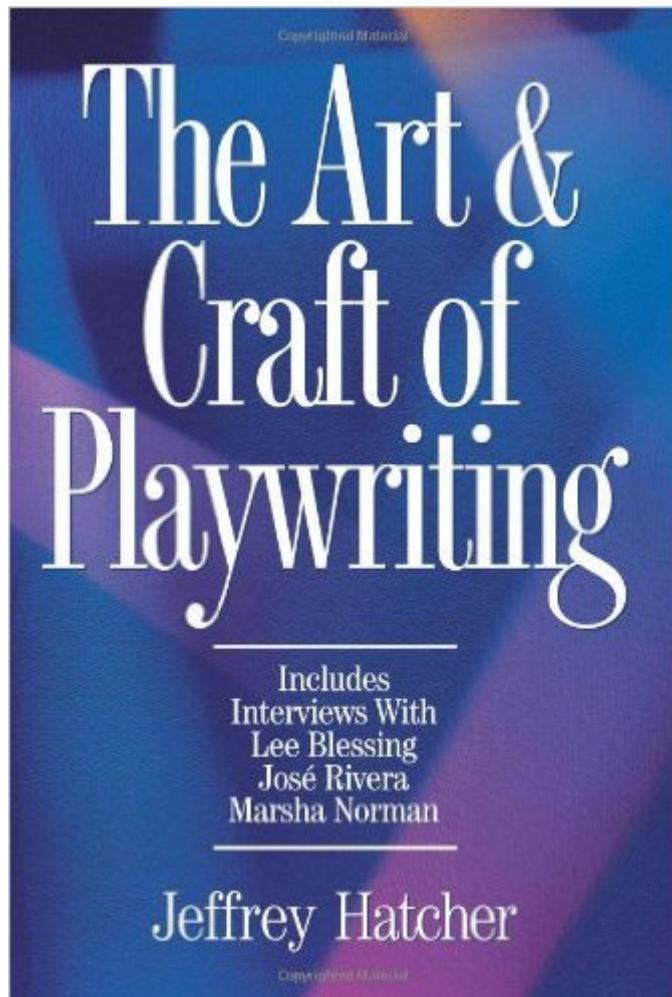


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# The Art And Craft Of Playwriting



## Synopsis

Jeffrey Hatcher knows the nuts and bolts of writing for the theater. Here, he shares his views on it all--from building tension and plotting a scene, right down to moving a character from one side of the stage to the other. From crafting an intriguing beginning to delivering a satisfying ending. In Hatcher's one-on-one discussions with acclaimed American playwrights Lee Blessing, Marsha Norman and Jose Rivera, you'll find a wealth of practical advice, tricks of the trade and insight that will help you in your own creative efforts. --This text refers to the Paperback edition.

## Book Information

Hardcover: 216 pages

Publisher: Story Press; 1st edition (March 15, 1996)

Language: English

ISBN-10: 1884910068

ISBN-13: 978-1884910067

Product Dimensions: 1 x 6.2 x 9.2 inches

Shipping Weight: 1 pounds

Average Customer Review: 4.6 out of 5 starsÂ  See all reviewsÂ  (39 customer reviews)

Best Sellers Rank: #571,255 in Books (See Top 100 in Books) #125 inÂ  Books > Reference > Writing, Research & Publishing Guides > Writing > Play & Scriptwriting #180 inÂ  Books > Arts & Photography > Performing Arts > Theater > Playwriting #2387 inÂ  Books > Reference > Writing, Research & Publishing Guides > Writing > Writing Skills

## Customer Reviews

I work as a literary manager in a professional theatre with a strong new play development program-- working with playwrights is my life's work. There are a lot of playwriting manuals out there, and I think this is one of the very best. What's so great about it? 1) Hatcher is a well-known, prolific, successful professional playwright. His plays have been produced nationwide, including at my theatre (we're trying to commission him to write a new play for us right now)-- and he really knows what he's talking about. He's established professionally and his experience shows. (Two of my favorites of his: *SOCKDOLOGY*; *SCOTLAND ROAD*). 2) The book avoids the usual pitfall of playwriting books-- the methodical fallacy. That is, the fallacy that playwrights work from step a to step b. So that, once you lay out how a play's arc should work, all a playwright needs to do is plot it out, as if it's a budget on a spreadsheet-- without giving help to how to flesh out a character, how to make a scene interesting. While Hatcher does suggest planning out the plot and writing linearly i (he

may be the ONLY professional playwright I know who really does work from an outline; most writers, even the ones who write these how-tos, will confess that they often have a couple of scenes and maybe an ending-- more like a kamikaze mission than a planned road-trip), Hatcher also includes exercises and ideas at the end of every chapter. These are GREAT generative devices! (Idea-boosters). He has great tips for improving dialogue, keeping a scene active, "raising the stakes"-- he doesn't just theorize, he gives hands-on exercises-- which work. I taught playwriting at a small liberal arts college for the first time last spring, and I made this book a requirement.

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