

**THE THEME IN THE SCREENWRITING LANDSCAPE**

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***Abstract:** The purpose of this article is to debate upon the term "theme" in regards to screenplays and to emphasize its importance in the construct of the script. The article takes into account: the Protagonist's internal goal that reveals the theme; the character's arc, i.e. the Protagonist's inner transformation due to which he will be able to give the correct answer to the thematic question at the Climax; the theme as detailed by Blake Snyder (the "Save the Cat" theory); exemplification of how themes are introduced in various scripts; the B-story, i.e. the story that reveals the Protagonist's internal goal and carries the theme; the progression of the theme from its introduction in Act I (usually on page 5 for a 100-120 pages script) to Act II where it is revealed through the B-story; exemplification of B-stories and a somewhat detailed but not exhaustive exemplification of how the theme is approached from different perspectives with each character in the German science-fiction thriller TV series Dark.*

**Key words:** theme; external goal, internal goal; character's arc; Save the Cat; A-story; B-story.