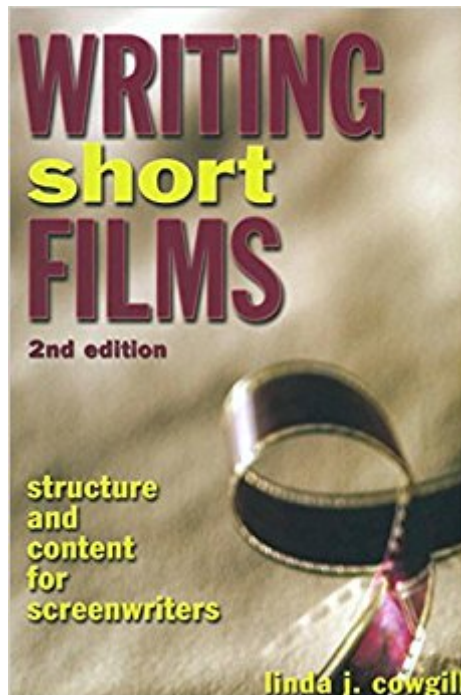




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Writing Short Films: Structure And Content For Screenwriters



Synopsis

Writing Short Films is one of the bestselling university text books on writing short film screenplays. This updated and revised edition includes several new chapters.

Book Information

Paperback: 275 pages

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Average Customer Review: 4.1 out of 5 stars 36 customer reviews

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Customer Reviews

This under-appreciated book is far and away the best book on screenwriting I've ever come across, and I've read them all. Whether the author is a successful industry screenwriter doesn't really matter, much more accomplished screenwriters have written books that don't measure up to this one. This book is simple, concise, and and comes from a place of humility. A screenwriting book isn't going to make anyone a great screenwriter, but this book can be a very useful tool for just about anyone trying to improve their craft.

This is the only book I've seen that even discusses how to write a short film, making it a must-have for students, filmmakers, or TV writers needing to work in this format. Although the emphasis is on the short film, the hidden value is really in the nuts-and-bolts approach the author takes in laying out the overall screenwriting process. The writing is clear and concise and the practical tips that Cowgill provides should help both the novice and the seasoned pro.

Good

Useful...I now just do improves with actors and note dialogue I like, but if you want to write from

scratch, this book will serve as a great start.

I like it, it was very helpful to when I was writing my story for class

Reading this book has been like a complete and utter assault on my mind. The tenets of screenwriting described within are so vague and generalized that, like the utterings of a fortune teller, they could be applied to almost any situation or story and convince you that the writer had kept this magical formula in mind while writing. Linda J. Cowgill's obsession with the film, Life Lessons comes out as she goes over its bland, utterly uninteresting (annoying, even) plot in excruciating detail in every single chapter of the book, always extolling some aspect or another, sometimes using the same scenes to explore new concepts. This book is opinionated drivel. The very basis of what makes a "good" story for a film is based in her opinion of what a "good" story is, as seen in her choice of "good" films. It's certainly not worthy of being used to teach a class. The editing is subpar at best.

A little out-dated but still useful.

Very helpful!

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