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Final Assignment for Methods of Enquiry

Writing a comedic screenplay: I would like to create a comedic screenplay with a screenwriter at Capilano University. I have already spoken to a few actors for the roles, unfortunately I haven't been able to join a screenwriting class at the university because of field restrictions. During class when we were working on our Fields of Interest activity a class member mentioned the name David Geary, who I would consider contacting for the tutorial. The pilot would revolve around 3 unique character who live together all working extravagantly different types of jobs. The catch of the screenplay is that you can hear the thoughts of all the characters (even the minor ones) as well as of course their dialogue. There are lot of quirky things you can do with this type of creative approach, naturally as social creatures we seldom think and say the same things, in fact, we would be dubious if we did so! Using this type of story writing will bring all this hidden dialogue into light, I would very much want to take this proposal seriously. I believe that if I attempt this as a tutorial not only would I receive professional guidance, but I would also have to attempt it to the best of my ability.

Learning Objectives:

- 1) Developing a script that produces an authentic dialogue for my tutorial.
- 2) Locating and researching resources that enhance my scriptwriting methodologies and theories.

- 3) Constructing and manipulating informative methods to my own product.
- 4) Dissecting and comparing scriptwriting techniques and methodologies forming a report.
- 5) Evaluating and debating recommendations provided by my tutorial advisor to establish new conclusions regarding my script.

Introduction

I have researched three different sources to analyze my previous knowledge regarding screenwriting techniques in order to construct a further understanding for my tutorial purposes. The journals I researched regarded how “crowdsourcing” has the potential to improve digital screenwriting funding, successful screenwriting manuals and techniques, and various set backs for up and coming screenwriters. The sources I researched will give me ideas on how to fund my screenwriting tutorial, provide me with techniques that some of the most successful screenwriters have used in their methodology, and allow me to anticipate various setbacks up and coming screenwriters have faced in the past, as well as the creativity that could be lost in publication. The following paragraphs will be analyzed as a brief literature review of the scholarly journals I have researched regarding professional screenwriting.

Journals Reviewed

The assignment we completed in class regarding Villeneuve’s film *Arrival* (2006) highlighted the importance of considered what I called “outside factors” which could potentially affect my tutorial. One of these outside factors I considering was the proper funding for my potential screenwriting tutorial would need further down the line. The journal I found *Beyond the*

page: Crowdsourcing as a case study for digital screenwriting techniques (2017) by John Finnegan explored how “Crowdsourcing” has been used to kickstart funding for upcoming and experienced screenwriters alike. Finnegan starts his paper with stating how the roles of screenwriters and producers have begun to combine along with technological advancements. Finnegan claims that, “practice of screenwriting has always been affected by technological shifts” (Finnegan, 209). Finnegan describes how the historical role of screenwriters was affected by the invention of the camera, by integrating different roles for their practice, “the filmmaker was a writer, director and cinematographer, with each filmmaker adopting their own preferred methods of writing” (Finnegan, 213).

In our present day some of the methods to create awareness for film projects is affected by social media, trailers, and funding campaigns. The “crowdsourcing” Finnegan refers to regards funding campaigns such as “Kickstarter” and “Indiegogo” that have the potential to spread awareness regarding a film project while also receiving funds from consumers who interested in the film. These mediums allow consumers to fund the film projects that they want to support and has not only been used for struggling independent film makers but also as a secondary resource for popular upcoming Hollywood films. Finnegan demonstrates how technological shifts have expanded the screenwriter’s role from scriptwriting to part of film production, and now involving marketing and funding for their project.

Another article I reviewed was called *Gurus and Oscar Winners: How-To Screenwriting Manuals in the New Cultural Economy* by Bridget Conor which explored successful screenwriting techniques and myths that have led to obscure filming products. Two of the useful techniques I found from this report regarded rewriting and collaboration for the script work. Conor suggests that rewriting is often considered tedious and frustrating for screenwriters, but

suggests that it, “is a concrete and crucial element in the process of screenplay writing” (Conor, 130). Rewriting is tied into collaborating, because screenwriters will often find independent and unbiased editors to remove unnecessary dialogue, narration, or sequences from the script. There are different forms of collaboration that can be implemented towards the screenwriting process; for example, it’s not uncommon for multiple screenwriters to work on a script, although there may be disagreement throughout the process it allows for multiple perspectives in hopes of creating a better product. Conor suggests avoiding commercialized seminars on providing shortcuts on producing a quick selling script “in 30 days” because her research has showed her how unsuccessful scripts from these commercialized seminars are (Conor, 133).

The final journal I reviewed was *Scriptwriting as creative writing research: a preface* Dallas J Baker, the researcher considers whether or not unpublished scripts should be deemed as weaker products from various screenwriters and provides a fresh perspective of the reality of published works. Baker suggests that some of his unpublished works do not go through editing and publication processes (which can dramatically change various aspects of a script), so he declares that his unpublished works have retained more of their creative features, compared to his published ones. Baker states that, “scripts (especially for the screen) are rarely seen as complete creative works but rather as blue prints for a finished product, which is a film, stage production or television program” (Baker, 1-2). Baker views the non-publication of scripts as a danger to creative scriptwriting, because digital film productions adhere to certain features of scripts that disregard creative processes of scriptwriting by restructuring the script to appeal to televised consumers; script writing for plays are also difficult to produce because most theatres reproduce previous content (Shakespeare for example), leaving the creative process of the script

writer uninvolved (Baker 3). In conclusion, Baker declares that the study of scriptwriting is better suited for creative writing academics rather than being used for film production.

Conclusion

The journals I have researched have provided me with essential information for my first tutorial project. The first journal I reviewed regarding crowdsourcing and technological shifts allowed me to understand the consistent changes screenwriters must consider towards their job description and project. The journal also provided various idea and methods of marketing and funding my script if I was considering film production. The second journal I reviewed analyzed successful methods of rewriting and collaboration used to enhance the quality of script work. Although I may not be permitted to collaborate my upcoming screenwriting tutorial for ethical and academic reasons, understanding these techniques may be beneficial in the long run. The final journal regarding the creativity that is lost in published scripts created a new perspective of scriptwriting and the film production industry, allowing me to consider where to focus my future academic goals towards script writing.

Next Steps

In order to graduate from the Liberal Arts Bachelor program, I have to complete three separate tutorials and a graduation project. I have used this assignment to adequately research the potential for a screenwriting tutorial with David Geary. I'm going to submit my request during the Spring 2019 term at Capilano University, in hopes of completing the tutorial during the Summer of 2019. I'm considering doing a second tutorial during the summer as well, regarding the ethical implications of modern conscription as well as tackling the mind-body metaphysical problem for a potential third tutorial. For the second tutorial I would contact Michael Fleming as

I've taken the ethics of modern warfare course with him previously. For my third metaphysical tutorial I would contact Martin Godwyn as I've taken multiple philosophy courses with him in the past. The first tutorial is a concrete goal; the other have potential to be changed, for example if I thoroughly enjoy my screenwriting experience perhaps the other tutorial could be completed in a screenwriting format. I need to have better understanding of my tutorial work before I hypothesis about a graduation project.

Works Cited

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