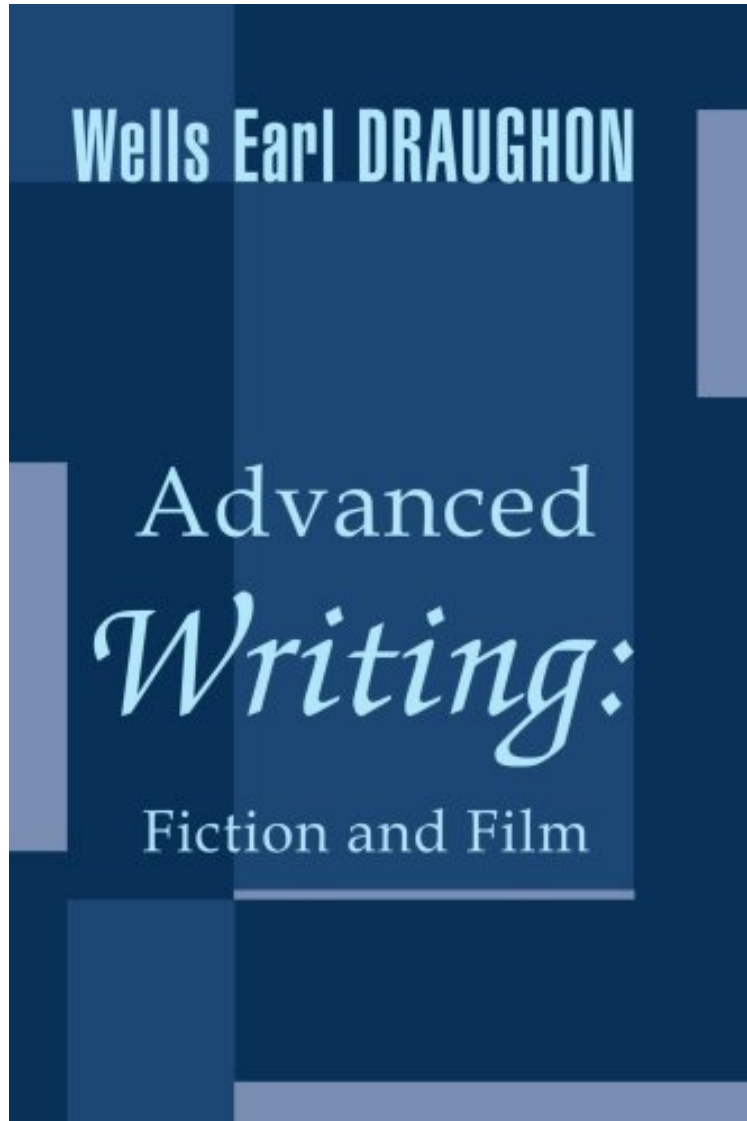


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## Advanced Writing: Fiction and Film

*Wells Draughon*

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#3616348 in Books Wells Earl Draughon 2003-06-25 Original language: English PDF # 1 9.00 x .77 x 6.00l, 1.07 #File Name: 059528311X306 pages Advanced Writing Fiction and Film | File size: 29.Mb

**Wells Draughon : Advanced Writing: Fiction and Film** before purchasing it in order to gage whether or not it would be worth my time, and all praised Advanced Writing: Fiction and Film:

2 of 2 people found the following review helpful. author dislikes elitists, yet is an elitist himself By E. Lee Good grief, this fellow is bitter against "literary fiction." And yet his condescending tone makes you feel as though he's talking down to you, just like the academics and NY editors he complains about... Writing the Breakout Novel by Donald Maas is much more helpful AND fun to read! 16 of 18 people found the following review helpful. So many pages, so few insights By Antonio Goncalves The basic premise here is as sound as it is obvious: You must hook the

reader/viewer from the outset, and then keep him/her hooked. The book is thus about the tricks of the trade in reader/viewer hooking. The author disparages "devices," but in fact offers nothing but. His views are offered as dogma, usually in a way that summarily trashes other views. For example, on p. 257: "Most books on fiction writing present this [first or third person use] as a choice for the writer. The choice is spurious. Third person should be used. Readers object when character suffering is presented in the first person: the character is perceived as whining; [...]" That simple. It is fortunate that Salinger wrote "The Catcher in the Rye" without the benefit of this book's advice. Draughon is very big on coining new terms, since according to him the old ones are either misleading or meaningless. For example, still on p. 257, the term "stance" appears for the first time in the following sentence: "Three questions are confounded under this single term [point of view]: (1) whether one or more than one stance is used to tell the story, [...]" So far, no explanation of what the author means by "stance". The next use of the term is two paragraphs down: "More than one stance should be used." Still no explanation. At the third use we get it, sort of: "Shifts in stance (that is, shifts in "point of view") are [...]" This seems to indicate that "stance" is synonymous with "point of view", but that the author prefers "stance" for the novelty of it. Apparently this kind of thing is "advanced" stuff. It seems to constitute the how-to side of the author's new theory of writing, which is offered in another book. The I-am-the-smartest-person-I-know tone is irritating, as are the incessant put-downs of "N.Y. editors" and "academics." Enough already! The useful content of this book - yes, there is some - could have been boiled down to a dozen pages. If you think Draughon's advice will get you past the much-vilified "N.Y. editors," think again. It hasn't worked for him. All his books, including this one, were self-published through iUniverse or its subsidiaries. You might want to save your money toward the \$499 minimum package at iUniverse. After all, even James Joyce had to self-publish at first. 1 of 2 people found the following review helpful. Writing 101, several stages behind this book. By Seawolf88 There are so many "how to" books out there by people who don't even know how to themselves; it depresses me when would-be writers take the advice of those to heart. This is not one of those books. Wells Draughon lays out a very straightforward analysis of useful writing styles, explaining the positives and negatives of each one, ending each point with closing thoughts about when each technique should or should not be used. Keep in mind that the reader of this book, as explained in the introduction, is expected to already know about different writing techniques, and have read multiple books on the topic, of which Draughon makes reference when he wants to provide an example. This book is extremely useful, but only if you are proficient enough to understand it; i.e. Advanced Writing.

Reader and audience appeal, global constraints, large-scale desiderata, dynamics, consummation scenes, characters, relationships, structure, embodiment, voice, the line level. Developing and testing a theory of writing. Discusses such topics as originality, credibility, contrivance, crudeness, monotony, repetition. Story appeal, story impact. Threat, hope, need to know, tension and pace. Character realization, character identification, character appeal, repellent characters, character change, character and dynamics, a group as a character. The reality of relationships, the identity of relationships, the appeal of relationships, relationships and dynamics. Architecture, design, types of structure, sequential structuring, story steps, the set-up, openings, endings. Embodiment, scene appeal, scene impact. Micro-dynamics. Point of view. Voice. Showing, telling and doing. Setting. Titles. Comedy.

Advanced Writing stands among the most important contributions to the screenwriter's bookshelf in the past decade. -- Script Magazine, September, 2004 From the Author Other books have taught you the ABCs. Now, this book will tell you the XYZs. About the Author Wells Earl Draughon is the author of the novels Always, Heather, Traci, Lies, and Last Things, First Things. He has also published the companion volume to this, A Book Worth Reading. He lives in the Boston area.