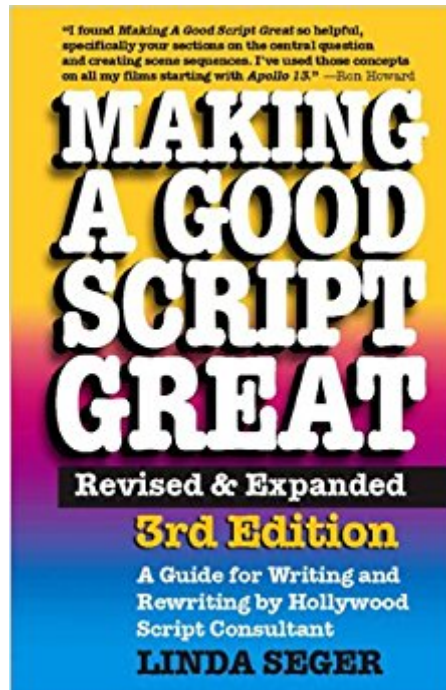




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Making A Good Script Great



Synopsis

Making a good script great is more than just a matter of putting a good idea on paper. It requires the working and reworking of that idea. Making a Good Script Great takes you through the whole screenwriting process-from initial concept through final rewrite-providing specific methods that will help you craft tighter, stronger, and more salable scripts. While retaining the invaluable insights that placed its first two editions among the all-time most popular screenwriting books, this expanded, revised, and updated third edition adds rich and important new material on dialogue, cinematic images, and point of view, as well as an interview with screenwriter Paul Haggis. If you're writing your first script, this book will help develop your skills for telling a compelling and dramatic story. If you're a veteran screenwriter, it will help you articulate the skills you know intuitively. And if you're currently stuck on a rewrite, this book will help you analyze and solve your script's problems and get it back on track.

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Customer Reviews

It's a good book, but I do believe that it teaches you how to write a good script, not necessarily a

great script. It contains the fundamentals from a methodical point of view, but in terms of insight and fundamentals it comes nowhere near to Linda Seger's very own book "Creating Unforgettable Characters". In terms of screenwriting fundamentals, you can buy this book. You could also buy Screenplay by Syd Field. These two books are very much alike.

I was required to take this for my college courses at UTA Arlington and it wasn't a let-down; the author manages to use references to other movies (well-known or not) without distracting from the creative flow she's trying to invoke upon her readers and it adds to one's own awareness of what they use to carve out their own story. To be frank, anyone can write, just like anyone can act, drive a car or any other function but with writing, there's no telling what you're good at or interesting in writing about until you learn some simple yet effective shortcuts from this helpful book.

Something was not quite right with my latest script. I just could not figure it out. My online purchase of this book arrived. I read it in one swoop. As I was making my way through it, my error became glaringly obvious. In the book, the sections on plot suddenly showed up where I was failing the protagonist and not following the plotlines through. I am now going through the 2nd read of the book for 2nd helpings!

On the high end This is exactly what every professional needs in the arsenal. It really is a thorough dismantel of the script. Linda discusses common mistakes and remedies them. Reading and applying the knowledge in this book should improve any screenwriter. Give Linda your money now. On the low- I wouldn't recommend this for a beginner. There's a lot of nitpicking. It will probably have most of you worrying so much that you will never finish your script. Write your script first, then rewrite it a few times, then read Linda's book, then rewrite it 6 more times. :-)- A lot of it feels like common sense to me and I get tired of the example movies, especially if I haven't seen the movie. Zzzzz..... I get the urge to skip over several paragraphs in each chapter to make it move faster and I find myself telling to the author "Yeah, I get it."- I think that a lot of what is in this book can be driven out of oneself with the proper attitude... something along the lines of "Appreciate your readers time." Pair this with a basic book on formatting and your screenwriting library should be near complete. Beyond that, read and write screenplays until you can write a great screenplay yourself. Then call Linda up so she can tell you what to fix in yours!

Great to find a book written by a woman screenwriter. The book is both instructional but not preachy

and not all about the author, but rather about the process.

I am about halfway through this book, but I think it is the best introductory book on screenwriting I have read so far. Dr. Seger is very thorough in her analysis of the various parts of a screenplay, and she includes some wonderful exercises at the end of each chapter. She has suggested a number of items I hadn't thought of before, so I have really been impressed with her teaching. The only complaint I have--which is a very minor one--is that sometimes she puts things in a different order than I would. For example, in some paragraphs and sentences, she saves the best part for the last, whereas I would notice these things more if she put them at the beginning, instead. But, that is just a personal peeve, which in no way detracts from her excellent advice. Overall, I think a reader/student of screenplay writing should start with this book. Then, I would suggest Syd Field's book *The Screenwriter's Problem Solver*, followed by Michael Hauge's *How To Write A Screenplay That Sells*. Each of these two other books has invaluable information in it, but I think Dr. Seger's book might be a better place to start. Again, Dr. Seger writes very readably and offers her wonderful advice in understandable language, with good examples to illustrate whatever point she is trying to make. This book is a must!

I am in my second read as there is so much information to absorb and use as I rewrite Anne Bonny *The Last Pirate* script.

There's much that's excellent and, even, invaluable in this book--especially the break-down of a script into its various elements. That strength, at times, becomes a weakness when the break-down starts to feel unbendingly prescriptive and formulaic. Still, it is a kind of clear and precise "Bible" to keep at one's writing desk to help give clear and dramatic shape to scripts.

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