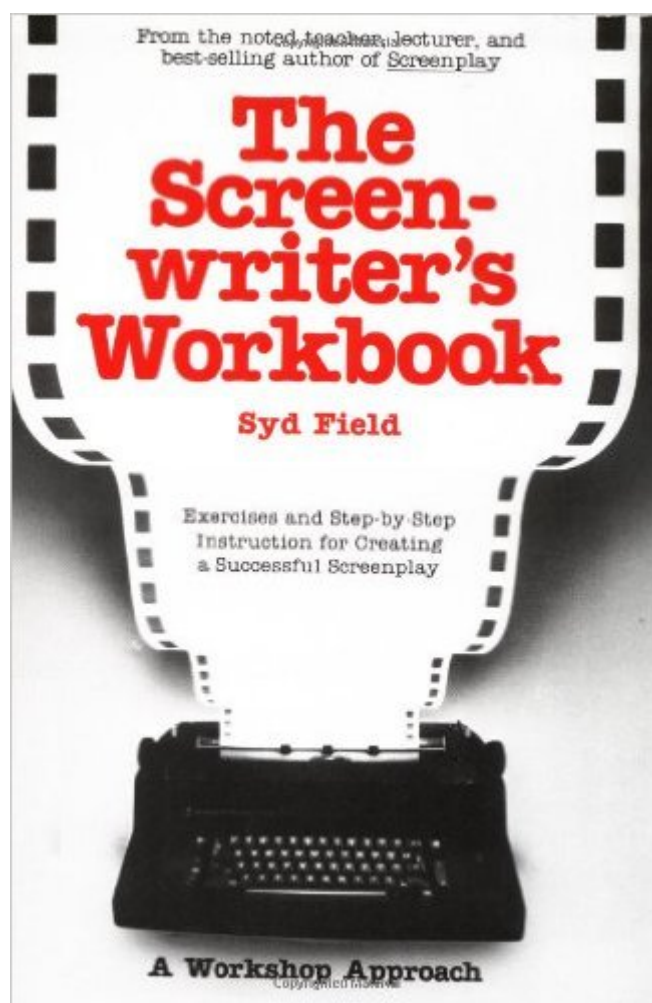


The book was found

The Screenwriter's Workbook: Exercises And Step-by-Step Instruction For Creating A Successful Screenplay (A Dell Trade Paperback)



Synopsis

Here is your very own hands-on workshop--the book that allows you to participate in the processes that have made Syd Fields workshops invaluable to beginners and working professionals alike.

Book Information

Paperback: 211 pages

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Average Customer Review: 3.9 out of 5 stars [See all reviews](#) (22 customer reviews)

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Customer Reviews

It is unfair to criticize a book for containing only the basics. Beginning writers have to learn the fundamentals somewhere. An intermediate book would be a bad book for an absolute beginner.

The advantage of this book over other beginning books is that it does not bob and weave over every point for fear of being wrong. This book is also criticized for its use of the three-act structure. In fact, however, Field implicitly acknowledges the inadequacy of this structure, although he invents other terms to hide this fact. "Act II is twice the length of Acts I and III; it is a unit of action that is 60 pages long" (p. 122). This makes it 60% of the whole screenplay. But then, Act II is broken into two parts, called "First Half" and "Second Half". The turning point that leads from one to the other, Field calls "the midpoint" (p.131). First Half and Second Half, moreover, are divided by a "pinch" (p. 155). So, in fact, Field's structure is not the boring work turned out by so many screenwriters, in which something happens on page 20, something further happens on page 80, and the entire second act marches in place or repeats the same impressions over and over with additional behavior in different places. In Field's paradigm, some important development occurs every 15 to 20 pages. These points are illustrated by extended examples from a number of movies. And in fact, these examples occupy about 80% of the space in this very short book. Still, this (six Act?) structure may

be too rigid for experienced screenwriters. Why not have several things happen in a row? If you've got enough material, you can do it. The problem with most beginners is, they don't invent a long enough story or a story with enough events or steps in it.

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