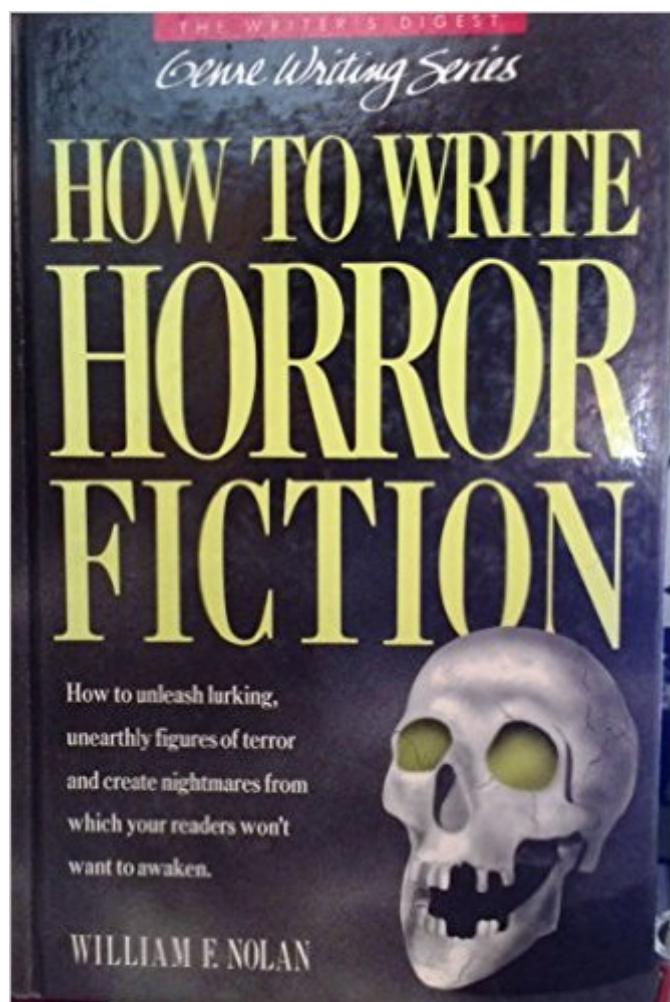


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How To Write Horror Fiction (Genre Writing Series)



Book Information

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Customer Reviews

This book is a little thin. Although decent, overall, it could have been longer. Not for longer's sake, but the short sections in which Nolan writes left me wanting. As an example, he has you read excerpts by novelists and short story writers that are supposed to represent strong story endings; and, as you comply, you might nod perplexed, hoping he'd have commented more on what you were supposed to learn. (Specifically, he points out "shocking final lines," and I couldn't figure out what was shocking about them). It's not that Nolan doesn't know what he's talking about. He could have expounded in these areas, though. Like on page 25, he supplies an exciting list of what he calls "supernatural belief systems" as an aid in generating horror ideas. By the time you reach the end of the list, you see he's starting a new topic of discussion. The list wasn't self-explanatory. He also says something that bothered me: It's okay to let your characters run away from you: "Once you have created a realistic character . . . you may be surprised to find that he or she will take off on a tangent as you write, doing things you hadn't planned or expected this character to do. That's fine." Well, not really. Maybe "that's fine" in the discovery stage of plot, but not during the true writing of it. What happens when you become enamored with a character, quite arrogantly considering her to have a life of her own, is she does go off in her own direction-completely trashing your plotline. Or worse, if you're a lazy writer who never plots, your character will take you to irrelevant places. You'll write rambling, senseless prose. I believe Nolan would agree. He's too successful not to. I just wish,

again, he hadn't switched off the topic so quickly.

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