

Between the Cracks: Theme, Screenwriting and Visual Structure

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Abstract

This research explores the manual approach to screenwriting and finds that the element of theme is not examined with the same analytical focus as other primary elements, plot, character and story. Its properties remain mysterious and discussion of it arouses controversy and disagreement. Following Edward Said's notion of 'delimitation' and what Steven Maras has called the 'discourse frame', the project takes an experimental and innovative approach to researching what is known about theme that is intertextual in its design. Literature from outside the field is used to connect theme to what Mehring identifies, from inside the field, as 'the Art experience'. Discussion and analysis of ideas that surround the 'author', 'style' and 'poetic quality' show that an affect-driven method is capable of reframing the screenwriting process. Derrida's post-structuralism recognises a process where forces shift from internal to external space and helps to demonstrate the movement of theme travelling between feeling and reason in a reflexive framework. Pasolini's semiological investigation into film language and the intermedial status of the screenplay are used to further identify the characteristics of theme and show how it is able to crystallize within space delimiting events in a screenplay. The process is illustrated by examples: Monet's series of paintings of Rouen Cathedral, Mallarmé's poem *A Throw of the Dice...* and Scott and Bryant's screenplay for the film *Don't Look Now*. The conclusion shows that the affect-driven method described calls for a screenplay that is a new kind of 'blueprint' capable of capturing and making explicit what Pasolini identified as a 'Language of Film Poetry'.

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Introduction

This project acquired focus when I realised that contemporary screenwriting theory concentrated its analysis and methodology on plot, character and story. These primary elements of screenplays are structurally dependent on events taking place. I thought this dependency limited how screenwriters were able to make use of other concerns such as theme and imagery in their work. I had participated in theatre workshops where actors and directors collaborated spontaneously with me as writer. I was interested in how ideology and emotion engaged with the script as it developed. Visual impact and philosophical and existential meanings grew alongside the development process. I began an evaluation of screenwriting literature, searching for an analysis of the devising method I had experienced in the workshops, which could bring new ways of working into screenwriting practice. At the same time I researched literature from a variety of other textual and non-textual forms. Hence the project became an evaluation of contemporary screenwriting theory and a challenge to it, and has become an alternative way to consider the discipline. Notions of theme became especially important and are the main focus of my research. This focus has led me to incorporate what I call an affect-driven method to my screenwriting practice. This reflexive methodology adopts a more literary stance towards the creation and interpretation of the screenplay, and advances a process that involves a variety of craft skills from neighbouring fields. Maintaining this collaborative involvement throughout the development of a screenplay aims to realise the potential of a structural model for filmmaking that is audio-visual in its design.

Screenwriting and the Manual Approach

Methodologies described in screenwriting literature, which I will call the ‘manual approach’, are founded in conventional Aristotelian theory. This promotes method that is prescriptive in its structuralist view toward the writing and development of screenplays. This manual approach outlines a practical framework for screenwriters to use. This results in screenplays being parcelled into three acts, described as set up, struggle and resolution, where focus is on a main protagonist, or hero, who undergoes a journey in pursuit of a goal. Syd Field demonstrates this through his linear paradigm of “set-up, confrontation and resolution”¹. He follows Aristotle, saying that: “Every story has a definite beginning middle and end.”² He also grounds his approach in his focus on the importance of a main character, or, hero: “You must know who your movie is about and what happens to him or her.”³ Though the implementation of this framework is variable, and the manuals find different ways to achieve the same ends, core principles are maintained across the field and have become indispensable to convention. John Yorke recognises this, saying that manual writers all try “to articulate the same thing”⁴. Further he realises that “all these separate theories... are really identical.”⁵ He locates an “...underlying similarity...”⁶ between these manual approaches and shows

¹ Syd Field, *The Definitive Guide to Screenwriting*, London, (Ebury Press, 2003), 26.

² Ibid

³ Field, (2003), 25.

⁴ John Yorke, *Into the Woods, A Five-Act Journey into Story*, London (Penguin, 2013) 255, 256. See appendix A.

⁵ Ibid

⁶ Ibid

that “All their models *fit*, though some more readily than others.”⁷ What these models fit with is closely related to a Proppian idea of structure⁸. Yorke suggests that the manuals follow Vladimir Propp’s analysis as an archetype for their understanding of screenwriting. This commonality “...underlines the argument for a unifying structure...”⁹ but does not analyse its creation.

The framework advanced by the manual approach restricts the screenwriter and fails to challenge the limitations on which screenwriting theory rests. These limits the manuals conform to encourage screenwriters to create work that (once translated into film) will be profitable for the industry. The manuals endorse a structure that generates sales through following a convention that appeals to prospective buyers and assumes what the film industry wants and expects. The possibility of an industry that no longer sticks to a conventional model is explored by Bordwell, who writes that since 1960, what he calls the post-classical era, “...some novel strategies of plot and style have risen to prominence. Behind these strategies, however, stand principles that are firmly rooted in the history of studio moviemaking.”¹⁰ The manual approach to screenwriting echoes his thinking on the film industry where novel strategies are constrained by adherence to firmly rooted principles. Bordwell accepts that there is innovation and experimentation within the system but “Despite all the historical changes and local variants we find in contemporary

⁷ Ibid

⁸ Vladimir Propp, *Morphology of the Folk Tale*, Austin, (University of Texas Press, 1968).

⁹ Yorke, (2006), 255

¹⁰ David Bordwell, *The Way Hollywood Tells It*, Berkeley, (University of California Press, 2006), 1.

film style, we are still dealing with a version of classical filmmaking.”¹¹

Screenwriting is therefore also influenced by this classical point of view. He concludes: “Screenwriters’ self-conscious reworkings of tradition find their counterpart in an audacious style that parades virtuosity within the ambit of a stable system.”¹² Screenplays that are written and developed outside of convention, that do not conform to its core principles, are marginalised. They are positioned accordingly, by the system, beyond its limits. Their structure is therefore problematic for the manual approach as well as for the film industry and they are labelled as ‘other’.

This otherness is not classified by screenwriting itself, it is determined by the adjacent field of cinema. Screenplays that deviate from and challenge what is considered to be acceptable practice, as prescribed by the manual approach, are classified by the terms of their product, films. Screenplays labelled as other are seen as being, and are represented through, what the industry identifies and classifies as ‘Art Cinema’.

The idea of Art Cinema is a mental construct that in fact separates art from cinema. ‘Commercial Cinema’ is also a construct. Work that does not follow mainstream practice is considered differently. Both these constructs hold fixed points of view where what is assumed in cinema drives the purpose for which screenwriting is used. They create a normalised practice which effects how the screenplay is understood and explained. Viewing from the

¹¹ Bordwell, (2006), 180.

¹² Bordwell, (2006), 189.

perspective held by art cinema or from commercial cinema leads screenwriting practice to become the product of cinema.

This project looks to find screenwriting as its own product before it is realised by cinema. A screenplay acts as pre-cursor to a film, and is not a film, its imagery and logic represent the desire to become film. Screenplay imagery is mental not physical, it exists both for writer and reader. Maras states: “The intermediality of the script complicates the extent to which the screenplay can be seen as an autonomous form.”¹³ Because the screenplay is an intermedial object analysis of screenwriting needs to adopt a different logic from that used in the analysis of physical images, or film. Screenwriting confronts the complex agreement forged between subject and object that its intermedial status encapsulates. A film does not hold this desire to be something more as its form is concrete. This project is focused on screenwriting and the screenplay, not cinema and film. The analysis required needs to accept an appreciation of what screenwriting is different from that provided by cinema and the manuals. The project will use Pasolini’s observations that when considering “The ambition of identifying the characteristics of a film language... It is obviously necessary to amplify and modify...”¹⁴, and, “...expand and perhaps revolutionise our notion of language...”¹⁵ Amplification and modification of how screenwriters engage with their practice is necessary.

Malcolm Heath writes in his introduction to Aristotle’s *Poetics* that “The exposition of the concept of *completeness* or wholeness... introduces the

¹³ Steven Maras, *Screenwriting: History, Theory and Practice*, London, (Wallflower, 2009), 48.

¹⁴ Pasolini, Pier, Paolo. *Heretical Empiricism*. Bloomington, (Indiana University Press, 1988), 198.

¹⁵ Pasolini (1988), 200.

famous dictum: 'A *whole* is that which has a beginning, a middle and an end'.¹⁶ Heath continues by telling us that "...the positions described are not random, but necessary, Aristotle is talking about an ordered structure..."¹⁷ Positions are not random because the order of events is chosen. These choices are structural in design and they make necessary use of their positioning to create the experience of what happens in the screenplay. This notion of wholeness, necessarily bounded, is accepted by the manual approach to screenwriting. It is a background assumption. My contention is that this necessity of a bounded structure weights importance on and overly emphasises the primacy of plot, character and story. This can create an imbalance where the sense of what is to be visualised through the screenplay is dominated by the events that take place therein. The sense of what is visualised can be understood as being different to events when the experience of what happens does not reflect the events themselves.

Heath continues, noting that Aristotle finds that "the series of events which constitutes a well-formed plot is therefore closed at both ends, and connected in between."¹⁸ It is apparent that classical structure, and screenwriting literature that follows this structure, focuses on what happens in the screenplay. Heath goes on to further illustrate this as he points out that Aristotle, "...is not talking about individual events but about connected sequences of events... it is not enough that those events actually happened; what is essential is that they are connected with each other..."¹⁹ For Aristotle,

¹⁶ Malcolm Heath, Introduction, *Poetics*, New York, (Penguin Books, 1996), xxii – xxiii.

¹⁷ Heath (1996) xxiii.

¹⁸ Ibid

¹⁹ Heath (1996) xxvii.

and therefore, screenwriting convention, it can be said that structure is driven by events. The manual approach does not consider or analyse what it is that makes the essential connection between events. It mystifies and mythologizes the quality that organises what determines the structural properties of the screenplay. My project begins with identification of this failure to clarify what drives the process of connectivity (outside of the events themselves), through a deconstruction of what Aristotle lends to screenwriting theory.

Edward Said posits the notion that “The idea of beginning, indeed the act of beginning, necessarily involves an act of delimitation by which something is cut out from a great mass of material, separated from the mass and made to stand for, as well as be, a starting point, a beginning...”²⁰ I take the quotation out of context and have found it very useful to my investigation once applied to screenwriting theory. Said’s reference is to a broad field of methodology in Human Sciences that formulates how to find “a beginning principle... made for each project in such a way as to enable what follows.”²¹ Using knowledge from outside of its intended or original context allows for alternative lines of thought relevant to screenwriting and the screenplay to develop.

Where alternative thinking is used to examine screenwriting it does not mean that the result of this thought should be limited to alternative film or Art Cinema. To find a beginning principle for this project and ask what it is that analyses the creation of a screenplay before it is realised as film I look for

²⁰ Edward Said, *Orientalism*, London, (Routledge and Kegan Paul, 2014), 16.

²¹ Ibid

contexts outside of cinema and its lineage. Screenwriting theory in the manual approach shows a methodology that begins from cinema. Films are used as examples of screenwriting practice and deconstructed to demonstrate a reconstruction of screenwriting process.

Expanding the range of sources available, moving away from film as exemplar, is of benefit and can be recognised as being an intertextual approach to making sense of the problem. Recognising commonality between disparate fields of study helps to find ways in which to lift the restrictions imposed by convention. Intertextuality opens out the space and helps re-evaluate the terrain. An Intertextual approach can be likened to, and draws parallels with, what Steven Maras calls the “discourse frame”.²² He advances a methodology where he identifies that: “...screenwriting is a practice of writing, but it is also a discourse that constructs or imagines the process of writing in particular ways...”²³ He finds that, “through the concept of discourse it is possible to grapple with the fluidity of screenwriting...”²⁴ He continues, realising that “Approaching screenwriting as a way of speaking about texts, writing and production allows us to question received understanding of what screenwriting should or could be... It allows us to look at how screenwriting is ‘discursively constructed’...”²⁵ A discourse frame that is fluid recognises the value of an intertextual approach. Following Maras by constructing or imagining the process of writing notices the interplay between screenwriter

²² Maras, (2009), 12.

²³ Ibid

²⁴ Ibid

²⁵ Maras, (2009),15.

and screenplay that is self-aware. Reflexive practice is defined as making use of this self-awareness. It is mindful of a structure that is discursively constructed. The discourse frame adopted by Maras indicates an approach that I call reflexive and helps to move away from the methodology of the manuals. It revitalizes the discussion and provides interpretations that innovate through finding alternative points of view.

Though potentially innovative, adopting such a practice is fraught with difficulty. Maras locates a problem for screenwriters who wish to use alternative methods when he observes how approaches that address difference “can be difficult to imagine when the dominant focus is on rules for storytelling, proper construction and norms for writing.”²⁶ He considers a line of enquiry where “One of the first phases of an exploration of composition might be to explore the logic of the machine... thus opening it up to different perspectives.”²⁷ In order to break away from the limitations of the manual approach the logic on which its conventions are founded must be addressed. Issuing a challenge to the manual approach is a necessary consequence of the methodology I propose. Deconstruction starts from inside the machine.

By way of Said and his idea of delimitation the investigation returns to Aristotle and his famous dictum, the beginning, middle and end that together compose and unify the whole. Delimitation typically focuses on the beginning and the end of something. I use the term in a non-standard way to discuss acts of delimitation that occur between these boundaries. The middle of the

²⁶ Maras (2009),170.

²⁷ Maras, (2009),128.

work is delimited from a potentially infinite body of events. The screenwriter chooses which possible events to omit from the screenplay throughout its entirety. At first glance it may appear that acts of delimitation, cutting out and separation, appear to be in contradiction with notions of completeness. One reason for this can be easily explained. Without its middle and end, a beginning is not seen as a part of a whole, at least not when applied to Aristotelian structure. However, acts of delimitation are the very things a coherent screenplay relies on. Without separation the essential connections between events would be indecipherable, there would be nothing from which to determine them, they would remain enveloped within a mass of events. It is the space created through acts of delimitation that organises and clarifies structure. A unified structure, wholeness, depends on selecting events and placing them into understandable sequence through a process of omission which creates the plot that decide on the events the story relies on. Cutting out defines the acts of delimitation that are essential in order to provide the required connectivity. At this point it is worth asking just what is to be cut, what is omitted? What will be made to stand for, as well as be, a beginning? An obvious choice would be an event of some kind but I think it more beneficial to the enquiry to scrutinise the act of delimiting, and ask what it is that then comes under scrutiny. This presumes the existence of something greater than what will be represented in the story through character actions and plot design. It is not the events themselves but the connections between events that enable the act of delimiting. It is possible to imagine that what binds events together can be available anterior to their becoming. Jacques Derrida asks "Can one not conceive of a presence to itself before speech or

signs, a presence to itself of the subject in silent and intuitive consciousness?”²⁸ I am concerned with this ‘presence to itself’ that exists before the events take place, in ‘silent and intuitive consciousness’. This concern is discussed later in the essay with regard to Pasolini’s notion of “...an entire world in man which expresses itself primarily through signifying images...”²⁹ I connect Derrida’s notion in relation with the mental image as understood prior to its written sign. It can also be connected to an understanding of the screenplay before it is captured on film.

To address this concern within the theory and practice of screenwriting it is pertinent to ask: what is the purpose of screenwriting? More than this, expanding the field of interest, the question boils down to: why it is we need to tell stories? In short, I think, we do this in order to navigate life, or, to make sense of the world we live in. Reality does not have a beginning, middle and end. Aristotelian structure allows us to use a framework that orders the human experience. Pierre Bourdieu recognises that “It is tacitly acknowledged that life follows the pattern of a story and unfolds from an origin... up till a final point...”³⁰ This observation chimes with Aristotle’s writing in the *Poetics* though its structure is not delineated with nearly the same force. Lines of division are not so definite. Bourdieu shows that when there is a beginning and end, the pattern unfolding would constitute the middle. Having separated an origin and a final point, the entire process develops between these

²⁸ Jacques Derrida, *A Derrida Reader: Between the Blinds*, New York, (Columbia University Press, 1991), 68.

²⁹ Pasolini, (1998), 168.

³⁰ Pierre Bourdieu, *The Rules of Art: Genesis and Structure in the Literary Field*, Stanford, (Stanford University Press, 1996), 187.

markers. In life it is hard to realise anything that resembles structure as screenwriting would try and define it, never mind what might hold connections between events in place. A Bourdieuan structure envisages the screenplay (except for its starting point and origin) as nothing but the middle. In spite of this Bourdieu's formulation does manage to achieve a sense of wholeness. Hayden White cites Roland Barthes, where he contends, "To raise the question of the nature of narrative is to invite reflection on the nature of culture and, possibly even on the nature of humanity itself."³¹ This reflection shows why Bourdieu's formulation feels complete despite its beginning and end being all but bookends to a highly complex middle that has been made to stand for everything else. Such a formulation is reflexive in its structure.

Returning to Aristotle and the essential connections between events. I wish to propose the idea that the connections are the spaces within a structure that raise the question of its nature, that here is where we can see instances of Derrida's 'presence to itself that exists before events take place'. An investigation of how screenwriting makes use of connective spaces is what invites reflection on their importance. What Derrida describes as 'instances of silent and intuitive consciousness' is not found by only looking at events, but also by examining the space between events. This consciousness relates to an awareness of how a screenplay is organised. Following Derrida screenwriters could recognise intuition as being part of their reflexive process where connective space interprets the nature of unidentified presence. This project, "Between the Cracks", aims to locate intuitive consciousness as it

³¹ Hayden White, *The Content of Form: Narrative Discourse and Historical Representation*, Baltimore, (Johns Hopkins University Press, 1990), 1.

exists in a screenplay. Following Said, it will begin with a focus on the acts of delimitation which make visible the essential connections that structure events.

Theme: Conventions and Controversies

Getting away from the conventions of plot, character and story poses a difficulty. The foremost understanding of screenwriting is that it is a vehicle for visual story telling and therefore these primary elements are, at least for narrative forms, seen as essential. What is more they are readily visible, present, and accessible to analysis during writing and development of the screenplay. Since Aristotle the theoretical model has concentrated on these elements, and they are where the foundations of screenplay structure are situated. But, White, and Barthes, raise the question of the nature of narrative and it becomes keenly apparent that what is identified as the structure of events ordered into sequences holds more than a 'cause and effect' linear relationship in a series of unfolding actions. This 'more' can be demonstrated through unveiling what causation fails to make explicit that is an organising principle which orders unseen connectivity. Derrida's post-structuralism allows for a view that opens out the space of enquiry and provides access to the unseen connectivity that conventional theory takes for granted.

Following from here, in examining screenwriting practice, what should be separated from the mass and made to stand for, as well as be, a starting point, is what screenwriting theory recognises and identifies as *theme*. I describe theme as the agency that names the leading motive of a screenplay. This motive is learnt through self-conscious awareness of the interplay between reason and feeling that realises meaning. My understanding of theme is semantic, where it relates to, or arises from the different meanings of words or other symbols. This is opposed to a narrative understanding of

theme, where it relates to, or arises from narration, or the telling of a story.

Robert McKee describes theme as the “controlling idea”³² he says its function is what “...shapes the writer’s strategic choices.”³³ Theme acts as the agent for the integration of the primary elements of plot, character and story. Acts of delimitation create the space where theme is able to connect the parts that make up the whole. This implies that theme, as well as being agent, exists separately from primary elements and that understanding theme will therefore need to follow a different logic. This logic realises and makes specific what was previously thought to be underlying and reveals pathways that are capable of communicating new lines of thought for screenwriting research and practice. Margaret Mehring, writing on the screenplay and the screenwriting process, makes a sharp observation when she highlights that “Discussions about theme will almost inevitably arouse controversy.”³⁴ What is the source of this controversy and why is it inevitable? Mehring reasons it is because “There are many different and opposing approaches to this topic.”³⁵

Aristotelian methodologies fail to unpack this problem and such a failure highlights the shortcomings of the manual approach. Controversy suggests that cracks in the manual approach to screenwriting are present. Failure to analyse and engage with the structural properties of theme highlights these fissures.

³² Robert McKee, *Story: Substance, Structure, Style and the Principles of Screenwriting*, London, (Methuen, 1999), 112

³³ McKee, (1999), 115

³⁴ Margaret Mehring, *The Screenplay: A Blend of Film Form and Content*, Boston, (Focal Press, 1990), 221.

³⁵ Ibid

In the first instance I suggest that the inevitable controversy theme provokes is somehow rooted in questions concerning the nature of narrative. When this is done, the imbalance where emphasis is placed on plot, character and story is exposed. These elements have become a veil for something more meaningful. A refocusing on theme uncovers and illuminates what concentration on plot, character and story have hidden, the essential connections that a sense of wholeness relies on. The connections between the events start to take primacy. It is their reason for being, their meaning, which guides our understanding of what screenwriting is for. Story telling becomes a construct for making sense of something else.

As stated above Mehring shows there are many different approaches to theme. The manual approach advances an attitude toward theme where clear understanding of its quality and properties are avoided, a view expressed in statements such as, "...a good screenwriter lets the theme take care of itself..."³⁶ and, "It doesn't matter when it happens – just so it happens..."³⁷ This culture of avoidance creates difficulties for making explicit how screenwriting engages with theme. It is common within the field to suggest this stance is justifiable because themes can be discovered through the writing process. Mehring recognises this phenomenon, "Your theme... may emerge and be discovered through the process of writing..."³⁸ I do not doubt that themes are better identified because of their development through writing and that clarity on theme (as well as the other structural elements of a

³⁶ David Howard, Edward Mabley, *The tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay*, New York, (St, Martin's Griffin, 1995), 56.

³⁷ Mehring, (1990), 221.

³⁸ Mehring, (1990), 221.

screenplay), all benefit from the effects of refinement. Howard and Mabley, following Aristotle, find how: "The structural unity of the parts is such that, if any one of them is displaced or removed, the whole may be disjointed and disturbed..."³⁹ The revision process effects the structural unity of a screenplay in a positive way. Disturbances caused by the displacement and removal of parts through refinement is intended to improve the work. I also do not doubt that a clarified sense of meaning is distilled through the unity of elements in a screenplay. However, themes must originate from somewhere no matter if they are made visible through writing. Refining writing by means of revision and repetition records and traces the progression of theme as it is realised. It is supposed that realisation brings unity to the script through closure at the climax of the screenplay. The supposition that theme is uncovered through a refinement process does not recognise it as being a concept separate from events, different in its existential quality. Theme, like events, should be delineated by the mark of a beginning, rather than only through the simple recognition of observing its completeness. If it is not separated from events, seen as different from the primary elements, we are unable to recognise theme in its origin and emergence as an autonomous whole.

Discussion and analysis of theme where it is understood as semantic follows a different logic and shows its existence separated from plot, character and story is not visible in reading Aristotle or the manuals. This gap in understanding results in screenwriting manuals adhering closely to Aristotle's *Poetics* where plot is the primary element. Parker finds theme to be,

³⁹ Howard, Mabley, (1995), 58.

“...dependent on other narrative elements for it to be articulated...”⁴⁰ Parker treats theme as subordinate to events as does the Aristotelian interpretation common to the manual approach. This happens when theory is used to try and shoehorn theme into a framework that already exists for primary elements. The treatment of theme as anything other than subordinate to events would therefore be scandalous to any re-conceived modern day understanding of Aristotle’s work, and so causes controversy within conventional practice. Aristotle himself writes little on theme. Much of what he did write on the subject has been filtered through time, then picked up and a partial interpretation of his work is established by convention. Existing analysis of theme, linked to ideas of morality and emotion, fails to separate it from primary elements. It posits that the process of writing allows for theme to develop when it is contained by events. This can be evidenced where Parker continues theorising that “Story and theme are two ends of a spectrum...”⁴¹ This fails to recognise that theme follows a separate logic and belongs to a different category from events. The accompanying confusion compounds the failure to reach consensus. Other questions relating to the screenwriting process and the manual approach toward it arise. Why is there disagreement on whether or not screenwriters should begin with a specific theme in mind while it is almost universally agreed that identification of theme will manifest through a resolution occurring in the climactic moment of a screenplay? These questions of difference confuse and surround the manual approach in which the process of writing allows for theme to develop when it is contained by events.

⁴⁰ Phillip Parker, *The Art and Science of Screenwriting*, Exeter, (Intellect, 1999), 95.

⁴¹ Parker, (1999), 16.

In a different formulation, Bourdieu considers notions of origin, unfolding and final point. Using this formulation, understanding of theme becomes better appreciated than it can be through an Aristotelian interpretation of structure. Theme can be seen to exist as a whole, and where and when it originates, following Derrida, can be expressed as being present before “...speech or signs...”⁴²

In the manual approach, despite attempts to describe theme by locating it as “what the story is really about”⁴³ and “the glue that holds all of the events together”⁴⁴, theme is not recognised as being structural in and of itself. At least it is not so conceived in the Aristotelian interpretation of a structure that is concerned with the arrangement of events that connect and progress the story towards closure through the interrelation of cause and effect. Understanding of theme remains in the shadow of the elements of narrative structure that are the primary focus of the manuals. The architecture of theme is not realised as autonomous. The connections between events that shape its existence are not considered. They do not appear independently for discussion and analysis and are hard to envisage separately from what happens in the story. Mehring states that “Plot and theme go hand in hand, cannot be separated...”⁴⁵ Parker continues in a similar vein “...theme is dependent on other narrative elements for it to be articulated...”⁴⁶ In this way their approach to understanding theme serves conventions. Finding a way to

⁴² Derrida, (1991), 68.

⁴³ Parker, (1998), 16.

⁴⁴ Mehring, (1990), 222

⁴⁵ Mehring, (1990), 222.

⁴⁶ Parker, (1998), 95.

isolate theme, separating it from the mass, would bring with it a clarified sense of its origin and formation. It appears there is no single definition. I offer a suggestion that considers theme where its use can be defined as the organising principle for the primary elements in a screenplay.

The lack of clarification causes confusion, it seems the manuals find theme inconceivable outside of a combinatory narrative framework. Trying to clarify it as independent, isolating theme from its screenwriting family of primary elements, also breeds controversy as it upsets and disturbs accepted practice. I am in agreement with Mehring that controversy exists, and further, I find that it is a modern reading of Aristotelian principles motivated by selective interpretation that inevitably causes this controversy. The theoretical gap in the manual approach avoids questioning theme and mystifies how it operates. This has the effect that examination of theme will always arouse differences in opinion that result in controversy. Seeing theme as different from primary elements exposes the limitation. It illustrates a gap in how knowledge is obtained. Exploration of the difference seeks to understand theme better in its meaning for screenwriting and assists recognition of causes for disagreement and misunderstanding. Inevitable controversy becomes necessary when theme is explored in this way, as it observes and shows up the imbalance between elements that favours methods concentrated on events. Uncovering and recovering theme by visualising its combination with events driven structure as well as seeing how it can be delimited from primary elements seems to offer an alternative.

Opening Enquiry, An Alternative View

Where theme is envisaged only as an accompaniment, not only does it become subordinate it also becomes hidden, obscured by the apparently dominant elements. This causes a difficulty in locating equivalence between the structural qualities of theme and those of story, or indeed identifying whether or not the structural qualities of theme are separate or different from those of story. The alternative methodology proposed in this project considers the common likeness of structural elements in each of theme and story. There is a need to show why and how the structures that build theme are hidden when the visibility of plot, character and story structure is made clear. An exploration of screenwriting in which analysis similar to that readily applicable to plot, character and story should be applied to the question of theme. Parker's notion of a relationship spectrum is of relevance here as it shows that the category the primary elements belong to links with the different category in which theme belongs. Separation between these categories is indistinct and boundaries between them are permeable. A spectrum helps illustrate the movement between different categories in the screenplay. Theme is able to interact with events even though their categories are different and can be separated. Parker's theory does appreciate that "The power of screenwriting is its ability to provide a dramatic structure within which an emotional response is developed"⁴⁷ and that "theme provides the emotional framework and value system of the narrative"⁴⁸ but his notion of spectrum is too narrow.

⁴⁷ Parker, (1999), 15.

⁴⁸ Parker, (1999), 19.

It cannot understand the expansive point of view that reflexive practice opens and therefore does not see theme as belonging to a separate category to events. What he recognises is not interrogated or explained satisfactorily because his work is limited by his own framework, what he calls the “creative matrix”⁴⁹. McKee’s analysis is more detailed but limited in the same way, he introduces an opening which he calls “the gap”⁵⁰ and of it he says “Story is born in that place where the subjective and objective realms touch”⁵¹ but like Parker his theory does not apply the necessary rigour to expand what he discovers. In order to make a thematic structure visible what needs to be examined is what happens within Parker’s spectrum or McKee’s gap. Analysis is required to find what causes the interaction that produces what they observe.

Howard and Mabley advance a tentative step toward doing this: “The theme might be defined as the writer’s point of view on the material.”⁵² This speculative formulation points to another useful opening for examining theme. It seeks to recognise theme as individual to and belonging to the writer. Identification with a point of view reinforces this but it also introduces an appreciation of theme that helps to focus on and accentuate the visual aspect of screenwriting. The visualisation process is important for theme when understanding how words and imagery interact in a screenplay. Who sees in a screenplay? Who has their say? A methodology that is visual, that utilises

⁴⁹ Parker, (1999), 19/20. See Appendix A (ii).

⁵⁰ McKee, (1999), p.147. See Appendix A (iii).

⁵¹ Ibid

⁵² Howard, Mabley, (1995), 55.

ways of seeing, or point of view, creates a more balanced, less restrictive and non-prescriptive approach to the writing and development of a screenplay.

This method advances the idea that theme can be recognised as having its own structural design independent from, but still connected to, that of events.

Although of value, in that it allows for an opening, Howard and Mabley's speculative formulation is imprecise. A tour of the literature shows this lack of precision to be commonplace. An unwillingness to engage with the difficulty of clarifying the nature of theme, what it is, where it comes from, what it is for, how it is used, seems to have become the standard. Despite the frequency and fine detail with which other more visible elements of screenwriting are disseminated and analysed, the manual approach fails to apply the same rigour to the question of theme. At the same time its essential contribution is not ignored, in fact, its importance is often stressed. Theme is observed to be of great value to screenwriting but remains unexplained. The opening identified introduces the complex relationship held between screenwriter, the practice of writing a screenplay and visualising theme, but this opening is not passed through and therefore the complexity of this relationship is avoided.

What is absent from the manual approach (and typical of conventions where the establishment serves to guard its model) are questions which seek to interrogate what they find uncomfortable. Problems that cause difficulty for the manuals create disturbance to accepted norms. In their Aristotelian design, the manuals serve and promote the requirements of the film industry. This narrows the scope of what is made available, as theory, for the screenwriter to use and this affects development of the screenplay. A visual

methodology that is able to categorise theme as separate from primary elements creates a structure that is amplified and modified. This understanding of how screenwriters might engage with practice starts to identify what is characteristic of theme. Writing a screenplay by following the convention homogenises the idea of structure. The work becomes conditioned to suit the method at the expense of innovation. What is considered to be innovative is quickly absorbed by the canon. New spaces are made so work that is not readily identifiable within the norm can be repositioned inside it. Screenplays that break the structural mould are re-interpreted so they can be made to fit the framework supplied by conventional methods and approaches.

There is a parallel between how theme is treated through the manual approach and what is perceived as characteristic of its nature. There is a sense of acceptance that theme is somehow to be understood as implied, ephemeral. The order of its presence, or its emergence and structure, though universally recognised as existing, is suggested rather than made definite. Its own category helps definition. Without distinguishing categories understanding of it is oblique and resists being clarified. The essential quality of theme, its origin or essence, becomes ineffable, its agency disappears, and, on this basis, it is relegated to the background of the dominant theory, convention fails thorough analysis. Theme emerges in a screenplay as if it were manifested as separate from the screenwriter's intention. This point of view, shared by the manuals, is a Romantic conception of theme, the screenplay and the screenwriter. Romanticism further confuses the situation by avoiding confrontation with the discussion.

Aristotle links theme to morality through his concept of *katharsis* and the tragic emotions of pity and fear. All of these tropes, most evidently notions concerning morality, have been picked up in recent writing. Interpretation has broadened to a concern with questions of virtue and vice but exploration of how emotion interacts with screenwriting remains imprecise and romanticised. Therefore more precise exploration of the screenplay in relation to emotion begins with clarifying that emotion can belong to the writer or the reader as well as to the text itself. The way emotion exists in screenwriting is not defined by who or what claims possession of it. It is defined through its movement and this dynamic is not examined. Examination of this shifts emphasis toward a method that situates theme removed from the events taking place. Recognition of emotion affords primacy to the feelings that events taking place elicit, the imbalance of importance accorded to events is reduced, and the work of unravelling the previously inextricable connections between plot, character, story and theme begins.

Recognition of feeling, and subsequent identification of whose feeling is being recognised, helps to improve definition between structural elements of a screenplay. This delineation is sharpened once focus is directed on to the exchange of movement between where feeling is located. Recognising how emotion is shared by separate points of view requires a reflexive approach. More precise appreciation of how screenwriting engages with emotional reactions and responses accessed through reflexivity highlights and locates the value of theme. Giving value, through method, delimits theme from events and exposes the uncertainty that presently obscures its nature and function. I propose moving away from established principles where screenplays are

events-driven toward a model that is affect-driven. An affect-driven screenplay created through explicit engagement with emotion increases and makes essential clear understanding of theme. Affect is understood as the constellation of expressed or observed emotional responses. Therefore what is meant by affect-driven is a method of observing screenwriting from a point of view that foregrounds an emotional perspective. When a reflexive approach is used this perspective becomes conscious and allows theme to take primacy over events.

Mehring's discussion of theme recognises that understanding and definitions of the term are confused, therefore ways in which it is appropriated and interpreted, its use and purpose, resist clarification. It is certain controversy exists within the field; and, the question of its inevitability is motivated as much by how screenwriting manuals are interpreted through individual practice, as it is by how the manual approach chooses to select from and reconstitute Aristotelian principles.

Mehring attempts to contain the confusion by identifying a context in which she uses the "word/symbol"⁵³ theme. This hybrid conceptualisation of a word/symbol is helpful in making apparent that there is an inherent difficulty not only with locating the use and purpose of theme but also with designating its meaning. Following Mehring and accepting this notion of a word/symbol allows theme to be recognised in a way that is particular to the screenplay and also highlights a duality pertinent to its structural properties. The notion of a word/symbol can be used to identify with the abstract nature of words and

⁵³ Mehring, (1990), 222.

the concrete nature of images existing in congruence. Realising this helps reinforce the visual aspect of screenwriting. As Mehring states, bolstering my own assertions, “it is theme... that discovers the connections that relate all of the elements.”⁵⁴ Further she describes theme as “the Art experience”⁵⁵ which “dictates the total artistic form of the screenplay.”⁵⁶

Mehring makes no further examination of how this encapsulation of theme as a hybrid form enables improved understanding. The manuals do not pursue the investigation of the qualities that are identified with theme. Mehring’s notion points to this gap in the knowledge, and is useful in exposing a line of enquiry as it locates the gap. However it also exacerbates the difficulty of improving understanding by inadvertently showing up a contradiction, which contributes to the state of confusion. Recognition of a hybrid, or dual structure, while analysis remains absent, rather than clarifying a structural plurality, in fact mystifies how theme functions. This mystification is what causes theme to become something apparitional or ineffable, which is how it appears across the manual approach to screenwriting. Though it seems useful, even necessary, when theme is accepted as being a hybrid, this formulation can also be shown to be a significant cause of the inevitable controversy that confuses the concept.

It is my contention that the difficulty that surrounds the nature of the problem can be related to a paradox inherent to Romanticism. This paradox emerges out of the invention of the Romantic sense of authorship, and I will

⁵⁴ Ibid

⁵⁵ Ibid

⁵⁶ Ibid

show that this question of authorship, and its contradictory nature, is intimately connected to how the manuals struggle to bring clarity to what is understood about theme. Conventional screenwriting theory has romanticised theme and fails to locate theme as belonging to a separate category.

Exploring what is found in common between the Romantic sense of authorship and theme as understood by screenwriting will help to alleviate what is controversial. The root of much of the confusion is highlighted and reasons why discussions on theme are an inevitable challenge for the manual approach are identified. As one aim of my project is to benefit practice, the appreciation of this paradox in Romanticism would help understanding of a viewpoint that is both rational and emotional and relax the constraints imposed by the manual approach where viewpoints are either rational or emotional. This distinction shows the value of Mehring's hybrid conceptualisation of theme.

Andrew Bennett notices that, "While Romantic poetry and poetics celebrate the individuality of the author or genius, then, they also assert the essence of genius to be an ability to transcend the self."⁵⁷ This circular conflict readily identifies with a similar difficulty found when discussing theme within conventional screenwriting theory. Howard and Mabley cite playwright Paddy Chayefsky: "The best thing that can happen is for theme to be nice and clear from the beginning"⁵⁸, however they do not share this view themselves finding that it "...leads to clichés, propaganda and lifeless characters..."⁵⁹, for them,

⁵⁷ Andrew Bennett, *The Author*, London, (Routledge, 2005), 65.

⁵⁸ Howard, Mabley, (1995), 55.

⁵⁹ Howard, Mabley, (1995), 56.

“The writer can’t conceal his own attitude, it’s built right into the story.”⁶⁰

Parker writes: “...the ending of the narrative ultimately confirms or denies what the narrative is really about, not the beginning”⁶¹, and, “...only as the stories develop and the plot starts to take shape that any definite theme can be identified.”⁶² Mehring contributes to the confusion offering a view that “There are those who say that writers should never start writing until they’ve formed a clear and concise statement of their theme. Others contend that writers never really know their theme...”⁶³ The lack of clear understanding of what is encapsulated by theme and the surrounding confusion the manuals contribute to links with the contradiction that Romanticism finds in its concern with authorial provenance. Bennett continues: “The paradox is that while Romantic poetics focus on authorship, they also evacuate authorship of subjectivity.”⁶⁴

In the context of screenwriting Romanticism operates as a framework of thought, effectively it works as a paradigm where its fundamental assumptions are so entrenched within the convention that its tenets are adopted without ever being acknowledged or even recognised. Bennett expresses this when he observes how “...the *centrality* of the author is bound up with, is caused by and a cause of, his or her *marginality*, that authorship is indeed in thrall of the apparitional.”⁶⁵ How Bennett comments on the Romantic

⁶⁰ Ibid

⁶¹ Parker, (1999), 18-19.

⁶² Parker, (1999), 95.

⁶³ Mehring, (1990), 221.

⁶⁴ Bennett, (2005), 65.

⁶⁵ Bennett, (2005), 66.

author enables my investigation on theme to expand. Becoming conscious of the contradictory, paradoxical nature that is held in common allows for the continued exploration of theme to be located outside of the paradigm. This alternative view, taken from an affect-driven perspective, provides access to a visibility that the constrictions within the manual approach obscure. What is made visible identifies a point of separation where theme can be categorised as different to primary elements.

Summary of Convention, and a New Approach

The manual approach is content to leave theme in a state of mystification that is brought about through Romanticism. Therefore it avoids confrontation with difficulty by describing and situating the properties of theme as being ephemeral and ineffable. Characterizing theme in this way cannot show the nature of process from which theme originates and emerges. Identification of how theme develops and where it can be recognised in a screenplay becomes too problematic for the manuals. Vague comprehension is used as justification for a limited understanding. Avoidance helps to illustrate the paradox and an impasse develops. This evasion is compounded by adherence to the manual approach, where failure to apply rigour to the analysis of theme validates its subordination.

What the manual approach understands about theme is yoked to plot, character and story and is implemented in ways that serve the needs of a theory driven by events. Therefore it conforms to a narrative convention where screenplay design is constructed to satisfy film industry demands and expectations. Robert McKee believes that "...story authenticates its ideas solely through the dynamics of its events..."⁶⁶ He justifies the convention because, "This works... and has done throughout all remembered time."⁶⁷ I don't think that just because a method 'works' there is no reason to question it. Especially it should be questioned when that method is tailored to the requirements of an industrial complex concerned primarily with maximising

⁶⁶ McKee, (1999), 114.

⁶⁷ McKee, (1999), 3.

financial profit through the mass production of cultural goods. Maras says “There is concern over how story and structure have become an orthodoxy in screenwriting... Placing cinematic approaches in a tension with story and structure can operate as a gesture of rejuvenation and experimentation...”⁶⁸

The film industry covets innovation yet the screenwriting theory that the manuals endorse, and following, the screenwriting product the industry relies on, becomes conditioned to type. When a pre-determined framework is implemented an idea of structure is assumed. This assumption means that taking risks with screenwriting is seen as an aberration. McKee dismisses a particular risk related to the opening Howard and Mabley identify that concerns the writer’s point of view. He states: “...pursuing desire, is not a platform for the filmmaker’s philosophy. Explanations of authorial ideas... seriously diminish a film’s quality.”⁶⁹ Valuing desire and philosophy is needed to engage with an affect-driven method and accepts the amplified sense of theme that risk taking brings. This illustrates how the manuals are prone to dismiss experiments with style and technique as being self-indulgent, amateurish or foolish. Deviation from a normative design is not acceptable to what has become standardised as industry practice. Contrary to this an affect-driven method resists standardisation by employing a different structure.

Maras offers a refreshing take where he writes, “... Screenwriting, to remain invigorated, needs to explore and evaluate different forms of scripting... it also needs to cast off limiting frames of ‘the alternative’...”⁷⁰

⁶⁸ Maras, (2009), 174.

⁶⁹ McKee, (1999), 114.

⁷⁰ Ibid

As I have suggested screenwriting can begin to negotiate its way through this stalemate by designating a space for theme where it belongs in a separate category to plot, character and story. From this position a reflexive approach lets screenwriters make self-conscious assessment of their practice. Screenplays pay attention to affect and can be structured thematically. They become more reliant on a visual perception that notices how words and images make us feel. When theme is used this way its operation is not immediately compatible with events driven practice. Rudolf Arnheim finds that, “Sensory perception and reasoning were established as antagonists, in need of each other but different from each other in principle.”⁷¹ This observation highlights and clarifies the character of reflexive practice as collaborative rather than competitive. Although theme belongs to a different category to the primary elements their relationship operates through reciprocation. Affect-driven method realises this and confronts the problem encountered when trying to understand the integration of theme with events. Theme’s manifestation, though reliant on events, territorializes the connections between them. A division is proposed not to isolate theme but to clarify its associative, shifting interrelatedness. By examining its nature we can better observe the function of theme where it moves freely between the open and closed spaces that compose a screenplay. Bourdieu observes how “...nothing better conceals the objective collusion which is the matrix of specifically artistic value than the conflicts through which it operates.”⁷² This notion helps explain the double nature of how theme works in congruence with the primary

⁷¹ Rudolf Arnheim, *Visual Thinking*, California, (University of California Press, 1997) 6.

⁷² Pierre Bourdieu, *The Field of Cultural Production: Essays on Art and Literature*, New York, (Columbia University Press, 1993), 80.

elements. It inflects the screenplay with subtlety and nuance creating the texture that instils the idea of an 'Art experience' that Mehring discusses⁷³.

Theme can exist in the presence of events without having to announce itself through a visible action. A sense of theme remains present even in its absence. Arnheim discusses a literal presence, realising "...expressive characteristics came to the fore explicitly or by implication, as soon as we focused on the dynamics of the image."⁷⁴ His argument can be extended and applied to texts that precede the image. The associative, connecting quality of theme is one of suggestion. Theme can function in secret ready to emerge at the opportune time. The feeling, reaction and response conjured are impressed upon the screenwriter, screenplay and reader whether or not awareness of theme is conceivable. Allowing absence as well as presence identifies with an affect-driven method and also with exploration of the Art experience.

Richards cites Derrida and explains how, "...we simply impose the frames we already use to determine what is important from what is unimportant in 'our world'."⁷⁵ This neatly describes how the manual approach treats screenwriting in general and theme in particular. To effectively explore the intricate relationship held between theme and events in a screenplay the affect-driven method situates theme in its separate category and through reflexive observations recognises an alternative frame.

⁷³ Mehring, (1990), 222.

⁷⁴ Rudolf Arnheim, *Art and Visual Perception: A psychology of the Creative Eye*, California, (University of California Press, 2004) 444.

⁷⁵ Malcolm K. Richards, *Derrida Reframed: Interpreting Key Thinkers in Arts*, London, (Tauris, 2008) 36.

Intertextual Approach to Theme, the Art Experience

I hope to show that an intertextual approach uncovers understanding that locates the artistic quality of a screenplay. Then we can see how an affect-driven method is able to reframe the process of writing screenplays so that theme can be made use of to allow structural design to take on a more fluid form. Fluidity is capable of challenging industry expectations and the manual approach. Focus on affect loosens the constraints that bind screenwriters to convention. Structure takes on a formalist appearance where style is used as a device to promote and enhance the poetic or literary aspects of the screenplay. These aspects do not need to be adopted to create alternative film or art cinema. Stylistic devices help show that literary criticism of screenplays can be as useful to learning about practice as the more commonly found cinematic readings. Adopting a stance that concentrates on writing screenplays that are more literary in their design can be at the expense of their instructional, didactic function, the plan for a film to come. Screenwriting recovers autonomy and can be better understood when separated from filmmaking. Formalist aesthetics cause the screenplay to relinquish, or at least relax, its specific use as a practical document for filmmaking once the poetic function of theme is made explicit. Richards writes in a discussion of Derrida's thought that "...the relation between the visible and the invisible delimits what we think of in terms of visual art."⁷⁶ He continues saying that, "...the conceptual blind spots of a writer's text potentially hold its greatest insights."⁷⁷ Exploring such a relation, between what appears as visible or invisible in a screenplay, can provide insight on how theme and events are

⁷⁶ Richards, (2008), 88.

⁷⁷ Richards, (2008), 89.

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integrated and highlights the unknown. This exploration is where the fluid methodology of reflexive practice is put to good use as a shared viewpoint can be made visible through an affect-driven method. Experimentation with style, through focus on theme, can elevate the poetry or literariness of screenwriting. Derrida's thought on writing holds potential to illuminate the conceptual blind spots in a screenplay.

The diversity of thought and examples made available through adopting an intertextual approach to screenwriting research and practice explores a process where the unrealised and unstable properties of theme can be evaluated despite the inherent complexity of their nature. Re-incorporation of discoveries from outside the field creates a valuable opportunity for a change of perspective.

Randall Johnston, introducing Bourdieu's *Field of Cultural Production*, recognises:

"Only a method which retains a notion of intertextuality, seen as a system of differential stances, and re-introduces a notion of agent... acting (consciously or unconsciously) within a specific set of social relations, can transcend the seemingly irreconcilable differences between internal and external readings of artistic works."⁷⁸

This quotation lends authority to my speculative thoughts on how to investigate the problems that surround theme. I will unpack it to illustrate why a re-positioning that seeks to experiment outside the immediate field can be of benefit.

The notion of agency is shown to be important. Gaudreault finds, "...that film narratology demonstrates a lack of consensus with respect to such basic notions as the 'narrator', by which we mean the narrative agent responsible for

⁷⁸ Bourdieu, (1993), 14.

communicating film language.”⁷⁹ As well as recognising theme as the agent’s intended representation, if theme can be conceived of as the agent who acts and the specific set of social relations can be considered as the screenplay, the question of the process leading to the re-introduction of agency becomes crucial if irreconcilable differences are to be bridged. The question of an internal/external dialectic or opposition also seems to be relevant. From where can we best view the screenplay? From the outside, through reading, or the inside, through writing? It is interesting to ponder over the effectual change that this difference in perspective has on the interpretation of the screenplay. A shift from inside to outside leads to the resurfacing of the confusion that surrounds theme where it is tied to emotion. Whose emotion is it? Who is feeling what and why? Where does emotion come from?

I aim to show how theme is able to connect these queries that concern the screenplay with what Gaudreault, writing on film, calls a “necessarily ‘narratorial’”⁸⁰ subject. The screenwriting process is suspended in the space between word and image. Gaudreault asks: “Just what is the relationship between this speaking narrator and the great image-maker of film narrative? Is the great image maker the equivalent of the ‘implied author’ in textual narrative?”⁸¹ Seymour Chatman observes:

“The implied author has no ‘voice’. The implied author only empowers others to ‘speak’... is a silent source of information... ‘says’ nothing. Insofar as the implied author (the text itself)

⁷⁹ Andre Gaudreault, *From Plato to Lumiere Narration and Monstration in Literature and Cinema*, Toronto, (University of Toronto Press, 2009), 3.

⁸⁰ Gaudreault, (2009), 63.

⁸¹ Gaudreault, (2009), 6.

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communicates something different from what the narrator says, that meaning must occur between the lines.”⁸²

It is necessary to locate where, or if, an equivalent author, a silent source of information, exists for the screenplay. Thinking about the occurrence of meaning taking place ‘between the lines’ arouses suspicion that what screenwriting calls theme is at work here. Contemplation of theme with this idea in mind quickly produces the question: who speaks? This question intimately relates to narration. I wonder if theme can be conceived as being the necessarily narratorial agent of screenwriting? Understanding theme as an implied author or great image-maker would seem to satisfy both the writerly and readerly perspectives of the screenplay. The shared perspective from where this mysterious speaker can be recognised listens to and sees emotional and rational points of view. Knowing who possesses emotion or reason seems less important than knowing that both are valid and they exist together in tension. This possibility of theme acting as an implied author for screenwriting is argued against by Bordwell cited in Chatman where he says that “film has no agency corresponding to the narrator... film narrative is best considered as a kind of work wholly performed by the spectator.”⁸³ Michel Foucault stresses that “...we must locate the space left empty by the author’s disappearance, follow the distribution of gaps and breaches, and watch for the openings that this disappearance uncovers.”⁸⁴ I think opposing notions are reconciled when theme is conceived as a replacement for the disappeared author and also when its presence can be

⁸² Seymour Chatman, *Coming to Terms: The Rhetoric of Narrative in Fiction and Film*, Ithica, (Cornell University Press, 1990), 85.

⁸³ Chatman, (1990), 124.

⁸⁴ Michel Foucault, *The Foucault Reader*, New York, (Pantheon, 1984), 104.

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located within the gaps and breaches that exist as necessary delimiters of screenplay events.

Roland Barthes offers the following insight "...it is language which speaks, not the author; to write is through a prerequisite impersonality... to reach the point where only language acts, 'performs', and not 'me'."⁸⁵ I make use of Chatman again to follow on from what Barthes believes, "If we argue that "narrator" names only the organizational and sending agency and that agency need not be human... we are spared the uncomfortable consequences of a communication with no communicator, a creation with no creator."⁸⁶ In order to apply Chatman's argument to screenwriting, theme cannot be considered an actual agent but it can be considered as able to perform the function of agent. Recognising that this function is seen to concern responses eliminates the Romantic conception of theme. Chatman's observation that narrative agency need not be human, shows that theme could perform such a role in a screenplay and that theme would be able to engage with both internal and external points of view. Bennett reasons that, "Many of the debates over the author in contemporary literary theory involve disagreements over the nature of the human subject, about notions of subjectivity and agency..."⁸⁷

Maras recognises that "The script is not simply an autonomous work of art, but is what some theorists have dubbed an 'intermediate' work."⁸⁸ Intermediality can be understood as being the form a screenplay takes where, at

⁸⁵ Roland Barthes, *Image, Music, Text*, New York, (Hill and Wang, 1977), 143.

⁸⁶ Chatman, (1990), 127.

⁸⁷ Bennett, (2005), 8.

⁸⁸ Maras, (2009), 48.

the same time, it exists as a text in its own right and as a text that envisages the film to come. Maras also finds that "...the intermediality of the screenplay is at the centre of concerns over the literariness of the film scenario."⁸⁹ The intermedial status of the screenplay highlights questions of authorship as well as autonomy and these questions affect whether the screenplay is interpreted from the writer's or the reader's perspective. Maras continues warning that "there is a risk of misreading the screenplay if we fail to understand its virtual status in relation to the actuality of film..."⁹⁰ Barthes might recognise this phenomenon as a question of seeing the screenplay through the distinction he makes between work and text. Is the form closed or left open? Barthes recognises the difference as follows: "...the work is a fragment of substance... The text is a methodological field... the one is displayed, the other demonstrated... the work can be seen... the text is a process of demonstration..."⁹¹ Maras neatly simplifies this extremely complex idea and manages to locate its relevance to screenwriting where he notices that "...the finished product of screenwriting is not the screenplay, but the film." Further, Maras asks "...how can one reconcile the structural incompleteness of the script with a notion of completeness?"⁹² Pasolini broaches this subject in his essay: The Screenplay as a "Structure that wants to be another Structure". He reflects on the issue saying that, "...what interests me about the screenplay is the moment in which it can be *considered an autonomous "technique", a work complete and finished in itself.*"⁹³ He also

⁸⁹ Ibid

⁹⁰ Maras, (2009), 50.

⁹¹ Barthes, (1977), 156-157.

⁹² Maras, (2009), 55.

⁹³ Pasolini, (1988), 187.

recognises how “...the sign of the screenplay refers to the meaning according to the normal path of all written languages... but *at the same time, it hints at that same meaning, forwarding that addressee to another sign, that of the potential film.*”⁹⁴ This structural movement from a literary to filmic sign that a screenplay undertakes can be shown through improved understanding of theme. Affect-driven method clarifies this structural movement through being able to observe shifts between emotion and reason. Pasolini recognises how:

“...the author of a screenplay asks his addressee for a particular collaboration, that of lending to the text a visual completeness that it does not have, but at which it hints... The technique of screenwriting is predicated above all on this collaboration...”⁹⁵

I think that theme requires a collaborative relationship that connects the inside with the outside, the screenwriter and the reader. In a screenplay I am supposing that theme creates the necessary feeling required to ‘hint’ at what might lie ahead. Affect-driven method is able to decode each hint as its feeling is recognised. The relevance here is to do with the particular relationship between words and images with which screenwriting must engage. Pasolini eloquently describes how the screenplay is possessed with the desire to change. Maras cites Carriere on the same notion “‘Once the film exists, the screenplay is no more... It is the first incarnation of a film and appears to be a self-contained whole. But it is fated to undergo metamorphosis, to disappear, to melt into another form’...”⁹⁶

⁹⁴ Pasolini, (1988), 188-189.

⁹⁵ Pasolini, (1998), 189.

⁹⁶ Maras, (2009), 48.

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Pasolini thinks: "...the 'sign' of the screenplay follows a double road..."⁹⁷

This metaphor of a double road that recognises the idea of a structure in flux is not just applicable to an external, readerly point of view that supposes a film to come. The double road begins with the image, with the screenwriter, who must visualise it before it can be written. The notion complements and understands the internal, writerly, point of view as well. Not only do the words desire to become images, realised in film, screenwriters also desire that their own mental images, thoughts, dreams, imaginations, are realised through the words expressed as they write. It is not just the form that is reflexive but also the screenwriting process. I believe that using theme as a structural tool for designing and writing screenplays creates awareness of and provides access to this reflexivity. Arnheim reasons that:

"...for art the distinctions between the outer and inner world and the conscious and unconscious mind are artificial... There is no way of presenting one without the other. But the nature of the outer and inner worlds can be reduced to a play of forces..."⁹⁸.

This is what Pasolini explains by appropriating the screenplay as a system of reciprocal collaboration between word and image. In turn this collaboration manifests through the feelings embodied by theme that are shared between screenwriter and reader by way of the screenplay.

From Said's idea of delimitation a point of origin was extracted that led to new territory. Acts of delimitation create the space in which theme is located, connecting the parts that make up the whole. Intertextuality complements the experimentation that connects my research and screenwriting practice.

⁹⁷ Pasolini, (1988), 192.

⁹⁸ Arnheim, (2004), 461.

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Bourdieu's thinking is not unknown to screenwriting research. I think his ideas are undervalued and the reflexivity of intertextual research that he uncovers has not been effectively adopted by screenwriting discourse. An exception to this is Ian Macdonald who uses Bourdieuan theory in his essay: *Manuals are not Enough*. Macdonald elaborates the arguments on which he relies by observing that "...a Bourdieuan critical approach is a useful tool for reflection on screenwriting..."⁹⁹ and that Bourdieu's work provides, "...a framework that, because it stands outside the field, allows questions to be asked of the field."¹⁰⁰ Macdonald writes about how, "...an unchallenged sense of what makes a good screenplay is... the basis of most screenwriting textbooks... 'Good' itself is occasionally redefined within this context but is rarely explored in depth"¹⁰¹ I think that what is meant by 'good' about a screenplay relates to what Mehring loosely identifies as 'the Art experience'. I now identify this more precisely through the notion of theme acting as an agent of integration within the connective spaces that join separate events in a screenplay. A 'good' screenplay depends on screenwriter, screenplay and reader all being able to find, or feel, an emotional connection with the thematic aspect through an experience that identifies with the artistic experience. Arnheim finds that "Only perception can solve organizational problems through sufficiently free interaction among all the field forces that constitute the patterns to be manipulated."¹⁰²

⁹⁹ Ian W. Macdonald, *Manuals are not Enough: Relating Screenwriting Practice to Theories*, (Journal of British Cinema and Television, 2004), 270.

¹⁰⁰ Macdonald, (2004), 269.

¹⁰¹ Macdonald, (2004), 264.

¹⁰² Arnheim, (2004), 78.

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Bourdieu's thought can be directly linked with Mehring's simple statement and he expands on it, saying that, "...the artistic experience is a matter of sense and feeling, and not of decoding and reasoning."¹⁰³ From this a connection can be made with much of what I have said about theme. Distinguishing sense and feeling as distinct from decoding and reasoning and identifying the experience of art as being situated on one side of a border that delineates this separation shows how theme is of a different order to primary elements and can be categorized accordingly. I do not accept that the Art experience, or theme, can be limited to space that solely comprises sense or feeling, and on further reading neither does Bourdieu. However, the notion of a division between feeling and reason is helpful, as it makes visible a border territory where theme can be located. Here, both sense and feeling and decoding and reasoning contribute to the Art experience. In addition the quality of 'play', or elasticity, the peculiar shifting nature possessed by theme, which is also characteristic of affect-driven method, is brought into view once we recognise that it moves across boundaries. Theme is able to move from a space of absence where it is felt, into an adjoining space where its presence can be reasoned with and meaning can be decoded. Arnheim sees that "an empty spot is an opening... the stimulus material can be perceived as the ground for an absent figure."¹⁰⁴

This means that the reasoning that applies to theme that enables its decoding is of a different type from that of the linear relations that are brought to events driven practice. I find that theme "follows a logic of 'both/and/neither/nor

¹⁰³ Bourdieu, (1996), 320.

¹⁰⁴ Arnheim, (2004), 89.

which complicates the logic of either/or...¹⁰⁵ The language of linear relationships is of the latter either/or kind. This is a key difference between affect-driven and events-driven methods. The either/or logic of events reasons from cause to effect and attempts to understand the workings of theme using this rigid framework cannot address the reflexivity in its character. Bourdieu cites Genette: "...the work itself furnishes information on the manner in which it ought to be read."¹⁰⁶

Appreciating the duality of both/and/neither/nor locates and clarifies what is meant when screenwriters speak about theme. Theme holds qualities that are both rational, and grammatically explorable, but also 'irrational' (by which is meant pre-conceptual or pre-cognitive), that hold the concrete habitual and unconscious observation of gestures, memory and dreams, that are expressed through image, and do not have a grammatical dictionary. They do however have a common heritage that can be expressed as artistic or poetic. Pasolini writes about how, "The cinema author has no dictionary but infinite possibilities. He does not take his signs... from some drawer or bag, but from chaos, where an automatic or oneiric communication is only found in the state of possibility, of shadow..."¹⁰⁷ I can see how this quotation from *The Cinema of Poetry* resonates with a conception of theme where it exists as 'irrational', or as the object of sense and feeling. But Pasolini is able to reason with chaotic 'irrationality' and through a complex process of decoding manages to move, what I find resonant of theme, into a shared territory, what he identifies as a cinema of poetry. This new territory allows theme to articulate its difference with what had existed previously, what

¹⁰⁵ Richards, (2009), 32.

¹⁰⁶ Bourdieu, (1996), 196.

¹⁰⁷ Pasolini, (1988), 169.

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Pasolini describes as being “almost animal like”¹⁰⁸ and “brute reality.”¹⁰⁹ This reflexive framework encompasses what is felt and what is reasoned as well as charting the passage across marginal space that divides, or connects, with either side.

¹⁰⁸ Pasolini, (1988), 168.

¹⁰⁹ Ibid

A Reflexive Framework

The reflexive framework earlier described as making use of self-awareness is demonstrated in the fluid movement of theme as it travels between feeling and reason, where it is able to shuttle back and forth. Derrida designates the process that recognises forces shifting from internal to external space where he uses the French word “Brisure.”¹¹⁰ The word is defined as a joint and as a break, and can be understood in a more specific sense as a “*Hinged articulation of two parts...*”¹¹¹ A hinge is a strong metaphor for reflexive practice as it allows visualisation of a mechanism that is used to open out, or close up on, a separate space. Using this metaphor to try and understand theme is further improved once it is recognised that a hinge also possesses a quality of ‘play’ and can operate freely within a bounded space. This quality is reflexive and helps to better define how the affect-driven method builds a framework for screenwriting that is structured through discourse. Running with the hinge metaphor it is no great leap to imagine a door that is cracked open, left ajar, flung wide, or slammed closed. The quality of ‘play’ is differential, articulating both feeling and reason, and this is what creates the scope for new possibilities.

The idea of Brisure is an effective method for describing the complexities of the threshold space that theme negotiates on its way from intuitive feeling to achieving a reasoned state. This negotiation can be uncovered through reconciliation between the subjective and objective

¹¹⁰Derrida, (1991), 65.

¹¹¹ Ibid

relations so important for screenwriting. Bourdieu would recognise this interplay through his work on the concepts of habitus and field that can be explained as a “feel for the game.”¹¹² The ‘feel’ is a system of dispositions possessed by individuals, the habitus. The ‘game’ is a structured social space with its own rules, the field. Screenwriters act in accordance with their ‘feel for the game’. Macdonald notes that, “The screenplay and related documents do not exist alone, only in relation to what happens around them.”¹¹³ Here Macdonald recognises the discourse Maras describes which lets us see screenwriting as discursively constructed.

The creation of a space where screenwriters can use theme as the agency that controls access to adjoining territory, and also where they can recognise that what appears can be opened or closed, is of great significance to screenwriting. It encourages contemplation on the notion of the screenplay as an intermedial object. The artistic experience is itself suspended between poles of feeling and reason. The idea of a threshold that either joins or breaks consciousness of this experience helps to cut through what Romanticism has clouded. Macdonald points out how it becomes, “...very difficult to conceive of the screenplay as a singular expression of genius... when one comprehends that the screenplay is not intended to be permanent, nor an end to itself.”¹¹⁴

Intermediality helps to clarify the ambiguity surrounding point of view and emotion. Theorising the origins, development and emergence of theme in this way questions notions of who or what narrates in a screenplay.

¹¹² Bourdieu, (1993), 5.

¹¹³ Macdonald, (2004), 265-266.

¹¹⁴ Macdonald, (2004). 265.

Macdonald continues recognising how “The notion of habitus also raises again the question of authorship... emphasis on individual authority in much commentary seems one sided...”¹¹⁵ He continues advising that, “...we should be concentrating more on the complexity of production when considering who is speaking and the meaning of what they say.”¹¹⁶ I find the thrust of Macdonald’s essay looks toward an exteriority, and largely, it is concerned with pedagogical and industrial practice. Bourdieuan principles assist this admirably but they can also be used to direct study toward the interior. The main thrust of my work on the screenplay looks in on itself rather than out. I make use of reflexive, intertextual practice, following Bourdieu, to concentrate on the creative rather than the interpretative aspect. In an open system of collaborative practice I appreciate that there are inextricable links between outside and inside. Objectivity can never be wholly separate from subjectivity. Maras warns that, “The rhetoric associated with the distinction between creation and interpretation leads to the unhelpful distancing of the two...”¹¹⁷ The relationship between reflexive practice and threshold space resists this distancing. The view from the threshold is self-aware and looks both ways. Arnheim asks: “Are the feelings expressed in sights and sounds those of the artist who created them or those of the recipient?”¹¹⁸

Pasolini uses Saussurean concepts: ‘langue’, the system of language independent of user; ‘parole’, the utterance that needs a user; and ‘matrix’, all

¹¹⁵ Macdonald, (2004), 271.

¹¹⁶ Ibid

¹¹⁷ Maras, (2009), 115.

¹¹⁸ Arnheim, (2004), 449.

text is part of a matrix of utterances. He distinguishes cinema from film as being 'langue' as opposed to 'parole'. He finds that it is, "...no longer possible to begin to discuss cinema as an expressive language without at least taking into consideration the terminology of semiotics."¹¹⁹ Accepting this and returning to where Pasolini notices how "The ambition of identifying the characteristics of a film language... is born of a Saussurean matrix and environment, but at the same time is scandalous when considered in terms of Saussurean linguistics..."¹²⁰ He points out that "...people communicate with words not images; therefore, a specific language of images would seem to be a pure and artificial abstraction."¹²¹ Screenwriting can then be assumed to correspond with language and the screenplay as its particular utterance or speech. The relationship between word and image that the particular expression of 'language' and its 'utterance' are in thrall to also requires that the screenwriter makes use of a different mode of communication. The system of signs interiorized within the screenplay, that the practical process of creating the screenplay relies on, is dual. The metaphor of the 'double road' that Pasolini introduces is applicable in this sense also. The screenplay desires to be another structure because abstract expression through words want to become concretised through their image. As Pasolini discusses these images must come from somewhere before they are written down "...there is an entire world in man which expresses itself primarily through signifying images... *this is the world of memory and dreams.*"¹²²

¹¹⁹ Pasolini, (1988), 167.

¹²⁰ Pasolini, (1988), 198.

¹²¹ Pasolini, (1988), 167.

¹²² Pasolini, (1988), 168.

The relationship between signifier and signified for the screenplay and for screenwriting is extremely difficult to grasp. Awareness of the internal workings of theme as an agent of creativity as well as understanding of how the intermedial nature of the screenplay impacts on the external interpretive engagement between screenwriter and reader help to clarify this relationship. The pre-grammatical irrational image acts as signifier for its written abstraction. Words make use of these images and become their sign. What is signified then reverts back to signifier through reading. The words are effectively re-used as signifiers through interpretation of the writing. The screenplay conjures a new sense of the pre-grammatical image in the mind of the reader through a visualisation of the film to come. Images are not signified until they are concretized through the metamorphosis of development that transforms the screenplay through its realisation as film. This shows how the screenplay can be seen as both open and closed as well as how this open or closed sense is determined by whether perspective is taken from the interior, writerly, or, the exterior, readerly, point of view.

The screenplay makes its use of images by abstracting them through written language and can therefore be understood as operating both as signifier and as signified. This dual operation works through a dialectical, reflexive process. Barthes, writing on how a narrative 'works', notes that "...each unit is perceived at once in its surfacing and in its depth... through the concourse of these two movements the structure... uncovers itself and recovers itself, pulls itself together..."¹²³ This helps to recognise how words and images are integrated in a screenplay. The play of forces, between sign

¹²³ Barthes, (1977), 122.

systems, is the cause of the structural slippage that the screenplay is subject to. My suggestion is that theme, envisaged as a conception of the Art experience, is the agency that best demonstrates how this phenomenon takes place. Certainly the notion of surfacing and depth is evocative of descriptions of how theme functions. Pasolini believes that, "...*The linguistic instrument on which film is predicated is, therefore of an irrational type...*"¹²⁴ From this it is possible to make a connection that supposes theme to be the 'linguistic instrument' that predicates the screenplay. The notion of its 'irrationality' suggests its poetic function and the method needed to observe its structure. Maras discusses how "A different understanding of the script as poetic object is useful... Poetic writing draws on a different idea of precision that can be described as 'crystalline'."¹²⁵

Pasolini's essay *The Cinema of Poetry* tries to understand the artistic experience of the filmmaker by exploring the question "...is a language of poetry possible in cinema?"¹²⁶ Here Pasolini demonstrates through a complex and imaginative semiological analysis of literature and cinema that it is not only possible but has already been put into practice. He cites the work of Godard, Bertolucci and Antonioni as exemplars. He argues that: "The cinema of poetry...has the common characteristic of producing films with a double nature..."¹²⁷ And shows how "...the filmmaker makes use of the "dominant psychological state of mind of the film"... in order to make it a continual

¹²⁴ Pasolini, (1988), 169.

¹²⁵ Maras, (2009), 124.

¹²⁶ Pasolini, (1988), 175.

¹²⁷ Pasolini, (1998), 182.

mimesis.”¹²⁸ And that “Beneath this film runs another film, the one the Filmmaker would have made even without the pretext of the *visual mimesis* of his protagonist – a film whose character is completely and freely expressive.”¹²⁹ Pasolini’s thoughts can be adopted and implemented within my investigation of theme. They help the exploration of connections between theme and visual structure in a screenplay. A language of poetry lends itself easily to affect-driven method.

As I have discussed screenplays have already been characterized through their ‘double nature’. This duality has been located to properties that are both internal and external, and can appear as present or in absence. I argue that the language of poetry and affect-driven method can visualise this duality by making theme explicit as a narratorial agent. Theme can be conceived as the ‘dominant psychological state of mind’ of the screenplay. Where this state of mind becomes visible through ‘a continual mimesis’ theme is no longer subordinate to the primary elements. It illustrates how theme organizes the previously unseen essential connections that structure events in a screenplay. The notion of a ‘film that runs beneath another film’ is of special interest. This subterranean existence is indicative of the way theme operates alongside events. It is veiled behind or hidden underneath, in congruence with plot, character and story, working as conduit, suggesting an emotional reaction or a response to a particular point of view.

¹²⁸ Ibid

¹²⁹ Ibid

Once theme is dislocated from events, or freed from the ‘visual mimesis’ that a screenplay protagonist experiences, it reverts to its ‘irrational type’ hence the ‘freely expressive character’ of the unwinding film Pasolini envisages. This is important as it helps us to understand why theme is so difficult to categorize and why it escapes clear analysis. When it is separate from events it does adopt an ineffable form that is wholly expressionistic. The great value of this realisation is that, following Pasolini, it is possible to sever the supposedly inextricable ties between theme and events. In this raw expressive state theme can and does appear in a screenplay but only in moments of revelation. What theme reveals can then be refined. These moments that express theme relate to what Maras recognises as crystalline poetic writing layered over and under primary elements.

Where Pasolini’s work has a major impact on my research and on my experiments with screenwriting practice is where he identifies that, “...The creation of a “language of film poetry” ... implies the possibility of making pseudo stories written with the language of poetry. The possibility... of an art prose... whose real protagonist is style.”¹³⁰ The implication of screenwriters adopting a technical style that can be defined as art prose challenges the strictures of form within screenwriting practice. Should the practical aspect relinquish its hold over the screenwriter, a poetic sensibility can be validated through structure. Screenplays that adopt the affect-driven method, where the thematic aspect is accentuated, would be receptive of and benefit from this fresh outlook. Their writing would become more literary in style, closer to other distinct narrative forms, for example, the poem or novel. Genette writes in the

¹³⁰ Pasolini, (1988), p.184

foreword to Todorov's *The Fantastic* that "Literariness transcends the limits of 'literature' and the poetic function extends beyond the field of 'poetry'"¹³¹.

Exploring this idea could develop screenplays as a hybridized narrative form and bridge difference between screenwriting and other creative writing practice. The adoption of 'art prose' might predicate a more collaborative process for screenwriting and allow various craft skills to work together on a screenplay. Audio-visual techniques could move our conception of what a screenplay is away from the page. The idea of 'style as protagonist' moves screenwriting away from an events driven method toward an affect-driven method that reflects my research into theme. The notion broadens the framework for screenwriting while challenging convention. Pasolini says of the language of film poetry that "...this entire technical code came into being almost out of an impatience with the rules, out of a need for an irregular and provocative freedom, out of an otherwise authentic or delicious enjoyment of anarchy..."¹³² Affect-driven method achieved through reflexive practice depends on this radical positioning. Genette appreciates this position:

"The practice of literary theory and analysis should not lead to the establishment of the existing tradition as a norm or the canonization of what has been accepted, but on the contrary should brighten the marginal or risky paths of the possible..."¹³³

¹³¹ Gersrd Genette, Foreword, Tzvetan Todorov, *The Fantastic: A Structural Approach to a Literary Genre*, Ithaca, (Cornell University Press, 1975), vii.

¹³² Pasolini, (1988), 184.

¹³³ Genette (1975), vii.

Affect-driven Method

Intertextual research finds a reflexive approach that benefits screenwriting theory and practice by challenging it. Intertextuality is evidenced through the range of sources I have used to understand the ways that theme can be used to structure the primary elements in a screenplay. Exploration outside the field of screenwriting is used to discuss theory, as well as influence my practice within it, and it has led me to experiment. Amplification and modification of a recognised and standardised framework is a requirement of this experimentation. The development of an affect-driven method used in creating and interpreting screenplays is the result. Theoretical approaches provide clear insights but do not provide concrete examples of what they uncover. Using illustrative material I will show what the affect-driven method has revealed to me.

Two examples chosen as illustrations are Claude Monet's *Rouen Cathedral Series*¹³⁴ of paintings and Stephane Mallarme's poem *A Dice Throw At Any Time Will Never Abolish Chance*¹³⁵. Their inclusion shows that moments of revelation crystallizing through realisation of theme are shared across an expanded intertextual field and manifest as different in each work. What has been observed in screenwriting is present beyond it. Using an Impressionist painter and a Modernist poet also demonstrates how stylistic approaches connect imagery and writing. The reflexivity required to interpret

¹³⁴ Appendix B.

¹³⁵ Appendix C.

how they appropriate theme corresponds to the reflexive approach necessary when using an affect-driven method for screenwriting.

Monet's paintings of Rouen Cathedral demonstrate the effect of an absent presence. Across a series of paintings the apparent subject of his work, Rouen Cathedral, is repeatedly studied from the same position. The point of view dislocates the building from its surrounds. By analogy I can imagine it as a close up shot that awaits the camera to pull back and reveal the scene in its entirety. Of course it never does. The painted image is frozen, too near to see any more than a partial representation, its wholeness is delimited by the framing. If it were not for the slither of ground beneath that anchors a sense of perspective, the small patch of sky that peeks through from behind would make the building appear as though it were floating in space. All of the images of the paintings I offer as examples frame the image from this identical position. Yet they are not copies of each other, they are all very different, and hold their own affective quality. This is because the subject of Monet's work is not Rouen Cathedral. It serves as a screen for his intended study, which is ephemeral, the shifting patterns of light and shade over time. He paints the time of day, the effect of weather, the change of seasons. The mood of each painting arrives from the interplay between what is seen and what is felt. John House explains: "With Rouen Cathedral he made nothing of the building's history and purpose; only the presence of its famous façade evoked its rich chain of associations... it was the transforming effects of the

atmosphere and mists which gave objects their pictorial value.”¹³⁶ Paul Hayes Tucker notes that “The colours appear to have been chosen for their emotive impact as much as their allegiance to reality.”¹³⁷ Monet himself reveals, cited by Petrie, that, “I neglect the rules of painting in order to do what I feel.”¹³⁸ Every painting possesses its own affect and requires that each rendering of the subject finds its own unique positioning.

John House makes a connection where he finds that “Mallarme’s insistence of the autonomy of the word... has a clear generic resemblance to the types of pictorial experience that Monet sought to evoke.”¹³⁹ *A Throw Of The Dice*... is an experimental work of remarkable stylistic innovation. Mallarme devised techniques that were extremely influential for future generations of writers and could be for screenwriters. Mallarme’s extraordinary page design unified the poem’s visual interpretation with its typography. A visual understanding is prerequisite for appreciating the writing as its stylistic design blurs the distinction between words and images. Their separation merges through occupation of shared space. Mallarme himself, writing in an introductory note to the poem, identifies how its arrangement was symphonic and is analogous to a musical score. This analogy resonates with the process of layering that theme relies on to inflect meaning on to primary elements in a screenplay. The composer Paul Dukas is quoted in Elizabeth

¹³⁶ John House, Monet and the Genesis of his Series, *Claude Monet, Painter of Light*, Auckland, (Auckland City Art Gallery, 1985), 9.

¹³⁷ Paul Hayes Tucker, *Monet in the 20th Century*, New Haven, (Yale University Press, 1998), 141.

¹³⁸ Brian Petrie, *Claude Monet: The First of the Impressionists*, Oxford, (Phaidon, 1979), 47.

¹³⁹ House (1985) p.22.

McCombie's introduction to Mallarme's *Collected Poems and Verse*, and comments on how Mallarme "...projected on to words glimmers that had never before been seen and used procedures undreamt of..."¹⁴⁰ The structural design of the work significantly contributes to what is felt by the reader. The style expressed uses lettering of various fonts and sizes, the words are positioned in a way that makes calculated use of empty space and causes them to float across the text. McCombie writes that, "The drama occurs between the instant and the space that reabsorbs it..."¹⁴¹ The design of the poem spreads across a double page and requires the reader to look back and forth from one side to the other, crossing and returning back across a threshold. "The poem swirls and surges over a background of simultaneous blankness and multiplicity."¹⁴² The continual shifts of perspective that are required in order to read the work give it an extra dimensional quality. This expansive movement parallels the self-awareness that an affect-driven method discovers through reflexive practice. In order to appreciate the poem's sense it must be read, and visualised, in an entirely new way. The structure of the text forces the reader to look for what is unseen. Recognising this requires continuous reassessment of what is being observed. McCombie notices how, "The reader is given certain structural clues that can then be applied elsewhere..."¹⁴³ The text is open and experience of it is reflexive. "The work is

¹⁴⁰ Elizabeth McCombie, Introduction, *Stephane Mallarme, Collected Poems and Verse*, Oxford, (Oxford University Press, 2006) xv.

¹⁴¹ McCombie, (2006), xxvi.

¹⁴² McCombie, (2006), xxvii

¹⁴³ Ibid

a journey but not one that moves from a beginning to an end.”¹⁴⁴ McCombie's comment returns to the connection made by John House, that there is generic resemblance between the poetry of Mallarmé and Monet's painting. I suggest the possibility that each reading of *A Dice Throw*... can also create its own affect. This locates a sequence of unique positions.

A further illustrative example is the introductory sequence of Allan Scott's and Chris Bryant's screenplay for the film *Don't Look Now*¹⁴⁵ directed by Nicolas Roeg. This example reverts attention back toward cinema and recognises that alternative approaches to filmmaking have existed throughout history. *Don't Look Now*, and Nicolas Roeg are interesting as they are exceptional in the sense that they seem to resist classification and are able to transcend boundaries. Roeg's work does not fit neatly with any assumed existing lineage. It challenges what is understood as Art Cinema, and equally, it is problematic for Commercial Cinema. It is informed by and informs both yet it belongs to neither. Joseph Lanza realises that: “Roeg's stylistic complexity and open-ended intentions are crucial to his subject matter.”¹⁴⁶ I think this relationship, between style, open-ended intention and subject matter, is why it is relevant. The relevance is not to identify an alternative described as poetic. It is included for the same reasons as the Monet and Mallarmé works but locates these reasons so they are made specific to screenwriting.

¹⁴⁴ Ibid

¹⁴⁵ Appendix D.

¹⁴⁶ Joseph Lanza *Fragile Geometry: The Films, Philosophy, and Misadventures of Nicolas Roeg*, New York (PAJ Publications, 1989), 11.

Don't Look Now is analogous to a puzzle where the search for and placement of its composite pieces invites a challenge. The title of the work alludes to this. By saying 'don't' we very often 'do'. The ambiguity of this statement pulls the reader/viewer in different directions. Peggy Kamuf, in the introduction to the Derrida Reader *Between The Blinds*, makes reference to, "...the famous graffito, 'Do not read this'."¹⁴⁷ Kamuf notices that the "...phrase enacts, in the most economical fashion, the predicament of a double bind."¹⁴⁸ Negotiating this predicament is the challenge that encapsulates the sense of *Don't Look Now*. Before the film even begins, "The reader is already at fault before the law..."¹⁴⁹ Through deconstruction of the titles sequence, as it appears in the published draft of the screenplay, I can begin to highlight how the dominant theme and visual structure of the film create the film's unsettling feel. Through situating the viewer inside of this paradox that the film's title embodies the unsettling sense of feeling is provoked. This felt experience is shared by the film's protagonists John and Laura Baxter and places the viewer in a peculiar tension with the unfolding drama.

The film can be interpreted as being explicitly concerned with the act of looking and explores a different way of seeing. From the published screenplay: "A series of stylized images – Escher, Magritte – that are disturbing, disorientating."¹⁵⁰ The style of Roeg's direction makes brilliant use

¹⁴⁷ Peggy Kamuf, Introduction, *A Derrida Reader: Behind the Blinds*, New York (University of Columbia Press, 1991), xiv.

¹⁴⁸ Ibid

¹⁴⁹ Ibid

¹⁵⁰ Allan Scott and Chris Bryant, *Don't Look Now*, Screenplay, (London: Sight and Sound, 1997), 7. Appendix D.

of imagery. It is reminiscent of the “obsessive framing”¹⁵¹ Pasolini talks about as being characteristic to the language of poetry. Mention of Escher and Magritte is interesting. Magritte’s work embodies the technique of *Trompe L’Oeil*, the effect of tricking the eye, a perfect *Trompe L’Oeil* remains undetected. Escher’s work concerns optical illusions made visible to the eye and draw attention to what is wrong. The difference between illusions unseen and/or apparent relates to *Don’t Look Now* in regard to the film’s disturbing and disorientating feel. Both forms of illusion create a sense that is unsettling but the ways in which such feelings manifest and are noticed is different. With Magritte, at first we are unaware of what arouses the feeling, but with Escher, there is a clear cause of what it is that feels unsettling. Roeg makes use of both of these techniques throughout the film. Feelings appear disguised through the deployment of thematic and stylistic elements and are also seen on the surface level through story events.

Another excerpt from the screenplay titles sequence reads:

“...impossible buildings, reflected images. All should convey a sense of foreboding – of things not being as they seem.”¹⁵² The idea of impossible buildings, as well as evoking and reinforcing the ideas of Magritte and Escher is relevant to an affect-driven screenplay. It introduces contemplation on the ways that an ephemeral form might stabilise and visualise a structure that would contain and connect events. It also relates to the primary location of the film, Venice, a city built on water, full of buildings whose structure might be conceived as impossible. The inevitable death of Venice works as a metaphor

¹⁵¹ Pasolini, (1988) 179

¹⁵² Scott, Bryant, (1997), 7. Appendix D.

for the transitory, intermedial existence of the screenplay as well as for the experience of the film's protagonists.

Reflected images are abundant throughout the film. The properties of water and of glass, both used as re-occurring motifs, share in the sense that they can be seen as reflective or as transparent. If the tension of their surface is disturbed, water becomes opaque, glass breaks. Disturbance causes them to lose these properties. Sight becomes clouded. What is reflective, seen through and obscures vision, is explored in *Don't Look Now*. Parallels are clear here with discussions that regard theme, ideas that include, an internal/external dialectic, a shared threshold, paradox, ineffability, duality, looking forward and looking back. The second sentence from the excerpt provides explicit evidence of a narratorial presence. It also perfectly summarises the dominant psychological condition, a foreboding sense, and the particular theme of the film. Nothing is what it seems.

In the film's famous prologue sequence John Baxter explicitly states the theme in dialogue. Immediately after he utters the words, "Nothing is what it seems."¹⁵³ From scene eight: "He reaches for a transparency across his desk, tipping over a glass of water."¹⁵⁴ Here, glass and water, combine to become a single object, a glass of water. The glass is the container and the water is what is contained. In this instance their individual properties are different yet together they complement each other. When the water is spilt the combined sense is lost and a disturbance is felt through a process of

¹⁵³ Scott, Bryant, (1997), 12. Appendix D.

¹⁵⁴ Ibid Appendix D.

separation. I find this analogous to how I have tried to understand theme. Where theme is freely expressed, disconnected from what contains it, its sense becomes 'irrational'. Spillage is a good metaphor for theme where its pre-cognitive, yet to be conceived sense causes affect. The moment when the glass tips over and the water spills can be interpreted as the inciting incident in the film. From scene ten, seconds later: "...Suddenly he stops and stands up slowly, looking about, as if troubled by some half-recalled memory of unpleasant things..."¹⁵⁵. The unsettling psychological condition that pervades the film, the sense of foreboding, is made evident. This experience is shared between viewer and character. The feeling is manifested by a spillage, not of water from a glass, but through the emerging presence of theme.

I also include a shot analysis of this scene from Mark Sanderson's book on the film.¹⁵⁶ Also, I have included page one from an unpublished draft of the screenplay.¹⁵⁷ In this draft, there is no titles sequence, no glass of water tips over, and the only dialogue is where Laura asks John "What's the Matter?" He replies, "Nothing." Something is. An action line from this unpublished draft is interesting as it is reminiscent of Roeg's directorial style and the film's mosaic structure. It reads: "His desk is covered with pieces of stained glass and he moves the pieces like bits of a jigsaw puzzle..."¹⁵⁸ It is interesting to compare and contrast these three documents to trace the development of the scene. From an early draft, to the published draft and then

¹⁵⁵ Scott, Bryant, (1997), 12. Appendix D.

¹⁵⁶ Sanderson, Mark, *Don't Look Now*, BFI Modern Classics, London: (British Film Institute, 1996), 36-39. Appendix D.

¹⁵⁷ Allan Scott, Chris Bryant, Unpublished Screenplay, 1. Appendix D.

¹⁵⁸ Ibid Appendix D.

further through the detailed shot analysis that emphasises the complexity of this simple scene once translated from screenplay to film.

The final excerpt I will look at is the only one from the titles sequence that is explicitly translated from the screenplay and is used in a practical sense as the opening scene of the film. Later in the film we can ascertain the scene as being a point of view shot from the perspective of Laura Baxter that is complicated through a further abstraction as it is told through John's memory of the time and place. The associative affective value of the realisation that *Don't Look Now* begins with a flashback should not be dismissed as coincidental. This temporal disruption echoes with the stylistic disposition of the filmmaker, the theme of the work and its plot, characters and story. The unsettling quality of the work is placed in the foreground from the very beginning. The excerpt describes, "...a strange reflective pond of water that ripples and sears in the mind a moment."¹⁵⁹ In the film a deluge of rain sheets over the pond, the downpour muddles its reflective/transparent qualities, its surface tension shattered. Perhaps what is reflective is turned inward? Why am I seeing this? As if to clarify the camera zooms close so nothing but the opaque screen of water fills the frame intensifying attention. This movement is what sears in the mind. The phrase translates from screenplay to film through Roeg's use of style. The stylistic effect is evocative of the crystalline precision that can be felt through poetic writing.

¹⁵⁹ Scott, Bryant, (1997), 7. Appendix D.

Concluding Reflections

Using an affect-driven method has implications for screenwriting when the screenplay is envisaged as a blueprint for a film. The metaphor of blueprint can be considered restrictive because it understands the function of screenwriting as instructional. Maras notes how “An entrenched way of thinking about writing can inadvertently become a drawback.”¹⁶⁰ He also recognises that “...overemphasising the blueprint idea can give a false or limited impression of the roles and functions of the script...”¹⁶¹ A refiguring of how the blueprint metaphor frames the screenplay is required once an affect-driven method is applied to the screenwriting process. Maras’ writing appreciates the possibility of such a refiguring where he recognises that: “Examples from music or painting can provide more fluid analogies for the production process.”¹⁶² Expanding screenwriting into artistic fields other to literature and cinema are well accommodated by an affect-driven method for writing screenplays. Pasolini’s radical thought notices that, “...the martyr-filmmakers always find themselves, stylistically... on the front line of linguistic transgressions.”¹⁶³ Ingmar Bergman realises that screenplays can be structured through the “‘transformation of rhythms, moods, atmospheres, tensions, sequences, tones and scents into words and sentences’...”¹⁶⁴ These transformations transgress and confuse the blueprint metaphor.

¹⁶⁰ Maras, (2009), 120.

¹⁶¹ Maras, (2009), 123.

¹⁶² Ibid

¹⁶³ Pasolini, (1988), 273.

¹⁶⁴ Maras, (2009), 127.

William C. deMille notes that “the function of the director will be to interpret, not create...”¹⁶⁵ Maras explores this notion, “There is no doubt that filmmakers work with interpretations; however they are often suffered under, or worried through, as much as imposed on material from the outset.”¹⁶⁶ The affect-driven method finds a perspective that blurs the boundary between interpretation and creation and recognises that interpretation necessitates creation. Viewed from reflexive space their relationship cannot be regarded as oppositional or antagonistic. Affect-driven method is better equipped to harmonise difference through their interplay. Noticing this helps to dissipate feelings of suffering and worry. Maras cites Dudley Nichols where he notices that Nichols “...suggests that there was only one way forward, to become ‘a film-maker first, and a writer or director or whatever-you-will afterwards’.”¹⁶⁷ This suggestion recognises the reflexivity of an affect-driven method. The notion of difference between writer and director being minimised is considered by Andrew Sarris: “...every screenplay is a directed movie and every directed movie a screenplay. That is to say that writing and directing are fundamentally the same function.”¹⁶⁸ Sarris reinforces this more collaborative stance where he says, “The importance of a director’s personal - or even visual - style is not at question here, only the assumption that he creates a style out of thin air...”¹⁶⁹ He continues explaining a process where, “...the screenwriter *makes*

¹⁶⁵ Maras, (2009), 112.

¹⁶⁶ Maras, (2009), 115.

¹⁶⁷ Maras, (2009), 112.

¹⁶⁸ Andrew Sarris, Introduction, *Talking Pictures: Screenwriting in the American Cinema*, Woodstock, (Overlook Press, 1974), xv.

¹⁶⁹ Sarris, (1977), xxi.

words and situations occur, while the director *allows* actions to occur... since the director allowed these filmic epiphanies to take place, who's to say he didn't make them happen?"¹⁷⁰ I argue that theme is the driver for this process whether it is located to the screenplay or the film. The realisation of theme can be considered as a filmic epiphany for the screenwriter as well as for the director. Maras recognises how "...the blueprint idea can obscure the fact that the 'shape' and 'structure' of the material can be negotiated along the entire length of the production process."¹⁷¹

What strict adherence to the blueprint idea does not manage is to engage with a reflexive approach. It can recognise collaboration but only through what Maras calls "A linear assembly-line logic..."¹⁷² This kind of logic is incompatible with experimentation where theme is the element used that structures the design of a screenplay. The blueprint idea sees the screenplay as an architectural plan "with production being modelled closely on the building of a house."¹⁷³ A reflexive approach calls for a new kind of blueprint. Using a physical representation of a house as metaphor works as a more expansive, more visual picture for designing a creative process than an architect's plan. This is far better able to capture the feel of the imagined space of a film that a screenplay anticipates. This approach to thinking deconstructs the established logic of cause and effect and reframes the modern interpretations of Aristotle that the manuals rely on by shifting

¹⁷⁰ Sarris, (1977), xx.

¹⁷¹ Maras, (2009), 123

¹⁷² Maras, (2009), 114.

¹⁷³ Maras, (2009), 22.

screenwriting towards post-structuralism. Pasolini writes that “The sign of the screenplay...not only expresses ‘*a will of the form to become another*’ above and beyond the form; that is, it captures ‘*the form in movement*’.”¹⁷⁴ I think that a screenplay, where thematic and stylistic elements are able to assert themselves on the structural model, would enhance appropriation of the nature of movement in form that Pasolini’s work and post-structuralist thought help to uncover.

Maras’ insightful and important work better explains the properties of a reflexive metaphor that is more suitable for designing a screenplay written using an affect-driven method.

“The blueprint notion of the script, by fixing ‘the idea’ into an originary scheme, tends to view production as an act of realisation, closely related to the process of assembly. In contrast to this view I suggest that realisation is not the only way in which to conceptualise production. ‘Accretion’, that is, a process of gathering, evaluating and piecing together elements, materials, emotions and desires, as a way of giving expression to the world of the story, is another.”¹⁷⁵

What Maras calls ‘accretion’ describes a methodology that is reflexive and that holds affect. Maras continues writing about “...a careful process of crystallisation that involves negotiating ambiguity, and building consensus between collaborators about the shape, character and resonance of the project.”¹⁷⁶ Affect-driven method needs to engage with different craft skills earlier in the creative process. Looking ahead, digital technology makes realising the idea of an audio-visual screenplay achievable. The structure of

¹⁷⁴ Pasolini, (1988), 192.

¹⁷⁵ Maras, (2009), 115-16.

¹⁷⁶ Maras, (2009), 116.

this imaginative design becomes multi-faceted through a shared experiential process. Such collaboration would create a new type of text. Is this what an affect-driven screenplay might look like? Could this “*politique des collaborateurs*”¹⁷⁷ spell the end for traditional notions of blueprint? Maras summarises: “...with any challenge to the logic of the separation of conception and execution comes the need to reconsider, on a more conceptual level, our notions of screenwriting beyond ideas of the blueprint, the screenplay and writing for the screen.”¹⁷⁸

Coming to the end I wish to return to the beginning. Augusto Boal in the *Theatre of the Oppressed* finds that:

“...Aristotle formulated a very powerful purgative system, the objective of which is to eliminate all that is not commonly accepted... its essence does not change: it is designed to bridle the individual, to adjust him to what pre-exists... if on the contrary we want to stimulate the spectator to transform his society... we will have to seek another poetics.”¹⁷⁹

The poetics I propose is intertextual, a reflexive process that could be designed through a collaborative practice predicting the development of the screenplay as audio-visual text. From this point of view, affect-driven method crystallizes theme through screenwriting, adopting the sense of what Pasolini describes as a language of film poetry.

¹⁷⁷ Maras, (2009), 100.

¹⁷⁸ Maras, (2009), 179.

¹⁷⁹ Augusto Boal, *Theatre of the Oppressed*, London (Pluto Press, 2000), 47.

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APPENDIX A

Appendix A

Supporting documentation from authors on screenwriting:

- (i) Yorke, John. *Into the Woods, A Five-Act Journey into Story*. London: Penguin, 2013.
- (ii) Parker, Philip. *The Art and Science of Screenwriting*. [S.I.]: Intellect, 1999.
- (iii) McKee, Robert. *Story: Substance, Structure, Style, and the Principles of Screenwriting*. [Paperback ed.]. London: Methuen, 1999.

(i) referred to p. 2, this essay: John Yorke, (Penguin, 2013) 255.

"The chart [below] in abbreviated form, is a simple illustration of the underlying similarity of just some of the key names",

	ONE	TWO	THREE	FOUR	FIVE				
TERENCE/ FREYTAG	Set-up and call to action <u>Inciting incident</u>	Things go well Initial objectives achieved <u>Turning point</u>	Things start to go wrong as forces of antagonism gather strength <u>Midpoint</u>	Things go really badly wrong precipitating final confrontation with antagonist <u>Turning point/worst point</u>	Overcoming flaw Matters resolve for good or ill				
VLADIMIR PROPP	Villainy or lack	Departure	Struggle Victory <u>Midpoint</u> Liquidation	Return Pursuit Unrecognized Arrival	Difficult Task Marriage				
JOSEPH CAMPBELL	Innocent Call to world of adventure Childhood separation	Refusal of call Supernatural aid	Crossing threshold Atonement With father <u>Midpoint</u> Apotheosis	Refusal of the return Magic flight	Rescue Freedom to live Master of two worlds				
MAUREEN MURDOCK*	Separation from feminine Identification with masculine	Road of trials 2-headed dragon Slaying the ogre	Illusory boon Initiation and descent to goddess <u>Midpoint</u> Yearning to connect with feminine	Wild woman Healing	Integrating the feminine Beyond duality				
	ONE	TWO			THREE				
SYD FIELD	Set up	Confrontation <u>Pinch Point</u> <u>Pinch Point</u>			Climax and resolution				
	ONE	TWO	THREE	FOUR	FIVE				
VOGLER	Ordinary world Call to adventure	Reluctance or refusal of call Encourage- ment by mentor	Crossing 1st threshold Supreme ordeal Reward <u>Midpoint</u> Tests allies enemies	Pursuit on the road back 3rd threshold Death	Resurrection Return with elixir				
BLAKE SNYDER	Opening image Set-up Theme stated Catalyst <u>Inciting incident</u>	Debate B-Story Break into Act Two	Fun and games <u>Midpoint</u> Bad guys close in	All is lost Dark Night of the Soul	Break into last act Finale Final image				
JOHN TRUBY	Need/ Desire 1st reversal	Plan 1st Counter- attack	Drive Seeming defeats 2nd reversal	Audience revelation by ally 3rd reversal	Battle Moral decision New equilib- rium				
	ONE	TWO	THREE	FOUR	FIVE	SIX	SEVEN	EIGHT	
FRANK DANIEL†	Status quo	The external want made explicit	Exploring the new world	1st big test overcome	Forces gathering	Hitting the wall	Desperate action	Success and aftermath	
LINDA ARONSON	Normality Disturbance Protagonist Plan Surprise Obstacle Complications Sub-stories More complications and Obstacles Climax Resolution								
CHRISTOPHER BOOKER	Call to action		Dream		Frustration		Nightmare		Matters resolved
MICHAEL HAUGE	1.Set-up	2. New situation	3. Progress		4. Complications & higher stakes		5. Final push	6. Aftermath	

* Maureen Murdock, *The Heroine's Journey: Women's Quest for Wholeness* (1990).

† Frank Daniel was a screenwriting teacher who developed the 'eight-sequence' structure' (see Paul Joseph Gulino, *Screenwriting: The Sequence Approach* (2004)

(ii) referred to p. 23, this essay: Parker, (1999), 19/20

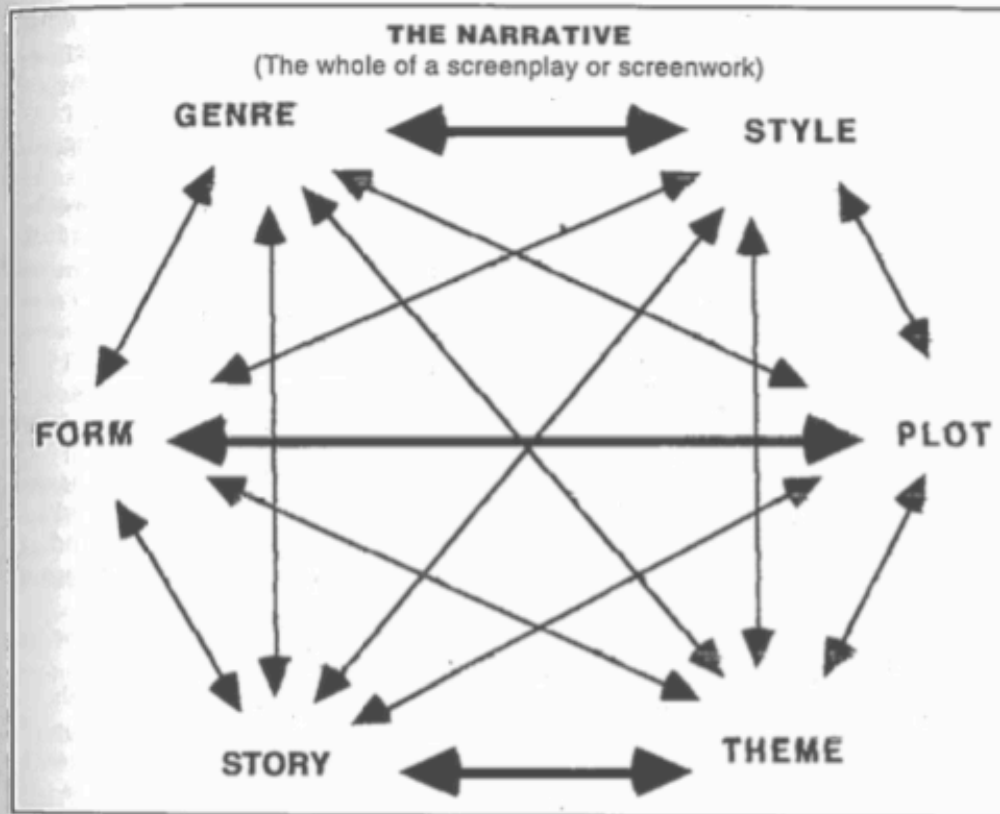


Figure 1. The Creative Matrix, in which the six key elements provide a framework for originality.

These personal choices and feelings are the elements of the creative process which cannot be addressed in a book, as they are unique to each and every screenwriter and to each and every screenplay. In the diagram, the space for these elements is expressed by the space in between the elements of the matrix and demonstrates why a matrix is the appropriate model for developing and understanding screenplays and ultimately screenworks.

The use of creative space demonstrates how a matrix allows for the art and science of screenwriting to be seen as a part of the same process. This process identifies where key relationships lie in terms of each of the narrative elements within a screenplay, including the screenwriter's own experience and feelings. Figure 1 illustrates the basic relationships between the various elements.

The key relationships are the pairs which form the horizontal aspect of the matrix.

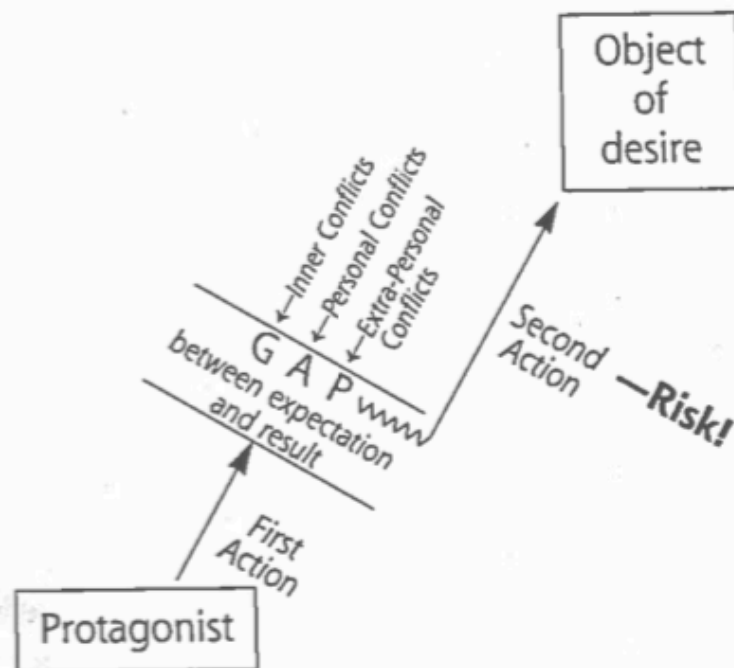
These are:

- Story and Theme
- Form and Plot
- Genre and Style.

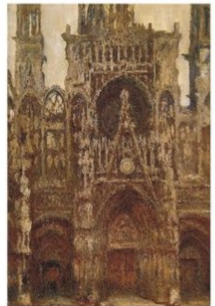
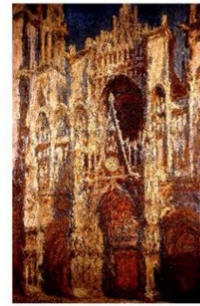
THE GAP

STORY is born in that place where the subjective and objective realms touch.

The protagonist seeks an object of desire beyond his reach. Consciously or unconsciously he chooses to take a particular action, motivated by the thought or feeling that this act will cause the world to react in a way that will be a positive step toward achieving his desire. From his subjective point of view the action he has chosen seems minimal, conservative, yet sufficient to effect the reaction he wants. But the moment he takes this action, the objective realm of his inner life, personal relationships, or extra-personal world, or a combination of these, react in a way that's more powerful or different than he expected.



APPENDIX B











APPENDIX C

APPENDIX D

