SYD FIELD

From the bestselling author of Screenplay

THE SCREENWRITER'S PROBLEM SOLVER

HOW TO RECOGNIZE, IDENTIFY, AND DEFINE SCREENWRITING PROBLEMS

The Screenwriter's Problem Solver: How to Recognize, Identify, and Define Screenwriting Problems

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All writing is rewriting. But what do you change, and how do you change it? All screenplays have problems. They happened to *Die Hard: With a Vengeance* and *Broken Arrow*-and didn't get fixed, leaving the films flawed. They nearly shelved *Platoon*-until Oliver Stone rewrote the first ten pages and created a classic. They happen to every screenwriter. But good writers see their problems as a springboard to creativity. Now bestselling author Syd Field, who works on over 1,000 screenplays a year, tells you step-by-step how to identify and fix common screenwriting problems, providing the professional secrets that make movies brilliant-secrets that can make your screenplay one headed for success...or even Cannes. Learn how to:

•Understand what makes great stories work
•Make your screenplay work in the first ten pages, using *Thelma & Louise* and *Dances With Wolves* as models
•Use a "dream assignment" to let your creative self break free overnight
•Make action build character, the way Quentin Tarantino does
•Recover when you hit the "wall"-and overcome writer's block forever

The Screenwriter's Problem Solver: How to Recognize, Identify, and Define Screenwriting Problems Details

Date   : Published February 17th 1998 by Delta
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Author : Syd Field
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From Reader Review The Screenwriter's Problem Solver: How to Recognize, Identify, and Define Screenwriting Problems for online ebook

Mukesh says

My first book on writing. Loads of tips. I wished, i had seen all the movies mentioned in the book.

cheers,
Mukesh

Bathsheva Gladstone says

Syd Field is the man!

Suzie Quint says

Though the focus of The Screenwriter's Problem Solver by Syd Field is to find and fix problems in scripts, much of it can be adapted for novels. It's also geared toward the story as a whole. That doesn't mean you can't make use of this if you're currently on chapter 3 of your WIP--problems are best fixed as quickly as possible after all—but sometimes you can't see the problem until the first draft is finished.

Because this book is written for screenwriters (and you're reminded of that on virtually every page) you need to keep in mind that you (the novelist) are not the intended audience. That means you have to be flexible with the advice bestowed in this book.

The Introduction (the first 48 pages) is the most general. Here, Field talks about how to identify the problem, which is admittedly the first step in solving any problem. The purpose of this section isn't so much about problem solving as it is about ensuring that you understand the framework your story should fit into. This is where Field talks in general about story structure, the plot points and pinch points, and why this is important. That's usually what I read screenwriting How-To's for, though this is really more of an overview.

Whether you find this valuable will depend where you are on the novel writing learning curve.

I have a more in-depth review at http://suziequint.blogspot.com/2011/0...

Juan Espinoza says

El perfecto apéndice del primer libro (The Screenplay), pero algo reiterativo. En momentos de dudas es mejor recurrir al otro libro. Sin embargo los ejemplos de este están mejor explicados.

Laura says

For the first time in my life I was introduced to the Re-Write. Probably the most scorned and hated part of writing (by most authors, and all together feared by myself), until I realized it was part of the process of writing. A valuable lesson for me. This book is like having a Screenwriting Coach and Editor wrapped up in one. It offers excellent advice, amazing step-by-step instructions that help you ferret out your problem areas while providing you ways to write a tighter screenplay. I think it would be an excellent book for a screenwriting course and better for the person who has already written a screenplay but valuable to the novice as well. Mr. Field never digresses too far from his paradigm and continues to offer the highest level of professional advice.

Christopher Ryan says

Offers good insight into craft.

Georgie Penn says

This book was rather helpful, however, I think it could have been half its size. He had several good points that he just kept repeating either using a different example, or changing the wording around a bit. The result? I thought several times of not finishing the book, and when I finally did, I was rather bored with it.

J.D. says

I've written all over this book and refuse to lend it out to anybody, so that definitely qualifies it as a very useful book in my eyes. I would highly recommend this book for the rewrite stage - and even sooner. I've learned that if I breeze through the highlights before I write, I tend to avoid some of the mistakes before I even make them.

Mike says

Took a long time to finish reading this - it has a lot of really good information, and yet the author's constant belaboring of previous points/lessons makes for a very tedious read at points. I finished faster when I started to skip & skim when I saw the material re-treading itself. Upshot is you can resume reading after a year or more and not be lost.