

Introverted versus Extroverted Creative Processes **in Professional Writing**

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The creative process has been explored in many different ways by artists and theorists. One popular categorization is into dual approaches, such as Jung's identification of the 'introverted' approach, in which an author 'submits [her] material to a definite treatment that is both directed and purposeful'¹ and 'extroverted', in which she writes 'things that [her] mind perceives with amazement', thought to be one's 'innermost nature [...] revealing itself'.² These may be alternative, consecutive or complementary, for example the 'Geneplore model' details continuous 'cycling' between the 'generation' of 'mental representations' and 'exploration';³ the more 'deliberate and controlled'⁴ refinement of ideas.

Some believe that extroversion is more important in the early stages of a creative project, and introversion in the later stages, for example Hanif Kureishi, influenced by Jung, uses 'free association as a way of loosening [the] imagination',⁵ particularly early on in a project, as 'too much order too soon' may 'stifle' it.⁶ He even advises against planning structure.⁷ The hypothesis that introversion should precede extroversion was tested in a 2017 study, with the tentative conclusion being that although 'generation' (extroversion) should give way to 'selection' (introversion) later on, *both* are important at the start.⁸

¹ C.G. Jung, 'On The Relation of Analytical Psychology to Poetic Art,' *British Journal of Medical Psychology* 3:3 (2011) 220.

² Jung (2011) 221.

³ Ronald A. Finke, Thomas B. Ward and Steven M. Smith, *Creative Cognition: Theory, Research and Applications* (Massachusetts Institute of Technology, 1992) 18.

⁴ Finke, Ward and Smith 25.

⁵ Hanif Kureishi, *My Ear at His Heart* (London: Faber & Faber, 2004) 11.

⁶ Hanif Kureishi, *Dreaming and Scheming: Reflections on Writing and Politics* (London: Faber & Faber, 2002) 18.

⁷ Hanif Kureishi, *Love and Hate: Stories and Essays* (London: Faber & Faber, 2015) 21.

⁸ Guillaume Fürst and Paolo Ghisletta, 'An Experimental Study of the Creative Process in Writing,' *Psychology of Aesthetics, Creativity, and the Arts* 11:2 (2017) 205.

Inspired by the debate, I decided to intentionally adjust my predominantly introverted processes to incorporate more extroversion and then evaluate the impact on my writing. Prior to conducting the experiment, one of my short films was planned and written using a predominantly introverted approach. I then intentionally wrote a short prose story using a predominantly extroverted approach in the early stages, with increased introversion during redrafting and editing. The following essay will detail and evaluate the respective processes and products, and explain how the experimentation has informed my practice. (Note that discussion about the script refers only to the scriptwriting process for the first five drafts, prior to commencing collaboration with the co-writer.)

The film began, for me, as a pitch from a director, who wanted to make a film about alien doppelgängers. I took on the project as producer and scriptwriter, perused my ideas journals and found a suitable premise that had been developed through a character profile exercise: a marriage counsellor in an unhappy marriage.

This meets three important ingredients of a successful premise: conflict is insisted upon by most, if not all, screenwriting experts (for example, Field,⁹ Frensham,¹⁰ McKee,¹¹ Nash¹² and Trottier¹³). Another important consideration is connection,¹⁴ which in this story also serves as the film's primary value at stake,¹⁵ with the conflict stemming from the protagonist's desire for

⁹ Syd Field, *Screenplay: The Foundations of Screenwriting* (New York: Bantam Dell, 2005) 25.

¹⁰ Ray Frensham, *Teach Yourself: Screenwriting* (London: Hodder Headline, 2003) 96-98.

¹¹ Robert McKee, *Story: Substance, Structure, Style and the Principles of Screenwriting* (London: Methuen, 1999) 210-216.

¹² Patrick Nash, *Short Films: Writing the Screenplay* (Harpenden, UK: Kamera Books, 2012) 102-105.

¹³ David Trottier, *The Screenwriter's Bible: A Complete Guide to Writing, Formatting and Selling Your Script* (Beverly Hills: Silman-James Press, 2010) 20-22.

¹⁴ Claudia Hunter Johnson, *Crafting Short Screenplays That Connect* (Burlington, MA, USA: Focal Press, 2010) xvii-xxiii.

¹⁵ McKee 319.

reconnection with her spouse. The third is irony¹⁶ – this is achieved through the marriage counsellor's failing marriage.

Satisfied, I moved onto planning the structure, following advice from McKee's *Story*.¹⁷ McKee recommends the writer utilize narrative rules to plan plot and scenes using cards to organise and re-organise the story many times, prior to scripting,¹⁸ simultaneously developing ideas.¹⁹ This was my method when planning the script, ensuring, for example that scenes had 'turning points'²⁰ and were built around 'beats'.²¹

The film was also planned to follow the filmic three-act structure,²² similar to Syd Field's.²³ 'Longer' shorts often follow these or similar models.²⁴ The 'Hook' should make the audience 'want to watch or read':²⁵ in the script, the doppelgänger is 'intriguing'.²⁶ The 'Inciting Incident' introduces a 'crisis':²⁷ this is the revelation that Barbara is unhappy but cannot divorce Denise. At 'Turning Point 1', the protagonist is 'compelled to formulate a [...] line of action':²⁸ Barbara considers killing Denise but decides to rekindle communication. At 'Turning Point 2', there is a 'clearer goal':²⁹ Barbara commits to murdering Denise if she will not communicate. The 'Climax' is the 'final confrontation with the opposition':³⁰ Barbara kills Denise.

Primary research reveals that in films of a similar length to the film script, the narrative stages fit into timing ranges. This was taken into account when

¹⁶ Blake Snyder, *Save The Cat!* (Studio City, CA: Michael Wiese Productions, 2005) 6.

¹⁷ Robert McKee, *Story: Substance, Structure, Style and the Principles of Screenwriting* (London: Methuen, 1999).

¹⁸ McKee 410-14.

¹⁹ McKee 413.

²⁰ McKee 234.

²¹ McKee 37-38.

²² Frensham 105-136.

²³ Field 143.

²⁴ Nash 37-38.

²⁵ Frensham 111.

²⁶ Frensham 111.

²⁷ Frensham 117.

²⁸ Frensham 119.

²⁹ Frensham 129.

³⁰ Frensham 132.

planning the script, meaning that it conforms not just to the three-act structure, but also to its short film timing conventions (Appendix 1).

Step outline in place, the script was drafted and redrafted several times, before and after receiving feedback. Feedback is essential as ‘others will see [...] our work differently’³¹ and this insight into reader interpretation is essential. Also, ‘discussion and debate generate ideas, provoke the imagination [and] sharpen the writing.’³² This led to many useful suggestions. I also developed my own improvements, usually inspired by scriptwriting knowledge gained from other films and narrative theory.

One aim was to achieve creative economy through mimesis (showing) rather than diegesis (telling). For example, a 16-second scene in *L’Accordeur*,³³ shows the protagonist huddled in bed in the daytime. In the background, a woman leaves with her bags. This visually signifies that the protagonist is depressed and that his partner has left him. Similarly, in the script, one scene of a similar length shows the protagonist, Barbara, place drain cleaner next to cooking ingredients, then put the bottle away. This shows she is considering killing her spouse, Denise, particularly in ‘syntagmatic relation’³⁴ to the previous scene, in which her client jokes about killing her husband, and Barbara ponders it. This is also a ‘new direction’³⁵ for the story, following further narrative ‘rules’.

The script was designed to reflect the low budget, local locations and limited resources available to the production company. This is necessary when writing an independent film.³⁶ For example, the beach’s size and bleakness emphasises Barbara’s loneliness (also, this is an accessible filming location).

The film opens with a scene, devised by the co-writer, which establishes the paranormal ontology through the inclusion of a doppelgänger or double. It

³¹ Julia Bell and Paul Magrs, eds. *The Creative Writing Coursebook* (London: MacMillan, 2001) 313.

³² Bell and Magrs 296.

³³ *L’accordeur*. Dir. Olivier Treiner, France, 2010.

³⁴ F. de Saussure, *Course in General Linguistics*, transl. Roy Harris (London: Gerald Duckworth & Co., 1983) 122.

³⁵ McKee 234.

³⁶ Genevieve Jolliffe, Chris Jones and Andrew Zinnes, *The Guerrilla Film Makers Pocketbook* (London: Bloomsbury, 2010) 36-40.

is usually important to establish the ontology early on, as ‘once the audience grasps the laws of your reality, it feels violated if you break them and rejects your work as illogical and unconvincing.’³⁷ The ‘double’³⁸ creates a sense of the uncanny that is continued to the final scene, where Denise (or her double) appears at her own graveside, doubly uncanny as it is also ‘the return of the dead’.³⁹ The script also features the ‘recurrence of the same [...] events’.⁴⁰ This serves to set up the climax, in which the audience, now familiar with Denise’s routine, understand the inevitability of her death as she opens the fridge that contains the poisoned beer. The repetition suggests ‘the idea of something fateful and unescapable’, creating an ‘uncanny atmosphere’.⁴¹

A script is a ‘blueprint’ for a film.⁴² Therefore, the scriptwriter must communicate with the production team who will produce the final content and, therefore, meaning, for the ultimate audience: the viewer. Yet, scriptwriters must minimise detail, ‘providing only what is absolutely necessary to progress the story.’⁴³ This is exemplified in *The Crush*⁴⁴ script’s description of a child’s bedroom: ‘Ardal’s room is small and dominated by a huge poster of two duelling cowboys.’⁴⁵ Most of the details are left out, ‘inference’ utilizing ‘cultural knowledge’⁴⁶ to suggest a standard 21st century Irish boy’s bedroom rather than, for example, one at a medieval palace. However, the cowboy poster is specified as it foreshadows a later duel.

Similarly, my script uses specific, key details to create relevant meaning. For example, throughout, Barbara attempts to rekindle romance with red wine

³⁷ McKee 70.

³⁸ Sigmund Freud. ‘The “Uncanny” (1919),’ transl. Alix Strachey. Massachusetts Institute of Technology (MIT). web.mit.edu/allanmc/www/freud1.pdf (14th Feb 2018) 9-10.

³⁹ Freud 13.

⁴⁰ Freud 10.

⁴¹ Freud 11.

⁴² Nash 28.

⁴³ Trotter 164.

⁴⁴ *The Crush*. Dir. Michael Creagh, Ireland, 2010.

⁴⁵ Nash 232.

⁴⁶ Katie Wales, *A Dictionary of Stylistics* (Abingdon, UK: Routledge, 2011) 226-227.

but Denise repeatedly chooses beer, leading to her demise. The film therefore encodes a signified for beer: conflict.

Prose Short Story: Extroverted and Introverted

I then began work on a short story, intentionally using extroverted processes. The first step was a free-writing exercise and I continued for a month with further development activities such as 'ten significant moments of backstory' and 'character profile' activities. This fairly extroverted activity (using question prompts but answering without much thought) produced a dystopian thriller about an LGBT superhero on the run. A month on, I incorporated more introversion, considering word count, short story conventions and professional context, or 'product constraints', the third factor in the Geneplore model.⁴⁷

During this introverted stage, I analysed award-winning short stories,^{48,49} revealing that they were usually focused on a single incident and had low-key and/or character-internal turning points, such as 'Things Carried Over':⁵⁰ a librarian's unexpected connection with a despised colleague makes him decide to stay with his girlfriend. I put the superhero dystopia on hold and concentrated on the LGBT aspect, aiming to focus on a single, low-key incident. Brainstorming (extroversion) led to the idea of a story about a teacher 'coming out' to a homophobic class.

In the script, I had portrayed a same-sex couple no differently than if they were opposite-sex. Assuming a 'constructionist' approach in which meaning is 'constructed in and through language',⁵¹ this is an important way of using representation to construct homosexuals' and bisexuals' similarity to the

⁴⁷ Finke, Ward and Smith 18.

⁴⁸ Bridport Arts Centre, *The Bridport Prize Anthology 2017* (Bristol: Redcliffe Press, 2017).

⁴⁹ Bristol Short Story Prize, *Bristol Short Story Prize Anthology Volume 10* (Bristol: Tangent Books, 2017).

⁵⁰ Bunmi Ogunsiji, 'Things Carried Over,' *Bristol Short Story Prize Anthology Volume 10*, Bristol Short Story Prize (Bristol: Tangent Books, 2017) 37-46.

⁵¹ Stuart Hall, ed. *Representation: Cultural Representations and Signifying Practices* (London: SAGE Publications, 1997) 15.

heterosexual majority, potentially closing a gap between all audiences' perceptions of 'self' and 'other'. However, it does ignore the problems that homo/bisexual people face due to stereotyping and heterosexual hegemony. The prose story explores this important ideological issue.

The idea in place, I would usually then plan structure using a plot model, as I did with the script. Kureishi, who I was researching at the time, sees these as 'boring'(!)⁵² I challenged myself to experiment with his subjective approach to structure and see where it led.⁵³ I thought, felt and typed, producing the first draft of the story. Interestingly, perhaps due to repeated exposure, even this un-planned first draft still followed a model, Todorov's,⁵⁴ and was also a cyclical narrative.

I then returned to introversion. I questioned whether the first draft's ending delivered 'the emotion [...] promised.'⁵⁵ The ending was happy, but not satisfying: the protagonist 'came out' to the students, who accepted her, then her love interest, who was also bisexual. Considering the 'Principle of Antagonism,'⁵⁶ I identified the story's 'primary value at stake'⁵⁷ as 'acceptance'. According to the Principle, conflict should oppose this in three ways: 'The Contrary' moderately opposes with the indirect rejection of general homophobia; 'The Contradictory', or opposite, is direct rejection from others, which the protagonist fears. Finally, the 'Negation of the Negation' must be even worse: self-rejection. This is introduced at the story's opening and therefore a satisfying arc would end with self-acceptance. This is also a character-internal resolution, as with many of the short stories I studied.

In order to increase the impact of the protagonist's self-acceptance, in the final story it is achieved only after two failures – she now fails to 'come out' to the class and her love interest's reaction is disappointing. These changes

⁵² Kureishi (2015) 21.

⁵³ Kureishi (2002) 244.

⁵⁴ Tzvetan Todorov, 'The 2 Principles of Narrative,' *Diacritics* 1:1 (1971) 39.

⁵⁵ McKee 311.

⁵⁶ McKee 317-333.

⁵⁷ McKee 319.

also better portray the challenge of ‘coming out’, by incorporating less pleasant experiences rather than affirming ones.

Therefore, it was a combination of extroverted and introverted methods that led to the story being about the archetypal challenge of ‘becoming [a] complete, integrated human being’.⁵⁸ It is a very character-focused story and as Kureishi says: ‘in literature, personality is all, and the exploration of character – or portraiture, the human subject – is central to it’.⁵⁹ Similarly, many of my prose influences include psychological or philosophical reflection, for example *Crime and Punishment*,⁶⁰ *Rebecca*,⁶¹ *The Buddha of Suburbia*,⁶² *The Picture of Dorian Gray*⁶³ and *Shantaram*.⁶⁴

In drafts 4-7 of the story, I experimented with stylistics; for example, the narration became ‘selective-omniscient’,⁶⁵ third-person but predominantly ‘focaliz[ed]’⁶⁶ through the protagonist’s physical, emotional and ideological perspective. It includes direct thought: ‘*Ha! Really?*’ and ‘free indirect thought’:⁶⁷ ‘Yes, she could do this’, as I wanted the reader to experience the protagonist’s journey from within her mind. First-person was considered; however, third-person also allows a slight separation from the protagonist in order that less naturalistic and more literary elements, such as ‘the heavy earth ever-piling, suffocating her conscious corpse’ are the narrator’s literary style, whereas in first-person this phrasing could have made the character seem hyperbolic.

⁵⁸ Vogler 30.

⁵⁹ Kureishi (2002) 8.

⁶⁰ Fyodor Dostoyevsky, *Crime and Punishment* (Harmondsworth, UK: Penguin Books Ltd., 1966).

⁶¹ Daphne Du Maurier, *Rebecca* (London: Virago Press, 2003).

⁶² Hanif Kureishi, *The Buddha of Suburbia* (London: Faber & Faber, 1990).

⁶³ Oscar Wilde, *The Uncensored Picture of Dorian Gray*, ed. Nicholas Frankel (London: The Belknap Press of Harvard University Press, 2012).

⁶⁴ Gregory David Roberts, *Shantaram* (London: Abacus, 2003).

⁶⁵ Norman Friedman, ‘Point of View in Fiction: The Development of a Critical Concept,’ *Modern Language Association*, 70:5 (1955) 1117.

⁶⁶ Gerard Genette, *Narrative Discourse: An Essay in Method* (New York: Cornell University Press, 1980) 189.

⁶⁷ Geoffrey Leech and Mick Short, *Style in Fiction: A Linguistic Introduction to English Fictional Prose* (Harlow, UK: Pearson Education Limited, 2007) 270-71.

I also experimented with metaphor and imagery. As the metaphor of 'the closet' has commonly been used to mean secretly homosexual/bisexual since at least the 1970s,⁶⁸ this has likely become so 'habitual'⁶⁹ that it would not suggest a trapped sensation to the reader. Therefore, I developed the alternative, uncanny metaphor of being 'buried alive'.⁷⁰ I aimed to make the imagery vivid through sensory description: 'dark and damp crawled into her airways', 'crawled' adding to the uncanny sensation, through the inanimate acting independently.⁷¹ This 'reconceptualization of experience' should be effective to 'defamiliariz[e]':⁷² 'impart[ing] the sensation' of hiding one's orientation 'as [it is] perceived and not as [it] is known'.⁷³ In order to follow the metaphor through, the protagonist would perhaps emerge from the grave a zombie(!) and so she realizes that she was actually trapped in a chrysalis, the subtext being that she will emerge a butterfly, signifying beauty, naturalness and freedom. This is not revealed until the story's close, as 'psychological sequencing'⁷⁴ is used to present the journey predominantly as the protagonist experiences it.

After several drafts incorporating more introversion, as discussed above, the story was complete and ready to publish.

Comparison between the script and the short story

The script and the prose story both explore not just identity conflict, but also physical manifestations of it. In the script, Barbara experiences conflict between her professional identity as a marriage counsellor and her own marriage problems. The physical manifestation is separate to her: the doppelgängers.

⁶⁸ Douglas Harper. 'closet (n.)' Online Etymology Dictionary.
<https://www.etymonline.com/word/closet> (20th Feb 2018).

⁶⁹ Viktor Shklovsky, 'Art as Technique (1917),' The University of Warwick.
<https://warwick.ac.uk/fac/arts/english/currentstudents/undergraduate/modules/fulllist/first/en122/lecturelist-2015-16-2/shklovsky.pdf> (14th Feb 2018) 2.

⁷⁰ Freud 14.

⁷¹ Freud 14.

⁷² Wales 266.

⁷³ Shklovsky 2.

⁷⁴ Leech and Short 142.

The prose story is all about the protagonist's struggle to reconcile her self-image with bisexual stereotypes; the physical manifestation is dis-identification with her body, seeing it as a 'double';⁷⁵ for example, the eyes are as 'glass' and the reflection 'smirk[ing] at its victory' as if it is an independent entity.⁷⁶ The story, being set in 'the world of common reality' should mean that this has even more of an uncanny effect within the story.⁷⁷

This analysis was not conducted until the stories were finished, reinforcing that 'you will not know the theme of your story before you start writing it'⁷⁸ but should allow it to emerge. Aside from realizing I was using the uncanny in the story, I was unaware, whilst drafting, of the themes in either work and their similarities to each other. I was also unaware of the probable textual influences such as several favourite films which include physical manifestations of identify conflict.^{79,80,81,82,83} ('Influence' need not be 'conscious.'⁸⁴) Similarly, I also chose a favourite novel, *The Picture of Dorian Gray*⁸⁵ to instigate the homophobia in the story's classroom scene, then later realized its thematic significance: Dorian's 'corruption' (including, within the story, homosexuality) causes his painted alter-ego to age and decay, whilst his body stays young and beautiful; the protagonist's reflection appears to be perfectly professional, but inside she decays, not because her bisexuality corrupts her, but because of her denial of it.

⁷⁵ Freud 9.

⁷⁶ Freud 14.

⁷⁷ Freud 18.

⁷⁸ Frensham 56.

⁷⁹ *Death to Tinman*. Dir. Ray Tintori, USA, 2007.

⁸⁰ *Fight Club*. Dir. David Fincher, USA, 1999.

⁸¹ *Iron Man*. Dir. Jon Favreau, USA, 2008.

⁸² *Drop Dead Fred*. Dir. Ate De Jong, UK, 1991.

⁸³ *Ed Wood*. Dir. Tim Burton, USA, 1994.

⁸⁴ Rob Pope, *Creativity: Theory, History, Practice* (Abingdon, UK: Routledge, 2010) 96.

⁸⁵ Oscar Wilde, *The Uncensored Picture of Dorian Gray*, ed. Nicholas Frankel (London: The Belknap Press of Harvard University Press, 2012).

The identity conflict theme is perhaps 'archetypal'. Apparently, there are 'as many archetypes as there are typical situations'⁸⁶ and a relevant, potentially archetypal experience is the 'search for identity and wholeness' and the process of 'becoming [a] complete, integrated human being'.⁸⁷ Jung says, when an archetypal situation occurs, 'a compulsiveness appears' and 'gains its way'.⁸⁸ The protagonist experiences the need to 'come out' as part of her inner psychological journey. In contrast, Barbara does not experience inner growth but tackles her problem through external action. Therefore, whilst both stories have similar themes, the prose story has more depth.

Jung suggests extroverted approaches access the 'collective unconscious'⁸⁹ (universal archetypal patterns in the psyche⁹⁰). It was a semi-extroverted activity (giving spontaneous answers to character profile prompts) that led to the development of the script's identity conflict – the marriage counsellor with a failing marriage – and the short story, which is all about the theme, began with an extended extroverted stage. However, it was not until extroversion was combined with introversion that the story began to reach its psychological depth, perhaps confirming the aforementioned findings⁹¹ that both generation and exploration are important early on in a project. That is, assuming that psychological depth is a goal for a story – really, that depends on the type of story that is being written.

Conclusions

⁸⁶ C.G. Jung, 'The Concept of the Collective Unconscious,' *The Archetypes and the Collective Unconscious* (2nd edition), transl. R.F.C. Hull, ed. Michael Fordham, Gerhard Adler and William McGuire (Abingdon, UK: Routledge, 1991a) 48.

⁸⁷ Christopher Vogler, *The Writer's Journey* (Studio City, CA: Michael Wiese Productions, 2007) 30.

⁸⁸ Jung (1991a) 48.

⁸⁹ Jung (2011) 228.

⁹⁰ C.G. Jung, 'Archetypes of the Collective Unconscious,' *The Archetypes and the Collective Unconscious* (2nd edition), transl. R.F.C. Hull, ed. Michael Fordham, Gerhard Adler and William McGuire (Abingdon, UK: Routledge, 1991b) 4.

⁹¹ Furst and Ghisletta.

The experiment with creative approach has been illuminating. As explained herein, my approach to the script was largely introverted, with only a very brief initial period of extroversion, followed by consciously planning the plot using established narrative models. In contrast, the approach to the prose story was intentionally more extroverted, particularly early on – it began with an extended period of ideas generation for over a month, and then the first draft was written without any prior planning of structure, although there was a consideration of topic and ontology in relation to the medium.

Post-production analysis uncovered that both works had similar themes of identity conflict; however, in the story this was explored at a deeper level, therefore making the story deeply ‘recognizable to’ readers.⁹² This more psychological examination of the theme emerged when extroverted and introverted methods were combined more equally. This suggests that whilst extroversion perhaps does encourage deeper psychological insight, it need not, or even *should* not, replace introversion, but that both methods are important in the creation of a story.

Challenging my introverted process has led to the decision that in my future practice I will incorporate a greater level of extroversion, especially during the early stages of a project, in order that my work has the benefits of both methods, being well-structured and informed by theory, as well as more psychologically insightful – both of these were achieved through a combination of introversion and extroversion in the creative process.

⁹² Vogler 24.

Appendix 1: Research Into Timings Of the Main Stages of the Three-Act Structure⁹³ in 8-13 Minute Short Films

Conventional three-act structure timings in 8-13 minute short films (as demonstrated in ‘Evidence’ table below):

- Act 1 (to Turning Point 1, or TP1) – 25-56% of total film length.
- Act 2 (TP1 to Turning Point 2, or TP2) – 20-33% of total film length.
- Act 3 (TP2 to end) – 23-44% of total film length.

If the Inciting Incident (II) is less than one-minute in, the II and hook may be the same story event*, otherwise there should be a separate hook earlier**.

Evidence:

Short Film	II	Act 1	Act 2	Act 3
<i>The 3rd Letter</i>	02:45**	0-5 (25%)	5-10 (25%)	10-13 (23%)
<i>The Ball</i>	00:45*	0-5:45 (56%)	5:45 – 7:45 (20%)	5:45 – 10:15* (44%)
<i>Porcupine</i>	03:15**	0-4:30 (45%)	4:30-7:15 (27.5%)	7:15-10 (27.5%)
<i>The Counselor</i>	01:15**	0-03:15 (32.5%)	3:15-5:45 (25%)	5:45-10 (42.5%)
<i>A Film By Vera Vaughn</i>	01:45**	0-3:30 (36%)	3:30-6:45 (33%)	6:45-9:45 (31%)

My script’s timings:

	Hook, II	Act 1	Act 2	Act 3
Conventional timings (as above)	0-1 minutes Hook, 0-3:15 minutes II.	25-56% of total film length.	20-33% of total film length.	23-44% of total film length.

⁹³ Frensham 105-136.

My script's timings	Hook 0-0:30 (teaser); II 0:30 – 2:00	47% of total film length. 0-4:15 TP1	30% of total film length. 4:15-7:00 TP2	23% of total film length.
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