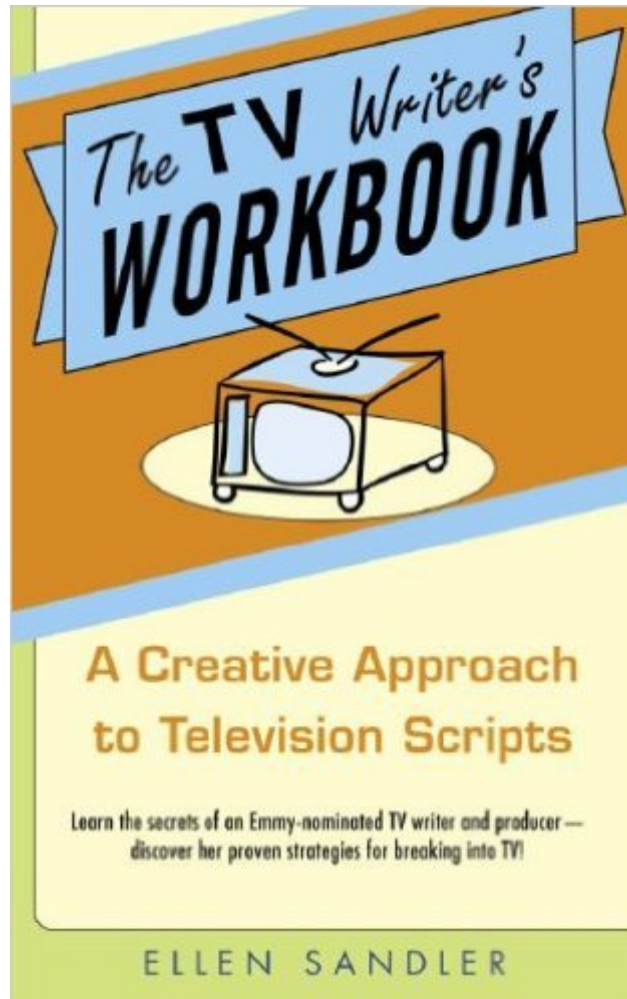


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The TV Writer's Workbook: A Creative Approach To Television Scripts



Synopsis

Why is TV writing different from any other kind of writing? How will writing a spec script open doors? What do I have to do to get a job writing for TV? Writing for television is a business. And, like any business, there are proven strategies for success. In this unique hands-on guide, television writer and producer Ellen Sandler shares the trade secrets she learned while writing for hit shows like *Everybody Loves Raymond* and *Coach*. She offers concrete advice on everything from finding a story to getting hired on a current series. Filled with easy-to-implement exercises and practical wisdom, this ingenious how-to handbook outlines the steps for becoming a professional TV writer, starting with a winning script. Sandler explains the difference between *œselling* and *œtelling*, form and formula, theme and plot. Discover: *œ A technique for breaking down a show style so you’re as close to being in the writing room as you can get without actually having a job there* *œ The 3 elements for that essential Concept Line that you must have in order to create a story with passion and consequence* *œ Mining the 7 Deadly Sins for fresh and original story lines* *œ Sample scripts from hit shows* *œ In-depth graphs, script breakdown charts, vital checkpoints along the way, and much, much more!*

Book Information

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Customer Reviews

The thing about studying screenwriting is that you don’t always get taught as much as you expect, despite the tonne of money you shelled out for your seat in class. A passionate, knowledgeable teacher will help take you from amateur to pro, and a hack teacher will take you nowhere and leave you running to outside sources to fill the gaping holes in your education. And from what I’ve heard

from people who studied at USC and UCLA, even the best of courses have a mix of both. In my frustration I have turned to podcasts, interviews, articles, and sometimes a good book leaves me wondering why I bother going to uni at all. In fact, I've skipped mediocre classes to stay home and read. One such book I've devoured in my truancy is Emmy-nominated Ellen Sandler's THE TV WRITER'S WORKBOOK. Ellen has a warm style, and invites you into her world of being a staff writer for Coach and Everybody Loves Raymond. Even if you don't remotely like Raymond, this book is a little goldmine. The scripted introduction is twee, but once you get past that, you're in for some tasty learning that will help you in all areas of your writing. Dubbed as a TV comedy and drama book, I found it was really more a sitcom-writing book, as the examples were comedy focused, though it won't teach you how to be funny. And it's not even so much a book for creating original material, though that's what I used it for. The real strengths of Ellen's book are the sections showing you how to analyse scripts of a series in order to set forth writing a spec for it, as well as her insights into drawing story concepts from inside yourself (using the 7 Deadly Sins) - to write with authenticity and emotion rather than from amusing but impersonal plot concepts.

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