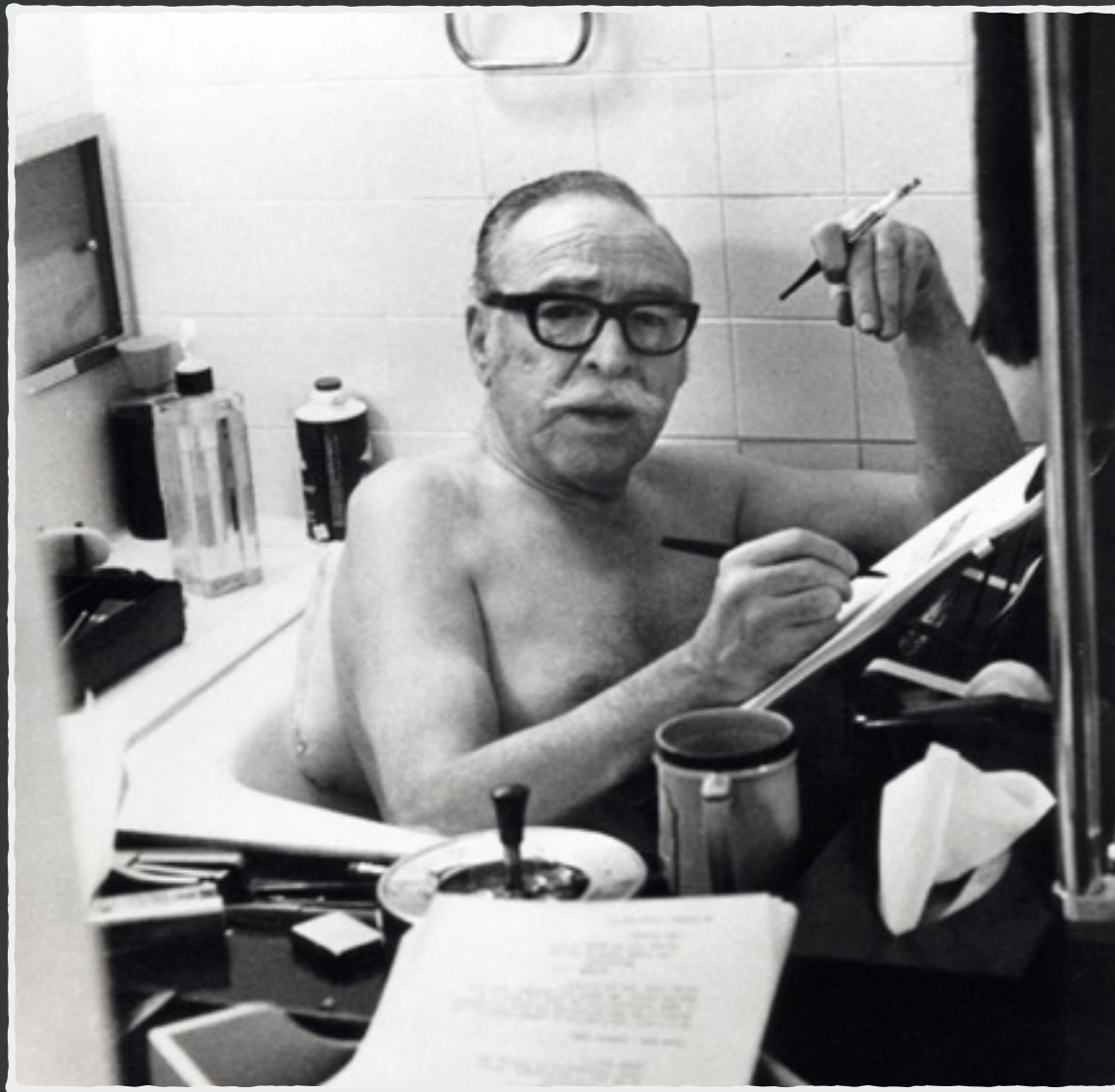


Screenwriting: Theory, History, Practice

Claus Tieber

- claus.tieber@univie.ac.at

Timetable



- ❑ **Mo, 26 October, 12.30-15.45**
 - ❑ 12.30-14:00 Unit 1: Screenwriting Research/ Studies, Theory, Field, Definition
 - ❑ 14:00-14:30: break
 - ❑ 14:30-15:45 Unit 2: History 1: Silent Cinema
- ❑ **Tue, 27 October, 12.30-15.45**
 - ❑ 12.30-14:00 Unit 3: Story Conferences, Classical Hollywood Cinema
 - ❑ 14:00-14:30: break
 - ❑ 14:30-15:45 Unit 4: Black List
- ❑ **Thursday, 29 October, 9.10-12.25**
 - ❑ 9:10-10:40 Unit 4: Narratology, Screenwriting Manuals
 - ❑ 10:40-11:00 Break
 - ❑ 11-12:25: Unit 5: Discussion, recent and alternative practices

Contents

- Definition of screenwriting studies, fields, approaches, methods**
- Formats and Development of screenplay**
- mode of production**
- working conditions**

- American film history: silent film, classical Hollywood, blacklist**

Goals

- filmhistorical knowledge**
- introduction into a new field of film studies**
- new approaches to screenwriting and filmmaking/
analyzing**
- historical practice**
- learn how to deal with archival material, historical
documents**

Methods

- Lecture**
- Discussion**
- Group works**

Expectations

Screenwriting Studies

- Narratology**
- Production Culture**
- Film History, Screenwriters as Auteurs**

Screen Idea

- Screen Idea**
- Screen Idea Working Group**

Auteur-Theorie

- Stephen Crofts:**
- 1. „ Author as expressive individual“**

-
- 2. „Author as constructed from film or films“**
 - 2.1. as thematic or stylistic properties impressionistically and unproblematically read off from film to film**
 - 2.2. a set of structures identifiable within a body of films by the same author**
 - 2.3. as a subject position within the film**

3. Author as social and sexual subject

-
- **4. Author as author-name, as function of the circulation of the film or films**

Screenplay: Definitions

The script of a movie, including acting instructions and scene directions.

Oxford Dictionaries

screenplay: definitions

- „The screenplay, which is sometimes known, also, as the scenario or film script, resembles the blueprint of the architect. It is the verbal design of the finished film.“**

Drehbuch: Definitionen

- A screenplay is the agreement of a group of filmmakers (SIWG) about what to shoot.**

Screen Idea Work Group (SIWG)

- A flexibly constructed group organized around the development and production of a screen idea**
- All those who have some direct connection with the development of the screen idea**
- Ian Macdonald**

Screenplay: Definitionen

- The basic art of the motion picture is the screenplay; it is fundamental; without it there is nothing.**

Raymond Chandler

- a factory friendly document**

David Thomson

Ontology

- literary value**
- intermedial status**
- blueprint**
- document of the production process**

Transition to fictional film

- 1886 - 1904: Early Cinema**
- 1904 - 1917: Transitional Period,**
- since 1917: Classical Hollywood Cinema**

Modes of production

- 1896 – 1907 „Cameraman“ System
- 1907 – 1909 Director System
- 1909 – 1914 Director Unit System
- 1914 – 1931 Central Producer System

Edwin S. Porter

- Jack and the Beanstalk (Juni 1902)**
- Life of an American Fireman (Nov. 1902 - Jan. 1903)**

Lenght

- 50 feet**
- 1900: 250 - 400 feet**
- 1903: 300 - 600 feet**
- 1905: 800 - 1000 feet**

- 1000 feet = 300 meter = one reel**

Biograph

- Wallace McCutcheon**
- Frank Marion**

Uncle Tom's Cabin

- 1903**
- Porter**
- first intertitles**

TRADE
Thomas A. Edison
MARK

UNCLE TOMS CABIN

OR

SLAVERY DAYS

Copyright 1913

TRADE
THOMAS A. Edison
MARK

ELIZA PLEADS
WITH TOM
TO RUN AWAY

COPYRIGHT 1903

TRADE
Mark of Edison
MARK

PHENIAS OUTWITS

THE

SLAVE TRADERS

COPYRIGHT 1903

screenplay formats

- before 1886: oral**
- 1896 – 1904: other media (newspapers, photo stories, etc.)**
- 1904 – 1912: theater, scenario**
- since 1912: continuity script**

Rip Van Winkle

- **Thomas Jefferson 1896**

PASSION PLAY OF OBERAMMERGAU IN ANIMATED PICTURES.

F. Z. MAGUIRE & CO. offer to Theatrical Managers and Owners of Animated Picture Apparatus the most sublime of all subjects, THE PASSION PLAY. Playing to crowded houses at the EDEN MUSÉE New York. Endorsed by press, public and clergy.

READ SOME OF THE PRESS COMMENTS:

"Follows quite faithfully the dramatic representation at Oberammergau."—NEW YORK HERALD.
"The exhibition made a decidedly favorable impression, and will doubtless attract many visitors to this popular place of amuse-
ment."—WORLD
"Wherever it was done it was well done; the pictures are artistic and interesting."—EVENING JOURNAL.
"The pictures are life size, and all the action is brought out in detail."—DAILY NEWS.
"The display was in every respect interesting and held the attention of the spectators from beginning to end."—NEW YORK TIMES.

"One would prophesy that those 'who came to see' will 'remain to pray.'"—BROOKLYN CITIZEN
"The tableaux, in their entirety, being the Saviour's mission on earth, and His sufferings, more vividly before the spectator than any pi-
ctural by tongue or pen could possibly do." A prominent lawyer of this city, after having witnessed the representation, expressed his
self in a letter to the managers of the Musée as follows: "The lesson taught by the representation brings vividly to my mind, much more
than ever before, the teachings of Scripture. The Passion Play might well be said to give those who see it a renewal and blessing as well as
with the Divine One. After the exhibition was over I felt feeling like living a better life, becoming a better man, trying to follow the teaching
of one whom I now know as I never knew before."—MAIL AND EXPRESS.

**ABOUT 2,200 FEET IN 23 SUBJECTS, AVERAGING 100 FEET IN LENGTH
SPECIAL NOTICE.**

These films ARE TAKEN UNDER LICENSE OF THOMAS A. EDISON, whose patents cover moving photographic films. Any other production of this subject is unauthorized by him, and parties so attempting will be vigorously prosecuted.

LECTURE FURNISHED FOR EXHIBITORS.

As Lent is rapidly approaching a special opportunity is afforded Managers and Exhibitors, who can easily reap large profits during this sacred season by utilizing THE PASSION PLAY for Lenten Matinees, etc. This production has cost a vast sum of money to produce. For particulars apply to

F. Z. MAGUIRE & CO., SOLE SELLING AGENTS,
Selling Agents for THOS. A. EDISON. LORD'S COURT BUILDING, Williams Street and Exchange Place, New York.
WRITE FOR NEW CATALOGUE OF FILMS AND PROJECTING APPARATUS.

The Passion Play of Oberammergau



The Passion Play of Oberammergau



The Passion Play of Oberammergau



The Passion Play of Oberammergau



Ben Hur

Kalem Company

Gene Gauntier

Lew Wallace

Gene Gauntier



Central Producer System

- „When I had my theatrical company“ (...) I never told a director ‚Go and put on a play‘ and trusted to his inventive genius. I selected a manuscript I liked, and he followed it. And I didn’t see any reason why the same course shouldn’t be a success in the motion picture game.“**
- Lloyd Thanhouser**

Lloyd Lonerger, Thanhouser

- **„When I had my theatrical company“ (...) I never told a director ‚Go and put on a play‘ and trusted to his inventive genius. I selected a manuscript I liked, and he followed it. And I didn’t see any reason why the same course shouldn’t be a success in the motion picture game.“**

Scenario Script

- „the plot of action that is no more than a synopsis of the scenes is being replaced by the full script.“
- Eapes Winthrop Sargent

D. W. Griffith



Mack Sennett



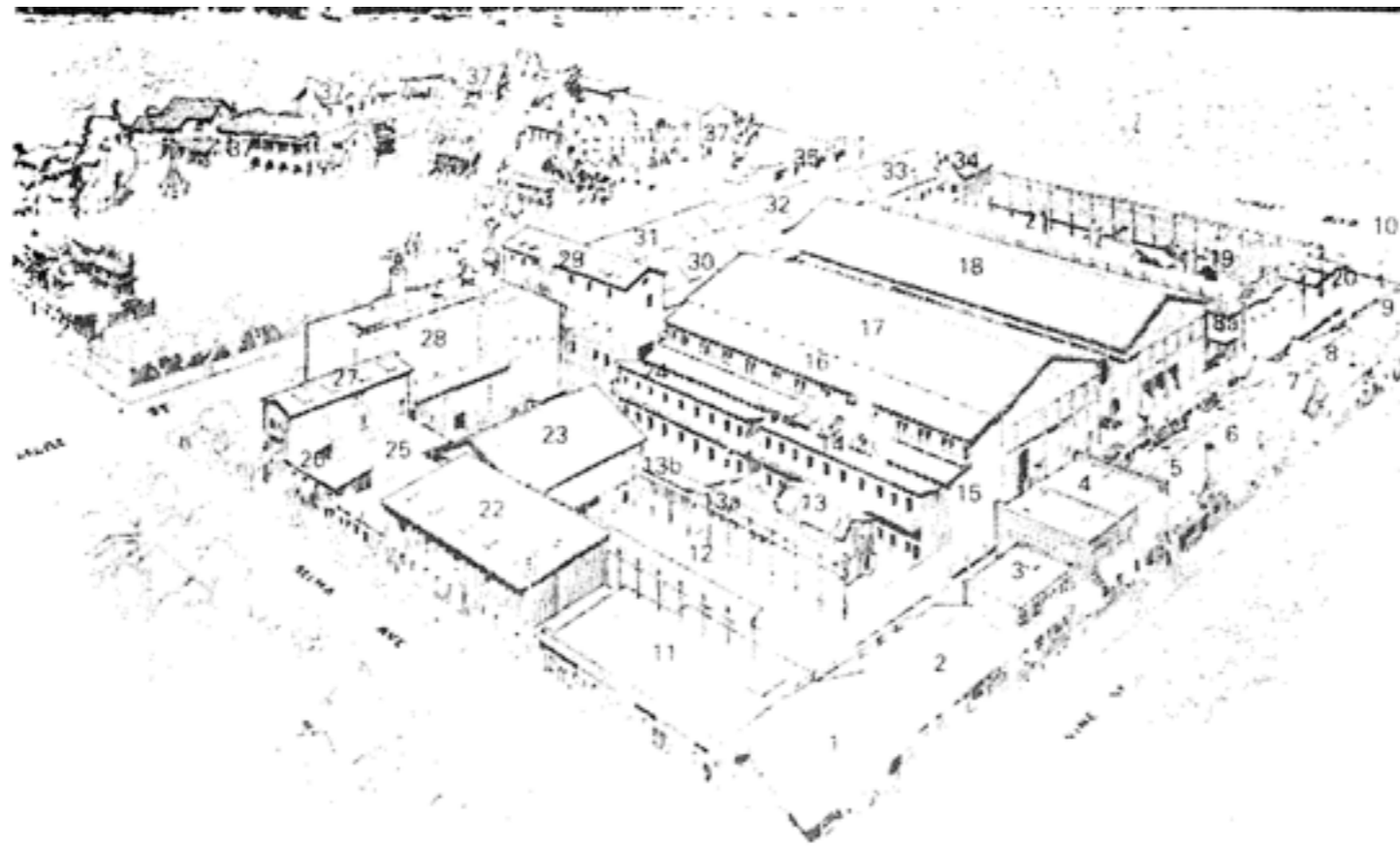
Frank Capra

- „Here’s the way we slave: Two men work up a story line, then all the others pitch in on gags. Sennett holds story conferences up here or down in his office. Sometimes he takes us to the projection room to see the rushes. You can scribble out your own ideas, but no scripts for the directors. You tell them the story and they shoot from memory. Got it?“

Mack Sennett

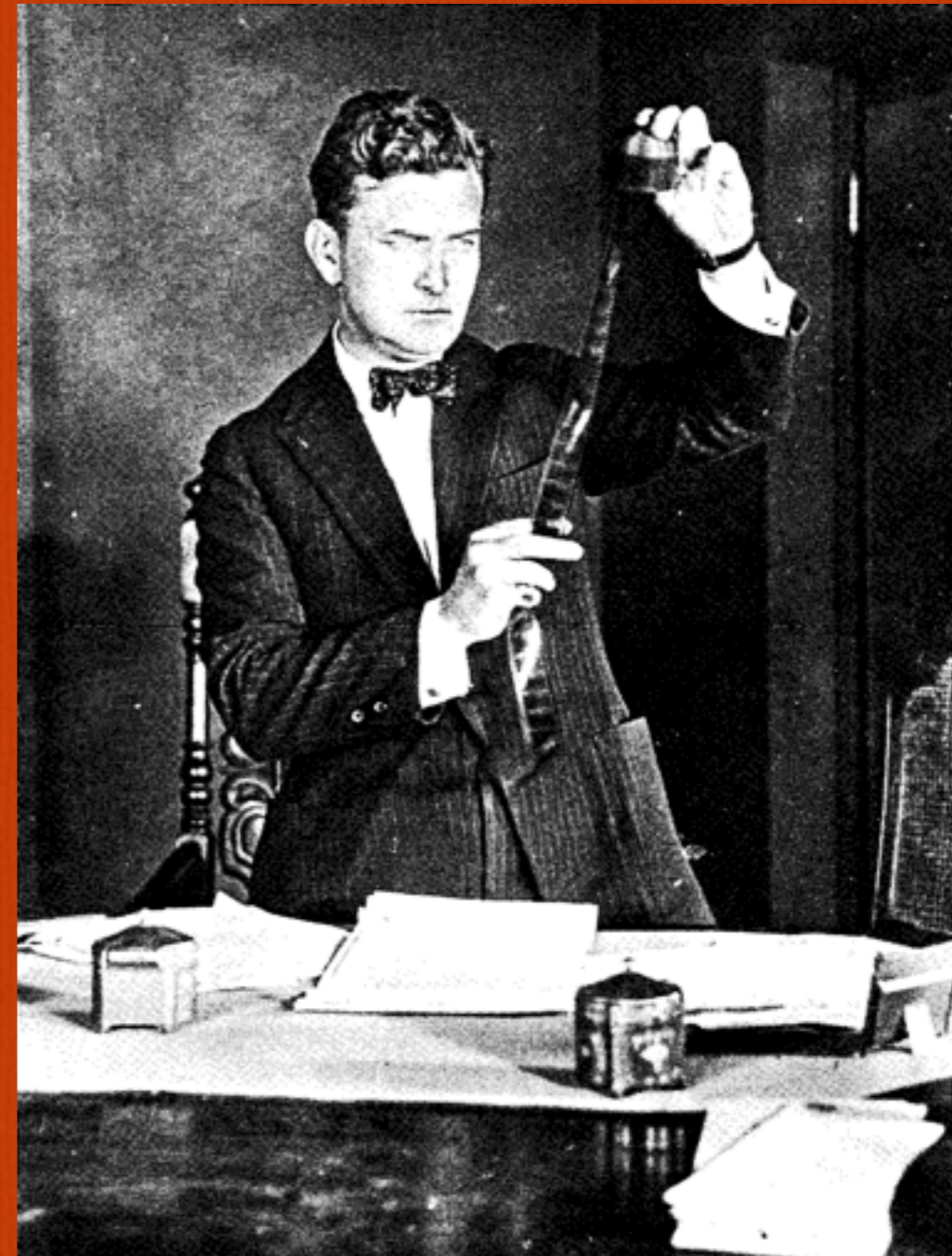
- „The more money we spent on the script, on writing the story, the less money it cost us to shoot the pictures when we put the actors to work. I thought that over and made motions to get all the work possible out of my writers.

The Lasky studio 1918



- | | | | | | | | |
|----|-------------------------------|-----|---|----|---|----|---|
| 1 | Property room | 13a | Title department, and printing plant, and electrical department | 21 | Sail boat in tank | 29 | Paint frame |
| 2 | Outgoing property room | 13b | Projection room No. 2 | 22 | Dark stage | 30 | Fitting room |
| 3 | Star dressing room building | 14 | Extra dressing room | 23 | Small glass stage | 31 | Carpenter shops |
| 4 | Wardrobe building | 15 | Scene docks | 24 | Extra dressing rooms and hospital | 32 | Planing [sic] Mills |
| 5 | Engaging department | 16 | Principal dressing rooms | 25 | Stock room | 33 | Property construction department |
| 6 | Executive offices | 17 | Stage No. 2 | 26 | Purchasing department. Press photographer's rooms | 34 | Plaster shops and blacksmith shop |
| 7 | Cecil B. De Mille's office | 18 | Stage No. 3 | 27 | Old paint frame now upholstering and wall papering department | 35 | Garages |
| 8 | Director's offices | 18a | Company dressing rooms, entire length of stage | 28 | Laboratory. Frame building under number now | 36 | Douglas Fairbanks' offices and dressing rooms |
| 9 | Scenario department | 19 | Stage No. 4 | | | 37 | Exterior sets built for productions |
| 10 | Mary Pickford's dressing room | 20 | Scene docks, entire length | | | | |
| 11 | Incoming property room | | | | | | |
| 12 | Stage No. 1 | | | | | | |
| 13 | Wilfred Buckland's office | | | | | | |

Thomas H. Ince



Continuity Script

TITLE PAGE
W/MAINE STORY
 SCENARIO BY PROF. E. ERBE AND R. V. SPENCER
 FINISHED BY Stiles (held up by seven days bad weather)
 FINISHED 26
 RELEASE

CHARACTERS

WALT STERN	Man
MRS. STERN	Wife
JACK STERN	Edgar
HILL GALE	Edgar
FRIL	Edgar
TATED KEEPER	Edgar
STINE	Edgar
CINCHY AIDER	Edgar

TITLE PAGE
 INTRODUCTION
 EXTENSION

SCENE 1
 (15)
 (20)
 (30)
 (40)

SCENE 2
 (15)
 (20)
 (30)
 (40)

Ince's Autoren

- C. Gardner Sullivan**
- Monte Katterjohn**
- J.G. Hawkes**

Roy McCardell



Frank E. Woods



Photoplay 1914

- Biograph wanted ,Problem stories in which effective contrast is made between the rich and the poor.
- The American Film Manufacturing Company ,can now use Eastern and Western drama, melodrama, and comedy drama. All sorts of comedy subjects and an occasional costume play are purchased.
- The Bison Film Company recently, acquired the services of the Miller Brothers 101 Ranch Company of Indians and cowboys and is in the market for high class western and cowboy scenarios.
- The Eclair Company on the other hand did not want westerns, while Edison was more interested in ,the particular plot than the classification.
- Kalem at this point wanted material that could be done in Southern California, and suggested writers keep in mind the personalities of their top stars, Alice Joyce and Carlyle Blackwell. Kalem did allow as how ,an occasional railroad subject might be considered.' Kinemacolor Company of America, in an early attempt at making color films, wanted ,open air scenes as far as possible,' while Majestic wanted ,rural comedies or dramas of life on the farm.'
- The Meliès Film Company was also looking for stories with Southern California settings, and were even more specific about their requirements: ,The stories must not require military scenes or anything of a spectacular order. There may be a number of riders used in the picture, incidentally, up to the number of fifteen.'



ROY L. McCARDELL



BANNISTER MERWIN



RICHARD HARDING DAVIS



HAROLD MacGRATH



EPES WINTHROP SARGENT



EMMET CAMPBELL HALL



J. BERG ESENWEIN



MARC EDMUND JONES

A Group of Photo-playwrights

A Group of Photo-playwrights

Scenario Fever

"TOO STUPID"

Knut Hamsun came over from Norway some years ago and got a job washing dishes in a restaurant. He was "fired." His employer told him he was "too stupid" to wash dishes. Maybe he was. Knut got a job on a Chicago street car. The superintendent "fired" him. He couldn't remember the names of the streets. "Too stupid," was the verdict.

Successively Knut became porter in a hotel, coal passer on a steamship, deckhand, and many other things. Always he was discharged and usually the boss told him he was too stupid to "earn his salt."

But Knut wasn't too stupid to write fifteen volumes of poems, which have been translated into seventeen languages, and which have delighted readers the world over. He wasn't too stupid to write novels no one can forget after reading. He wasn't too stupid to earn and receive the Nobel prize for literature, nearly \$50,000. He wasn't too stupid to become one of the world's really great writers.

Yet he was a failure as a dishwasher.

On the other hand, many a failure in literature would make a fine street-car conductor.—Editorial, Los Angeles Record.



WHO KNOWS BUT WHAT YOU ARE ANOTHER KNUT HAMSUN?

It is said that Marshall Neilan, the famous director, was a taxicab driver, and that C. Gardner Sullivan, Ince's \$100,000 a year scenario writer, was a farmer boy. People get to be famous in the motion picture business in just a short while.

The purpose of the League is to give you YOUR OPPORTUNITY.

PHOTOPLAYWRIGHTS LEAGUE OF AMERICA

621-7 Union League Building

Los Angeles, Calif.

Scenario Fever

YOU
can earn
BIG MONEY

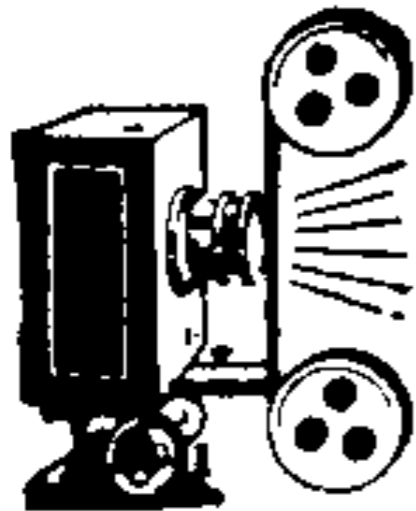
WRITING PHOTO=PLAYS

Great demand. We teach only **sure** method of **writing** and **selling** photo-plays. No experience or literary ability required. Our students are **selling** their plays. Send for free book of valuable information and **Special Prize Offer.**

CHICAGO PHOTO-PLAYWRIGHT COLLEGE
Box 278-R. O., Chicago

Scenario Fever

WRITE MOVING PICTURE PLAYS



Constant demand

Devote all or spare time

Correspondence Course Not Required

Past experience and literary ability unnecessary.

DETAILS FREE

Atlas Publishing Co. 795 Atlas Bank Bldg., Cincinnati, O.

\$50
EACH

Professions

- Story Editor**
- Reader/ Story Analyst**
- Continuity Clerk/ Script Girl**



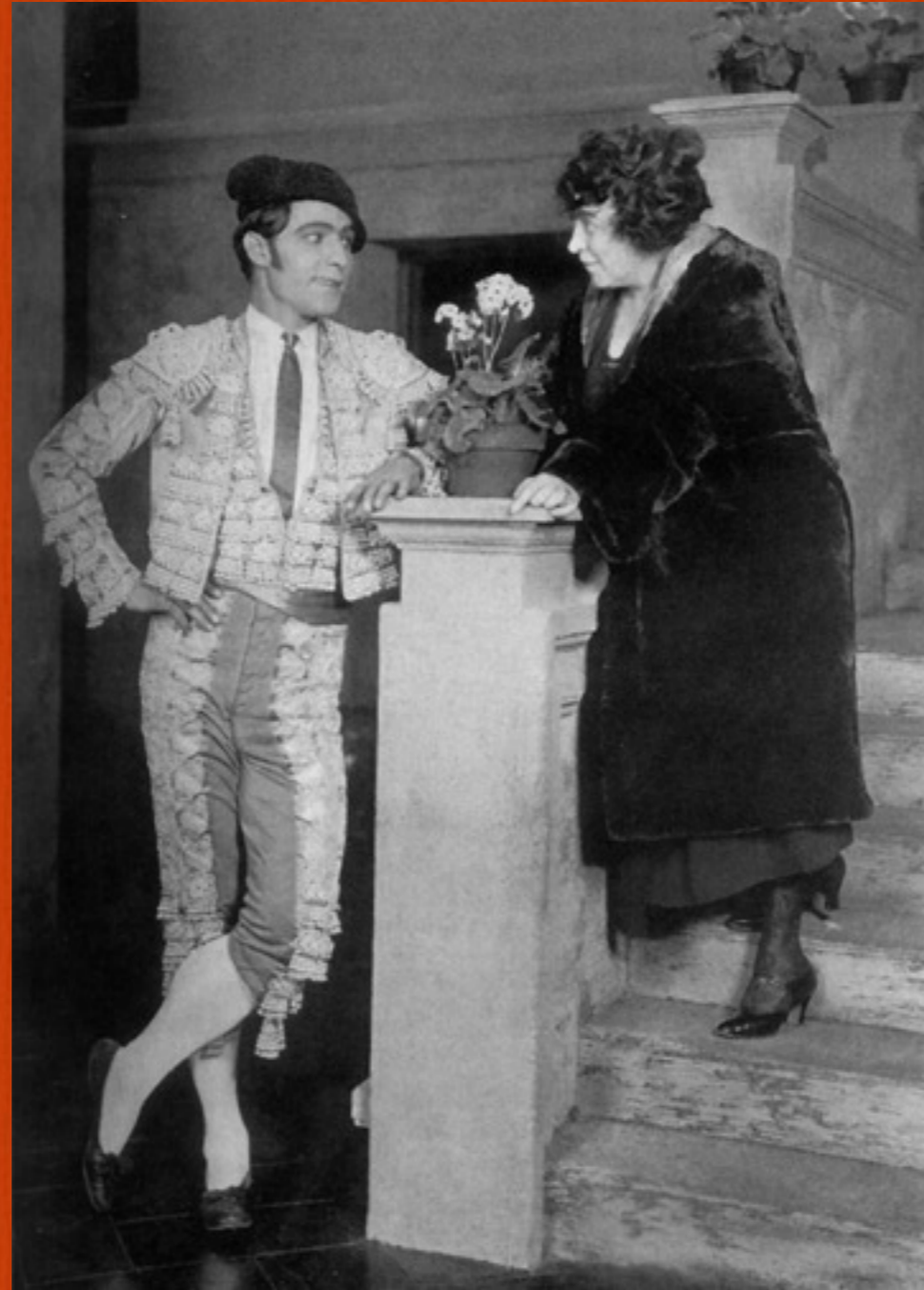
John Emerson and Anita Loos



Anita Loos



June Mathis



June Mathis - Valentino



Jeanie Macpherson



Mary Pickford Frances Marion

Frances Marion

- Poor Little Rich Girl (1917)**
- Stella Maris (1918)**
- Pollyanna (1920)**
- The Love Light (1921)**
- Stella Dallas (1925)**
- The Scarlett Letter (1926)**
- The Wind (1928)**
- Anna Christie (1930)**
- The Big House (1930)**
- Min and Bill (1931)**
- The Champ (1931)**

Frances Marion

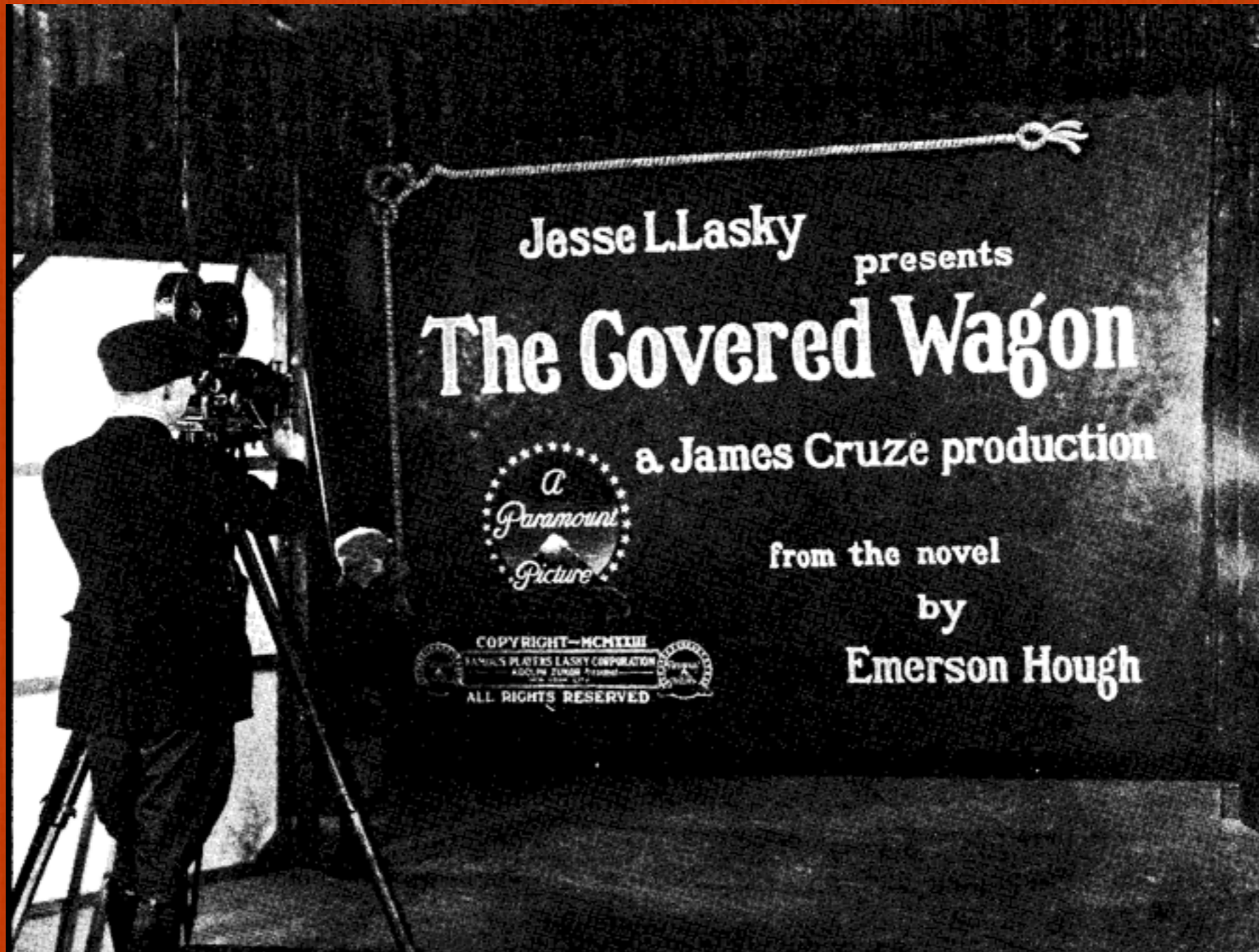
- Parents - children relations**
- rich - poor, melodramatic vs. classical narration**
- female characters**
- Marion - Pickford**

Goldwyn, Eminent Authors

- **The great trouble with the usual author is that he approaches the camera with some fixed literary ideal and he cannot compromise with the motion picture viewpoint ... This attitude brought many writers whom I had assembled into almost immediate conflict with our scenario department, and I was constantly being called upon to hear the tale of woe regarding some title that had been changed or some awfully important situation which had either been left out entirely or else altered in such a way as to ruin the literary conception.“**

Payment

- 1909: 10 \$**
- 1914: 50 - 100 \$**
- 1000 - 2500 /weel**
- 10.000 - 25.000 \$ original story**



Intertitles

Intertitles



Sound

- Central Producer und Producer Unit System**
- Master Scene Script**
- Dialogue Continuity**
- economic crisis**

Master Scene Script

- You just write: ,master scene,', ,cut to,' or ,close shot' – which is very easy, just mix it up. The master shots and the individual shots were all shot the same way.“
- Julius Epstein

New Screenwriters

- W.R. Burnett**
- Charles Brackett**
- James M. Cain**
- William Faulkner**
- Ben Hecht**
- Clifford Odets**
- Dorothy Parker**

Payment in Hollywood

- less than 250\$: 93 authors = 40,8%
- 250-499: 52 22,8%
- 1.750 -1.999: 3 1,3%
- 2.500: 3 1,3%
- 3.000 – 3.249: 1 0,4 %

vertical integration

- production
- distribution
- exhibition

Will Hays



**THIS PICTURE APPROVED BY THE
PRODUCTION CODE ADMINISTRATION
OF THE MOTION PICTURE PRODUCERS
& DISTRIBUTORS OF AMERICA.**

CERTIFICATE NO.

1110

The "Seal of Approval" was initially shown full-screen before the credits. Within a year the MPPDA emblem and certificate # were made smaller and displayed at the bottom of the screen listing the production crew's credits.

PCA Seal

The Big 5 and Little 3

- Warner Bros.
- 20th Century Fox
- Loews/MGM
- Paramount
- RKO

Little Three

- Universal**
- United Artists**
- Columbia**



Warner Bros.



20th Century Fox



MGM

Story Conference

- A story isn't a story but a conference**
- Stephen Vincent Bénézet**

Hollywood as Destroyer

- F. Scott Fitzgerald**
- William Faulkner**

If writers as individuals were rarely destroyed in Hollywood, then the profession of authorship as they knew it certainly was under attack. This was the true significance of the Eastern writer's experience in Hollywood in the 1930s.

Richard Fine



Irving Thalberg



Grand Hotel

Grand Hotel

- Novel by Vicki Baum**
- Play in Germany (Dir.: Max Reinhardt)**
- Broadway**
- Edmund Goulding**

Story Conference 17.11.1931

- Goulding: „We have one hundred and fifty pages and have to cut it down to one hundred and twenty-five or thirty.“
- Thalberg: „First we want to get our story and then cut it down. Have you got the play here. To me the play was so far better, Eddie. In my humble opinion.“

-
- **Thalberg: Over my dead body, you'll cut that scene. I know what the audiences' reaction to this scene is – They have applauded. (...) don't destroy what is right.“**
 - **„this is the scene that sells her to the audience „**

-
- Goulding: „... there is no ground wire, no reason for it“**
 - Thalberg: „But the reaction I got from the play was marvelous. ... it was funny to the audience.“**

Thalberg

- **I miss the increasing tempo in these damn scenes – I’m a great believer in curtains. Work it up to a point – bang – look – fade out before an audience is up to you – while they are still wondering, „What did he mean?“ Fade out.**

Thalberg

- **To me this is a lousy play that only succeeded because it is lousy. It's full of life – a painted carpet upon which the figures walk – audiences love those damn things, if they are properly done.**

Thalberg

- **Eliminate her saying: ,I'm so tired.' Have her say ,I'm so tired.' Very simply. There are certain things that can not be over-played and be sincere. And one of them is a person feeling sorry for herself. It should be played with an understanding.**

David O. Selznick



Criteria

- length of a scene, pace of the film
- Motivation
- Starsystem
- Dialogue
- Inter-titles, Voice-over etc.
- Ideology
- Budget



Darryl F. Zanuck

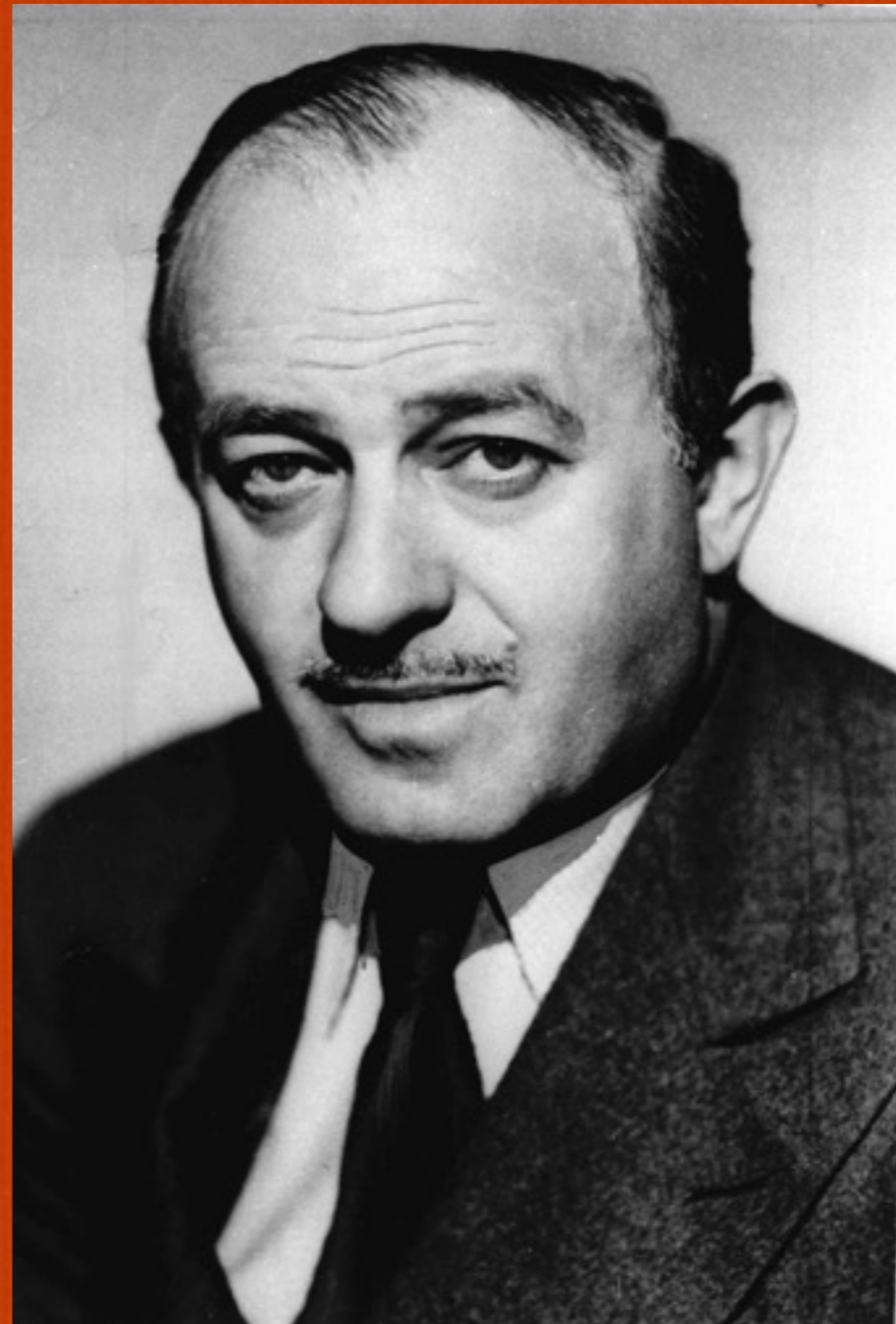
Criteria

- Movement, Development**
- Dramatic vs. Narrative**
- The storyline**
- Personal story**
- literary source**
- Ending**

Criteria cont.

- Planting**
- characters**
- verisimilitude**
- Dialogue**
- Stars**
- Visual Devices**
- practical aspects**
- Ideology**
- audience**
- success of comparable films**

Ben Hecht



Ben Hecht

- Scarface (1932)**
- Nothing Sacred (1937)**
- Kiss of Death (1947)**
- Spellbound (1945)**
- Notorious (1945)**

Ben Hecht

- self-conscious screenplays**
- Humour**
- male friendship**
- Dialogue**

Hollywood in the 1940s

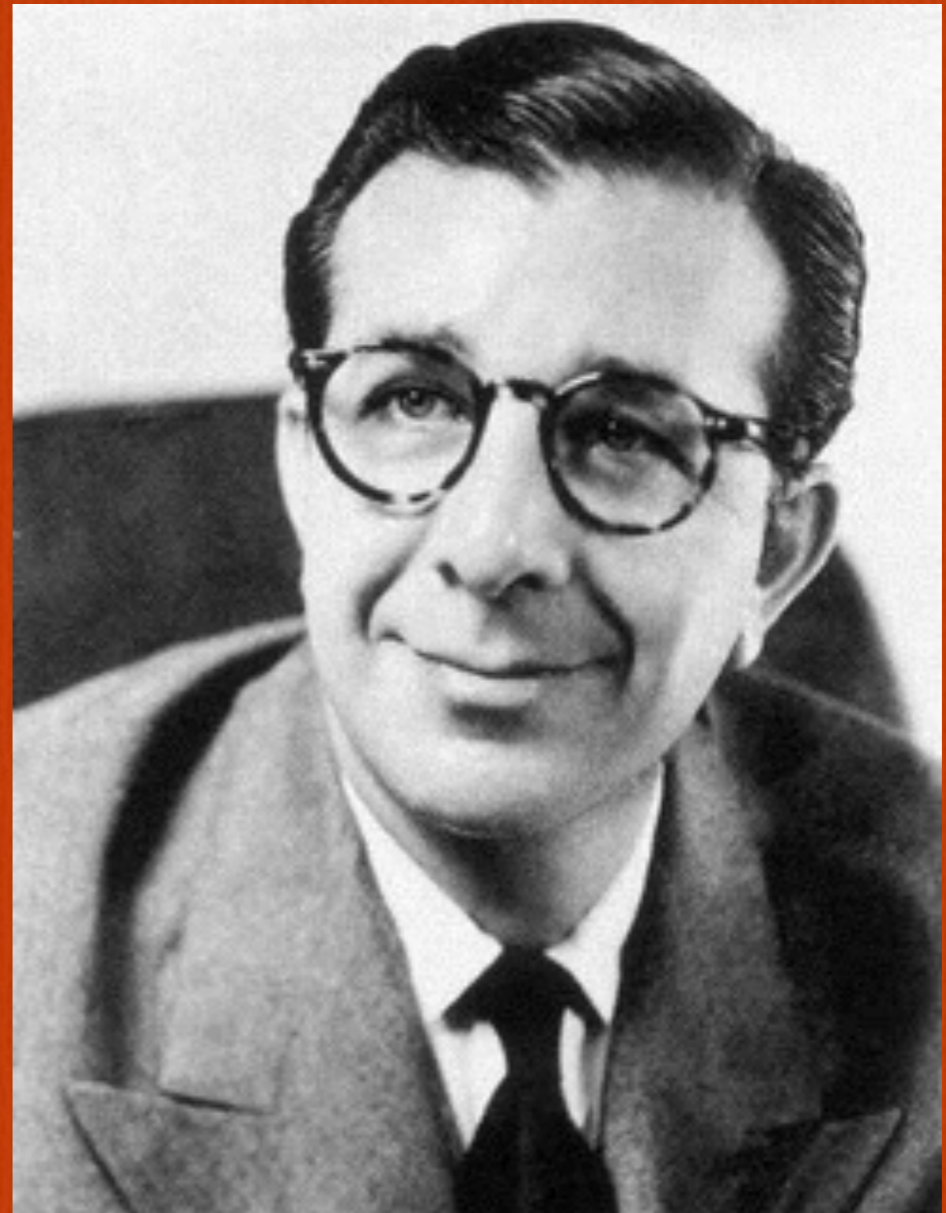
- Organization
- Anti-trust law suit
- Independent Production
- Opinion Research, Audience Research
- Office of War Information

Hyphenates

- Producer-Director, Writer-Producer**
- screenwriters as producers: Nunnally Johnson**

MGM

- **back to Central Producer System**
- **Dore Schary**



Paramount Case

- 1938 Anti-Trust law-suit**
- Blockbooking**
- Consent Decrees**

Independent Productions

- Independent Cinemas
- Independent Productions
- consequences for film production and screenwriting
 - blacklist
 - Production code

Audience Research

- Gallup
- 1940 Audience Research Institute (ARI)

OWI

- Office of War Information 1942 - 45**

Unions

- Screen Writers Guild (SWG)**
 - seperation**
 - approval**
 - Credits**
 - American Author's Authority (AAA)**

HUAC

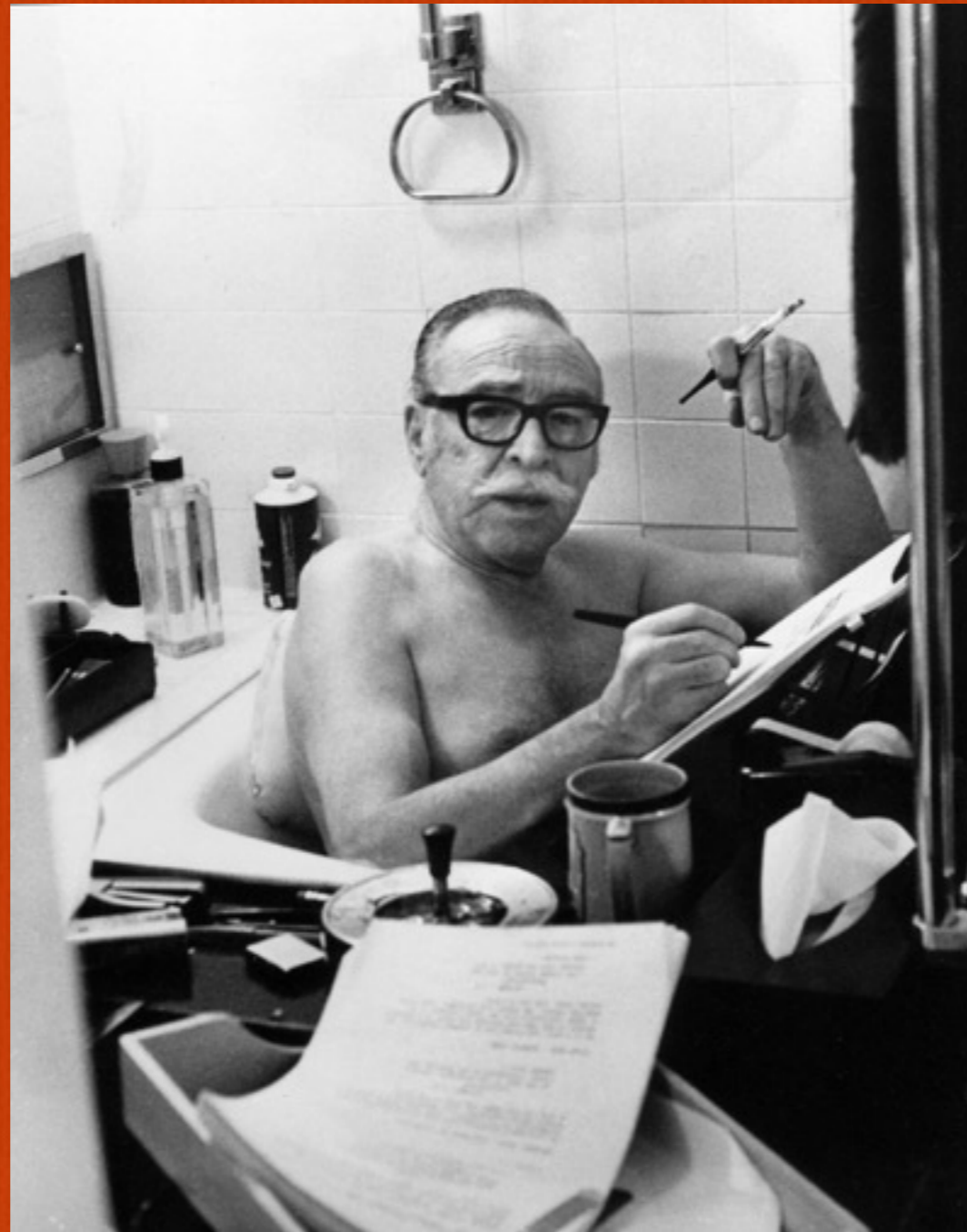
- House Un-American Activities Committee**
- Committee for the First Amendment**
- Waldorf statement**
- Clearance**



Committee for the 1st Amendment

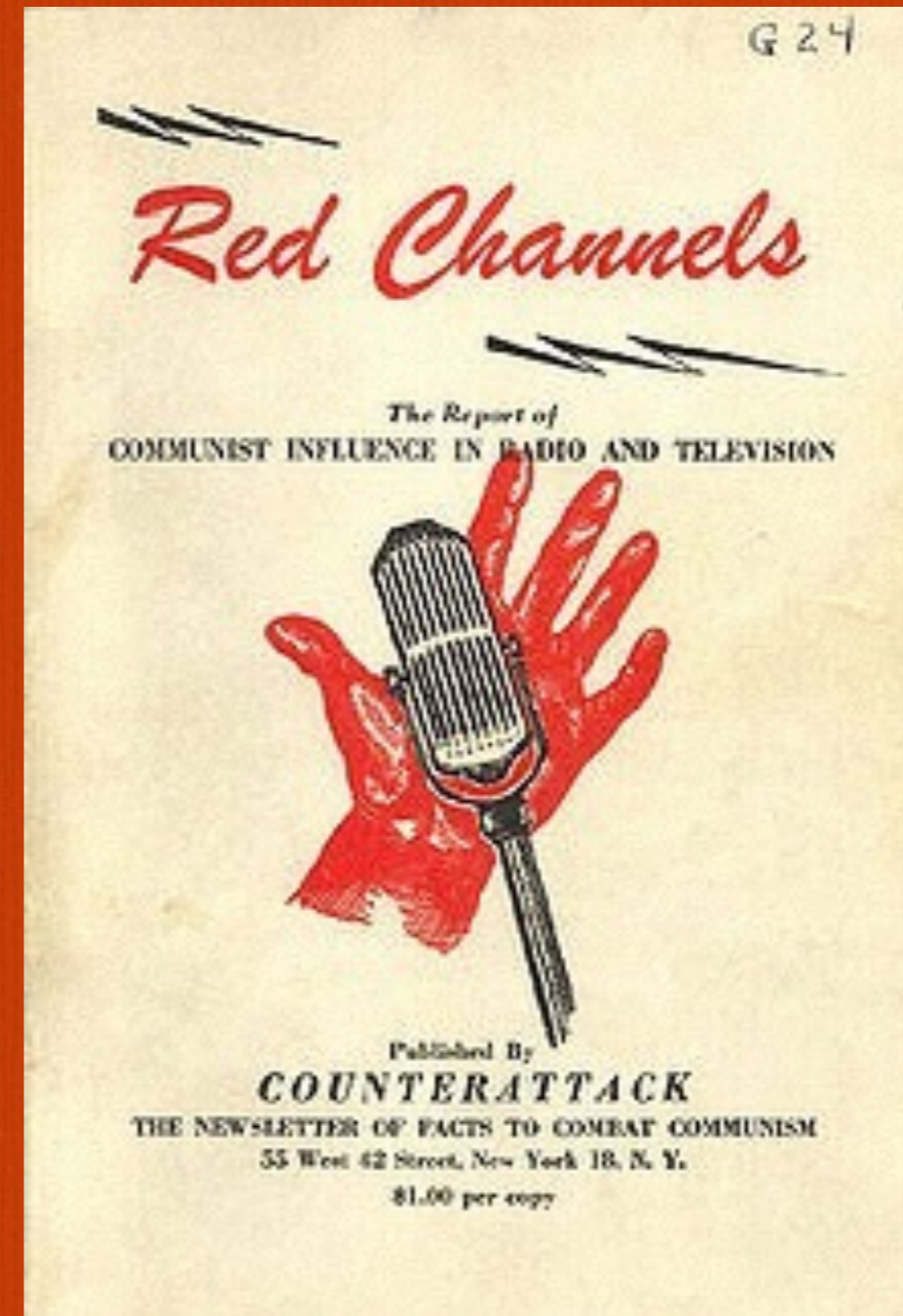
The Hollywood Ten

- originally 19
- then 11
- B. Brecht leaves the USA



Dalton Trumbo

the Greylist



Clearance

Black Market

- Front**
- Pseudonym (pen-name, alias)**
- since 1951 (2. wave of hearings) no chance to work for the studios**
- independent production**
- television**

Trumbo

- last screenplay before the blacklist: 75.000 \$
- first offer an day of HUAC hearing:

3.750 \$ (*Gun Crazy*, King Brothers)

The End of the Blacklist

- 1957: Friendly Persuasion Michael Wilson Nomination**
- 1957: The Brave One wins Oscar (Robert Rich = Dalton Trumbo)**
- 1958 Bridge Over River Kwai Nomination (Carl Forman, Michael Wilson)**
- 1959: Defiant Ones Nomination (Nathan E. Douglas = Ned Young)**

End of the blacklist

- Problems with the Academy Awards**
- War in Korea is over**
- Vice President Nixon tells Kirk Douglas that the blacklist is an issue to be solved by Hollywood, not by the White House**
- Payment for (some) blacklisted screenwriters is nearly at pare-huac level**

DEALLOBRICIMVS PROCOS DEALLOBRICNDOMITIVSCNEC ET VVEISQ I VI IL
MBET VLTOX GEARVER NORVMBET VLTOX PI OEOSDEGALLEIS ROANDIETELLY
AHENOBARBAITIVSCNEC NN AHENOBARBAITIVSCNEC NN AHENOBARBAITIVSCNEC NN
VERNEISXVI OSGALLEISARVERNEISXVI DELMATIC PROCOS ROANE LIVSLEF
ELLSANNB LIVSLEFQNMETELLSANNB LIVSLEFQNMETELLSANNB LIVSLEFQNMETELLSANNB
DELMATEISIHATIC PROCOS DEDELMATEISINDELIGVRIBVSSTCLVSA BCILIVSQ
K PROCOSANRCTVVSQ FQNR EX PROCOSANE AEMILIVSMFLNIARIBPRARICPR
EIS III NOND VRIBVSSTOENEIS III NONDDEGALLEIS KARNN ANB VSOAEM
DEALLOBRICIMVS PROCOS DEALLOBRICIMVS PROCOS DEALLOBRICIMVS PROCOS
MBET VLTOX GEARVER NORVMBET VLTOX PI OEOSDEGALLEIS VP ELIVSLEFENO
AHENOBARBAITIVSCNEC NN AHENOBARBAITIVSCNEC NN AHENOBARBAITIVSCNEC NN
VERNEISXV OSGALLEISARVERNEISXVI DELMATIC PROCOS VP ELIVSLEFENO
VERNEISXV OSGALLEISARVERNEISXVI DELMATIC PROCOS VP ELIVSLEFENO

screenplay by DALTON TRUMBO

based on the novel by HOWARD FAST

Spartacus and Exodus

Trumbo

- Before 1947: Kitty Foyle, Tender Comrade, Thirty Seconds Over Tokyo,**
- Blacklist: Gun Crazy, Roman Holiday, The Brave One, Terror in a Texas Town**
- After the list: Spartacus, Exodus, Lonely Are the Brave, Sandpiper, Hawaii, Johnny Got His Gun, Papillion**

HUAC Conclusion

- Why screenwriters?**
- Consequences**
- Films before 1947:**
- „russian“ film (Mission to Moscow, Song of Russia)**
- Social Consciousness Filme: Crossfire, Grapes of Wrath,**

Cont.

- Films after 1947: anti-communist films**
- different content: different representation of women, working class and Afro-Americans**

1950s



- television
- modification of the production code
- MCA, Lew Wasserman

Development

- Exposé**
- Treatment**
- First Draft**
- Final Draft**
- Shooting Script**

- Spec Script**

Hyphenates

- writer-producer**
- director-producer**
- writer-director**

other models

- European Art Cinema, Auteur cinema**
- Television series: Head writer, writers' room**

Manuals

- Syd Field: Screenplay**
- Robert McKee: Story**
- Christopher Vogler: The Writer's Journey**

Influence of the Manuals

- Film Schools**
- commissioning editors (TV)**
- dramaturgs**

Narratological Models

- Todorov: Equilibrium**
- Propp: Morphology of the Fairy Tale**
- Lottman: semantic fields**
- Altman: single, dual, multiple focus**

Conclusion

- screenplay = a means of communication**
- screenplay = a document of communication**
- more than one author**
- process**
- institutions, „doxa“ and the author**



To be continued...

Thank you!

Thank you!
