

## How Scripts are Made

*Inga Karetnikova*

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**Inga Karetnikova : How Scripts are Made** before purchasing it in order to gage whether or not it would be worth my time, and all praised How Scripts are Made:

0 of 0 people found the following review helpful. Very Solid Book that Deserves Greater RecognitionBy Daniel Joshua RubinIntelligent, elegantly written, unpretentious study that dignifies the art. This along with Robert McKee's "Story" and Lajos Egri's "The Art of Dramatic Writing" are a solid collection for aspiring writers. There are many books on the craft that are far more popular but few as practically valuable.0 of 0 people found the following review helpful. A Good Teacher And A Good Book IndeedBy Pablo VargasI also was a student of Ms Karetnikova at Emerson College in Boston, and not only did I learned from her how to appreciate and create a commercial script but also how to make it a piece of good work. Ms Karetnikova has the gift of knowledge that will inspire any writer to build good scripts with the basic premise of good idea. This book is a typical example of what Inga can teach you. -- This text refers to the Paperback editionPablo Vargas-Atlanta, GA GA Films October 15, 20030 of 0 people found the following review helpful. A teacher who really knows her stuffBy V. PenningtonI learned under Ms. Karetnikova at Emerson College in Boston, and she is a very talented teacher. She knows how to take the raw material of a writer and encourage it to blossom into a script worthy of selling. Inga knows that her students are wanting to write scripts that will sell, and she teaches others in this book how to truly look at a script so they will know how to produce one themselves.

Inga Karetnikova's method is that of the art teacher: she asks students to study great works in detail, to analyze them, and then to create their own. She stresses that her examination is interested only in how the scripts are written and what makes them work, not in a cultural or scholarly examination of them. Karetnikova analyzes eight screenplays--The Godfather, Rashomon, La Strada, Bicycle Thief, Nosferatu, The Servant, Viridiana, Notorious--and a novel written in screenplay form, Kiss of the Spider Woman. Each serves as an example of a particular aspect of screenplay writing: composing scripts, developing characters, constructing suspense, adapting literature to cinematic space and time, and weaving details and motifs within a script. Karetnikova urges film students to work on their own screenplays while studying her book, reading the suggested scripts and viewing the films based on them to get the most from her method. She provides a series of exercises for each chapter to help students master the skills of composing and writing film treatments, developing screen stories and their characters, organizing scenes, and writing dialogue. Each of the exercises has worked successfully in her own screenplay-writing classes.

"Inga Karetnikova skillfully conducts a journey through some of the best screenplays ever written, explaining the development and positioning of the building blocks that constitute a film story. We have needed a practical, readable textbook like this for a long time."--Eleanor Breese