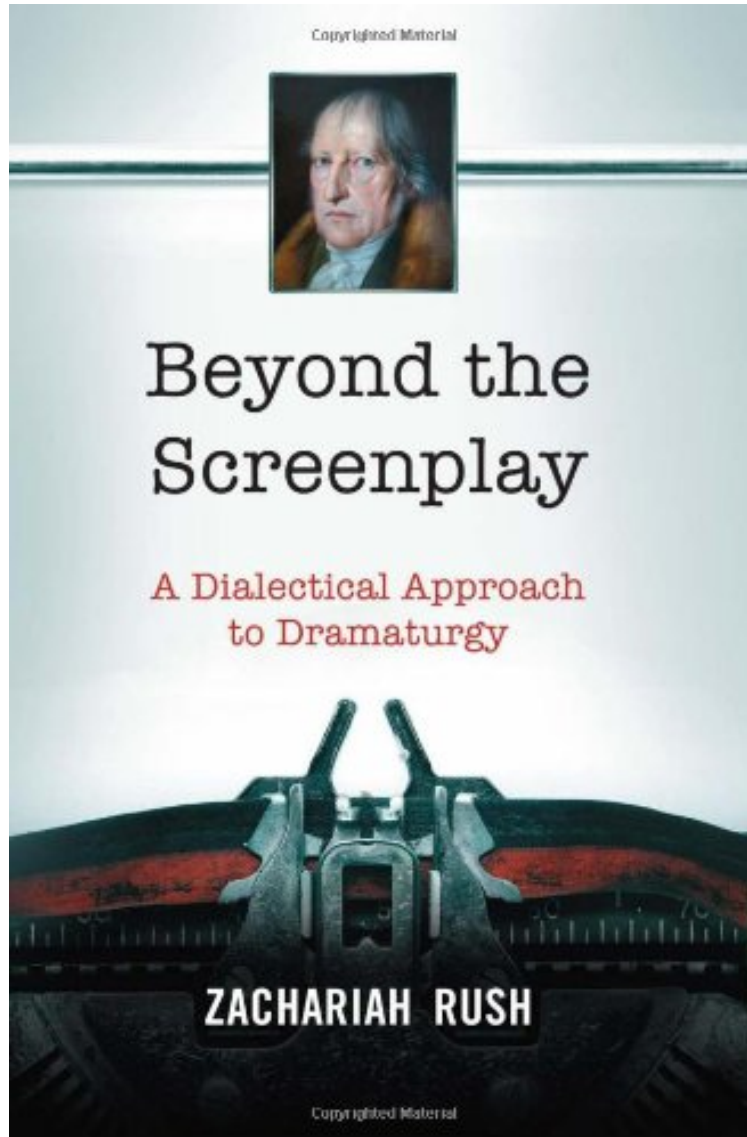


Beyond the Screenplay: A Dialectical Approach to Dramaturgy

Zachariah Rush

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#4427186 in Books Mcfarland 2012-05-30Original language:EnglishPDF # 1 8.90 x .60 x 5.90l, 1.10 #File Name: 0786466030196 pages | File size: 28.Mb

Zachariah Rush : Beyond the Screenplay: A Dialectical Approach to Dramaturgy before purchasing it in order to gage whether or not it would be worth my time, and all praised Beyond the Screenplay: A Dialectical Approach to Dramaturgy:

6 of 6 people found the following review helpful. The Best Book on ScreenwritingBy L E FlemingThis book doesn't provide a typical approach to scriptwriting. As the title suggests, it gives a screenwriting analysis from a bird's-eye-view, breaking down dramatic writing into three simple steps: thesis (protagonist), antithesis (antagonist), and

synthesis (transcendence or resolution through conflict). From this foundation, Rush builds an intricate analysis of how character, conflict, and structure are executed in successful stories. This book does not cover industry-related formatting or similarly basic information. Furthermore, it doesn't give paradigmatic statements that you may find in books like "Save the Cat," where these writers mostly attempt to break screenwriting down into a formula for success (e.g., "the supporting character must be introduced no later than page"). It actually cleared up a lot of misunderstandings I had from reading books in the typical screenwriting canon. Learning how to appropriately and correctly define my dramatic premise was mind-blowing, and I've been doing this for a while. This book is beautifully simple, but also provides an erudite and complex analysis of dramatic writing - tirelessly citing classics that we know and love (as well as several wonderful films I never knew about). A lot of the topics discussed in this book directly (and intentionally) contradict what has been written by some of the heavy-hitters, like Syd Field. The counterexamples referenced by Rush are well-backed and insightful. The man is a serious, thoughtful researcher and it's clear he cares deeply about the craft of cinematic storytelling and the art of moviemaking. The beginning can come off a bit pedantic in its tone; but once you settle into his writing style, it flows very well. This is NOT a high-brow rant on the merits of art films; it covers a broad range of genres and film styles, emphasizing great stories - not just guys like Tarkovsky. I wish I had this book at the beginning of my writing career. It answers so many questions and supports a lot of things I felt were right, but could not articulate. Also, it helped me better define the reasons why I got into the game to begin with - allowing me to focus on telling stories that I would want to watch, not just those I think I'm supposed to write. Overall, writing feels more manageable now and I attribute it to this book. Every screenwriter, student of cinematic writing, actor, director, and anyone interested in dramatic storytelling should read this book. 1 of 4 people found the following review helpful. Mighty steep price tag...By CustomerLooks like the content is well worth reading but at \$52.25 for a PB under 200 pages published in 2012 (\$ 28.00 for the Kindle ver.), one is stricken with palsy at just the thought of pressing the purchase button. Seems a mighty steep price for a poor working stiff when weighed against a weeks worth of groceries. Still, I give it 5 stars in the hope of reading it someday if the cost is adjusted downward, as I've seen happen, or my local library decides it not crazy extravagant to buy a copy, budgetary constraints notwithstanding. 1 of 10 people found the following review helpful. One StarBy Max VadukulI got the Kindle Sample and I hate the font. I does'nt look professional.

This work analyzes dramatic structures, from Sophocles to Orson Welles and the 21st century cinema, all from the viewpoint of Hegelian dialectic. Utilizing this dialectical process the author demonstrates its particular application to the writing of a screenplay, which should not be considered a simple schematic or formulaic blueprint but legitimate dramatic literature.