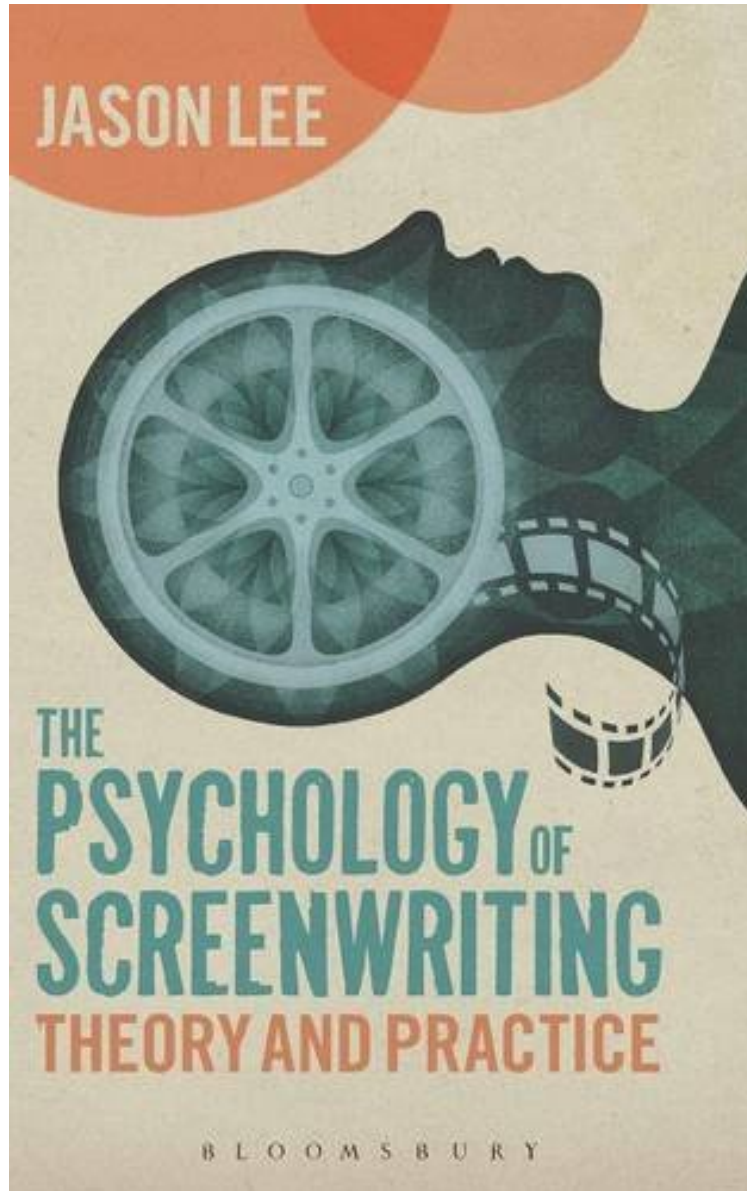


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The Psychology of Screenwriting: Theory and Practice

Jason Lee

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Jason Lee : The Psychology of Screenwriting: Theory and Practice before purchasing it in order to gage whether or not it would be worth my time, and all praised The Psychology of Screenwriting: Theory and Practice:

1 of 4 people found the following review helpful. Five StarsBy dina jonasI love the book.

The Psychology of Screenwriting is more than an interesting book on the theory and practice of screenwriting. It is also a philosophical analysis of predetermination and freewill in the context of writing and human life in our mediated world of technology. Drawing on humanism, existentialism, Buddhism, postmodernism and transhumanism, and diverse thinkers from Meister Eckhart to Friedrich Nietzsche, Theodor Adorno, Jacques Derrida, Jean Baudrillard and Gilles Deleuze, The Psychology of Screenwriting will be of use to screenwriters, film students, philosophers and all those interested in contemporary theory. This book combines in-depth critical and cultural analysis with an elaboration on practice in an innovative fashion. It explores how people, such as those in the Dogme 95 movement, have tried to overcome traditional screenwriting, looking in detail at the psychology of writing and the practicalities of how to write well for the screen. This is the first book to include high-theory with screenwriting practice whilst incorporating the Enneagram for character development. Numerous filmmakers and writers, including David Lynch, Jim Jarmusch, David Cronenberg, Pedro Almodvar, Darren Aronofsky, Sally Potter and Charlie Kaufman are explored. The Psychology of Screenwriting is invaluable for those who want to delve deeper into writing for the screen.

Jason Lee's exhaustive new study provides an essential tool for students and researchers interested in the creation and critique of modern screenwriting practices. The Psychology of Screenwriting blends major psychological, philosophical and industry-based perspectives alongside a fascinating array of case-studies, which range from contemporary Hollywood blockbusters, European art cinema classics and short film renditions, to modern splatter epics, rock opera spectacles, British sitcom traditions and beyond. Xavier Mendik, Principal Lecturer, Brighton University, UK and director of the Cine-Excess International Film Festival About the Author Jason Lee is Professor and Head of Film and Media with Creative and Professional Writing at the University of Derby, UK. He has taught screenwriting for over twenty years and has published numerous screenplays. His articles on film have appeared in Film International and Vertigo. His other books include The Metaphysics of Mass Art Vols. I and II (1999), Pervasive Perversions (2005), and Cultures of Addiction (2010), and his work has been translated into ten languages.