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Rewriting, remaking and rediscovering screenwriting practice: when the screenwriter becomes practitioner-researcher

Abstract:

Screenwriting as a research practice is rapidly emerging in the academy, extending the boundaries of the discipline beyond its history in vocational training. Offering a space in which new and established practitioners can incubate ideas and processes in ways that might otherwise not be possible – particularly in mainstream industry contexts, where writing can often be in service of production – a research environment offers academic stimulation that encourages innovative methodologies of creative practice to develop. In this way, the screenwriter becomes a practitioner-researcher who, through deep reflection on previous works and experiences and creative-critical engagement with new ideas and concepts, is able to develop new screenplays that are writer- and research-oriented. In this paper we discuss the role that academic research can play in shaping the work of the screenwriter. Through personal case studies and reflections, we explore how practice can be rewritten, remade and rediscovered in the academy. There has been very little written about the phenomenon of screenwriting as a research practice, therefore we hope this paper will contribute important and timely insights into this emergent discipline.

Biographical notes:

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Keywords:

Screenwriting – screenplay – screenwriter – creative practice research – research training

Introduction

As noted by Baker et al. (2015), screenwriting is an emerging research practice within the academy. This is to say, that *the act of writing a screenplay* is increasingly valued as a form of research, one in which the screenplay functions as both a method of research enquiry and also a research outcome. Through practice-led research (see Nelson 2013) or research-led practice (see Smith & Dean 2009), screenwriting becomes a way of generating and disseminating new knowledge; and, crucially, of generating new ways to practice, usually evidenced by reflections on the process of writing a screenplay and/or by the screenplay itself. In the case of reflection, research becomes explicit and communicable to an audience outside of the practitioner's internal domain. Where a screenplay embodies or 'performs' research (see Haseman 2006), research and knowledge may be implicit; what thus becomes an issue for the academy is how that knowledge is explicated for the wider community of scholars and/or practitioners (Gibson 2010: 6).

With this distinction between where knowledge is located, we seem to be suggesting that it can be in the reflection and *not necessarily in the screenplay*. Although we might argue that this should not be the outcome of creative practice research – that the critical work describes the research found within the creative work, therefore the creative work *is* the research – this is not always the case. From our collective experiences of undertaking, supervising and examining research degrees, the conditions of creative practice research seem to fall into two categories. Firstly, there are those who use the research environment to better understand their practice, explicating what they know tacitly about the work they create. Secondly, there are those who use research to generate new ideas and concepts that either changes the way they practice (process), or that changes the fabric of their practice (content).

Although not mutually exclusive, these types come with different agendas and utilise different methodologies, and it is for this reason that Smith and Dean's collection, *Practice-led research, research-led practice in the creative arts* (2009), becomes an important addition to this discourse. This book asks: when does research begin? For us, when does the screenplay become a research screenplay; when is the quest for knowledge declared? If, from the outset, practice is given a critical frame, is the giving of that frame the start of the research journey? If so, can we then argue that it is always research-led practice?

The key point we make here is that screenwriting as a research practice – however it is methodologically undertaken – is becoming increasingly visible within the academy, and in many ways provides a useful bridge between the well-established research discipline of creative writing, and the emerging research discipline of screen production (see Kerrigan & Batty 2015). For our purposes, we identify screenwriting as research in the following way:

a practice in which the screenwriter makes use of the intellectual space offered by the academy and those within it to incubate and experiment with ideas, the intention being that their processes or screenplays – *or both* – change as a result.

For more on research-incubated creative practice, see Grierson and Brearley, 2009; and Cherry and Higgs, 2011.

In this paper we explore different ways in which the undertaking of a screenwriting practice research degree might be conceived, all the while driven by a constant goal: to deepen, expand or otherwise develop the practice of writing a screenplay. The authors are one supervisor and four current PhD candidates at RMIT University, who reflect on and analyse the work they are undertaking, and draw on relevant communities of thought and practice relevant to screenwriting as a research practice. The paper contributes not only to the disciplines of screenwriting, creative writing and screen production, but also to the growing body of research about creative practice research.

Screenwriting as research

Let us begin by giving a brief overview of the landscape within which screenwriting as a research practice operates. Firstly, there are a growing number of research degree candidates undertaking projects by screenwriting practice internationally. Historically, many of these Masters by Research, PhDs and DCAs have been completed in Australia, namely at Australian Technology Network (ATN) institutions such as Queensland University of Technology, RMIT University and the University of Technology Sydney. A recent survey of the National Library of Australia's archive, through its Trove facility (Trove n.d.), reveals there are approximately 30 screenwriting practice research degree completions in Australia, dating back to 1996 for what can be seen as the first Masters by Research at the University of Western Sydney (Finnane 1996), and to 2003 for the first Doctorate at Queensland University of Technology (Armano 2003). The majority of these completions are at the Masters level, but with a noticeable rise in Doctoral completions since 2009.

The screenwriting practice research degree has historically included the writing of an original or adapted feature film alongside a critical thesis/dissertation, but in more recent times has expanded to include television series, cross-platform fiction, script portfolios and, in one case presented here, a fictocritical work that interweaves screenplay, prototype film and reflections on process. As will be explored there are numerous reasons why a candidate might turn to the academy to write a screenplay, from a desire to know more about the content they write, to a need to understand where their career has come from and is going to, to a plain desire to step away from the industry – at least for a while. Whatever the backstory, candidates are bound by the need to research and play, and in doing so expand the nature of their practice and/or their projects.

The academy has responded the growing trend of screenwriting practice research by developing opportunities for the publication of 'academic screenplays'. In 2007, for example, *New writing: the international journal for the practice and theory of creative writing* published a short comedy screenplay called *Tom, Dick and Harry* (Batty 2007) to highlight the importance of screenwriting in the academy. Similarly, *TEXT: journal of writing and writing courses* has dedicated two special issues to scriptwriting as creative practice research (Baker & Beattie 2013; Baker, Batty, Beattie & Davis 2015). These special issues emerge from the journal's celebration of Excellence in Research for Australia to 'provide creative writing academics the

opportunity to write in innovative ways that add new knowledge to their art form and the discipline' and 'subtly [change] the position writing academics can hold within the research framework' (Krauth et al. 2010: 3). From a total of 18 scripts across the two special issues, 12 are screenplays and one is a hybrid form – the television novel – written by one of the authors of this paper. Such works highlight both the presence of and the potential for screenwriting as a research practice within the academy.

A question routinely asked of such creative artefact is: how is the work research? Harper's notion of 'capability' and 'knowledgeability' (Harper 2007: 20) in creative writing research is useful here, because it helps us to understand the research-practice nexus. In short, this is the idea that *research into* a subject enables a better *practice of* that subject (capability), and at the same time a *greater awareness of what we know* about the subject (knowledgeability) is developed. Concerned with both practical application and scholarly contribution to knowledge, this nexus culminates in a 'responsive critical understanding' (Harper 2007: 21): a process of moving beyond mere reflection and instead towards application, where the creative work is understood to contain knowledge.

Gibson's work on 'knowing' is also useful here. For Gibson, knowing is 'a state of being imbued with some illumination, blessed with the ability to see into a mystery, to dispel the ignorance', and is always 'an after-effect of understanding' (Gibson 2010: 4). It occurs when the practitioner has experienced something through the production of a work, and is in a position to reflect on that experience for the benefit of not only the self, but also others: 'it is the shift in common sense and the fresh ability to account for that shift that ensures the occurrence is research' (Gibson 2010: 5).

For us, a screenplay displays 'knowing' through its form, content and/or craft, all of which has been achieved on the basis of knowledge that its author (as practitioner-researcher) has discovered. The screenplay thus embodies and performs knowledge by the way it is written; if the knowledge were not there to assist its creation, it would not have been written in this way. In relation to research-led practice, it *could not* have been written in this way because it would have had no way of knowing. It would therefore not be a research artefact.

To illuminate these rhetorical ideas, the PhD candidates will now offer short reflections on their doctoral works-in-progress. At different stages of candidature, they are all grappling with a variety of research expectations and creative-critical negotiations. What coheres their experiences is their identification as practitioners in the academy who are using the potential of research to rewrite, remake and rediscover the ways in which they create, develop and present fictional content for the screen.

Re-examining craft to deepen practice (Sung-Ju Suya Lee)

My research investigates the use of genre in screenwriting. It was important for me to study at an institution that offered a 'creative thesis' model (Fletcher & Mann 2004: 1) that would enable practice-based knowledge 'to expand and develop within the Academy' (Arnold 2005: 2). Working within Dethridge's 'dual research process' (2009: 97) for screenwriting practice research, the screenplay I am writing is

accompanied by a dissertation comprising of a research question with ‘traditional research techniques’ (Beattie 2013: 2) for its exploration, namely a literature review, case study and reflection on process. O’Mahony recommends that ‘each writer undertaking a PhD must adopt the work approach best suited to his or her own personality as a writer’ (2008: 46), and according to Bourke and Neilsen there are two kinds of student in creative writing higher education: ‘professional students’ (creative preference over academic) and ‘academic students’ (equal preference – academic and creative) (2004: 9-10). In analyzing myself, I struggle to pinpoint where I stand; however, undertaking research by practice suits my sensibilities and allows me to expand my extant practice as a screenwriter. For Baker, ‘Academic scriptwriting ... is different from commercial scriptwriting in that it has a stronger critical research focus ... and is much more self-reflexive’ (2013: 4). As a screenwriter in the academy I am keen to investigate by doing and discover new knowledge about screenwriting *through practice* as well as *from theory*.

The genre research I am undertaking employs a mixed methodology relevant to the object – or practice – of study. It is ‘framed by a particular purpose and set of questions’ and its methods ‘address the purpose of the study and answer the questions’ in a ‘paradigmatic’ and ‘philosophical’ way (Schwandt 2007: 196). Similarly, Milech and Schilo advocate the Research–Question model for theses that contain both an exegesis and a creative/ production component, in which both sections hinge on a research question that is ‘posed, refined and reposed by the student across several stages of a research program’ (2004: 6-8). This can be understood as a process of rewriting, remaking and rediscovering. However, their work contrasts that of Schwandt in that both components of the research-question model are ‘conceptualized as *independent answers to the same research question*’ (2004: emphasis in original). Bolt (2004) and Arnold (2005) question this methodology in regard to hindering the creative process, and so it will be interesting at the end of my PhD to discern whether or not my creativity was stifled by having a research question as the focal point.

My research question is felt to be both a starting point and a frame for the practical activity of writing a screenplay. In regard to the ‘creative thesis’ model, Milesch and Schilo argue that ‘to be research, a creative work ... must be practice conceived and reflected upon in the interests of answering a carefully and clearly defined research question framed on the basis of a sound working knowledge of a particular field, and in the interest of contributing new understanding to it’ (2004: 7). According to Baker, ‘innovation or new knowledge is often in the theme or content that the script presents, but can also be found in the structure of the work’ (2013: 4); or, it can be located in the ‘content, form and context’ of the screenplay (Baker et al. 2015: 1). In both theoretical and practical terms, Batty argues that such new knowledge can emerge from ‘creative-critical experimentations, insightful reflections and subsequent practice-based application’ (2013: 17). In my work I aim to create new knowledge with original analyses of farce theories, tropes and techniques, and expand the practice of screenwriting by incorporating these into the writing of an original feature length farce screenplay, currently called *The Wedding Jackpot*.

Unlike O'Mahony, a writer who 'focuses on the practical response to things rather than on framing a theoretical framework' (2008: 46), I felt that I had to research the tropes of farce first. I acknowledge theatrical theorists such as Styan, who argues that researchers 'always wish to know where the conventions of the script, the acting and the audience came from, and often where they went to, and why... [a play] alters in however slight a degree, the matrix of conventions, and thus the form of the genre and its impact' (1975: 14). There are no books on farce comedy screenwriting, but there is a range of sources on farce theatrical theory and, of course, countless books on screenplay writing. I endeavor to investigate and interpret previous farce theories along with the analysis of films such as *Bridesmaids* (2011), which will lead to a deeper understanding of the 'formula' of farce within the framework of screenwriting theory. Beattie notes as one of the themes for a special issue of *TEXT* on scriptwriting as creative writing research, 'a questioning of how reality is constructed for the screen' (2013: 2). This is one of the elements of the absurdities of farce that I am investigating, and within the practice of doing (i.e., writing a farce screenplay) I hope to illuminate for future comedy writers how farce screenwriting can be negotiated.

Writing outside of industry: screenwriting with play and rigor (Stayci Taylor)

Lajos Egri believes that to write scripts 'you must never be satisfied with superficial knowledge. You must have patience to search for causes' (2004: 298). The same could be said for undertaking research, thus we might perhaps consider these imperatives when attempting to articulate the rediscovery of screenwriting practice in the academy. It might first be useful to offer some specifics about my own PhD research project, before then coming back to this question of the screenwriter as practitioner-researcher.

My feature length comedy screenplay is being developed alongside a dissertation that, like the screenplay, addresses my research interests in comedy, gender, (female) perspectives and script development. Through the writing of a screenplay and the close monitoring and recording of my own artistic practice (through a reflective log, analyses of drafts, and so on), the areas of research have revealed themselves. The challenge here is one of paying attention to the breakthroughs and pitfalls, of monitoring the practice without necessarily identifying with it, in order to track each new insight against several factors, including the existing research, the potential for new screenwriting development principles and an overarching feminist paradigm. From this process – what we might call a creative practice methodology – comes insights into understanding (and expanding) my practice. For example, with the merging of research and practice – each informing the other – I realise that through practice I will come to understand something about gender. The fact that my protagonist is female and lives in a particular story world has emerged from specific ideological perspectives – thus my screenplay, articulating those same perspectives, might be considered an expression of female subjectivity. These are the kinds of notion I continue to explore and refine over both the practice and research.

Outside of what, for the purpose of this paper, we are calling the 'industry' (in my case, network television), my practice becomes magnified and filtered through a

prism of different lenses as new insights arise. This is not to say that the ‘industry’ is incapable of facilitating processes that leave room for discovery; rather, that these discoveries might be limited to explorations of *content* – specifically the content of the work commissioned, which must necessarily remain formally restrained to its brief. In other words, although the craft elements of my doctoral screenplay (structure, character, theme and so forth) are also working hard to articulate my research, there is something inherently more significant transpiring in terms of my *practice*. If, as intended, increased insights into (and a transformation of) my own practice can also generate new understandings of screenwriting practice and script development more broadly, then my screenplay carries with it the knowledge contributed by that research. In other words, ‘understanding that Creative Writing is an activity that does not necessarily have a material (commercial) outcome’ allows me ‘to consider that creative practice can in fact be a research methodology, not merely an end product to complement any traditional research’ that I have conducted (Batty 2013: 15).

The demands of the research environment thus offer something beyond that of other outcome-ambiguous spaces, for example, funded periods of creative development or writers’ retreats (which can also be considered elements of ‘industry’ practice). That is to say, in the academy practice (which, as this paper argues, is also research) is guided by the underpinning of a research question (recalling, perhaps, Egri’s ‘patience for causes’). This is a framework that I propose is of particular interest to screenwriter-researchers, who will usually be already engaged in identifying central questions in their creative writing (or, at least, experimenting with and/or refuting the need for them). Within many screenwriting models, plot is privileged and thus the writing is practiced according to a Central Dramatic Question, which as ‘a question of necessity has three parts: the posing of the question, the deliberation on it, and the answer to it’ (Gulino 2004: 10). The point of difference is that the demands of traditional screenwriting practice dictate ‘The ending is the first thing you must know before you begin writing [...] you have to know what happens’ (Field 2003: 111). Thus, while a research question guides practice *toward* a conclusion, a Central Dramatic Question guides practice *back from* a resolution.

As a screenwriter-researcher I find this to be an interesting tension, generating other interesting questions. For example, this observation from a text exploring the screenwriting practice of plot sequencing: ‘Sequences help solve one of the basic problems in all dramatic writing: the fact that a drama is a contrivance, but that it will not work if it *seems* like a contrivance’ (Gulino, 2004, pp. 12-13). Script development consultant Stephen Cleary (2013) agrees that ‘sequence structure organizes the surface plotting, the plotting the writer wants the audience to see’. Thus, can a screenplay be a research artefact if it hides its own mechanics? Likewise, might a dissertation use similar strategies to offer, as Gulino proposes of the sequencing method, ‘a glimpse of a great many possible outcomes [...] before the actual resolution’ (2014: 13) – or for our purposes, the conclusion?

Such questions arise from research and, in contemplating such possibilities, serve to transform practice through a greater understanding of the research itself. The resulting screenplay will function as the creative expression of these ideas. Also, as I move through and reflect upon my existing practice, my methodology is still emerging,

because ‘as a result of this reflexive process, methodologies in artistic research are *necessarily* emergent and subject to repeated adjustment, rather than remaining fixed throughout the process of enquiry’ (Barrett 2009: 6).

Screenwriting as a way of knowing (Louise Sawtell)

My past screenwriting practices adhered to the conventions of the form, which seemed to conflict with the experimental and multi-layered approach I use in my filmmaking. Over a ten-year period I wrote my screenplays in the recommended software, and kept the visual and reflective elements I created alongside the screenplay as separate documents. This traditional style of writing restricted me from capturing the details that reflected my thematic and creative influences of the narrative on the page. As a writer-director who develops projects from initial idea to completed film, it seemed that a more innovative and reflective approach to practice was required.

It is difficult to be a filmmaker in the ‘industry’ when my intention is to challenge the conventions of screenplay formatting and structure. In a PhD, I can move beyond the rules by exploring a more innovative practice through a creative research project. Baker (2013) claims that scripts written for research should be read as stand-alone texts while still providing the functions required for any future production. My aim is to establish a link between the industry and the academy by creating a multimodal screenplay that works as a prototype for future production (see Millard 2011) while also focusing on the process of its development. This practice considers the screenplay as more than a blueprint for the film, but as a research artefact that privileges the process as much as the final product.

I entered the academy as a PhD candidate with the aim of experimenting with different narrative structures, and to write organically ‘in the moment’. This requires me to develop each scene in isolation without the concern of an overarching storyline. I was interested in exploring how both theory and reflection might create a deeper connection to the text. Through this process I am attempting to rewrite the traditional form and create what I am calling a ‘fictocritical screenplay’. In this sense, it is a ‘knowing screenplay’ that seeks to provide an answer to the mystery of writing for the screen. Gibson (2010) suggests that knowing happens when a practitioner has ‘lived’ the experience and, by coming to an understanding, is able to impart that knowledge to others. Through this research I have become more ‘able to create a dialogue between theory and practice’ (Brabazon & Dagli 2010: 36-37). The fictocritical screenplay provides parallel narratives of the creative artefact (the scenes of the film) and the dissertation (reflections and theory). These elements highlight my ‘knowing’ about the practice as it happens, in the moment of creating the story. Schön (1983) recognises reflection-in-action as a type of thinking that happens in the moment of the practice. My reflections about the process can provide a unique perspective about my organic script development where an overall story has not been determined before the writing takes place, which is not often the process followed by other screenwriters in the industry.

The fictocritical form encourages me to engage with the screenwriting in a creative and critical way. The hybridized writing style provides a multi-layered approach to the screenplay's development, exposing my intentions as a creative writer. By incorporating reflective, theoretical and fictional texts in the one artefact, I feel that I am able to provide a number of ways of reading the work. For example, in a sequence that explores a chorus girl's experience of auditioning to be in a show, the scenes are supported by visual and textual interpretations of the accompanying scene. Practically speaking, the interwoven narratives are presented on a landscape page that more closely represents the frame of a film. The first scene appears on the right side of the page and a fictocritical narrative sits beside it, on the left. The combined narrative can explore the inspiration for the scene; in this example the Busby Berkeley choreographed musical, *42nd Street* (1933). It weaves my interpretation of the film's dance sequence with that of the chorus girl's voice, which can also be seen in the parallel scene. The interwoven nature of the fictocritical screenplay thus provides multiple meanings and understandings of how each of the scenes has been developed.

This research project, which at the time of writing is in its second year, has enriched and changed my screenwriting practice. By experimenting with form of the screenplay, I have reimagined the possibilities of the screen story in development, and the role that the creator plays in it.

The television novel: re-imagining the screen idea as a literary object (Stephen Sculley)

Writing the screen idea as a stand-alone work emerges from the current debate about the value of the unpublished screenplay, and the provenance of the screenplay in relation to the completed screen work (see Baker 2013; Price 2013; Maras 2009). My research investigates how a screen idea for a 'quality TV' drama might be rendered as a literary work. The intention is to create a document that retains the writer's original idea so it might be read by a wide audience, including a general readership, academic scholars and industry gatekeepers. I posit the need for the ontology of the screen idea to be acknowledged beyond what Steven Maras (2009) terms the 'vanishing screenplay', and by writing the screen idea as a stand-alone literary object reclaim the writer's provenance and authorial contribution. This research highlights a need to preserve original screen ideas and make them available to the academy, the industry and a general readership. Writing within the context of the academy has allowed me to push existing boundaries in screenwriting practice and subsequently explore possibilities that would not usually be considered in the screen industry. Therefore, as a PhD candidate I am focussing on identifying the 'research problem' and where my research might sit within the field of screenwriting studies, and then on what my contribution to new knowledge and practice could be.

Kroll and Harper assert, 'researchers situate themselves within a cultural context and articulate what they contribute to their aesthetic domain' (2013: 1). Following on from this idea I framed my research question and topic within the context of existing knowledge, which allowed me to consider the role of the creative project and how it might inform the research. As highlighted, the current debate surrounding the value of

the screenplay in relation to the completed work became a focus for the research. Maras (2009), Price (2010) and Sternberg (2011) discuss the screenplay as a 'blueprint', which by its very nature is ephemeral as it moves through the various stages of production. Sternberg comments that 'the screenplay represents a literature in *flux*' (2011: 1). In light of the current debate regarding the practice of screenwriting, I embarked on a creative practice research project that would explore the idea of a screenplay existing within a fixed domain as an artefact in and of itself – a literary object. By writing the screen idea as a literary object I want to create a document that is more 'stable' than a traditional screenplay, something that can be available to a general readership as well as the academy.

The methodological framework became clear once I had identified the 'problem'. Using practice-led research I am asking, how might a screenplay be re-imagined as a literary object? In this context the creative artefact becomes central to my research in both method and physical outcome. The notion of reflection is important, as the need for analysis and an explanation of the research outcome needs to be articulated. The question of 'how' has influenced my thinking and approach, for example many iterations of the research question began with the word 'how'. How might I render a screen idea as a literary object? How might a screen idea for a high-end television drama be written as a self-contained creative writing text? How might a screen idea for a 'quality TV' drama be written as a literary text?

As I write and develop the artefact I am becoming more aware of the hybrid text that I am creating, and so the question of how I interpret the text becomes more puzzling. Brabazon and Dagli note, 'Spending analytical time on the how operates at a lower level than projects probing why' (2010: 29). This is an interesting point in that my own trajectory has moved from 'how' to 'why', and the frustration of the 'method as a substitute for analysis' (Brabazon & Dagli 2010: 29) has become evident. In analysing the artefact to date, I have endeavoured to find a language that reflects the creative solutions found. However, asking 'why' has prompted deeper reflection that goes beyond simply identifying the process. Examples include: Why was a passage of text written like so? Why have I approached the creative artefact in a particular way? Why have I incorporated images into the text? Why have I formatted the text in a particular style?

I suggest this approach to screenplay development may not sit easily within the industry, as the prescriptive nature of development documents and the acknowledged course towards production might not embrace the concept of a *television novel*. Macdonald challenges the current plethora of screenwriting 'how to' manuals and suggests that a neo-Aristotelian orthodoxy is underpinning the need to 'codify and clarify' this type of formulaic screenwriting practice (2013: 58). As such, the academy allows me to explore ideas and approaches to the *act of screenwriting* irrespective of industry requirements. With the constraints of industry protocols removed, the academy is a vital creative space that generates new thought and new knowledge. As a practitioner-researcher, the *television novel* therefore opens a dialogue about the way we develop, write and read screen ideas.

Conclusion

This paper has discussed both the emergence and nature of screenwriting as a research practice, and specifically how rewriting, remaking and rediscovering one's practice can arise from research incubation. As is the case with creative writing in the last ten or so years, further analysis of the work being undertaken in this discipline and the publication of more case studies from those engaged in it will promote a field that has great potential within the academy and also the wider screen and media industries. The academy thus functions as a training ground for new thought and practice, resulting in critically informed screenplays that ask important questions, deepen practices of development, and push the boundaries of form, content and craft.

It is through careful and considerate supervision that the creative-critical nexus is continually and progressively negotiated. In relation to Harper's (2007) notion of capability and knowledgeability, supervisors of the screenwriting practice research degree guide their candidates to create screenplays that will hopefully achieve production, but at their core are 'knowing' screenplays worthy of their academic award. Furthermore, candidates and supervisors should be aware that by undertaking research, the candidate's practice advances in ways previously not conceived or unattainable, resulting in a 'knowing practitioner'.

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