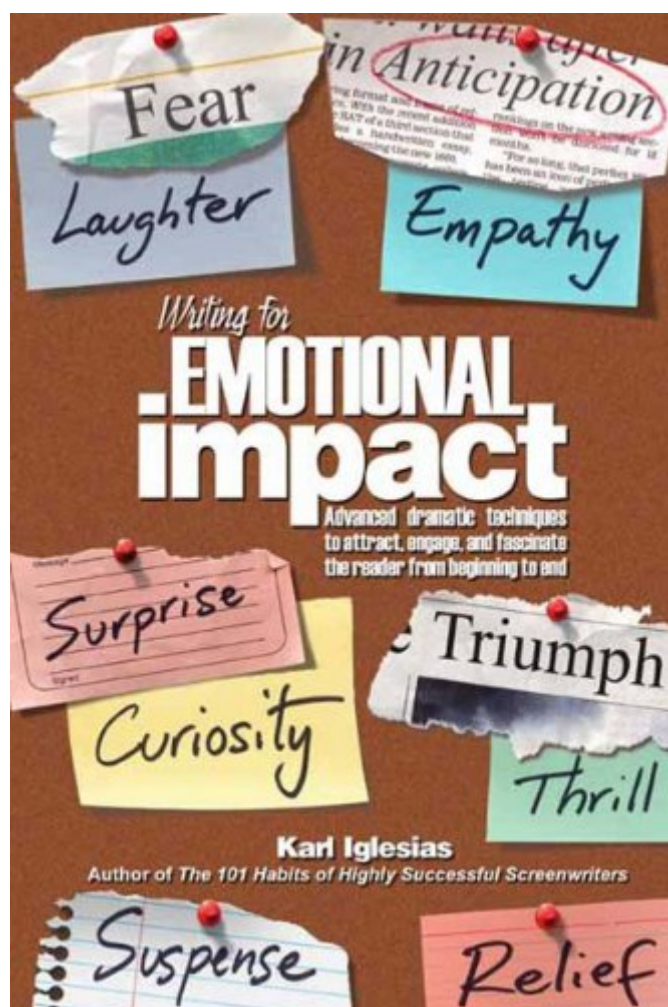


The book was found

Writing For Emotional Impact : Advanced Dramatic Techniques To Attract, Engage, And Fascinate The Reader From Beginning To End



Synopsis

There are three kinds of feelings when reading a story â “ boredom, interest, and WOW! To become a successful writer you must create the WOW! Feeling on as many pages as possible, and this requires writing that engages the reader emotionally. In his best-selling 101 Habits of Highly Successful Screenwriters, screenwriter Karl Iglesias explored the working habits of A-list Hollywood scribes. Now, he breaks new ground by focusing on the psychology of the reader. Based on his acclaimed classes at UCLA Extension, Writing for Emotional Impact goes beyond the basics and argues that Hollywood is in the emotion-delivery business, selling emotional experiences packaged in movies and TV shows. Karl not only encourages you to deliver emotional impact on as many pages as possible, he shows you how, offering you hundreds of dramatic techniques to take your writing to the professional level.

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Customer Reviews

We tend to make esoteric things harder than they are. But the art of writing is really very Zen-like: You get to a point where you realize you were making things needlessly difficult. This book does

give easy answers to difficult questions, and as you read you'll discover several slap-your-forehead moments, those wonderful moments of recognition when this book's content jibes with your own instinct. You'll discover that you had the answers all along. It's hard being a writer. Most of us won't survive; we need all the help we can get. When I think of the writer's life I envision sea turtle hatchlings bursting out of their eggs and dashing for the ocean. To them, that stretch of sand is death itself. Predators abound. The majority won't make it to the ocean, and of those that do, most will wind up in a fish's gullet. But the few surviving sea turtles can live for centuries. I've read cases of some bearing the musketballs of Spanish galleons embedded in their shells. Karl Iglesias will help you make it to the ocean. Once you get there, however, you're on your own. Mr. Iglesias' premise is that emotion is the prime factor, the elusive bird of paradise which makes all technical elements cohere and quicken into a living thing. And he's right. By God, he's right. Emotion is what's missing. It's the other white meat. Let me address some criticisms. One reviewer complains about the formulaic approach to this book (101 ways to do this, 24 sure-fire et cetera) and goes on to gripe that Mr. Iglesias advises us to go about our work willy-nilly. Not true. First, why complain that you're getting a specific number of tools to place in your box?

This book is about how to create emotional reactions in the audience. I liked it and read it two or three times. Many of the suggestions belong to techniques used in Hollywood (by writers and directors) to stir emotional responses. Some ideas might be catalogued within the cliché section. For example, if you want the public to like your character then put a scene in which your character is nice to a puppy or to children. The fact is that many movies use this technique, I know because since I read Iglesias' book that kind of scene keeps coming up in many movies (and thanks to Iglesias now I notice that more). At the beginning of the book Iglesias warns you. Have you ever wanted to know a magic trick, and then... when told... regret you learnt the secret of the trick? Iglesias says that could happen to you reading this book, the magic of stories might fade away. That didn't happen to me. This book gives you many tips to achieve emotional responses from the audience. Your challenge would be to use that knowledge in a new and refreshing way, so that you stay away from clichés. This is not the ultimate book on stirring emotions in the audience. It is certainly a bit simplistic. But in the end, the real fact is that I just happened to like it. If you want to know about structure, plot, character... there are better books. If you want to think for a while a bit about story telling from a somewhat different point of view (that of audiences and their emotions) this book will deliver to some degree. Probably some would have troubles with the fact that he doesn't seem to address story telling from an artistic stand...

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