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Acknowledgements; Chapter 1 Introduction; Part 1 History of the form; Chapter 2 Entertaining the public option: The popular film writing movement and the emergence of writing for the American silent cinema; Chapter 3 Screenwriters who shaped the Pre-Code woman and their struggle with censorship; Chapter 4 Screenwriting in Britain 1895-1929; Part II Development, craft and process; Chapter 5 An impossible task?: Scripting The Chilian Club; Chapter 6 Boards, beats, binaries and bricolage: Approaches to the animation script
Chapter 7 The flexibility of genre: The action-adventure film in 1939
Part III Alternatives to the conventional screenplay form; Chapter 8 'Let the audience add up two plus two. They'll love you forever.': The screenplay as a self-teaching system; Chapter 9 The screenplay as prototype; Chapter 10 A similar sense of time: The collaboration between writer Jon Raymond and director Kelly Reichardt in Old Joy and Wendy and Lucy; Chapter 11 On screenwriting outside the West; Part IV Theoretical and critical approaches; Chapter 12 Character in the screenplay text
Chapter 13 Realism and screenplay dialogue
Chapter 14 Analysing the screenplay: A comparative approach; Chapter 15 Beyond McKee: Screenwriting in and out of the academy; Index

Sommario/riassunto

Most producers and directors acknowledge the crucial role of the screenplay, yet the film script has received little academic attention until recently, even though the screenplay has been in existence since the end of the 19th century. Analysing the Screenplay highlights the screenplay as an important form in itself, as opposed to merely being the first stage of the production process. It explores a number of possible approaches to studying the screenplay, considering the depth and breadth of the subject area, including: the history and early dev
