**RMIT University**

**Craig Batty**

**Creative interventions in screenwriting: Embracing theme to unify and improve the collaborative development process**

Abstract

When developing a screenplay, theme is often overlooked by the writer. Or, as my experience as a script editor, script consultant and screenwriting lecturer suggests, writers struggle to articulate their themes, which impacts how the story is told. In a professional context where others are involved in progressing the work (writer, producer, director, script editor, etc.), this can stall and complicate the development process which can lead to work that is technically good but emotionally lacking: strong in craft but lacking in meaning. I suggest that embracing theme is an important creative intervention in the development process, encouraging writers to *feel* the story they want to tell so as to provide an emotionally authentic base from which it can be advanced.

This paper thus argues that embracing theme in the collaborative development process of a screenplay will create stories that 'matter'. Putting craft and technology aside, the focus here is on asking deep, meaningful story questions to give a screenplay substance that can be understood and exploited by those working to develop it. This paper will provide insights into what story development is, experiences of working with writers and students on developing screenplays, and an account of a recent screenplay project where theme was integral to its development, thus providing ideas and tools for writers to *feel* their screenplays in order to successfully navigate the development process.

Biographical note:

Dr Craig Batty is Creative Practice Research Leader in the School of Media and Communication, RMIT University, Australia. He is a writer and script consultant, and has worked on various short film, feature film, television and online projects. He is co-author of the books *Writing for the Screen: Creative and Critical Approaches* (2008), *Media Writing: A Practical Introduction* (2010) and *The Creative Screenwriter: Exercises to Expand Your Craft* (2012), and author of the books *Movies That Move Us: Screenwriting and the Power of the Protagonist's Journey* (2011) and *Screenplays: How to Write and Sell Them* (2012).

Keywords:

Screenwriting – Script development – Screenplay – Theme – Collaboration

**Introduction**

I begin this paper by emphasising that it has developed out of influences from teaching screenwriting to students and the general public, academic research into screenwriting practice, screenplay consultancy work, and my own writing of short and feature screenplays. More specifically, the central argument of the paper came into being from my own practice-based screenwriting PhD that I completed in 2009, which explored how the feature film protagonist undertakes both a physical journey and an emotional journey (see Batty 2010). It is important to note the influences of this paper, not only to locate its chronology, but also to make clear from the outset that it is very purposely situated between academia and industry; that it is concerned with writing practice, and not just in the mode of personal reflection but in the mode of wider application. It is not an attempt to theorise practice, but to intellectualise practice for the benefit of practitioners and well as those in academia. In this way, the paper sits in what we might call 'screenwriting studies', but using the activity of screenwriting as its definition, not the noun; the latter might relate more to film studies, in fact. As with Jason Lee's recent book, *The psychology of screenwriting: Theory and practice*, in which 'screenwriting studies is combined […] with more general writing studies, philosophy, film and literary studies, enhancing reflective creative thinking and practice' (2013, 2), this paper embraces a holistic view of screenwriting practice: teaching practice, research practice, industry practice and creative practice.

Perhaps an unusual start to an academic paper, though arguably highly relevant in the context of the above, I wish here to invite the reader to partake in a creative exercise, the point of which will become clear later. Below are premises for three potential films. By premise, I mean 'the idea that inspires the writer's desire to create a story', which usually incorporates a sense of 'what if …?' (McKee 1999, 112) and which outlines the actual or potential conflict/dilemma of a character (Dancyger and Rush 2007, 2-3). For each of these premises, I want you to ask yourself, *what happens next?*

1. A young girl is sent to live with her grandmother over the summer holidays, and one day whilst she is exploring a nearby forest, she stumbles upon a locket.

2. A married couple come home to find a stranger on their doorstep: a young man who knows their son, now living in Canada, who needs a place to stay for a few weeks.

3. A man in his 30s wakes up and finds himself in an abandoned town, deserted except for another man and a young woman. All of a sudden, a gang of 'badass' men arrive in a van and pile out, desperate to find something.

Using the same three premises, I now want you to ask yourself, *what are my thematic reactions to the situations?* You should actively take your mind away from action and move it towards emotion.

Although there is likely to be some crossover between both sets of responses, the first set is likely to have taken you in the realm of plotting. Although asking 'what happens

next?' might not necessarily call to mind action and thus the shaping of plot, it is likely you will have thought in this way. The question was a specific trigger for this. Furthermore, 'armed with a complex set of anticipations learned through a lifetime of moviegoing' (McKee 1999: 80), it is likely you will have also used your knowledge and experience of genre to guide your thoughts. Fantasy, thriller and crime might have come to mind, for example, the premises triggering thoughts about a 'specific universe for specific characters suited to bringing out distinctive storyline elements and thematic threads' (Selbo 2010: 276).

The second set is likely to have prompted thinking *outside* of the set idea presented. You are likely to have thought more about the story potential residing in the basic idea, triggered by my request to think about themes, not plot. It is my hope that you will have honed in on the essence of the premise, and become receptive to its thematic potential. In this way, whereas the first part of the exercise was intended to ignite what screenwriters call the Central Dramatic Question (what drives the plot?), the second part was intended to ignite the Central Thematic Question (what drives the emotion?) (Batty 2012: 125). Although the screenplay combines these two elements in its complete narrative, during the development process they are often pulled apart for specific crafting.

So how does this relate to creative interventions in the collaborative development process? As outlined in the abstract, my many experiences suggest that when developing a screenplay, many writers leap straight into plotting: what happens next; what would an audience like to see; in the case of a text-to-screen adaptation, what does the source material need to be visualised as? Although plot-focussed questions are clearly relevant to script development, as an initial preoccupation I believe they take the writer *out* of the project rather than *into* it. This results in writing that the screenwriter does not feel passionate about, and that in development can quickly lose its way because it is not 'about' anything. Instead, by identifying and embracing theme from the outset, not only are screenwriters encouraged to *feel* the story they want to tell, the development process becomes unified and thus much more efficient, where all involved (producer, director, script editor, etc.) are 'on the same page' and can work to tell the same story.

As I have argued elsewhere, a screenplay can come alive when it has a strong thematic spine, guided by what I call the protagonist's emotional journey (Batty 2011). This argument, which is positioned alongside the work of Joseph Campbell (1993) and his contemporary, Christopher Vogler (1999), emerged from PhD research that identified qualities of the character arc in mainstream feature films. Whilst both authors have developed well-known models for structuring stories, Campbell more generally and Vogler more specifically for Hollywood films, neither distinguished between the physical action and the emotional development undertaken by a protagonist. By developing a new structure for the Hero's Journey, inspired by Campbell but related directly to the model offered by Vogler, this work emphasised the importance of having a story with meaning, driven by theme and made manifest by the protagonist's emotional journey.

Themes bring freshness and an authenticity to a screenplay, helping to reduce staleness, artificiality, and in the case of adaptation, literality. Embracing theme does not merely take place at the start of development, either: it can be useful for pitching,

selling and advertising, giving the receiver (commissioner, a financier, audience, etc.) a clear sense of what the story is about and why they should care about it. Theme thus anchors a screenplay for all those working on and receiving it, and so as a development tool, it must be embraced fully and with fidelity.

**Understanding theme and emotion**

As Beker suggests, 'at its core, every screenplay is "about" something and has a theme and sensibility that drives it. This "about" is deeper than the surface story' (2013, 1). For McKee, this 'aboutness' is understood as the *controlling idea*: 'the story's ultimate meaning expressed through the action and aesthetic emotion of the last act's climax' (1999: 112). Linked as it is to the elements of a character arc usually found in the final act, controlling idea is the same as theme: 'it names a story's root or central idea, [and] also implies function' (1999: 115). It captures a tacit feeling and helps us to understand the intention of everything seen and heard.

Meaningful, thematic content garners, or at least punctuates, the success of a screenplay, whether commercial or critical. How an audience emotionally connects with a story and feels for its characters results in thematic resonance, and lies at the heart of good screenwriting. Narrative components such as cast design, visual storytelling and dialogue are important, and are essential to explore in layers throughout the development process; but they are nothing if not serving the core theme of the screenplay, which is given agency by the emotional journey travelled by the protagonist. We go to a cinema, turn on a TV or download to an iPad not to see, but to *feel*: to 'experience vicariously the emotional experiences of the character' (Smith 1995: 2). For Hockley, who writes that 'the topic of emotions is positively avoided and when they do make an appearance, film theorists tend to present them as if they were in some way undesirable' (2007: 35), the emotional interplay between screen characters and an audience should be celebrated. 'Story space becomes psychological space' (Hockley 2007: 43) and our sense of who we are and what we are doing 'is temporarily dissolved by, and into, the flow of cinematic images and sounds' as we are 'momentarily stitched into the story' (Hockley 2007: 35).

Kristyn Gorton suggests that emotion is crucial to a screen text; furthermore, that emotional engagement is judged by an audience in relation to other texts, and the emotional journey experienced is used as a marker of how 'good' a text is (2006: 72-77). UK screenwriter, producer and director Kay Mellor (*Band of Gold* (1995-1997), *Fat Friends* (2000-2005), *The Syndicate* (2012--)) says that she feels cheated when not moved by a film or television drama, highlighting the importance of the emotional connection between audience and text: 'I want that journey […] good television is engaging, it is as relevant to today as yesterday [… and] it should involve an emotional journey' (cited by Gorton 2006: 72-74). US screenwriter and director Darren Aronofsky states that 'audiences are so sophisticated now they just want to get to the meat of the emotional story, and you can hit them with emotion after emotion' (cited by Scott 2006: 143). UK screenwriters Neal Purvis and Robert Wade, responding to a question about character driving plot, maintain, 'You have to start with character, otherwise you have no way in […] and it also lays the plot on the table from the outset' (cited by Owen 2003: 175). In other words, we need look into the

screenplay, not out of it, when developing; we should hone in on themes to give us direction, not run away with plot ideas that take us away from the story's core.

As Waldeback outlines, screenplays are built from two levels of structure: 'order of events (plot); [and] emotional character arc (story)' (2006: 21). Physical and emotional journeys, or plot and story, combine to create a complete narrative, one that Smith argues prompts an audience to engage in 'the reorganization of the plot into the story, or the construction of the story on the basis of the plot' (1995: 74). What this means, then, is that no matter what we see on screen (action, plot), we always try to make sense of it, actively trying to find meaning (theme). We might suggest that the invisible hand of the screenwriter physically guides an audience through an emotional journey, where action is used to orchestrate feeling in order to create thematic resonance. For the screenwriter and the development team, *feeling* the story encourages them to step into the project; and by using theme to produce strong creative unity, collaboration is improved.

**Proposing a creative intervention**

For Sendall, script development 'isn't the complication of matters but their simplification [...] Simplifying actually creates deeper, complex layers; complicating creates superficial ones' (2003: 9). In other words, thinking specifically about plot points, twists and dramatic reversals in development can complicate rather than cohere a project, pushing it away from theme rather than pulling it in close. Bloore is also interested in development, and analyses it from the point of view of the creative collaborations that are involved. The premise for his book, *The screenplay business: Managing creativity and script development in the film industry*, is driven by the idea that:

> A film can get stronger as more people contribute and bring their own strengths to it, but it can also get more diluted and confused, so at the heart of development and film-making is the thorny question of when do you agree to compromise on your vision to 'get the film made'? And when precisely does collaboration become compromise? (2012: 4)

Discussing the creative triangle of the writer, director and producer (2012: 69-91), Bloore is interested in the way that power and influence can affect the development of a screenplay. His focus is more heavily weighted to the logistics of making a film, but there is relevance here in how people go about making the *same* film: how they can embrace theme to unify collaboration.

From many of my experiences in teaching, research, consultancy and screenwriting, it is clear that many writers are so eager to beat out a plot, or in the case of an adaptation, keep it so rigorously aligned to the original, that the resulting screenplay can feel both stale (it has no meaning) and stupid (it has no direction). A few 'better' experiences[1] reveal that if a screenplay is simplified from the outset by considering its thematic core, a stable platform is created from which a more complex and original execution can later be developed. Engaging with themes and expressing them in simple yet powerful ways for the benefit of those collaborating, the resulting screenplay, I suggest, has a better chance of remaining true to the writer's vision, which can be productive in saving time, energy and money by avoiding misdirected

development decisions. With this, I do of course acknowledge that a writer's vision may alter, and that the core themes of a screenplay may change as the project develops over time.

As an example of what this might mean in practice, let us consider the second film premise offered above:

> A married couple come home to find a stranger on their doorstep: a young man who knows their son, now living in Canada, who needs a place to stay for a few weeks.

I have tested this exercise in various workshops,[2] and plot ideas that have come out include variants of: the young man is pretending to know their son but is in fact an imposter, out to steal everything the couple have; the young man has killed their son, and has come over to steal his identity; the married couple develop a strange relationship with the young man, with both the husband and the wife making a play for him. Thinking thematically about the premise, ideas that have come out include variants of: the married couple have lost their way since their son moved to Canada, and no longer feel they have a purpose in life; the young man has never felt like he belongs, moving aimlessly from place to place; the couple's son has lost all sense of where he has come from, and of the values instilled in him from his parents.

Whilst both the plot ideas and the thematic ideas could work equally well as a starting point for developing a screenplay, what the thematic ideas offer, I suggest, is a much more stable platform from which the collaborative development process can begin; a platform guided by strong potential thematic resonance, and thus strong thematic unity. This is not to say that the plots ideas could not work with the theme ideas, but rather, that what the theme ideas offer that the plots ideas cannot is an emotional core that will help to connect every element of the screenplay as it is developed. They offer, if you will, a place to come home to: a thematic place where the development team can always go to find a solution; where thematic unity is able to bring collaborators together and remind them of what the screenplay is about. When tested in workshops, this approach has opened up storytelling and pitching in a way unimaginable. As those working in the industry remind us constantly,[3] we should be forever concerned with theme: what is this film or television drama about, and why should an audience care?

If we turn briefly to the notion of the logline, the screenplay expressed in a sentence that captures protagonist and goal, situation and motivation, main problem (antagonist or obstacles), world, theme and (sometimes) genre (see Yoneda 2011: 26-29), we can see its usefulness in encouraging the writer to find the essence of their screenplay. The logline asks us to consider action and emotion, or direction (plot) and dimensionality (motivation) (Seger 1994: 149-150), which in development can be an effective way of communicating to the team. The logline thus provides that place to come home to: the thematic unity that can be used by all those collaborating on the screenplay. As an example, a logline for the film *The Orphanage* (2007) demonstrates that beyond the dominant plotline, there is a clear thematic core driving the story: 'How far will a mother go for her child?'

> When a young boy goes missing, his desperate mother does everything she can to find him, but when she realises the awful truth of the situation, she has to make the

biggest decision of her life – live without him or die to be with him (Batty 2012: 172).

By simplifying a screenplay in this way, the development team can be better equipped to deal with what can be a gruelling and sometimes 'toxic […] netherworld famously knows as "development hell"' (Hanson and Herman 2010: 121).

**Undertaking a creative intervention**
In order to give this paper and its argument a practical frame of reference, I will detail a recent experience of working with a screenwriter as she developed an idea from an overseas producer into a short treatment. To provide context for those less familiar with the screenwriting industry, unlike in other forms where writers predominantly generate their own material, many working screenwriters spend much of their time developing ideas that originate from other people. This can include a producer who wants an idea developed into a treatment, or a production company that needs someone to re-write another writer's screenplay (see Batty and Waldeback 2008, 11-15 for further details). For the project referred to here, the writer was asked to develop the ideas of a producer, provided in the form of a short document, into a coherent narrative structure and then a short treatment. The commission was based on a production company's desire to make cheap genre films that would have commercial success. What is interesting about this case study is the extent to which the provided document had to be both re-ordered and mined for theme before it could be transformed into a workable narrative.

Let us turn first to the logline provided by the producer, which is in fact the third premise given above:

> A stranger finds himself in an abandoned town, unable to leave, all the while being chased by deranged men swearing to kill him.

Thematically, there is not a lot to draw from here at all. In fact, we could argue that this is not a logline at all; rather, it is a mere summary of where the plot begins. In relation to the arguments made in this paper, there is no sign of a thematic core to the proposed story: there is no sense of a character arc and there is no emotional core. As the starting point for developing the producer's idea, the writer really struggled to make sense of what the film was intended to be about. She initially developed several plot suggestions, but they were very much driven by pre-conceived ideas of genre and had no unifying theme. As with the examples given above, the suggested plots felt more convenient than coherent; they did not grow out of the story's core. Paradoxically, because there was no thematic direction provided by the producer, the writer and I had the opportunity to develop this between us. We would put this creative intervention into practice.

The producer's document went on to give many suggestions for the plot, namely in the form of dramatic action sequences and key turning points. For example (note: character names have been anonymised):

> Character A [male] and Character B [male] are dead, their souls are trapped in this town, and the men after them are ghost hunters. Their technology allows them to see

and interact with spirits but still cannot access any of their abilities such as walking through walls. We learn all this early on into the film and also that A has a secret that has something to do with what brought the hunters here.

Once again, it was easy for the writer to build the plot impulsively around the suggestions given: being chased by ghost hunters; using technological devices to locate paranormal presences; walking through walls, etc. For me as a consultant, intervening creatively on the project, of more immediate interest was the idea that Character A had a secret. As well as providing backstory that would explain why he had arrived in the situation, this secret could also have the potential to hang over him and thus become thematically important to the story. We questioned, what is his secret and how might it affect all that he does (action, plot) in the film? This provided rich discussion between us that, productively, I suggest, resulted in us becoming more concerned with themes and emotional arcs than action sequences and plot points.

Later in the document, the producer provided the following note:

> The story follows A and Character C [female] fleeing their hunters all while trying to piece together the life that A left behind. Ultimately, the story is a thriller told from the perspective of the deceased. It is also a tale of redemption about a man trying to do right before the big sleep. For once, he must rely on the help of others.

Of major interest here was the idea that, 'Ultimately, the story is a thriller told from the perspective of the deceased', subordinated by, 'It is also a tale of redemption'. This signalled quite clearly that from the producer's initial point of view, execution was more important than concept; that the way the story is told is more important than the story itself. I argued that this was a big reason why the plot was not working, and suggested that in order to help resolve the problem, it would be more productive to alternate the idea: ultimately, it is a story of redemption, a thriller that is told from the perspective of the deceased. By repositioning these aspects, what then happened was that the emotional core of the screenplay started to drive the way the story would be told. The plot grew organically out of the theme.

What followed was a lengthy discussion about A's burden of redemption. We explored not only where it originated, but also how as a unifying theme it could permeate all other elements of the screenplay: structure, character design, visual storytelling, etc. As an example, we decided that it could be stronger if C also shared the theme of redemption, allowing her journey to mirror A's, albeit on a smaller scale. C thus became much more prominent in the story than the producer had imagined, her character working as an unwitting mentor to A and also enabling her to experience her own dramatic problem and resolution (character arc).

Somewhere towards the end of the producer's document, a few hints about theme and emotional arcs were provided. For example:

> C is also after what these men are looking for, however, she tells him she is after it for good. With A's help, she can find it. With her help, A can leave this town and move on.

And:

> C is the last sign of hope to help A move on, until the men capture her and A is forced to face them in a final showdown.

'Move on' appears in both examples, and although it can refer to a physical act, in screenwriting it usually refers to emotional development (character arc). Whether the producer had not fully grasped these thematic ideas, or whether they were merely not clearly defined on the page, what resulted was the screenwriter and I having to work much more creatively in order to deliver a satisfying treatment. For the story to *feel* on the page, and for the plot to be thematically unified and therefore coherent, the characters had to be mined for substance so that the story would be 'about something'. Anecdotally, the producer was pleased with this new direction and excited by the possibility of raising the profile of C.

Finally, at the end of the producer's document various questions were posed, presumably to try and give the screenwriter a sense of what the producer wanted to achieve. They read:

> [The film] asks the questions, who are we really after we die? Is it ever too late to change your past? And how do you escape a purgatory you have created for yourself? We also want to open the discussion as to what is the greater threat in the piece. What is it that A stole? What happens if it gets in the gangsters' hands? And is C really the person she says she is?

This read like a 'statement of intent', and although its placing at the very end of the document is questionable – it would have been more productive to place this at the beginning of the document, in order to provide a 'way in' to the story and to help frame the suggested plot – it nevertheless indicated that the producer had at least some sense of wanting the film to 'say something'. Our observation was that he did want to explore themes and emotional arcs, though he had not yet worked out what they were and how they might be explored. Instead, for the screenwriter trying to interpret the producer's ideas, the document was jumbled and had little sense of thematic intention. Essentially, there was no place to come home to, no theme to unify the development process. Instead, the creative intervention undertaken by the screenwriter and I generated discussions of themes and emotional arcs that then helped to shape the film's structure. By feeling the story, we were able to tell it.

**Conclusion**

As I have argued, embracing theme to unify the collaborative development process in screenwriting can have many benefits. Although only one case study has been offered to substantiate my practice-based research findings, it does highlight the importance of theme in the creative space of script development. Some screenwriters and development teams may see this approach as restrictive, possibly dictating 'too much too soon', but I would suggest otherwise. Acknowledging that themes can and do change as drafts of screenplays evolve, I believe that working from theme helps to pull ideas together and create a screenplay that is more connected to the intentions of the writer. With this, development time, effort and money can be saved.

In the pursuit of new knowledge and insights into practice, I hope that this paper adds to the limited body of research into script development processes. Hundreds of screenwriting guides and practice-based articles exist, but very few of them address the specific issue of development and acknowledge the collaborative process

involved. There are recent publications in this area (see, for example, Scher 2011 and Bloore 2012), but screenplay development is still an under-explored area. As well as adding to the literature in this neglected area, then, I hope that the paper encourages others to undertake further research.

## Endnotes

[1] For example, I worked with award-winning screenwriter Robin Mukherjee (*Lore* (2012), *Combat Kids* (2011), *Plastic Man* (1999)) on the early stages of a comedy coming-of-age film, and much of our time was spent discussing theme and meaning in order to find the characters and a structure that we needed to tell the story.

[2] For example, at a book launch and screenwriting event in Sydney, March 2013, and an industry-supported screenplay pitching professional development masterclass in Melbourne, September 2013.

[3] This was reiterated numerous times during the Melbourne pitching masterclass, by writer/director Nadia Tass (Cascade Films), producer David Redman (Instinct Entertainment) and script executive Seph McKenna (Roadshow Films). It was also an issue discussed at length with Film Victoria's Script Development Manager, Clea Frost.

## List of works cited

Batty, Craig 2012 *Screenplays: How to write and sell them*, Harpenden: Kamera Books

Batty, Craig 2011 *Movies that move us: Screenwriting and the power of the protagonist's journey*, Basingstoke: Palgrave Macmillan

Batty, Craig 2010 'The physical and emotional threads of the archetypal hero's journey: Proposing common terminology and re-examining the narrative model' *Journal of screenwriting* 1:2, 291-308

Batty, Craig and Waldeback, Zara 2008 *Writing for the screen: Creative and critical approaches*, Basingstoke: Palgrave Macmillan

Beker, Marilyn 2013 *The screenwriter activist: Writing social issue movies*, New York: Routledge

Bloore, Peter 2012 *The screenplay business: Managing creativity and script development in the film industry*, Abingdon: Routledge

Campbell, Joseph 1993 *The hero with a thousand faces*, London: Fontana

Dancyger, Ken and Rush, Jeff 2007 *Alternative scriptwriting: Successfully breaking the rules*, Burlington, MA: Focal Press

Gorton, Kristyn 2006 'A sentimental journey: Television, meaning and emotion' *Journal of British cinema and television* 3:1, 72-81

Hanson, Peter and Herman, Paul Robert (eds) 2010 *Tales from the script: 50 Hollywood screenwriters share their stories*, New York: It Books

Hockley, Luke 2007 *Frames of mind: A post-Jungian look at cinema, television and technology*, Bristol: Intellect

McKee, Robert 1999 *Story: Style, structure, substance, and the principles of screenwriting*, London: Methuen

Owen, Alistair (ed.) 2003 *Story and character: Interviews with British screenwriters*, London: Bloomsbury

Scher, Lucy 2011 *Reading screenplays: How to analyse and evaluate film scripts*, Harpenden: Kamera Books

Scott, Kevin Conroy (ed.) 2006 *Screenwriters' masterclass: Screenwriters talk about their greatest movies*, New York: Newmarket Press

Seger, Linda 1994 *Making a good script great* (2nd ed.), Hollywood, CA: Samuel French

Selbo, Jule 2010 'The constructive use of film genre for the screenwriter: Mental space of film genre – First exploration' *Journal of screenwriting* 1:2, 273-289

Sendall, Jonathan 2003 'Developing with the enemy' *Scriptwriter magazine* 8, 8-9

Smith, Murray 1995 *Engaging characters: Fiction, emotion, and the cinema*, Oxford: Oxford University Press

*The Orphanage/El Orfonato* 2007, Wr. Sergio G. Sanchez, Dir. J. A. Bayona, Spain, 105 mins.

Vogler, Christopher 1999 *The writer's journey: Mythic structure for storytellers and screenwriters* (2nd ed.), London: Pan Books

Waldeback, Zara 2006 'The purpose of structure' *Scriptwriter magazine* 29, 20-25

Yoneda, Kathie Fong 2011 *The script-selling game: A Hollywood insider's guide to getting your script sold and produced*, Studio City, CA: Michael Wiese Productions