

## Script Culture and the American Screenplay (Contemporary Approaches to Film and Media Series)

Kevin Alexander Boon

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Kevin Alexander Boon : Script Culture and the American Screenplay (Contemporary Approaches to Film and Media Series) before purchasing it in order to gage whether or not it would be worth my time, and all praised Script Culture and the American Screenplay (Contemporary Approaches to Film and Media Series):

Though the history of the screenplay is as long and rich as the history of film itself, critics and scholars have neglected it as a topic of serious research. *Script Culture and the American Screenplay* treats the screenplay as a literary work in its own right, presenting analyses of screenplays from a variety of frameworks, including feminism, Marxism, structuralism, philosophy, and psychology. In distancing the text of screenplays from the on-screen performance typically associated with them, Kevin Alexander Boon expands the scope of film studies into exciting new territory with this volume. *Script Culture and the American Screenplay* is divided into two parts. Part 1 provides a general background for screenplay studies, tracing the evolution of the screenplay from the early shot lists and continuities of George M. Cohan and Thomas Harper Ince to the more detailed narratives of contemporary works. Part 2 offers specific, primarily thematic, critical examinations of screenplays, along with discussions of the original screenplay and the screenplay adaptation. In all, Boon explains that screenplay criticism distinguishes itself from traditional film studies in three major ways. The primary focus of screenplay criticism is on the screenplay rather than the film, the focus of screenplay studies is on the screenwriter rather than the director, and screenplay criticism, like literary criticism, is written to illuminate a reader's understanding of the text. Boon demonstrates that whether we are concerned with aesthetics and identifying rules for distinguishing the literary from the non-literary, or whether we align ourselves with more contemporary theories, which recognize texts as distinguishable in their inter-relationships and marked difference, screenplays constitute a rich cache of works worthy of critical examination. Film scholars as well as students of film, creative writing, and literary studies will appreciate this singular volume.

Kevin Alexander Boon's stated purpose is to stimulate interest in screenplay criticism a worthy goal, in my opinion, admirably achieved by *Script Culture and the American Screenplay*. --James M. Welsh, professor emeritus of English at Salisbury University, co-founder and former editor of *Literature/Film Quarterly*, and co-editor of *The Literature Film Reader: Issues of Adaptation*  
*Script Culture and the American Screenplay* undertakes a worthwhile endeavor in arguing the literary value of quality screenplays while recognizing all the problems associated with locating and identifying actual shooting scripts as opposed to earlier draft versions, much less film transcriptions. --Jack Boozer, professor of communication at Georgia State University  
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About the Author  
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