

## **Screenwriting and Virtual Reality: renewing concepts and methodologies on narrative and spectatorship**

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Panel 2 - TECH I (VR, IMMERSIVE)

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### **Abstract**

Virtual Reality (VR) arose in the late 20<sup>th</sup> century as a new form of interactive experience, generated through digital mediums and aiming for a stronger immersion for its users. VR brought new approaches and challenges on how authors should address spectators and how to design this kind of experiences, thus pushing the boundaries of screenwriting traditions. Previously, screenwriting had evolved mostly within a homogenous understanding of the grammar, content and format used in the written creation of a bidimensional experience of a narrative world, through visual and sound codifications, intended to be merely observed through a constant viewpoint (camera and screen). VR stimulated new approaches towards how we could write 360°, immersive and interactive experiences, demanding a questioning and reinvention of classic models and templates while considering new propositions in the way creators communicated in a broader and deeper narrative range.

Nevertheless, research and practice in VR screenwriting is recent, which means that researchers and practitioners are still adapting from traditional media to this kind of new immersive technology. Hence, with this paper we intend to develop a theoretical approach on what kind of new concepts and methodologies does Virtual Reality entail in terms of screenwriting theory and practice. We will seek to establish the most relevant differences between VR and other media - in terms of narrative creation and design, as well as regarding the impact and interaction generated in spectatorship or usership – in order to understand the major key-aspects that define VR narrative development and experience, and the most efficient processes and formats (existent or non-existent) for VR screenwriting.

**Keywords** – Virtual Reality, screenwriting, narrative, spectator, user, immersive

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