



Screenwriting: History, Theory, and Practice

By Steven Maras

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Working across contemporary histories of film and screenwriting, and US screenwriting manuals from the 1910s and 1920s, this volume breaks new ground in thinking about the nature of scripting, and how screenwriting took shape as a particular kind of practice.

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Editorial Review

Review

An important and long-overdue contribution to the historiography of screenwriting,

(Oscar Michaels *Real Time Arts*)

For film scholars and especially film historians, the rigour and attention to detail in the discussion of the history and evolution of screenwriting practice is invaluable.

(Harry Kirchner *Screening the Past*)

...offers ways of thinking about the script beyond simply the blueprint version.

(Nina Seja *Media International Australia*)

...should prove a seminal text for the study of screenwriting.

(Adam Ganz *Journal of Screenwriting*)

If you want to think seriously about screenwriting, you ought to pick this one up.

(Tom Stempel *Slant Magazine*)

Steven Maras' achievement is to set out a number of parameters and future signposts for focusing "on less well understood aspects of screen discourse", to raise the bar on informed exchanges that acknowledge these little understood aspects.

(Maryella Hatfield *Global Media Journal*)

Review

In a remarkable feat of research the author sets out to problematize our understanding of what a script is and what screenwriting involves. The approach is predominantly archeological—the author searches back through history, through the manuals, guide books, publications and other documents in order to establish how many different (and often conflictual) meanings these terms have had. As such it is a study of the discourse(s) of or about screenwriting, a cinema history book, looking at the different ways the script has been positioned in the film industry from the dawn of the twentieth century to today. On this level, the book gives the reader great, exceptional insight. It is lucid and well-expressed, with an original way of dealing with its subject, building on ideas from previous scholars but elaborating them further than has been done before. This is a work of real value and importance and is a great Wallflower book.

(Adrian Martin, Monash University)

This is an invaluable text for anyone interested in this field: academic, student or scriptwriter. It is an original work ... there is no contemporary text that attempts to cover the study of the screenplay and screenwriting with such depth and breadth. Interesting, substantial and a wonderful addition to academic discourse on the screenplay.

(Jill Nelmes, University of East London)

About the Author

Steven Maras is senior lecturer in media and communications at the University of Sydney. He has published widely on the theory and practice of media production.

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