Contents

1 Introduction 1
Rosamund Davies, Paolo Russo, and Claus Tieber
1.1 Scholarship and Directions in Screenwriting Studies 2
1.2 About This Volume 5
1.2.1 PART I: What—Screenwriting Ontology: Defining the Screenplay and Screenwriting 6
1.2.2 PART II: When/Where—Screenwriting Historiography 8
1.2.3 PART III: Who—Screenwriting and the Screen Industries 10
1.2.4 Part IV: How—Approaches to Screen Storytelling 11
1.2.5 PART V: How To—Researching and Teaching Screenwriting: Discourses and Methods 13
References 14

Part I: What
Screenwriting Ontology: Defining the Screenplay and Screenwriting

2 How to Think About Screenwriting 21
Ian W. Macdonald
2.1 Introduction: What Are We Studying Here? 21
2.2 Scripting the Screen Idea 25
2.3 The Domain of Screenwriting 27
2.4 Cluster 1: Orthodox Creative Screenwriting 29
2.5 Cluster 2: Critical Practice 32
2.6 Cluster 3: Critical Analysis 34
2.7 Screenwriting Studies 37
References 38

3 Screenplectics: Screenwriting as a Complex Adaptive System 45
Paolo Russo
3.1 Introduction 45
3.2 Complexity in Narratology and Media Studies 47
3.3 Core Features of Complex Systems 49
3.4 Screenwriting as a Complex Adaptive System (SCAS) 50
3.5 Modelling SCAS 53
3.5.1 Cellular Automata Models 53
3.5.2 Network Models 59
3.5.3 4-D Topological Manifolds: Spacetime and the Block Universe Model 62
3.6 Conclusions 67
References 69

4 Collaboration, Cooperation and Authorship in Screenwriting aka How Many People Does It Take to Create an Author? 73
Rosamund Davies
4.1 Introduction 73
4.2 Script Development as Collective Practice 74
4.3 Collaboration Versus Cooperation 75
4.4 Prior Relationships and Group Identities 79
4.5 Understandings of Authorship 81
4.6 The Screenplay and the Production of Authorship 82
4.7 Authorship and Voice 83
4.8 Who Speaks as an Author? 84
4.9 Authorship, Collaboration and Cooperation 87
4.10 Conclusions 89
References 89

5 Acts of Reading: The Demands on Screenplay Reading 93
Rita Benis
5.1 Introduction 93
5.2 Background 95
5.3 Reading the Screenplay Text 98
5.4 Love Calls You by Your Name 101
5.5 Conclusion 106
References 107

6 The Reality of (Screen) Characters 111
Murray Smith
6.1 Introduction 111
6.2 Just What Is a Character? 112
6.3 The (Ir)reality of Characters 115
6.4 Mimesis in Action 119
6.5 The Artefact Strikes Back 122

6.6 Real Imaginings 123
6.7 Conclusion 127
References 128

7 "We Come to Realize": Screenwriting and Representations of Time 131
Adam Ganz
7.1 Introduction 131
7.2 The Effect of Sound 135
7.3 Individual Techniques 137
7.3.1 James Agee 137
7.3.2 William Goldman 142
7.3.3 Wes Craven 144
7.4 Conclusion 146
References 147

8 The Motion Picture Screenplay as Data: Quantifying the Stylistic Differences Between Dialogue and Scene Text 151
Warren Buckland
8.1 Introduction 151
8.2 Dialogue and Scene Text 152
8.3 Method 155
8.4 Results 157
8.5 Discussion 160
8.6 Conclusions 165
References 166

9 Writer/Reader as Performer: Creating a Negotiated Narrative 167
Anna Zaluczkowska
9.1 Introduction 167
9.2 Theoretical Overview 169
9.3 Projects 172
9.4 Conclusion 184
References 186

10 An Ontology of the Interactive Script 189
Rafael Leal
10.1 Introduction 189
10.2 A Complex Definition 190
10.3 Servant of Two Masters 192
10.4 Interactivity and Film Production 195
10.5 The Poetics of Interactivity 198
10.6 Conclusion 203
References 203

Part II: When/Where Screenwriting Historiography

11 Historiographies of Screenwriting 207
Steven Price
11.1 Introduction 207
11.2 Historiography and Academic Research 208
11.3 Histories of Screenwriting 210
11.4 Historiography of Screenplay Texts 213
11.5 Microhistories: Case Studies 217
11.6 Hidden and Future Histories 220
References 221

12 They Actually Had Scripts in Silent Films? Researching Screenwriting in the Silent Era 225
Tom Stempel
12.1 Getting Started 225
12.2 In the Belly of the Beast 227
12.3 Aftermath 233
References 235

13 Silent Screenwriting in Europe: Discourses on Authorship, Form, and Literature 237
Alexandra Ksenofontova
13.1 Introduction 237
13.2 Pre-War Screenwriting Discourse: The Famous Authors 238
13.3 The Second Half of the 1910s: Screenwriter vs. Director 244
13.4 The 1920s: Enter the (Published) Screenplay 248
13.5 Conclusion 253
References 255

14 When Women Wrote Hollywood: How Early Female Screenwriters Disappeared from the History of the Industry They Created. A Case Study of Four Female Screenwriters 259
Rosanne Welch
14.1 Introduction 259
14.2 Act One: How They Entered the Fledgling Industry... 260
14.2.1 From the Theater 260
14.2.2 From Journalism 262
14.2.3 From Contests 262
14.3 Act Two: Why They Left the Now Mainstreamed Industry 263
14.3.1 Studio Mismanagement (or Sabotage?) After Loss of Thalberg 264
14.3.2 Mismanagement by Male Partners 265
14.3.3 Forced to Work Outside the Hollywood Factory System 266

14.4 Act Three: Why These Female Pioneers Disappeared from History 268
14.4.1 Unreliable Male Narrators (Who Were Sometimes Partners) 268
14.4.2 Unreliable Female Narrators 270
14.4.3 Lack of Early Female Historians of Cinema 271
14.5 Conclusion 271
References 272

15 Narrating with Music: Screenwriting Musical Numbers 277
Claus Tieber
15.1 Introduction 277
15.2 Screenwriting and Music 278
15.3 Story Conferences 278
15.4 Screenplays 279
15.5 Walter Reisch: The Great Waltz *(1938)* 280
15.6 The Screenwriter as Musical Adviser 282
15.7 Excursion: Music Changes Format 282
15.8 Musical Numbers 283
15.9 First the Song, then the Number 284
15.10 Making the World a Stage for Music 285
15.11 Music as Theme 289
15.12 Conclusion 291
References 292

16 Women Screenwriters of Early Sinophone Cinema: 1916–1949 295
S. Louisa Wei
16.1 Introduction 295
16.2 Early Women Screenwriters and Their Working Conditions 296
16.3 Cases of Chinese Women's Screenplays and Films 300
16.3.1 Marion E. Wong and The Curse of Quon Gwon *(1916)* 300
16.3.2 Pu Shunqing and Cupid's Puppets *(1925)* 301
16.3.3 Ai Xia and A Modern Girl *(1933)* 303
16.3.4 Sheng Qinxian's Modern Women *(1945)* 305
16.3.5 Eileen Chang's Unending Love *(1947) and* Long Live the Mistress *(1948)* 306
16.4 Conclusion: Towards a Women's Cinema 307
References 309

17 A Historiography of Japanese Screenwriting 315
Lauri Kitsnik
17.1 Introduction 315
17.2 Screenwriting in Japanese Film Histories 316
17.2.1 A Cursory History: "Sketches on Developmental History of Screenwriting" (1959) 318
17.2.2 General Film Histories: Tanaka Jun'ichirō (1957) and Satō Tadao (1995) 321
17.3 A Comprehensive History of Screenwriting 323
17.3.1 Structuring Principles 323
17.3.2 Personalized Time Frames and National History 326
17.4 Conclusion 329
References 330

18 Writing Social Relevance: US Television Dramas in the Civil Rights Era 333
Caryn Murphy
18.1 Introduction 333
18.2 Integration Without Identification: The Defenders, *"A Man Against Himself"* 336
18.3 A Writer's Intent: The Nurses, *"Express Stop from Lenox Ave"* 338
18.4 Standards and Practices: Mr. Novak 340
18.5 Conclusion 345
References 346

19 Horror Bubbles: Andrés Caicedo's Weird Screenplays 349
Jerónimo Arellano
19.1 Introduction 349
19.2 Between Hollywood and McOndo 350
19.3 Caicedo's Screenplays 354
19.4 Caicedo and the Weird 358
19.5 Conclusion 361
References 362

20 Writers as Workers: The Making of a Film Trade Union in India 365
Rakesh Sengupta
20.1 Introduction 365
20.2 Precarity and Unionisation 367
20.2.1 Creativity and Precarity 368
20.2.2 Trade Unions in India 369
20.2.3 Film Trade Union Movement in India 370
20.3 The Formation of FWA 371
20.3.1 The Early years 372
20.3.2 The Revival of FWA 373
20.3.3 Differences and Disagreements 375

20.4 Writers as Workers 377
20.4.1 Supporting Precarious Writers 378
20.4.2 Housing for Screenwriters 379
20.4.3 Settling Disputes 380
20.4.4 Minimum Wage 381
20.4.5 Copyright Activism 381
20.4.6 The Foundations for a Federation 382
20.5 Conclusion 382
References 383

21 The Evolving Depictions of Black South Africans in the Post-Apartheid Screenwriting Tradition 387
Ziphozakhe Hlobo and Mpumelelo Skosana
21.1 Introduction 387
21.2 Depictions 390
21.3 The Dying Days of Apartheid 391
21.4 A Hopeful Nation 395
21.5 A Youthful Renaissance 398
21.6 Finding a Place in the World 401
21.7 Conclusion 404
References 404

Part III: Who Screenwriting and the Screen Industries

22 The International Writers' Room: A Transnational Approach to Serial Drama Development from an Italian Perspective 411
Luisa Cotta Ramosino and Laura Cotta Ramosino
22.1 Introduction 411
22.2 Writers, Showrunners and Producers: Differences Between the US and Europe 413
22.3 Medici—Masters of Florence 414
22.4 Devils 418
22.5 Django 421
22.6 Serial Eyes: Training New Authors for a New International Production Horizon 423
22.7 Conclusions 426
References 428

23 Writing Online Drama for Public Service Media in the Era of Streaming Platforms 431
Petr Szczepanik and Dorota Vašíčková
23.1 Introduction 431
23.2 Online-Only Content Development as a Site of Creative Innovation, "Youthification", and "Platformization" of Public Service Media 432

23.3 Czech Public Service Television on a Journey Towards a VOD Platform 436
23.4 TBH*'s Development* 440
23.5 Online-Only Content Development as an Accelerator of ČT's Institutional Change 446
References 448

24 Screenwriting for Children and Young Audiences 453
Eva Novrup Redvall
24.1 Introduction 453
24.2 Books on Writing for Children and Young Audiences 454
24.3 Screenwriting for *Children and Young Audiences* 456
24.4 Screenwriting about *Children and Young Audiences* 458
24.5 Screenwriting with *Children and Young Audiences in an On-Demand Age* 463
24.6 Concluding Remarks and Cliffhangers 464
References 466

25 Imitations of Life? A Challenge for Black Screenwriters 469
Julius Ayodeji
25.1 Introduction 469
25.2 Diversity Through the Screen 470
25.3 Subtext, Dual Task Thinking and Double Consciousness 471
25.4 The Screenplay and the Captivated Audience 474
25.5 The Preservation of Self in Everyday Life: The Place of the Screenplay 475
25.5.1 Strategy One: Passing—Denial 475
25.5.2 Strategy Two: Assimilation—Enveloped 476
25.5.3 Strategy Three: Mirroring—To See Oneself Through Others 478
25.6 Conclusions 479
References 480

26 Beauties and Beasts: The Representation of National Identity Through Characterisation in Syrian-Lebanese Pan-Arab Dramas 485
Fadi G. Haddad and Alexander Dhoest
26.1 Introduction 485
26.2 Characterisation: Schemata, Cognition, and Development 486
26.3 National Culture in Representation: Syria and Lebanon 488
26.3.1 Lebanon: A "Bridge Between the East and the West" 489
26.3.2 Syria: The "Den of Arabism" 490
26.4 Case Study: Syrian-Lebanese Dramas of Ramadan 2020 492
26.4.1 Hawas [Obsession] 495
26.4.2 Al-Saher [The Mentalist] 495

26.4.3 Al-Nahhat (The Sculptor) 496
26.4.4 Awlad Adam [Children of Adam] 497
26.5 Discussion and Conclusion 499
References 502

27 "That's a Chick's Movie!": How Women Are Excluded from Screenwriting Work 507
Natalie Wreyford
27.1 Context 507
27.2 Women's Interests 510
27.3 Constructing Gender, Constructing Taste 512
27.4 The Currency of Taste in the UK Film Labour Market 516
27.5 Conclusion 521
References 523

28 The Different American Legal Structures for Unionization of Writers for Stage and Screen 527
Catherine L. Fisk
28.1 Introduction 527
28.2 Origins and Evolution of the Guilds of Writers for Stage and Screen 529
28.3 Independent Contractors and Copyright Law 530
28.4 Independent Contractors and Labor and Antitrust Law 531
28.5 Authors, Owners, and the Role of Mediating Institutions in Collaborative Creation 536
28.6 Conclusion 538
References 540

Part IV: How Approaches to Screen Storytelling

29 Random Access Memories: Screenwriting for Games 545
Colin Harvey
29.1 Introduction 545
29.2 Memory Games 546
29.3 Terminology and Technology 547
29.4 Storytelling in Video Games 548
29.5 The Complexity of Games 550
29.6 Characters 551
29.7 Game Writers and Narrative Designers 553
29.8 Case Study 1: Sniper Elite 4 554
29.9 Case Study 2: Blood and Truth 557
29.10 Conclusions 559
References 560

30 "Everybody Chips in Ten Cents, and Somehow It Seems to Add up to a Dollar": Exploring the Visual Toolbox of Animation Story Design 563
Chris Pallant and Paul Wells
30.1 Introduction 563
30.2 The Animation Toolbox 565
30.3 Micro-Narratives 569
30.4 Frames of Reference 572
30.5 Production Contexts 576
30.5.1 The Feature Film 576
30.5.2 The TV Episode 577
30.5.3 The Independent Short Film 578
30.5.4 Metamedia Writing 580
30.6 Conclusions 581
References 582

31 The Short-Form Scripted Serial Drama: The Novice Showrunner's New Opportunity 587
Debbie Danielpour
31.1 Introduction 587
31.2 Television Poetics 589
31.3 Premium Prestige Long-Form Television Series 589
31.3.1 Content 589
31.3.2 Characters 590
31.3.3 Structure 590
31.3.4 Thematic Integrity of a Franchise 591
31.3.5 Arc or Integrity of a Season 591
31.3.6 Structure of Episodes 592
31.4 The Short-Form Series 593
31.4.1 Content and Characters 593
31.4.2 Season Structure and Integrity 595
31.4.3 Special 596
31.4.4 The Stranger 598
31.4.5 The Other F-Word 598
31.4.6 Episode Structure 599
31.5 Summary: Poetics of the Short-Form, Serialized Drama and Dramedy 601
31.5.1 Content 602
31.5.2 Character 602
31.5.3 Structure 602
References 603

32 The Plural Protagonist. Or: How to Be Many and Why 607
Ronald Geerts
32.1 Introduction 607
32.2 The Doxa as the Heritage of Realism 608
32.3 Universals and Archetypes 610
32.4 Thwarting the Doxa (From the Inside Out) 611
32.5 Beyond the Individual Character: The Plural Protagonist 613
References 619

33 The Haptic Encounter: Scripting Female Subjectivity 623
Funke Oyebanjo
33.1 Introduction 623
33.2 Audiovisual Image: Viewership and Haptic Visuality 624
33.3 The Haptic Encounter 626
33.4 The Historical Drama 627
33.5 The Iyalode *Character: Why Explore* Efunsetan's Story? 630
33.6 The Haptic Encounter and Efunsetan's Story 631
33.6.1 Internal *Haptic Encounter* Through *the Frame* 633
33.6.2 External *Haptic Encounter* With *the Frame* 634
33.6.3 Internal *and* External *Haptic Encounters* 636
33.7 The Haptic Encounter as Compassionate Involvement with Efunsetan 638
33.8 Conclusion 639
References 640

34 Script Development from the Inside Looking Out: Telling a Transnational Story in the Australian Films *33 Postcards* (Chan, 2011) and *Strange Colours* (Lodkina, 2017) 643
Margaret McVeigh
34.1 Introduction 643
34.2 What Does Script Development Mean? 644
34.3 Transnational Film Theory and Telling Stories for the Screen 645
34.4 Transnational Script Development 647
34.5 It's All in the Family: Script Development and the Transnational 649
34.6 Telling Transnational Stories and the Co-Production Model: 33 Postcards 650
34.7 Transnational Story Script Development: Strange Colours 654
34.8 Transnational Transformations 658
References 659

35 Extended How? Narrative Structure in the Short and Long Versions of *The Lord of the Rings*, *Kingdom of Heaven*, and *Dances with Wolves* 663
Kristin Thompson
35.1 Models of Act Structure 663
35.2 Added Footage and Act Structure: The Fellowship of the Ring 666
35.3 Added Footage and Act Structure: The Two Towers 669
35.4 Added Footage and Act Structure: The Return of the King 673
35.5 Added Footage and Act Structure: Kingdom of Heaven 676
35.6 Added Footage and Act Structure: Dances with Wolves 680
35.7 Conclusion 684
References 684

Part V: How To
Researching and Teaching Screenwriting: Discourses and Methods

36 Film Dramaturgy: A Practice and a Tool for the Researcher 689
Kerstin Stutterheim
36.1 Introduction 689
36.2 Roots and Tradition 690
36.3 Influential Dramaturgs 693
36.4 Dramaturgy as Academic Discipline and Education 694
36.5 The Merging of Dramaturgy for Theatre and for Film 694
36.6 Dramaturgy and Screenwriting 698
36.7 Dramaturgy as Tool for Analysis and Research 702
References 703

37 Screenwriting Pedagogy in the United States: In Search of the Missing Pieces 709
Paul Joseph Gulino
37.1 Introduction 709
37.2 Early Screenwriting Pedagogy 709
37.3 Post-Studio Interregnum 712
37.4 The Return of the Screenwriting Manual 713
37.5 The Rise of the Film School 716
37.6 Comparing the Craft of Screenwriting Across Eras 718
37.6.1 Hacksaw Ridge vs. Sergeant York 720
37.6.2 Sunset Boulevard vs. Hacks 720
37.7 How to Teach Screenwriting 722
References 723

38 **Screenwriting Manuals and Pedagogy in Italy from the 1930s to the End of the Twentieth Century** 725
Mariapia Comand
38.1 Introduction 725
38.2 Literacy and Ideology in the 1930s and 1940s 726
38.3 The Pedagogy of Screenwriting During the Cold War 729
38.4 From Script to Print Between the 1950s and 1970s 732
38.5 Screenwriter-Professors. The 1980s and 1990s 734
38.6 Conclusions 737
References 738

39 **Screenwriting, Short Film, and Pedagogy** 743
Díóg O'Connell
39.1 Introduction 743
39.2 Narrative Aesthetics Explored 745
39.3 Narrative Form Re-visited 749
39.4 Case Study as Method in Pedagogy 751
39.5 Conclusion 754
References 755

40 **Screenwriters in the Academy: The Opportunities of Research-Led Practice** 759
Craig Batty
40.1 Introduction 759
40.2 Scene 1: The Creative Doctorate 760
40.3 Scene 2: The Screenwriting Practice Doctorate 762
40.4 Scene 3: Defining Screenwriting Practice Research 763
40.5 Scene 4: Screenwriting Research as a Form of Script Development 764
40.6 Scene 5: The Screenplay as a Research Artefact 765
40.7 Scene 6: Screenwriters in the Academy 768
40.8 Conclusion 770
References 770

Author and Title Index 777

Subject Index 801