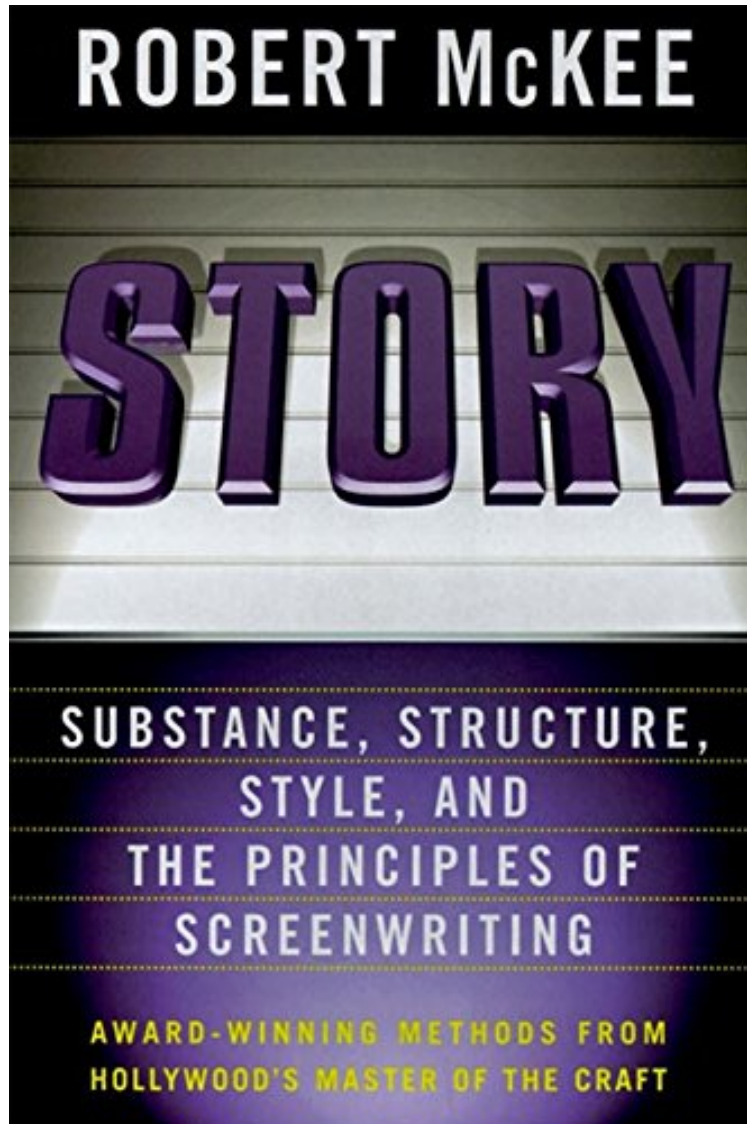


(Download free ebook) Story: Substance, Structure, Style and the Principles of Screenwriting

Story: Substance, Structure, Style and the Principles of Screenwriting

Robert McKee

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#5175 in Books Robert McKee 1997-11-25 1997-11-25 Original language: English PDF # 1 9.25 x 1.45 x 6.131, 1.46 #File Name: 0060391685480 pages Winner, International Moving Image Book Award | File size: 37.Mb

Robert McKee : Story: Substance, Structure, Style and the Principles of Screenwriting before purchasing it in order to gauge whether or not it would be worth my time, and all praised Story: Substance, Structure, Style and the Principles of Screenwriting:

132 of 135 people found the following review helpful. Great for Some; Good for Most (with some caution) By C.

MakaFor me *Story* by Robert McKee is an incredibly useful book in terms of analyzing stories after the fact. If you read a popular, well-crafted book or view a movie or TV show with those qualities and want to understand how it works, what makes it tick, you would be hard pressed to find a better book, and you should just order this book now -- you're in for a treat. If you're an aspiring writer, *Story* may be extremely helpful for you (as evidenced by the many glowing reviews here), but it might also be problematic in ways you don't expect. It's from this perspective that I'm writing this review. Writing fiction is an incredibly personal experience, so to be clear I'm not saying that people who love this book as a writing how-to are wrong. I think if you have a certain mindset or approach to writing, this book will be extremely helpful to you. But if you don't, you may want to approach *Story* with some caution (which I'll explain in a minute). Some fiction writers employ a very methodical, intellectual approach, putting stories together like watchmakers carefully constructing a complex timepiece, creating detailed outlines first and using them as blueprints to build their stories. This is a completely valid way to work -- in fact, I'm envious of such writers and wish it worked for me. If you already know that you are this sort of writer, you should just order *Story* right now, because you almost certainly are gonna love it and find it incredibly useful. Some writers employ a more organic, intuitive approach, where creating a story is an unstructured process of discovery (the so-called "pantsers", because they work from "the seat of their pants"). In my view this is also a perfectly valid way to work, not inherently better or worse than being a dedicated outliner. If you know that you're this sort of writer, you may find *Story* intellectually compelling (because it surely is), but it might also mess with your head (see below). I personally am neither a hardcore outliner nor a committed pantser. I am finding that I produce my best, most satisfying work when I bounce back and forth between the two approaches. I can't go full organic because I get lost in the work and find that I constantly have 16 ideas that I can't choose between, and each one of those leads to 16 other ideas, and so on. On the other hand, for me employing a rigorous outlining approach is too intellect-driven. I feel I lose the creative spark and fascination that made me want to write the story in the first place. Instead, deliberately or not, I find myself "solving" my story structure like a sudoku puzzle, overtaken with concern about hitting the right points in the right way at the right time, and things like, losing control of my story that way. Which brings me back to *Story*. As someone else here said, McKee isn't telling you, "These are rules! You must follow them!" He's describing principles of storytelling he's developed over years and years of experience and analysis. The thing is, his approach is extremely methodical and intellect-driven, it has a gravity that's going to pull you in that direction. It's so intellectually appealing it's like your brain can't let go of it. Like I said earlier, if your writing mindset and approach are on the same wavelength as what McKee teaches, this is gonna be awesome for you and you're going to love it. If you're not, this can really mess with your head and your writing for a bit. That said, this is good material even for someone like me, and I am glad I read it. There are useful ideas here, and it's good to be aware of them even if you're not going to go about building stories the way McKee teaches. But if you go about putting McKee's tools into practice and it just doesn't work for you, or you're simply not that kind of writer to begin with, don't panic if it feels like your brain has been taken over by McKee for a while. :-) This too shall pass, and afterwards you will probably feel like you have learned things that will be useful to you at some point down the road.

0 of 0 people found the following review helpful. A must have for any writer
By Frederyk Henry
I've read John Truby's anatomy of story before reading this one and even with that dense tome to compare it to, McKee's book has plenty of it's own unique information, tips, and strategies for developing plot and story that I don't regret buying it in the slightest. In fact, I found myself highlighting passages just as often as in Truby's book. With that said, McKee's book has a lot more general advice towards story in comparison to Truby's incredibly analytical method of outlining. It is, however, this general advice that I found highly useful. The advice on how to make turning points and create the gap is invaluable for both grabbing the readers attention and maintaining it throughout the story. If you're even somewhat interested in making your writing better, then definitely pick this up.

2 of 2 people found the following review helpful. Not for beginners!
By Ricky
This book is extremely wordy for the first few chapters but after the writer runs out of unnecessary synonyms it begins to really help you construct your story. Structured poorly for newbies. It will inspire you to write instead of continuing to read maybe because it's kind of boring...

Robert McKee's screenwriting workshops have earned him an international reputation for inspiring novices, refining works in progress and putting major screenwriting careers back on track. Quincy Jones, Diane Keaton, Gloria Steinem, Julia Roberts, John Cleese and David Bowie are just a few of his celebrity alumni. Writers, producers, development executives and agents all flock to his lecture series, praising it as a mesmerizing and intense learning experience. In *Story*, McKee expands on the concepts he teaches in his \$450 seminars (considered a must by industry insiders), providing readers with the most comprehensive, integrated explanation of the craft of writing for the screen. No one better understands how all the elements of a screenplay fit together, and no one is better qualified to explain the "magic" of story construction and the relationship between structure and character than Robert McKee.

.com Writing for the screen is quirky business. A writer must labor meticulously over his or her prose, yet very little of that prose is ever heard by filmgoers. The few words that do reach the audience, in the form of the characters'

dialogue, are, according to Robert McKee, best left to last in the writing process. ("As Alfred Hitchcock once remarked, 'When the screenplay has been written and the dialogue has been added, we're ready to shoot.' ") In *Story*, McKee puts into book form what he has been teaching screenwriters for years in his seminar on story structure, which is considered by many to be a prerequisite to the film biz. (The long list of film and television projects that McKee's students have written, directed, or produced includes *Air Force One*, *The Deer Hunter*, *E.R.*, *A Fish Called Wanda*, *Forrest Gump*, *NYPD Blue*, and *Sleepless in Seattle*.) Legions of writers flock to Hollywood in search of easy money, calculating the best way to get rich quick. This book is not for them. McKee is passionate about the art of screenwriting. "No one needs yet another recipe book on how to reheat Hollywood leftovers," he writes. "We need a rediscovery of the underlying tenets of our art, the guiding principles that liberate talent." *Story* is a true path to just such a rediscovery. In it, McKee offers so much sound advice, drawing from sources as wide ranging as Aristotle and *Casablanca*, Stanislavski and *Chinatown*, that it is impossible not to come away feeling immeasurably better equipped to write a screenplay and infinitely more inspired to write a brilliant one.--Jane Steinberg "... stimulating, innovative, refreshingly practical." -- -- Lawrence Kasdan, Director "...the best guide on writing you can find." -- Laurence Chollet, *The Record*, Northern New Jersey "In difficult periods of writing, I often turn to Robert McKee's wonderful book for guidance" -- -- Dominick Dunne, Novelist "McKee is the Stanislavski of writing." -- -- Dennis Dugan, Writer, *NYPD Blue* "[Story is] an excellent instruction manual on the craft of storytelling." -- Austin American-Statesman "to the people who write, direct and produce for Hollywood - or desperately wish they did - Bob McKee is a cross between E. F. Hutton and Sun Myung Moon. The man speaks, and people start to take furious notes - he is now the undisputed screenwriting king... for the legendary screenwriting boot camp that he runs. Thirty-thousand aspiring screenwriters have already taken McKee's 30-hour, three-day course..." -- *Newsday* About the Author Robert McKee teaches his *Story Structure* class annually to sold out auditoriums in Los Angeles, New York, London and film capitals throughout the world. A Fulbright Scholar, this award-winning film and television writer has also served as project and talent development consultant to major production companies such as Tri-Star and Golden Harvest Films. He lives in Los Angeles and Cornwall, England.