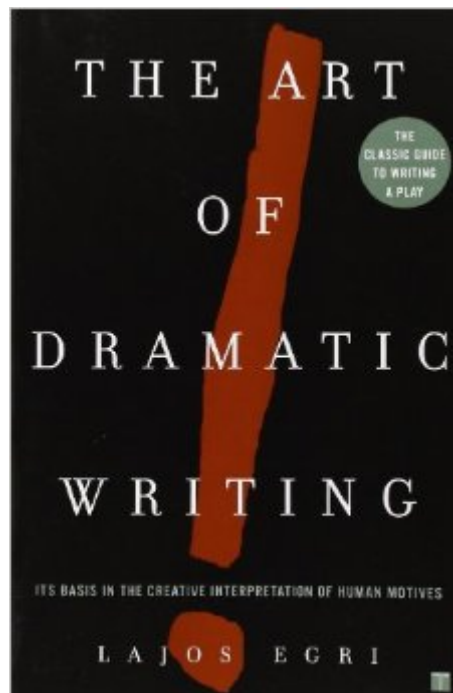


The book was found

The Art Of Dramatic Writing: Its Basis In The Creative Interpretation Of Human Motives



Synopsis

Learn the basic techniques every successful playwright knows. Among the many "how-to" playwriting books that have appeared over the years, there have been few that attempt to analyze the mysteries of play construction. Lajos Egri's classic, *The Art of Dramatic Writing*, does just that, with instruction that can be applied equally well to a short story, novel, or screenplay. Examining a play from the inside out, Egri starts with the heart of any drama: its characters. All good dramatic writing hinges on people and their relationships, which serve to move the story forward and give it life, as well as an understanding of human motives -- why people act the way that they do. Using examples from everything from William Shakespeare's *Romeo and Juliet* to Henrik Ibsen's *A Doll's House*, Egri shows how it is essential for the author to have a basic premise -- a thesis, demonstrated in terms of human behavior -- and to develop the dramatic conflict on the basis of that behavior. Using Egri's ABCs of premise, character, and conflict, *The Art of Dramatic Writing* is a direct, jargon-free approach to the problem of achieving truth in writing.

Book Information

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Customer Reviews

Well, I read this book recently after reading god knows how many screenwriting books. Some of them are quite repetitive aren't they?! The thing that I've found is that there are a lot of books out there that explain the three-act structure by saying you have a set-up, then you have your turning points, your climax, your resolution blah blah blah. Thing is we all instinctively know we need this stuff in our plays and screenplays but what's hard as a writer is actually figuring out what these

should be. What makes a good turning point, what makes a good resolution etc? If you want to find out, I strongly suggest you read this book. I found this book (along with Robert McKee's 'Story') the most useful out of the many (screenwriting) books I've read because he gets into the nitty gritty hard stuff. He makes you think about how important the premise is. I disagree with some of the reviews of this book on this site that say that Egri says you have to know your premise from the outset, he doesn't say that, what he does say is that you have to know it clearly at some stage in writing your script and this is true because we go to films to find something out and all the pieces have to fit together or you'll say something like 'The second half of the movie dragged', 'Why did she do that? That wasn't in character' or 'The movie tried to prove too many points all at once' and so on. The more I write scripts, the more I realise that it's all about planning and architecture because pacing is everything unlike novels etc. In particular, the most useful takeout from this book is that your premise has to match your character and story. He goes into detail using 'A Doll's House' as an example.

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