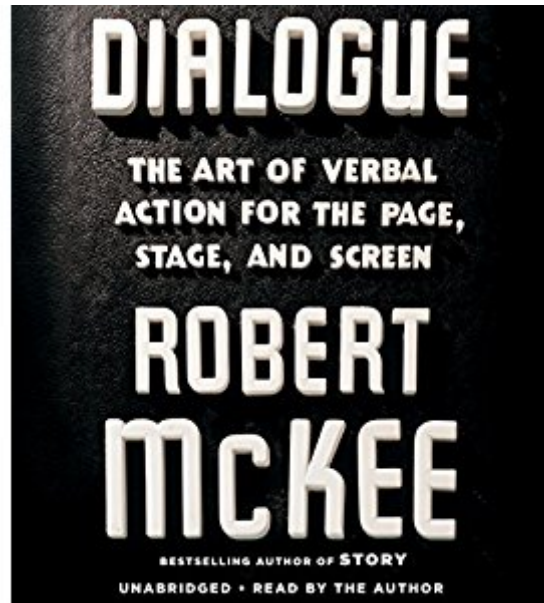


The book was found

Dialogue: The Art Of Verbal Action For Page, Stage, And Screen



Synopsis

The long-awaited follow-up to the perennially best-selling writers' guide *Story*, from the most sought-after expert in the art of storytelling. Robert McKee's popular writing workshops have earned him an international reputation. The list of alumni with Oscars runs off the page. The cornerstone of his program is his singular book, *Story*, which has defined how we talk about the art of story creation. Now, in *Dialogue*, McKee offers the same in-depth analysis for how characters speak on the screen, on the stage, and on the page in believable and engaging ways. From *Macbeth* to *Breaking Bad*, McKee deconstructs key scenes to illustrate the strategies and techniques of dialogue. *Dialogue* applies a framework of incisive thinking to instruct the prospective writer on how to craft artful, impactful speech. Famous McKee alumni include Peter Jackson, Jane Campion, Geoffrey Rush, Paul Haggis, the writing team for Pixar, and many others.

Book Information

Audible Audio Edition

Listening Length: 11 hours and 10 minutes

Program Type: Audiobook

Version: Unabridged

Publisher: Hachette Audio

Audible.com Release Date: July 12, 2016

Language: English

ASIN: B01G7CMEXU

Best Sellers Rank: #4 in Books > Audible Audiobooks > Fiction & Literature > Drama #13

in Books > Humor & Entertainment > Movies > Screenwriting #14 in Books > Audible

Audiobooks > Nonfiction > Language Arts & Disciplines

Customer Reviews

In this companion book to his classic book on story, McKee drills down into dialogue. Fine dialogue "unites two unspoken realms", McKee tells us: "the inner life of a character and audience or reader." McKee compares effective dialogue to radio transmitters: "our subconscious tunes to another", he says. Dialogue gives voice to characters. McKee says it's the subtext of dialogue which is powerful. "The wellspring of character action flows invisibly from the subtext," McKee says. "All talk responds to a need, engages a purpose and performs an action." Each exchange of dialogue should "create an action/reaction which progress the scene", he teaches. This book is a primer in writing dialogue. Topics covered include figurative language, para-language, line design, flaws and fixes of dialogue,

text and subtext, three functions of dialogue, types of sentences, dialogue vs. conversation, turning points, the spine of action, desire and much more. Using diverse examples from Shakespeare, Elmore Leonard, Tennessee Williams, The Corrections, The Sopranos, 30 Rock, Breaking Bad and Lost in Translation, McKee highlights effective dialogue. A positive feature of this book is that McKee queries the reader, gives exercises, and then tells you what he thinks. On the topic of using figurative language, McKee asks the reader: is "sings lousy" or "sings sour" better? How about she "walks like a model" or she "moves like slow, hot wind". McKee thinks the latter of both examples is better. "The more sensory the trope, the deeper and more meaningful its effect," he says.

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