



BOOK OF ABSTRACTS

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

Pedro Alves (Universidade Católica Portuguesa, Porto, Portugal)

Jose Luis Rubio Tamayo (Universidad Rey Juan Carlos, Madrid, Spain)

Estefany Durán Fonseca (Universidad Rey Juan Carlos, Madrid, Spain)

Panel 2 - TECH 1 (VR, IMMERSIVE)

Tuesday 31 August (Day 1), Session 1, 10 am

Abstract

Virtual Reality (VR) arose in the late 20th 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

Pedro Alves (Universidade Católica Portuguesa, Porto, Portugal) has a PhD in Audiovisual Communication from Universidad Complutense de Madrid. He's an Assistant Professor at the School of Arts of Universidade Católica Portuguesa (Porto), a researcher at CITAR-EA/UCP and a member of the scientific associations ICONO14 (Spain) and AIM (Portugal). Since 2010, he has been involved in national and international scientific events, projects and publications on film narrative, fiction film, film pragmatics, film education, and/or screenwriting. He co-coordinated the books "Learning from cinema: narrative and didactics" (2014), "Film crafts: manual for cinematographic practices" (2017), and "Fusions in cinema: education, didactics and technology". He coordinated the V Creative Cities International Conference (Porto, 2017), and since then collaborates with UNESCO as an expert for project-based activities of the UNESCO Creative Cities Network. He works in film production since 2007, mainly in Screenwriting and Production.

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[CONT'D]

Jose Luis Rubio Tamayo (Universidad Rey Juan Carlos, Madrid, Spain) is lecturer and researcher in the Faculty of Communication and Sociology at URJC. He holds a bachelor's degree in fine arts (Complutense University in Madrid), a Master's in Engineering for Educational Media (University of Poitiers), and a PhD in Applied Creativity in Media (Complutense University). He is also researcher at the Ciberimaginario Research Group, with headquarters are in Madrid, and whose research lines are scientific communication, immersive communication, extended reality as a communication tool, and fake news, among others. He has done research stays in several institutions and countries: UdK (Berlin, Germany), University of Porto (Portugal), University of Montreal (Montreal, Quebec, Canada). He has also collaborated with several research and educational institutions, such as University of Campinas (Campinas, São Paulo, Brazil), University of Central Florida (Orlando, Florida, USA). He has more than 15 years of experience as media artist and designer, focusing on 3D, motion graphics, digital illustration, and web.

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Estefany Durán Fonseca (Universidad Rey Juan Carlos, Madrid, Spain) is a senior year student of a Bachelor's degree of Multidisciplinary design and brand management, where she's been instructed as graphic designer, interior designer, product designer and brand manager. She's currently conducting a research for her degree relating storytelling and virtual reality.

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Writing challenging and boundary breaking female characters for British television drama series

Diane Barley (Leeds Beckett University)

Panel 12 - FEMALE CHARACTERS

Wednesday 8 September (Day 3), Session 2, 7.30 pm

Abstract

The writing of female characters from the perspective of a practicing screenwriter, is a subject that has received little academic attention with only a few, such as Linda Seger (1990), Maureen Murdock (1990) Helen Jacey (2010) and Levi Dean (2018) proposing frameworks for writing female gendered characters.

Do these approaches give screenwriters the most useful models to develop challenging and boundary breaking female characters? Or do we remain reductive in the writing of these characters when thinking about them through these frames? Eva Wiseman suggested in the Observer when talking about the American series *Girls* (2012) 'Just as soon as it began, is it over? That glorious period when it looked like *Girls* had changed the way young women were portrayed, and understood' (2014). Wiseman argues playfully that the forms that defined the series have already become stereotypical and cliché with the female characteristics of fun, vulgarity and awkwardness replacing the previous characteristics of sweethearts, bitches and ciphers to push male characters forwards.

This conference paper will examine and test these contributions through the examination of writing practices in their own work and by reference to current work broadcast in the UK. Although currently at an early stage of development, the findings of this study intend to determine, through a practical investigation, whether these four frameworks do provide practicing screenwriters with models to write challenging and boundary breaking female characters in British television or if such frameworks need constant revision and investigation to combat the way in which such practices quickly become stereotypical forms in themselves.

Keywords – Screenwriting, practice, boundary breaking, female characters, television, series

Diane Barley (Leeds Beckett University) is a PhD student at The Northern Film School, Leeds Beckett University. She is currently writing a series of scripts for Bo-Ho Films latest film project. Her research interests are screenwriting practices of British television drama fictions, and female gendered characters.

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Alternative forms of storytelling and its pedagogical application in children and teenagers: young people as creators

Laura Bermejo (Universidad Complutense de Madrid)

Panel 6 - CHILDREN/TEENS/YOUTH

Friday 3 September (Day 2), Session 1, 9 am

Abstract

This research aims to make a qualitative analysis of the competences of children and young people as generators of stories focused on alternatives forms of narrative (transmedia, cyberliterature, etc.) where technologies play an essential role.

Starting from the idea that Human Beings have a natural inclination to tell stories, it is wanted to demonstrate with this investigation that the children and the young people have an enormous creative capacity and that with certain conditioners their motivation increases. In addition, we ask ourselves: Have the new technologies modified the creative abilities of children and young people?

The theoretical framework that I will focus on is based on Henry Jenkins's theories about the use of young people in the media as a tool for creation and interaction. And it is also based into the work of several research groups in Spanish universities such as the project NarTrans of the University of Granada; the SOCMEDIA research group of the Complutense University of Madrid and the TRANSLITERACY project of the Pompeu Fabra University of Barcelona, directed by Carlos A. Scolari.

I would like to analyse in this paper a case study carried out in the University of Arts TAI with film students, specifically with students on the script itinerary.

We created a project called "**Inhabitants of the XXII century**" and the students defined from the beginning the world-building of the story. This project is a clear example of teaching new narratives and shows the differences when creating between traditional scripts and non-linear scripts

The conclusion of this study shows a favourable inclination towards the creation of contents by young people and a wide knowledge of the use of Media for such purposes.

Keywords – transmedia scriptwriting, creative writing, pedagogy of scriptwriting, world-building for storytelling

Laura Bermejo (Universidad Complutense de Madrid) is a journalist, screenwriter and writer. She currently works as academic coordinator of the Film School of the TAI arts University Centre, in Madrid. She is a doctoral student in Journalism from the Complutense University of Madrid, attending a thesis on creative writing and transmedia narratives targeting in children and young people. In 2013, she created the Quijote 360 project, which is a writing school and a small publishing company focused on creativity and the development of content by very young and talented authors.

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From national to transnational. Unity in the trilogy by Alejandro G. Iñárritu & Guillermo Arriaga (*Amores perros*, *21 grams*, *Babel*)

Juan Carlos Carrillo (Universidad Panamericana, Mexico City, Mexico)

Panel 4 – ART & VIOLENCE

Tuesday 31 August (Day 1), Session 2, 7 pm

Abstract

The three feature films made in collaboration by director Alejandro González Iñárritu and writer Guillermo Arriaga (*Amores perros* [2000], *21 grams* [2003] and *Babel* [2006]) have in common a similar dramatic structure—different stories that converge in a violent accident—as well as analogous themes around violence, chance, pain, loss, guilt and death. The first film takes place entirely in Mexico City, where both the director and the writer are from. It is a story with only Mexican characters, written and spoken in Spanish. The second film was originally written in Spanish but translated to English in order to take place in the USA. All dialogues are in English, with the characters played by Hollywood-based actors: American-born-and-raised Sean Penn, British but raised in Australia Naomi Watts and multi-ethnic Puerto Rican Benicio del Toro. The third film is deliberately transnational: *Babel* takes places in four countries on three different continents and there are dialogues in six different languages. In this third film, a same accident affects some American husbands (Brad Pitt and Cate Blanchett) in Morocco, a Mexican nanny who crosses the United States border to Mexico with the American children she is in charge of, and a deaf-mute teenager and her father in Japan. As the scope of the story widens in each of the films, their intermixed stories and complex narrative structures share one same internal movement in terms of the story. It shows how sacrifice is what allows characters to leave a cycle of violence and find redemption. Conclusions are drawn about the meaning of what these films tell from what the story is and how it is told in each film.

Keywords – transnational, script structure, violence, redemption

Juan Carlos Carrillo (Universidad Panamericana, Mexico). Born in Mexico City in 1988, Carrillo studied an undergraduate degree in Hispanic Philology and one in Audiovisual Communication, both at the University of Navarra (Spain). He completed a Master's in Digital Narrative and Production at the Universidad Panamericana (Mexico) and a Master's in Communication Research at Universidad de Los Andes (Chile) with a thesis on the film trilogy by Alejandro G. Iñárritu & Guillermo Arriaga. Currently he is a PhD student at Universidad de los Andes (Chile). He is interested in research related to screenwriting, narrative and poetics in audiovisual fiction. Since 2016 he is Director of the Degree in Communication at Universidad Panamericana (Mexico), where he has taught classes in History of Cinema, Audiovisual Narratives and Written Communication. He is also a script analyst and film critic.

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The authorial assessment of (screen)writers: how neuro-science changes everything and nothing

Patrick Cattrysse (Universiteit Antwerpen;
Université Libre de Bruxelles, Belgium)

Panel 3 – AUTHORSHIP & LABOUR

Tuesday 31 August (Day 1), Session 2, 6 pm

Abstract

Current Western (fine) art criticism is dominated by the Romantic value system. This value system explains and evaluates artistic creation (e.g. screenwriting) in terms of individual, free-willed, and intentional or conscious agency. These core Romantic values are essential to assess authorial merit and responsibility. However, more recent findings in neuroscience undermine the validity of these Romantic values. They suggest that our common understanding of “free will” is an illusion, that among the processes that occur in our brain, those that reach the level of awareness only represent the tip of the iceberg, and that artistic creation like all human behaviour is collective as much as individual.

At first, scientists thought that breaking the news about these observations to the world would destroy our society. No free-will and irrelevant consciousness meant no moral or legal responsibility. On second thoughts, scientists came to understand that these findings change everything and nothing. They change everything since retributive thinking, which depends on merit and responsibility, becomes meaningless. They change nothing since reward or punishment still condition future behaviour.

Keywords – neuroscience, auteurism, intentionalism, screenwriting, art criticism.

Patrick Cattrysse (Universiteit Antwerpen; Université Libre de Bruxelles, Belgium) has taught and published on screenwriting internationally. He is the author of *Descriptive Adaptation Studies. Epistemological and Methodological Issues* (Garant Publishers; 2014) and co-editor of *Transcultural Screenwriting: Telling Stories for a Global World* (Cambridge Scholars Publishing; 2017).

Patrick Cattrysse currently teaches narrative studies and adaptation studies at the Universiteit Antwerpen and screenwriting studies at the Université Libre de Bruxelles (Belgium).

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Theo Angelopoulos's *Travelling Players* (1975): screenwriting as an authorial practice of defying state censorship

Maria Chalkou (Ionian University; Panteion University;
Hellenic Open University, Greece)

Panel 8 – ARCHIVES & CENSORSHIP: LOST & FOUND

Friday 3 September (Day 2), Session 2, 7 pm

Abstract

Theo Angelopoulos was a leading figure of New Greek Cinema and a prominent European filmmaker widely known for his highly stylized, contemplative and poetic works. This paper focuses on the original script of *Travelling Players* (1975), Angelopoulos's third feature film, which is considered as a key work in his establishment as an international auteur dealing with previously banned topics of Greek history and political trauma, such as the Greek civil war, from a left-wing standpoint. The paper is based on research conducted at the archive of the General Secretariat of Press and Information, a state institution that, from 1936 (the dictatorship of Metaxas) to 1974 (the fall of the right-wing Junta of the Colonels), exercised preventive censorship on all scripts and completed films produced or screened in Greece. Archival research brought to light the original script of *Travelling Players*, submitted in 1973 by Angelopoulos in order to get the permission to shoot the film, including the script's censored parts and the censors' report. Angelopoulos, in interviews, has given much information on how he succeeded in overcoming censorship by submitting a fake script to the censors and by hiding the real screenplay from all his collaborators (e.g. none of the actors had actually read the script) to avoid troubles with the Junta authorities. However, archival research proves that the submitted document was not actually fake, enabling us to scrutinize the methods by which Angelopoulos's original script, while describing accurately and in detail most of the actual film, prevented censors from identifying suspect material. At the same time archival evidence allows us to study the elliptical and poetic way Angelopoulos scripted and disguised his story (through an emphasis on ancient myth and folk culture) as another mark of his authorship.

Acknowledgement: this research is implemented through and financed by an ELIDEK post-doctoral programme entitled "CIVIL-Censorship in Visual Arts and Film: The Greek experience from the post-war years to the present".

Keywords – Theo Angelopoulos, censorship, archival research, authorship

Maria Chalkou (Ionian University; Panteion University; Hellenic Open University, Greece) holds a Ph.D. in Film Theory and History (University of Glasgow), sponsored by the Greek State Scholarships Foundation (I.K.Y.), and an MA in Film and Art Theory (University of Kent). Currently she is a post-doctoral researcher at Panteion University (CIVIL – Censorship in Visual Arts and Film, supported by ELIDEK) while teaching Film History, Film Theory and Documentary at the Department of Audio & Visual Arts of Ionian University, and screenwriting at the Hellenic Open University. She is also the principal editor of *Filmicon: Journal of Greek Film Studies*. She has published articles in peer reviewed journal and chapters in edited volumes on Greek Cinema, film censorship, film criticism and cinematic representations of the past. She has also researched and co-directed the documentary *Oneira Mikrou Mikous* (1960-1967)/*Dreaming in 'Shorts'* (1960-1967) for the TV documentary programme *Paraskinio / Backstage* (2007).

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Camillo and Camillò. A "Double Screenplay" Case in a Post-war French-Italian Coproduction

Raffaele Chiarulli (Università Cattolica del Sacro Cuore, Milan, Italy)

Panel 5 – ADAPTATIONS

Friday 3 September (Day 2), Session 1, 8 am

Abstract

In the aftermath of WWII, European cinematic arts, which during the war had been living years of crisis, were able to face the troublesome period of reconstruction and regained international prestige. The newly established European social, political and cultural context, made it possible for production companies to sign deals, thus remarkably increasing international co-productions.

At the beginning of the 50s, there were many Italian-French co-productions. A particularly interesting case is the first movie based on the tales by Italian writer Giovannino Guareschi, with the Catholic priest Don Camillo and the Communist Mayor Peppone as the leading characters. The movie was shot in two different versions, the first one titled *Don Camillo* and released in Italy, the second one titled *Le Petit Monde de don Camillo* and released in France, both in 1952. It was two Frenchmen who wrote the script, director Julien Duvivier and writer René Barjavel. To get the green light, the text, later translated in Italian, needed approval from the author of the original stories. His objections to the Frenchmen's script, which complicated the pre-production process (retraceable thanks to correspondence and to the notes to the original script taken by Guareschi himself), reveal several details about the Italian political climate of that time. They also testify to how the adaptation for the screen of a fiction book is always an excellent test to examine the categories of Universal and Particular.

The result was the production of two movies which are almost identical as to their frames and yet each with its own unmistakable mood. The (darker) French version sticks to the director's vision – and, paradoxically, to the spirit of the original stories, even more than the Italian version. The more cheerful Italian version is the result of an intricate negotiation between different forces in play (in addition to Guareschi and the filmmakers, the Catholic Church and the Italian Communist Party). Traces of this negotiation are already visible in the original script: a “double script”, both Italian and French, born across borders.

Keywords – Italian cinema, French cinema, genre, co-production, adaptation, creative process

Raffaele Chiarulli (Università Cattolica del Sacro Cuore, Milan, Italy) earned a PhD degree in Communication Studies at the Catholic University of the Sacred Heart (Milan), where he directs a Film Criticism workshop and collaborates with the Chairs of Semiotics and History of Film, as well as with the MISP - Master Program in International Screenwriting and Film Production. He wrote *Di scena a Hollywood. L'adattamento dal teatro nel cinema americano classico* (*Staged in Hollywood. The Adaptation from Stage to Film in the Classical American Cinema*; Milan 2013) and *Social Movies. Dal cinema digitale al cinema del sociale* (*Social Movies. From Digital Cinema to Social Cinema*; Milan 2015). He edited, with Armando Fumagalli, a commentary on Aristotle's *Poetics* for screenwriters (Rome, 2018).

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Modern Greek literature in cinema – film adaptations as study material

Ana Chikovani (Ivane Javakhishvili Tbilisi State University, Georgia)

Panel 5 – ADAPTATIONS

Friday 3 September (Day 2), Session 1, 8 am

Abstract

The paper examines the ways in which the elective course of study: “Modern Greek literature in cinema” - offered at Modern Greek Studies Program of Ivane Javakhishvili Tbilisi State University - enables students to understand and evaluate Modern Greek literature and cinematography in the context of contemporary Area Studies. The study course is built into the Modern Greek Studies Program (run on the Faculty of Humanities, as counterpart of other Philology programs and is conducted at the Institute of Classical, Byzantine and Greek Studies of the named university). Modern Greek novels, plays and their film adaptations are used in the course. The aim of the course is to study Greek film adaptations within the social, historical, cultural context of 19th-21st century Greece, taking into account the aesthetic characteristics of films.

The paper will explore teaching methods and will examine different abilities and skills that can be developed using a film adaptation in teaching a literary work (i.e. foreign language skills - listening, speaking, reading, and writing), as well as a wide variety of teaching and learning methods (i.e. individual work and collaboration, critical analysis and emotional sharing, artistic expression, reflection, the use of technology, and other modes of learning). Activities before, during and after watching the films will be discussed. The methods of interpreting and comparing literary and cinematic sources will be examined for better understanding of historical, literary and social contexts, gender stereotypes, identity issues, etc. The research suggests that didactic possibilities of literary adaptations challenge boundaries of literary and cinematic forms.

The research makes contribution to understandings of literature and literary adaptations in “context” and “culture”. I argue that the role of films in language and literature education is significant and will enable students to push boundaries and perceive different aspects of contemporary Greek culture.

Keywords – *modern Greek literature, film adaptations, using film in education*

Ana Chikovani (Ivane Javakhishvili Tbilisi State University, Georgia) graduated from Tbilisi State University in Georgian and Modern Greek Philology, where she also took her doctorate in Modern Greek Studies. Her PhD was a study of rituals in Stratis Myrivilis' works. Since 2008 Ana is Associate Professor of Modern Greek at the Institute of Classical, Byzantine and Modern Greek Studies of Tbilisi State University. She also is founder and member of the governing committee of Georgian Association of Modern Greek Studies. Author of more than 30 scientific publications, she has published in English, Greek, and Georgian. Ana Chikovani teaches a spectrum of courses in literary and cultural studies, among them Modern Greek Literature in Cinema and currently is working on a project *Cultural Identity issues and interpretation of the image of Medea in selected works of Modern Culture*. Her main research interests lie in the study of Religion, Folklore, Rituals and Ancient Receptions in contemporary literature and Cinema.

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Succession: Pushing the boundaries of family drama

Laura Cotta Ramosino (Catholic University, Milan, Italy)

Luisa Cotta Ramosino (Catholic University, Milan, Italy)

Panel 14 – TV & ETHICS

Monday 13 September (Day 4), Session 1, 10.30 am

Abstract

First aired on HBO in June 2018, *Succession* is a family drama set in the world of the media industry. At the centre there is a rich and powerful - but also powerfully dysfunctional - family, the Roys, loosely based on the Murdoch clan. With an all-star cast (Brian Cox, Hiam Abbas, Kieran Culkin, Matthew Macfadyen, Jeremy Strong) the project is a rare “serious” effort from Adam McKay and Will Ferrell's comedy-centric Gary Sanchez Productions, a project whose themes revolve around family loyalty, international business, media manipulation and the perils of 21st century economy. Even if the premise (an old patriarch is due to decide his own succession to the guide of the family company and the ensuing struggle between his offspring) might sound Shakespearean, this drama about the rich “one percent” is more often a black comedy where everyone is ready to do anything to reach power, often to tragic yet somehow hilarious consequences.

English writer and showrunner Jesse Armstrong who had already experience with political satire (*Four Lions*) and tv drama infuses his characters with a desperate vitality and a hopeless hunger for love and recognition and therefore creates a world where traditional morality doesn't make any sense, every relationship is depicted as a no-holds-barred power struggle where also affection is part of a wider bargain. Executive producer and director Adam McKay (*The Big Short*, *Vice*) who brought life to a dispassionate analysis of the financial crisis of 2008, gave the series its peculiar style, where even the simplest shot seems created to put the audience out of their comfort zone. Tradition empathy towards the protagonists is put aside in favour of an almost entomological study of human interactions and yet the hyper rich Roys manage to create a connection with us, despite (and often because of) their terrible actions and cynical decisions. Far from the traditional depiction of the rich and famous with their secrets and dramas, *Succession* pushes the boundaries of prestige television, thus becoming a relevant commentary on today's society contradictions.

Keywords – family drama, satire, ethical boundaries, empathy

Laura Cotta Ramosino (Catholic University, Milan, Italy) has been a consultant story editor for the first channel of Italian Public Broadcaster for ten years, taking part in the development of more than 80 projects. She now works in the production company Cattleya in the department for cinema and tv projects development. Her tv series *Made in Italy* about the birth of Italian Fashion system, written for Mediaset, was bought for streaming rights in first window by Amazon Prime. Previously she earned a PhD in Ancient History and is author of a book about the image of Roman history in cinema and television (*Tutto quello che sappiamo su Roma l'abbiamo imparato a Hollywood*). She regularly collaborates with Catholic University of Milan's Master in International Screenwriting and Production and has written a number of essays on tv and cinema.

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Luisa Cotta Ramosino (Catholic University, Milan, Italy). A freelance screenwriter and a creative producer and development consultant for leading Italian television companies, she has been involved in many international projects (among them *Medici-Masters of Florence* and *Devils*, currently in production). Her tv series *Made in Italy* about the birth of Italian Fashion system, written for Mediaset, was bought for streaming rights in first window by Amazon Prime. Luisa has a PhD in Applied Linguistics at Università Cattolica del Sacro Cuore (with a dissertation on the adaptation of the American storytelling in Italian Television), and in that University teaches at the Master in International Screenwriting and Production. She is author of a book about the image of Roman history in cinema and television (*Tutto quello che sappiamo su Roma l'abbiamo imparato a Hollywood*, 2004) and a number of essays on Italian Television productions.

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Sound, image, space & time: pushing boundaries

Nélia Cruz (University of Lisbon, Portugal)

Panel 19 – THEORIES & PERSPECTIVES

Friday 17 September (Day 5), Session 2, 5 pm

Abstract

*We can say that we live a good part of our lives
in the early future and not exactly in the present.*

António Damásio, 2017

This study is based on the premise that the world around us can be understood ontologically as a representation; and one of the possible representations is the audio-visual representation. In this context, the emergence of a text - the screenplay - is considered to be the first, written representation of another one: the audio-visual representation. Despite the different points of view on the need for a screenplay in the process of audiovisual creation, we consider its presence and value essential. The audiovisual script is the result of an act of creation and a cultural product.

Through a multidisciplinary perspective we attempt to understand, at the theoretical level, the links that we can establish between creation, memory, senses and representation, and at the same time weave possible links between these concepts and screenwriting as a practice, highlighting the cinematic qualities of the script and its connections with a specific circumstance of creation.

We will talk about the homeostasis of the text. Based on the concepts introduced by António Damásio in his 2017 book *The Strange Order of Things*, related to species homeostasis, we will compare two structures that we consider living structures. On one hand, the survival of species understood as macrostructure, on the other hand, the script as a microstructure that somehow replicates the model in the macro. We will introduce the concept of audiovisuality, sound and image into a necessary and dangerous relationship. Seeing and hearing must be considered as fundamental elements in the writing of cinematic narratives. In this way we will try to identify what is necessary for a text to maintain its renewing energy, looking for *the strange form of this text and pushing boundaries*.

Keywords – screenwriting, intertextuality, memory, culture, homeostasis

Nélia Cruz (University of Lisbon, Portugal) is a PhD student in a Postgraduate Program of Communication and Culture, at the School of Arts and Humanities, University of Lisbon. Her research is focused on the audiovisual narratives and her project is entitled *Screenwriting as a cultural practice: the screenwriter gaze*. She is a researcher at CEAUL and at GECAPA, where she developed the research project: Communication, Culture and Aesthetics of the Audiovisual Arts. Nélia Cruz is also a screenwriting teacher. She wrote, among others, the scripts for the animated short films: *The Giant*, *The Tortoise* and *The man with the cardboard head*.

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Creating intimacy: The African American woman's authorial voice and Impact on writing character in television and film

Desha Dauchan (University of California-Irvine, USA)

Panel 7 – CULTURAL IDENTITY

Friday 3 September (Day 2), Session 2, 6 pm

Abstract

The African American woman's authorial voice is broadening the range of characters seen in American television and film. The impact is evidenced in the choices these storytellers make about African American women characters' intimate space and interior life. In feature biopics, black women writing directors humanize historical figures by exploring their intimate relationships. Black women "Indie" auteurs offer insight into identity intersections in coming-of-age dramas. In Television writers' rooms, black women's contributions emerge in the specificity of characters' motivations and dialogue.

The American Broadcast Company's popular drama *How to Get Away with Murder* broke barriers with an iconic scene written by Erika Green Swafford. In it, the lead character Analise Keating (played by Viola Davis), is a hard-nosed attorney. She defies this outer image when she sits in front of her vanity mirror, she removes her wig, peels off her lashes, and wipes away makeup. The choice could be interpreted as displaying the mundane, but so much more is happening here. Analise is laying herself bare just before confronting her husband about his involvement in a murder and an affair. Analise is laying herself bare to a television audience of millions in this authentic, universally vulnerable moment. Although women all over the world have these "peeling away" moments in their daily lives, this may be one of the first times we have experienced this proximity and this level of intimacy with an African American woman, or any female character on American network television. Bold choices made by these screenwriters, mark a bit of liberation for these black women characters as we draw closer to them.

Keywords – female characters, female writers, authorial voice, African American, intimacy, identity intersections

Decha Dauchan (University of California-Irvine, USA), a San Francisco native, is both a Howard University and UCLA School of Theatre Film & Television Alumna. An award-winning filmmaker, Desha was mentored by filmmaker Kasi Lemmons. Her short films have screened at Sundance, BlackStar, American Black, Pan African and Urbanworld Film Festivals. A participant in an early incarnation of the CBS Directing Initiative, Desha was selected by producing director, Joe Chappelle to shadow on the final season of *The Wire*. As a writer, Desha explores traditional drama, folklore, the supernatural and magical realism in her feature length and television screenplays. Her writing has found support in the Tribeca All Access program, Film Independent Screenwriters Lab and the Hedgebrook Screenwriters Lab. Desha is an Assistant Professor in The Department of Film & Media Studies at University of California, Irvine. She is excited about innovative approaches to visual storytelling and the sharing of rich human stories.

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The hero's journey in the 'perfect' ensemble screenplay: *The Big Chill* as case study

Brett Davies (Meiji University, Tokyo, Japan)

Panel I – STRUCTURE

Tuesday 31 August (Day 1), Session 1, 9 am

Abstract

The Big Chill (1983) has been called a 'perfect' ensemble piece (Bilbow 1984). In fact, a computer analysis of 500 American screenplays finds that it contains the tightest presence range among characters in any multi-protagonist script (Hoyt, Ponto & Roy 2014). Writer-director Lawrence Kasdan has stated that it features eight protagonists, and the marketing materials suggested an egalitarian film, inviting the audience to 'spend some time with a few good friends.'

However, this paper presents the results of a formalist analysis of the screenplay and film, which reveal that one character is favoured strongly over the seven other leads. By utilizing Kristin Thompson's (1999) four-act-structure paradigm, with act breaks based not on story action (as popularized in many screenwriting manuals) but on shifts in the protagonist's goals, the study shows that Harold is the 'hero' of the movie, even if his screen time is similar to that of the other main characters. He is the first of the friends to be shown on screen, and it is developments in his situation and goals that mark each transition between acts – from the set-up to the complicating action, to the development, and finally to the climax.

As well as inviting a re-evaluation of *The Big Chill* as an exemplar of a 'perfect' ensemble film, the findings raise questions regarding the socio-political subtext of the piece, with its liberal idealism (as professed by Kasdan himself) skewed somewhat if its most Reaganite, entrepreneurial character is elevated to the role of main protagonist.

There are wider implications, too, both for practitioners and scholars of screenwriting. The study suggests that even the most 'perfect' ensemble film requires a central protagonist (at least in a classical Hollywood narrative); and it shows that Thompson's goal-based, four-act paradigm may reveal themes within multi-protagonist screenplays that would otherwise remain hidden.

Keywords – Lawrence Kasdan, *The Big Chill*, multi-protagonist, four-act structure, classical Hollywood narrative

Brett Davies (Meiji University, Tokyo, Japan) is an associate professor in the School of Global Japanese Studies at Meiji University in Tokyo. He has published extensively in linguistics, and his Master's dissertation demonstrated how a corpus of film screenplays could be used to improve conversational language use among Japanese students of English. He is currently a PhD candidate in Film Studies at De Montfort University (UK), with his thesis analysing the career of writer-director Lawrence Kasdan. His research interests include the use of homage and pastiche in modern Hollywood cinema, and thematic relationships between Japanese and American films.

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Group identity formation and how it affects the development of the screen idea

Rosamund Davies (University of Greenwich, London, UK)

Funke Oyebanjo (University of Greenwich, London, UK)

Panel 18 – PEDAGOGY

Friday 17 September (Day 5), Session 1, 9 am

Abstract

Screenwriting can be taught in a variety of contexts within academic institutions and our experience as educators is that whether or not the idea is developed as a group activity can affect the type of ideas that are developed.

Specifically, we have found that, while students who are developing ideas as individual assignments seem keen to take creative risks, ideas produced through a group development process are often manifested in the form of clichés, stereotypes and second guessing by the members of the group as to what might align with the tastes of other members. In general, we have identified a recurring tendency amongst groups to avoid creative risk in the interests of consensus.

In elaborating his concept of the screen idea work group as a fluid group of individuals who work together to develop an idea for the screen, Macdonald discusses how tensions arise and conflicting interests and concerns are negotiated within such groups. This paper will examine the particular ways in which this can play out within screen idea work groups in a pedagogical context. Drawing on data from participant observation and interviews, it will concentrate in particular on how the process of ideas development is also a process of group identity formation and how considerations relating to trust and risk feed into these two mutually productive processes. Our focus is on groups in which culturally constructed identities relating to race, gender, sexuality, disability and class etc become a key consideration for groups to negotiate.

We will discuss some of the solutions we are currently exploring that might address the issues discussed above and establish a framework for effective group identity formation for student screen idea work groups.

Keywords – screen idea, screen idea work group, collaboration, identity, pedagogy, creative risk

Rosamund Davies (University of Greenwich, London, UK) is Senior Lecturer in Screenwriting at the University of Greenwich. She has a background in professional practice in the film and television industries, in which she worked with both independent production companies and public funding bodies as a script editor and story consultant. Rosamund is a member of the International Screenwriting Research Network and a contributor to the *Journal of Screenwriting*. Her research encompasses both theory and practice. Recent publications include *Introducing the Creative Industries*, SAGE 2013 (with Gauti Sigthorsson) 'The Screenplay as Boundary Object' in *Journal of Screenwriting* 10(2), 2019 and 'Trapped: a case study of international co-production' in *The Palgrave Handbook of Screen Production*, Palgrave 2019

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Funke Oyebanjo (University of Greenwich, London, UK) is a script consultant, lecturer and scriptwriter. She is currently Lecturer in Screenwriting and Film Production at the University of Greenwich and also the web fest curator for the Raindance Film Festival. She was one of the Founder members of the Talawa theatre writers' group. Her television script *The Window* was produced for Channel Four's *Coming up* season and she currently has three screen feature projects in development with a London film-based company. One of her projects *The Land*, was selected by the German based script development company, Script House, for development at the Berlin film festival's talent campus. Funke has worked extensively as a script reader and development consult with organizations such as Arena Majicka in Norway, BBC Writer's Room, BBC World Service, The UK Film Council, Creative England.

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To what extent is AI pushing the boundaries of scriptwriting practices? Benjamin's sci-fi short film screenplays. A case study

Marida Di Crosta (Université Jean Moulin Lyon 3, France)

Panel 9 – TECH 2 (VR, IMMERSIVE, AI)

Wednesday 8 September (Day 3), Session 1, 9 am

Abstract

Between 2016 and 2018, director Oscar Sharp and AI researcher Ross Goodwin produced three short films: *Sunspring* (9 min, 2016), *It's No Game* (8 min, 2017) and *Zone Out* (7 min, 2018). Conceived as an entry in the Sci-Fi-London 48-Hour Challenge (a competition organised as part of the annual festival of science fiction and fantastic film), the three short films were created by an artificial intelligence called "Benjamin". While in *Zone Out*, algorithms are used mainly for editing, automating video creation and face-swapping, in *Sunspring* it is the AI that wrote the entire screenplay, composing it after assessing hundreds of other science fiction screenplays source material. Starring Tim Guinee and Thomas Paine as respectively, Writer League's West and East, *It's No Game*, *Sunspring's* follow-up created by both AI and humans, tells the story of two scriptwriters meeting a rather ruthless producer claiming AI's ineluctable rise. Nanobots and a Benjamin empowered version will, in fact, take over, making human screenwriters obsolete. Indeed, for both short films, the AI system has already been credited as "Writer" on the IMDB website.

While Sharp's and Goodwin's experiences with algorithmic scriptwriting have undoubtedly succeeded in redefining the boundaries between human and machine film co-creation, they question both the reality and the representations of these interactions, notably when it comes to originality and creative imagination. Is AI effectively changing scriptwriting practices? To what degree and in which ways? Can "Benjamin", as a system based on machine learning, neuronal networks and long short-term memory, help expand our understanding of genre conventions and narrative theories in writing for short films? Based on the comparative analysis of *Sunspring's* and *It's No Game's* AI generated scripts, my presentation seeks to highlight some key issues about the development of algorithmic scriptwriting skills and practices, with regard specifically to tropes and clichés, dialogues and characters' definition.

Keywords – AI, algorithmic scriptwriting, *Benjamin*, genre conventions, formulaic storytelling

Marida Di Crosta (Université Jean Moulin Lyon 3, France) is associate professor at LYON 3 University, where she teaches screenwriting and story design for digital media. The founder of a two-year Master's Degree in Screenwriting for multiplatform content, she is the author of *Between Cinema and Videogames: Meta-narration and interactivity* (2009). A member of the French Society of Dramatic Authors and Composers, Marida has screen played a 52' episode for the animation TV series *Papyrus*, and worked on various interactive drama projects. In 2017, her transmedia project *Micro-Mondes* received financial support from the French National Centre for Cinema. Since 2018, her research has been focused on data-driven storytelling and the use of AI algorithms in scriptwriting. In February 2019, she set up the working group "AI, Art, Creativity" as part of the research projects developed by the Centre for Internet and Society (CIS) of the National Centre of Scientific Research (CNRS).

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Creating *Impact*: Scripting an immersive 360-degree documentary

Kath Dooley (Curtin University, Perth, Australia)

Panel 2 – TECH 1 (VR, IMMERSIVE)

Tuesday 31 August (Day 1), Session 1, 10 am

Abstract

A documentary script is a written plan that can be created before filming (a pre-shoot script) or before editing (a post-shoot script or editing script). Its status as a useful and legitimate document has been much debated in the past. While celebrated documentary filmmakers such as Jean Rouch and Dziga Vertov have opposed the idea of the screenplay, for others, it is an essential document that is required to access funding for a project (Aaltonen 2017). Winston interrogates the notion that of the documentary script as oxymoron, this being a document that undermines claims on the 'real,' with reference to Direct Cinema and other movements (2015). Meanwhile Merewether considers the documentary writing process to occur throughout production based on an initial working hypothesis (2015: 95). Alternatively, Aaltonen notes a documentary script's usefulness for 'project development, budgeting, production planning and for communicating inside and outside the crew' but notes that formats for scripts are varied (2017: 58).

This presentation analyses these notions in regard to the scriptwriting process of my 360-degree documentary *Impact: Beyond the Night Sky* in 2019. This hybrid VR work, which explores the life and work of planetary scientist Katarina Miljkovic, featured reconstructed and animated sequences interspaced with interviews and observational footage. In writing the screenplay prior to shooting the project, I grappled with the task of how best to present the script so as to capture the conceptual and technical aspects that were imperative to the successful realisation of the work. This involved a consideration of how the various elements could be organised in a 360-degree viewing space, and how to propose a specific relationship between subject and viewer on the page. In this paper, I argue that the creative demands of 360-degree documentary production call for detailed planning documentation, and I explore my script as one example. This case study suggests that the 360-degree documentary script can be a flexible instruction for filmmaking.

Keywords –

Dr **Kath Dooley** (Curtin University, Perth, Australia) is a filmmaker and academic in the Discipline of Theatre, Screen and Digital Media at Curtin University, Western Australia. She completed a creative Ph.D. exploring the screenwriting approaches and production methodology of contemporary French directors, with a specific focus on portrayals of the body. Kath has written a number of short and feature-length screenplays and has directed several award-winning short films and music videos. Her research interests include screen production methodology for traditional and immersive media, screenwriting, and screen education.

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Inserting Minority characters into a Majority World. Conversations between a screenwriter and script reader as they rewrite a colonial world

Rose Ferrell (Western Australian Academy of Performing Arts,
Edith Cowan University, Perth, Australia)

Sheridan Humphreys (Menzies Australia Institute, Kings College London, UK)

Panel 14 – TV & ETHICS

Monday 13 September (Day 4), Session 1, 10.30 am

Abstract

Simulating the development process, Sheridan Humphreys and Rose Ferrell explore the challenges and experiences of creating a leading role for an actor who is not white in a largely globalized, white world. The research centres on a first draft screenplay for an historical drama in which the protagonist is an Aboriginal girl travelling between Australia and London in the 1830s. The paper connects theory with practice while it highlights issues to do with the representation (or lack of) Aboriginal people as protagonists in British colonial dramas. Moreover, it discusses screenwriting practice which is situated between and draws upon other disciplines: history, theatre studies and literary criticism, amongst others. Sheridan Humphreys, who is currently completing her doctorate on this topic at the Menzies Australia Institute in London, is the screenwriter. Rose Ferrell, whose research focus is screenwriter's voice and its creation through practice, is the script reader. Together, Sheridan and Rose discuss craft aspects of writing and reading a screenplay. Through an investigation of the screenwriter's voice, the *believability* of the main character becomes the benchmark and critical focus, leading to a discussion of the character's voice as differentiated from the screenwriter's own voice within the context of this first draft screenplay. The presentation raises issues around voice, authorship, representation and perceptions of character believability in the context of a world in which minority voices – particularly in historical eras – are largely absent. At its core, the paper seeks to shed light on the ethical concerns around portrayal of 'others' by majority writers in a world which, increasingly, recognizes the absence of those other voices, and the need to redress this imbalance.

Keywords – screenwriting, screenwriter's voice, creative practice, minority characters, historical dramas, ethics of screenwriting

Rose Ferrell (Western Australian Academy of Performing Arts, Edith Cowan University, Perth, Australia) is an adjunct lecturer, screenwriting researcher and an independent screenwriter and filmmaker with three decades' experience as a technician and writer in drama, documentary and commercial production. Her specialist research is on the screenwriter's voice, particularly exploring the interrelationships between cultural inflection and voice in screenwriting creative practice. Her writings, which develop her framework for understanding the concept of voice through creative practice, have appeared in publications, including the *Journal of Screenwriting* and the *Palgrave Handbook* series. Rose currently lives in regional Western Australia where she continues to write long form screen drama alongside her research publications.

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Sheridan Humphreys (Menzies Australia Institute, Kings College London, UK) is an Australian creative writer and researcher who lives in Surrey, England. Her work includes plays and screenplays. At present she is a Lecturer in Screenwriting at the University of Greenwich and at Royal Holloway University of London and a PhD scholar in screenwriting research in the Department of English and Menzies Australia Institute at King's College London. Prior to academia she worked extensively in UK theatre publicity with companies including Paines Plough, Talawa, Tamasha and Candoco and at the Edinburgh Festival Fringe. Sheridan's current research interest is in leading roles in British Empire era historical drama for protagonists who are not white, how this differs from colour-blind casting, and how the stories we see on screen shape how we perceive our multicultural past. Sheridan blogs about Australian theatre in the UK and its relationship to our shared national narrative here, www.sheridanhumphreys.com.

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Hybrid genres, hybrid practice: merging folk horror with artificial intelligence

Maxine Gee (Bournemouth University, UK)

Panel 5 – ADAPTATIONS

Friday 3 September (Day 2), Session 1, 8 am

Abstract

‘... the firm structure of the human body that I had thought to be unchangeable, and permanent as adamant, began to melt and dissolve...’ (Machen 1894, 38)

In Arthur Machen’s folk horror novella, *The Great God Pan*, ancient forces of nature combine with science to provide a stark warning to the curious. My research screenplay adaptation of this classic text transports this tale to the twenty first century to explore our problematic imaginings of artificial intelligence, refiguring a dangerous woman, Helen Vaughan, the product of an ancient god and human test subject, as Vaughan an A.I. designed to give its users whatever they want no matter the consequences.

Through this paper I explore the crossovers between, and blur the boundaries of, the genres of folk horror and science fiction. I will first establish the folk horror genre, drawing on notions of Adam Scovell’s folk horror chain, before demonstrating how through practice research, in itself an act of methodological boundary blurring, I merge this genre with posthuman science fiction. The original text melts and dissolves into a research adaptation where I seek to transgress the boundaries of the rural and urban, the organic and the technological and of traditional gender roles in my refiguring of the main characters to suit the concerns and interests of a contemporary audience. The supernatural becomes the super-technological, unearthing the ways in which our everyday interactions with algorithms and the cult of technology mirror the worship of ancient deities.

Keywords – adaptation, genre, folk horror, science fiction, practice research

Dr **Maxine Gee** (Bournemouth University, UK) is a Senior Lecturer in Screenwriting at Bournemouth University. She completed a PhD by Creative Practice in Screenwriting at the University of York in 2018, which focused on concepts of what it means to be human in *posthuman noir* Anglo-American films and Japanese anime. In 2015, she was a Japanese Society for the Promotion of Science Summer Fellow, while in 2016 she became a Doctoral Fellow for the Humanities Research Centre at the University of York. As a creative practitioner Max has written science fiction for film, theatre and prose. Her research screenplay, *Terminal*, was made into a short film in 2018 which won Best Short Film at Starburst Magazine’s International Film Festival in 2019.

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Gatekeeping and inactive stories: unfiled scripts in classic Hollywood

Pablo Gonçalo (University of Brasília, Brazil)

Panel 8 – ARCHIVES & CENSORSHIP: LOST & FOUND

Friday 3 September (Day 2), Session 2, 7 pm

Abstract

In my presentation, I will describe what I am calling the gatekeeping process and the studio decisions that transform a script in an unfiled project. Taken in detail, gatekeeping in Hollywood studios of the 1930s and 1940s involved readers, writers, producers, directors, and several other variables, such as previous censorship, casting, and investment priorities. In other cases, gatekeeping readers or producers imagine an ideal film and audience, according to which the scripts would not, in their view, properly fit the studio's self-image. For this paper, I choose to follow the process of two unfiled scripts. The first is *The Happy Days*, a script proposed by Ben Hecht and Charles Lederer to Warner Brothers Studio in 1938. I found reports, notes, and comments issued by the studios in the timeframe of eleven years. Hecht and Lederer have written the three first drafts, and I will highlight some of those scenes they had conceived. The second script is *The Divine Sarah*, written by Ben Hecht in 1944, which would be produced by David O. Selznick, as a biography of Sarah Bernhardt. I will present the workflow of this project, from its first outline, conference notes, correspondences between other producers as well as dialogues with censors.

Furthermore, I will keep up with some gatekeeping and decision procedures undertaken by other levels of the studio hierarchy. Focusing on the MGM of the 1940s, I have found producer meeting notes and story conferences, which indicate how they tended to encourage and, at the same time, abandon and inactive some scripts and film projects. Focused on the career and papers of Dore Schary these documents show the gap – the “ok” moment or its denial – that exists between the story outline proposal and the decision to continue to move forward with the shooting script.

Keywords – classic Hollywood, history of screenplay, unfiled scripts, gatekeeping, blueprint script, Ben Hecht

Pablo Gonçalo (University of Brasília, Brazil) is an assistant professor at the University of Brasília. Currently, he is a Fulbright Fellow at the University of Chicago and has also done post-doctoral research in partnership with the University of São Paulo. His research centers on the history of unfiled scripts, focusing on German and Brazilian film history. More recently, he has been researching the classic Hollywood era, consulting archives and many original unfiled scripts of the 40s, written by Ben Hecht, Francis Marion, Dudley Nichols, and Billy Wilder. The author of *O cinema como refúgio da escrita: roteiros e paisagens em Peter Handke e Wim Wenders*, he has been published in *Journal of Screenwriting*, *La Furia Umana*, several edited collections, Brazilian newspapers and magazines, such as *Folha de São Paulo* and *Revista 451*. Gonçalo writes film reviews and scripts and is also a curator. Since 2014, he has been presenting papers at the SRN.

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The ethics of Audio Description: whose team are we on?

Polly Ellen Goodwin (Audio Descriptor, Melbourne, Australia)

Panel 14 – TV & ETHICS

Monday 13 September (Day 4), Session 1, 10.30 am

Abstract

Audio Description is the spoken description of key visual aspects on screen in the gaps between dialogue, primarily aimed at enabling consumers who are blind or have low vision to make sense of an audio-visual production. The field of Audio Description is relatively unstudied in screenwriting literature. In order to push boundaries, we first need to understand and articulate them; and furthermore, do so in a way that is anchored to the ongoing requirement of the describer to expand accessibility for those who utilise different or reduced signifiers in consuming audio-visual material.

This paper poses questions around the role and ethics of the audio describer. The received wisdom given to all describers throughout their training is that a describer should 'say what they see' to facilitate a consumer who is (for example) blind or has low vision to follow the audio-visual presentation alongside their sighted peers. However, as a practitioner, this directive over-simplifies the ethical, even ontological dilemma audio description encompasses. As a craft, it hovers between a post-production script process and a translation/adaptation model, with describers making their own decisions (consciously or unconsciously) about where on the spectrum they position themselves, either holistically or on a 'programme-by-programme' (or even 'description-by-description') basis.

If audio describers are considered as another kind of screenwriter, how does their work relate to screenwriters understood as authors of the screenplay (and is the screenplay the 'best' audio description of the work)? As part of a broader attempt to understand how to develop an ethical, artistic and, most importantly, valuable and valued service, this paper will explore how the self-positioning of a describer (as part of the creative production team, or as an audience-based 'whisperer in the dark') impacts on the way films, television programmes and other audio-visual outputs are perceived. It will also examine the different experiences and potential outcomes of creating the audio description script both with and without access to a screenplay (in whatever iteration) and explore what collaborations could be imagined between the writers of screenplays and the writers of audio description.

Keywords – Audio Description, ethics, access, script

Polly Goodwin (Audio Descriptor, Melbourne, Australia) Having studied Musicology (Masters) at the University of Oxford, my career has been devoted to widening access for people who are blind or have low vision. I worked for 8 years supporting a member of the British Parliament, who happened to be blind, and am currently Service Designer for Education at Vision Australia. I qualified in 'Audio Description for Screen' at City University, London in 2010 and now practice as a highly experienced professional freelance audio describer, working across the genres for a variety of clients and audiences internationally. My passion for silent film is just one lens through which I have explored the potential of audio description via self-directed study, and the challenge of translating the grammar and style of communication utilised in film and television. My current research is groundwork for a practical study into expanding the reach, role and meaning of audio description in a manner that as ethical, artistic, valuable and valued service.

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<https://backdoorbroadcasting.net/2015/07/blind-creations-conference/>
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Kenneth Lonergan's inside-out approach to screenwriting

Robert Greens (University of Brighton, UK)

Panel 18 – PEDAGOGY

Friday 17 September (Day 5), Session 1, 9 am

Abstract

Whereas the teaching of other forms of writing, such as writing a novel or poem, is less prescriptive with a specific form a writer should adhere to, writing a screenplay tends to be dictated by prescribed ideas on how to form a story in acts and to respect specific turning points. These principles are obviously useful for many as they continue to be established in how-to guides, are regularly used in development meetings, and are a regular staple of teaching at Higher Education because they are easy to teach. However, the dominance of these principles is antithetical and not utilitarian. Screenwriter, playwright, and director, Kenneth Lonergan is one of the few writers who was taught, and developed, an approach to writing whereby he allows the writing to dictate the structure. This paper examines Lonergan's process in writing his three feature films *You Can Count on Me* (2000), *Margaret* (2011), and *Manchester by the Sea* (2016) and to what effect, if any, this approach has on the final work. The aim of the research is to develop further knowledge about this less known practice of developing screenplays from the inside-out and to establish what benefits this anti-analytical approach have to beginner and established screenwriters. This, in turn, could help alternative approaches to teach screenwriting at Higher Education and align principles of structure alongside arguably more helpful approaches to developing a story for the screen.

Keywords – Kenneth Lonergan, process, intuition, playwright, antithetical, utilitarian

Robert Greens (University of Brighton, UK) Robert Greens is a Senior Lecturer in Screenwriting at the University of Brighton. He is also a working screenwriter and filmmaker. You can view his work at www.robertgreens.com

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The evolving depictions of black South Africans in post-Apartheid screenwriting tradition. Does our reality influence how we tell stories or do the stories influence how we see reality?

Ziphozakhe Hlobo (writer, editor and dramaturge, South Africa)

Mpumelelo Skosana (University of the Witwatersrand, Johannesburg, South Africa)

Panel 7 – CULTURAL IDENTITY

Friday 3 September (Day 2), Session 2, 6 pm

Abstract

Black South Africans have been depicted in various modalities over the post-Apartheid period. These depictions are characterised by separate themes that correspond with the growing place of black South Africans in the country and each represent a form of pushing the boundaries that characterised black African depictions of their day. The phases of analysis are separated into the following analytic units:

- (Dying days) Apartheid invisibility of black South Africans on TV
- More hopeful dawn of democracy representations of the black identity
- Youthful interpretations of shaping the rainbow nation
- The young professionals negotiating their place in the new South Africa
- The contemporary phase of interrogating socio-political transgressions and depictions
- Re-imagining South Africa

The study assesses the hypothesis that the role of screenwriting has been instrumental in nation building for South Africa by imaging a position for Black South Africans to occupy in a turbulent and dynamic South Africa. We examine how the depictions of black South Africans have contributed to enhancing 'unity' and highlight how much more work needs to be done in establishing the policy frameworks that facilitate professional creative industries that would lead an inclusive South African identity. Our study culminates by concluding that South African storytelling can continue to play a role in influencing how the Black South Africans perceive themselves in an increasingly complex world and suggests a guide on how Black South African can re-imagine how they are seen in South Africa.

Keywords – South Africa, post-Apartheid, black characters, invisibility, TV

Ziphozakhe Hlobo is a young storyteller whose career started in Theatre as a writer, editor and dramaturge. After completing her Bachelor of Arts (Honours) majoring in Media Studies in 2013 at the Nelson Mandela University, she transitioned to Television to write and produce for various lifestyle and reality TV programs by the South African Broadcasting Commission and Multichoice on topics such as technology, religion and sport. She is currently working as the screenwriter for a sports content production company in Johannesburg. Ziphozakhe has a keen eye for content in any media outlet and enjoys turning an idea into a fully fleshed story ready for production. Beyond being a creator of content, her qualification in the field has given her the ability to analyse television, film and screenwriting be it socially, philosophically or creatively. This is why she is working hard to position herself as an influential voice in poignant stories that come from South Africa.

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[CONT'D]

Mpumelelo ‘Lelo’ Skosana is a South African development economist and emergent academic scholar. His academic focus is on development strategy, and industrialisation, cultural representations of African and the South African political economy. Lelo holds a bachelor’s degree in Political Studies, Philosophy and Economics and advanced degrees (Bachelor of Commerce Honours, Master of Commerce) in Development Economics at the University of the Witwatersrand, Johannesburg.

As a consummate communicator, Lelo is passionate about developing complex ideas and packaging them into accessible forms suitable for appropriate audiences. He has previously worked at PwC as a remuneration consultant, the Department of Trade and Industry as a investment facilitation official and as a retail buyer for Pick n Pay. Lelo currently lives in Johannesburg and works as a communications consultant.

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World of girls in contemporary art cinema for youth in European context

Radka Hoffmanova (Academy of Music and Performing Arts, Brno, Czechia)

Panel 6 – CHILDREN/TEENS/YOUTH

Friday 3 September (Day 2), Session 1, 9 am

Abstract

We can see many archetypal and standard ways of showing girl characters in contemporary mainstream cinema for youth. This paper deals with the representation of girls in so called art cinema and is about the way how screenwriters are challenging their girl characters to not to fit into the (standard) box. The main questions for me are: What are the stereotypes we can recognize in these characters? And how we can avoid them and show another scale of girlhood? Is it possible that cinema for youth could encourage the target audience (obviously mainly girls but I wouldn't like to leave out boys from this topic) to be more sensitive and aware of the ways how girls can behave, react in specific situation, or just look like?

In my presentation I want to direct your attention to problems which are connected to showing young girls in stereotypical way and talk about pushing the boundaries in creative process of developing girl characters nowadays. My main focus and interest in displaying girl characters in films for youth is based on my doctoral research about contemporary art cinema for youth and also on differences we can notice in comparison with mainstream coming of age drama or teen film.

I will use examples from the recent films where the main protagonists deal with different problems in various geographical or social environment. For example: *Girlhood* (Cline Sciamma, 2014), *Skate Kitchen* (Crystal Moselle, 2018), *Rocks* (Sarah Gavron, 2019), *Blossom Valley* (Laszlo Csujja, 2018) or *Firecrackers* (Jasmin Mozaffari, 2018).

Keywords – films for youth, girlhood, stereotypes, coming of age, target audience

Radka Hoffmanova (Academy of Music and Performing Arts, Brno, Czechia) is screenwriter and PhD. student at Janáček Academy of Music and Performing Arts in Brno. Radka's research is about contemporary cinema for youth in European context. As a part of the research Radka have been visited several film festivals for children and youth or the festivals with the section dedicated to young audience (f.e. Berlinale, Black Nights Film Festival in Tallinn, Giffoni Experience in Giffoni Vale Piana, International Film Festival for Children and Youth BUFF in Malmö, etc.). She published the article "Films For Young Adults at European Film Festivals: The Berlinale Generation and the Giffoni Experience" in *Kino-Ikon* – journal for the sciences of the moving image and cinema –and wrote the article "Diversity of Femininity: Girl Characters in films for youth at the 36th International Film Festival for Children and Youth BUFF" for upcoming issue of *Kino-Ikon*. Radka is currently developing the script for short film.

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Serial offenders? Defining the boundaries of series and serial television for screenwriting practice and theory

Marco Ianniello (University of Notre Dame, Sydney, Australia)

Craig Batty (University of South Australia, Adelaide)

Panel 13 – SERIAL TV DRAMA

Monday 13 September (Day 4), Session 1, 8 am

Abstract

Serial storytelling is now dominating the international television landscape, more so than episodic *series* storytelling, yet the terms used by industry, scholars and popular media to describe these types of television drama are frequently conflated. This is an issue for screenwriting practice because of how these similar yet distinctive forms operate for story and character. A range of scholars have observed the series/serial difference, but none from the vantage point of writing scripts for long-form television.

As such, this paper argues that there is both scope and a need to provide clearer terms and definitions when discussing television drama screenwriting, particularly *serial* narratives. While the television drama *serial* is thriving in the streaming era, and the demand for episodic closure has diminished, the term drama *series* continues to overshadow the *seriality* of ‘complex’ and ‘quality’ TV stories. In this paper, we will consolidate and problematise the literature on the series/serial with the aim of providing a set of terms that are of particular relevance to the screenwriter and screenwriting scholar.

Keywords – serial storytelling, television drama, character arc, screenwriting, creative practice

Marco Ianniello (University of Notre Dame, Sydney, Australia) is Head of Film and Screen Production at the University of Notre Dame (Sydney Campus) and is currently a screenwriting practice PhD candidate at the University of Technology Sydney, Australia. Marco is an award-winning filmmaker and screenwriter, and his work has screened at festivals around the world as well as on television in Australia. Marco was awarded a Master of Arts from the Australian Film Television and Radio School and has been teaching in the Film and Screen program at the University of Notre Dame, Sydney since 2006 and was recently awarded the Vice Chancellor’s Award for teaching excellence.

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Professor **Craig Batty** (University of South Australia, Adelaide) is Dean of Research (Creative) at the University of South Australia. He is the author, co-author and editor of 15 books, including *Script Development: Critical Approaches, Creative Practices, International Perspectives* (2021), *The Doctoral Experience: Student Stories from the Creative Arts and Humanities* (2019), *Writing for the Screen: Creative and Critical Approaches* (2nd ed.) (2019) and *Screen Production Research: Creative Practice as a Mode of Enquiry* (2018). He has published book chapters and journals articles on the topics of screenwriting practice, screenwriting theory, creative practice research and doctoral supervision. Craig is also a screenwriter and script consultant, with experiences in short film, feature film, television and online drama.

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Focalisations in screenplay texts: to make the reader see beyond the text

Ann Igelström (independent researcher, Sweden/UK)

Panel 19 – THEORIES & PERSPECTIVES

Friday 17 September (Day 5), Session 2, 5 pm

Abstract

Screenplay writers usually need to work within the boundaries and prescribed format of the screenplay text. The question this paper focuses on is how the concept of focalisation provides writers with a technique that allows them to break free and make the reader not only see the text in front of them but also the potential film. The term focalisation is not often used within screenplay research which is unfortunate as it defines the screenplay as a text type: that the screenplay not only needs to tell the story but also how the story will look as a film. The concept of focalisation covers the means of regulating, selecting and channelling narrative information, particularly when seeing something from somebody's point of view. Considering that a film always shows a specific point of view of the action through the choice of camera angle, and that the screenplay needs to indicate this, it is a very useful technique that screenplay writers use.

This paper will discuss what the concept of focalisation is, why it is relevant to the screenplay and screenplay writer, and how it appears in the text to make the reader visualise the potential film. It will thereby highlight the different focalisation techniques being used, how they appear in the screenplay text and the impact they have on the reader and the eventual film to be.

This paper will then conclude with a discussion of how focalisations can be used to create the frame of the potential film, even arguing that it can be possible for the screenwriter to essentially direct the film shot by shot.

Keywords – screenplay text, focalisation, point of view, visualisation, narrative frame

Dr **Ann Igelström** successfully defended her thesis in 2014 at Bangor University. The thesis relates narrational theories from film, drama, and literature to the screenplay and examines how specific traits of the screenplay text serve narrational ends. Currently based in Edinburgh, Scotland.

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Average, Rudderless, Dumb. Writing and making films without permission: a user's guide

Siobhan Jackson (University of Melbourne, Australia)

Panel 17 – ALTERNATIVE APPROACHES

Friday 17 September (Day 5), Session 1, 8 am

Abstract

What if making films was really easy - not a complicated industrial process costing oodles and involving many? What if it was just a thing that you did during the day with other people, like having a picnic or visiting your mum or going to the shops? What if feature films were *not* complicated organisational nightmares or massive money pits, but instead cost whatever you needed or wanted them to. And what if they didn't have to be "great" - average was okay. In fact, what if "average" was the aim, at least to start with. What if screenplays stopped trying to be clever or interesting? What might cinema look like if makers thought less and made more? You think I'm being facetious? I'm deadly serious.

This paper will explore a different way of thinking about film production. Having completed two independent features that have employed highly unorthodox development/writing methods to generate screen content and performance, I have been reminded that there are many ways to skin the cinematic cat. They have also generated in me a proselytizing urge – not to gather disciples for a particular 'new way' of writing and/or developing screen content – but rather, to urge some old-fashioned rule breaking and rebellion within the filmmaking community.

Through selected scenes from my films I will discuss why working from the margins is both a choice and a strategy for productivity, and why subverting assumed rules of cinematic quality can be a 'good thing'. *Average, rudderless, dumb* might just be a manifesto for anyone wanting to *push the boundaries* of cinema.

Keywords – independent cinema, micro budget, alternative, improvisation, collaboration

Siobhan Jackson (University of Melbourne, Australia) is a screenwriter, director and senior lecturer in the Faculty of Fine Arts & Music, School of Film & Television, Victorian College of the Arts, University of Melbourne. Siobhan's research and practice examines improvising for the screen, contemporary 'silent' cinema, alternative approaches to screenplay and performance generation and collaborative practice. She has written and directed a host of short films and written and directed two feature films, *You Can Say Vagina* (<https://www.imdb.com/title/tt6754320/?ref=tturvy>) and *Saltbush* (both in collaboration with Mischa Baka).

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Scripting without words: visual language in the pre-production process

Juliet John (La Trobe University, Melbourne, Australia)

Panel 17 – ALTERNATIVE APPROACHES

Friday 17 September (Day 5), Session 1, 8 am

Abstract

A key phase during the planning of a conventional narrative screen production occurs when crew members such as director, production designer and DOP develop a visual lexicon that will be used to communicate the story of the film through imagery. These crew members, along with other colleagues, work together to define a collective intention which will drive the decision-making process through the planning of principle photography. Methods used to develop ideas for a film's visual style are found to have some similarities across productions but are often also as idiosyncratic as each group of individuals formed for each different project. Artefacts created such as mood boards, reference images and concept illustrations are used to develop, gain consensus and share ideas with all parties involved in the production, both above and below the line, and are therefore worthy of detailed analysis. These artefacts provide evidence can be used to understand a part of the scripting process that is fundamental, but often forgotten in the same way that script drafts are discarded in preference for the final audio-visual product. Much of the pre-production process is hidden because it's meant to be. The audience longs to feel immersed in an audio-visual story that is convincing and without artifice. Producers fiercely defend their right to control the story that is told about the making of the film. The creative process is also a highly vulnerable state in which creatives themselves may feel safer if kept secret.

As a result of these and other factors, the production process is notoriously difficult to infiltrate. This research is an attempt to gain access in order to examine in some tangible detail how layers of meaning are added to the storytelling during the phase of pre-production in conventional narrative screen production.

Keywords – creative process, screen production, pre-production, visual style, Australian screen production

Juliet John (La Trobe University, Melbourne, Australia) graduated from the Australian Film, Television and Radio School in 1996 under scholarship, prior to working in Australian film and television production for over twenty years, mainly as an art director. She is currently undertaking a PhD under scholarship at La Trobe University in Screen Studies and is lecturing at the University of Melbourne and Deakin Universities in Production Design for Screen and in Film Production.

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Pushing boundaries of TV adaptation: queering Hannibal

Lucia Kajánková (FAMU, Prague, Czech Republic)

Panel 13 – SERIAL TV DRAMA

Monday 13 September (Day 4), Session 1, 8 am

Abstract

By 2012, Dr. Hannibal Lecter, the number 1 on American Film Institute's list of cinema's greatest villains, was as good as dead. After four books and five films, the franchise has cannibalized itself. Meanwhile, the popularity of serial killer procedurals was rising, and conservative broadcasters were looking for property in order to jump on the prestige TV bandwagon. Thus, the NBC ordered a straight-to-series adaptation of the first Hannibal Lecter book, *Red Dragon*. The result was *Hannibal* (Bryan Fuller, 2013-2015), a 'safe bet' on a brand turned boundary breaking 'avant-garde' TV that is an example par excellence of progressive adaptive and structural practice in series screenwriting.

The paper uses a close reading of *Hannibal* as a case study to present tools for analysing a radical adaptation process in contemporary scripted series. The proposed analytical model is dualistic and dynamic. On the extra-textual level, it explores how and to what effect the text treats its source material, rebooting and re-mixing not only the books but their film adaptations as well (including the creative work-around on MGM holding the rights to a key character). It's a gradual evolution, as *Hannibal* counts on the audience's superior knowledge in its world-building and starts to actually tell the story, it is allegedly based on, in the second half of the third (and final) season. On the intra-textual level, the source material is the TV series itself, evolving from a monster-of-the-week procedural to something very different, coming to terms of what the essence and story engine of the show really is. I will present how this internal adaptation process functions within the seasonal arches. The theoretical framework is queering, both in queering the source material and explicitly, mapping the turn from a dark 'bromance' to full-blown love story.

Keywords – TV series, *Hannibal*, adaptation, reboot, queer

Lucia Kajánková (FAMU, Prague, Czech Republic) is a PhD student at FAMU, Prague, where she is also a senior lecturer and faculty member of the Department of Screenwriting and Dramaturgy. Her master thesis at Charles University in Prague was titled "Sexual Identity as Cinematic Subversion: The Discourse of New Queer Cinema" and it won the Illuminace Award from CEFS. Her research focuses on contemporary scripted TV, queer fan fiction, screenwriting practices and new trends in adaptation studies, both in theory and practice. Her student films, with director Jakub Smid, include *Amanitas* (2016) and *Non-swimmers* (Awarded Best Czech Student Film in 2011, Académie César "Les Nuits en Or," many international film festivals, including BFI London Film Festival and Premiers Plans Angers Festival). She is a festival programmer and consults as a script editor on individual projects as well as for Czech Television's Film Centre.

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Comic characters with personality disorders: has their time arrived?

Deborah Klika (Middlesex University, London, UK)

Panel 14 – TV & ETHICS

Monday 13 September (Day 4), Session 1, 9 am

Abstract

In a letter to *Psychiatry Research*, Eric Bui et. al offer that Anakin Skywalker from the *Star Wars* franchise (1977-2019), suffers from Borderline Personality Disorder (BPD), prompting a series of letters arguing both against and in support of the proposition (2009, 2011, 2015).

As screenwriters know, the danger with assigning fictional characters with any disorder risks limiting the character to those traits. Yet screen stories, often in the thriller genre or dramas deal with certain psychiatric illnesses such as depression, schizophrenia, multiple personality disorders as part of the character's behaviour, including goal and motivation. However, such characters are often depicted as being crazy, unstable or psychotic. I offer that understanding behaviour, including psychiatric conditions, brings truth to a character's actions.

BPD is assigned when a subject has six of the nine characteristics as defined in the Diagnostic and Statistical Manual of Mental Disorders (DSM-V being the most recent); characteristics include a recurring pattern of instability in relationships, efforts to avoid abandonment, identity disturbance, impulsivity, emotional instability, and chronic feelings of emptiness. The most common feature assigned to screen characters is a compulsive desire for sex with examples including *Looking for Mr Goodbar* (1977), *Girl, Interrupted* (2000), and one of the few films that mentions the disorder, and more recently *Silver Linings Playbook* (2012).

Psychiatrist Richard Restak posits in *The Self Seekers* (1982) that personality disorders exist on a spectrum and which begins with some wounding to the developing narcissistic ego; with increased desire for power to nullify the pain the subject can develop psychotic tendencies with the borderline as one stage in that progression. Restak uses film examples to explore such conditions, assigning *Goodbar* as the screen example that depicts BPD traits.

Taking the BBC (UK) comedy *Fleabag* (2016-19) as a case study, this paper will critically analyse the actions of the main character as having symptoms of BPD to ask, has the time come for characters with personality disorders in the comic form? In doing so will we come to better understand such a condition?

Keywords – personality disorders, *Fleabag*, narrative comedy, TV series

Deborah T. Klika (Middlesex University, London, UK) is a Senior Lecturer in Film and TV at Middlesex University, London. She is the Programme Leader for MA Scriptwriting (Stage, Screen, Audio). Deborah has worked as a writer, producer and script advisor in the Australian Screen Industry. Her area of research is the TV Sitcom and her book, *Situation Comedy, Character and Psychoanalysis: On the Couch with Lucy, Basil and Kimmie*, was published in 2019 by Bloomsbury Academic. She is currently completing a PhD by Creative Practice examining the relationship between the sitcom and adapted film.

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Narrating possibilities: the poetics of the interactive script

Rafael Leal (Pontifical Catholic University of Rio de Janeiro, Brazil)

Panel 9 – TECH 2 (VR, IMMERSIVE, AI)

Wednesday 8 September (Day 3), Session 1, 9 am

Abstract

This study investigates how creating an interactive audiovisual narrative - especially using immersive media - challenges the traditional linear screenwriting. Based on my recent experience writing immersive and interactive narratives, it becomes clear that this kind of script must consider the interactor's degrees of freedom and anticipate the agential power of choice. Interactivity here accounts not only for the exploratory capacity of the narrative universe offered by the viewing device of immersive narratives, notably the virtual reality glasses, but also the nodal aspect of narratives, in which certain events require the interactor to make a choice and offer necessarily different results in the course of the choice.

The theoretical framework includes two of last year's SRN Conference keynotes, whose work has been central to this study: Thomas Elsaesser and his "archaeology of interactivity", which goes back to the earlier cinema experiences to investigate the spectatorial behaviour and interaction with the screen throughout the 20th century; and Christoph Bode's concept of Future Narratives. defined by him as narratives that, considering that events are their fundamental units, besides events, have nodes, that is, situations that allow more than one possible continuation.

This study is a sequel to the paper I presented at the 2019 SRN Conference, about the linear script limitations to describe the immersive image and to consider the spectator as a body, now extending the analysis to the limitations impacting the way interactive narratives are created using regular screenwriting software. Therefore, this study also compares two softwares - Final Draft and Twinery - one devoted to linear writing, and the other specific for branched (nodal) narratives.

Keywords – screenwriting, interactive narrative, storyplay, poetics, narration, screenwriting software

Rafael Leal (Pontifical Catholic University of Rio de Janeiro, Brazil) is a screenwriter and executive producer based in Rio de Janeiro. Professor of Screenwriting at the Pontifical Catholic University of Rio de Janeiro and PhD Candidate in Film at Fluminense Federal University. Rafael researches writing for immersive media from the screenwriter's point of view. His creations include the feature film *Too Soon* (Fox Films) and TV shows *Queenpin* (CineBrasilTV) and *Jungle Pilot* (NBC Universal), whose development was subject of the chapter "Transcultural Collaboration in Screenwriting: Jungle Pilot's Case Study", published in the book *Transcultural Screenwriting: Telling Stories for a Global World* (Cambridge Scholars).

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Universally appealing themes and characters as a means to overcome political and cultural boundaries? A case study of the opportunities, benefits and barriers of writing for the Chinese market

Alexandra Leaney (University of East Anglia, UK)

Kira-Anne Pelican (writer and independent researcher, UK)

Panel 15 – DEVELOPMENT/CREATIVE PROCESS

Monday 13 September (Day 4), Session 2, 5 pm

Abstract

This paper will present on-going practice-based research on the opportunities and challenges faced by two British writers developing a screen idea for the Chinese market. With the signing of the UK-China Television Co-Production Treaty in 2016, it appeared that there was a profitable market continuing to open-up for further television content in China, not just in terms of China as a content buyer of UK intellectual property (IP) but as a market with viable co-production routes emerging and expanding. The treaty signalled clear business prospects and the opportunity to bridge cultural boundaries. Yet, it was apparent there would still be challenges in the form of Chinese censorship, avoiding any potential criticism of the Chinese government, a not entirely open-market, differing notions of IP and lingering cultural assumptions and suspicions. The project was well-received in 2018 by renowned producers with links to China. It was clear the current, highly relevant subject matter and the series' universal themes and character-traits were deemed marketable. Yet, by 2019 UK-China co-productions were being suspended, with 1184 television companies closing, Fremantle restructuring their Chinese arm, and Endemol Shine closing their China offices. Although projects with universal appeal are still deemed marketable to Chinese audiences, it seems that barriers have been created by a changing socio-political, economic, and cultural context.

The paper will trace the development process and discussions with producers and financiers, and how in 2019 the routes to market were diminishing due to various factors, including the US/China trade war, tensions over UK commentary on the Hong Kong pro-democracy protests, and the 70th Anniversary of the People's Republic of China. The paper will then explore how UK-based writers and producers are traversing the shifting socio-political, economic, and cultural climate, finding new routes to market for content with universally appealing themes and characters for Chinese television.

Keywords – Universal stories, China, global markets, PACT

Alexandra Leaney (University of East Anglia, UK) is researching focalisation as an organising principle of the screenplay narrative within her PhD at University of East Anglia. The critical thesis includes a theoretical and methodological framework, drawing upon narratology, to analyse focalisation within the screenplay. This critical analysis focusses on child protagonists in films for adults and supports the creative research component, which comprises two feature film scripts: *In Absentia*, a coming-of-age story, and *Jacob's Friend*, a story of a child who is witness to terrorism. She is also developing a 24 to 30-episode Sci-Fi TV series for the Chinese market with co-writer, and story originator, Dr Kira-Anne Pelican. *New World, 2040* follows the journey of an extraordinary 12-year-old girl to a high-tech colony on Mars where she must develop her exceptional empathic abilities in order to prevent the New World Corporation from destroying what is left of Earth and other planets key to Earth's survival.

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[CONT'D]

Kira-Anne Pelican, PhD (Bangor, 2017), MBPsS is a writer and independent researcher who is interested in psychological approaches towards character development. She is the author of *The Science of Writing Characters: Using Psychology to Create Compelling Fictional Characters* (Bloomsbury Academic, 2020) and her research has also been published in the *Journal of Screenwriting* (“The Pleistocene protagonist: An evolutionary framework for the analysis of film protagonists”, 2016, 7:3). Her original screenplays have been optioned by the BBC and ITV.

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Experimenting with the virtual writers' room and the democratic diamond

Timo Lehti (Aalto University, Helsinki, Finland)

Panel 18 – PEDAGOGY

Friday 17 September (Day 5), Session 1, 9 am

Abstract

The Virtual Writers' Room is an EU-funded project for young screenwriters who want to learn how to work in professional environment and create modern television series. The main questions that have arisen from the project are: Is it necessary for every writers' room to have a head writer, who is usually considered the author of the series? Or is it possible to construct a democratic writers' room, where a team of screenwriters makes decisions and therefore becomes the author?

My paper is a case study of the Virtual Writers' Room -project. In the paper, I will define the concepts of the writers' room and the virtual writers' room and consider the similarities and differences thereof. The paper describes in detail my own research concept, the democratic diamond, which is a team of four screenwriters without a designated leader. The democratic diamond is the primary working model in the Virtual Writers' Room -project. The paper reveals the preliminary results of the project: How did the screenwriters feel about working with the democratic diamond -model? Was it possible to make decisions without a head writer? How did they feel about working in the virtual writers' room? In what conditions did they reach a group flow state in the virtual writers' room?

I will explain the timeline of the Virtual Writers' Room -project and the co-operation with the Drama Department of the Finnish Broadcasting Company. I will recount how the Virtual Writers' Room -method was invented, piloted and executed. On a broader level, I will reflect on the practical points of building a pedagogical framework for a highly collaborative working environment for film schools and e.g. production companies.

Keywords – writers' room, collaboration, pedagogy, creativity

Timo Lehti (Aalto University, Helsinki, Finland) is a Doctoral Candidate in Aalto University and his research focuses in the creative conditions of the writers' room. Timo works as a Senior Lecturer in Metropolia University of Applied Sciences in Helsinki Finland. He teaches screenwriting and dramaturgy. He is also the project manager of the Virtual Writers' Room -project, which he created with his colleagues Teppo Nuutinen and Miira Karhula.

Timo has written several screenplays for short films: The Sand Pit Dictators, Verenperintö, 30 Minutes of Silence, Puhdas Elämä and Ristiaallokossa. He has also worked as a writer for the Finnish soap opera Salatut Elämät and as the head writer for the miniseries Kadonnut: Joulupukki. He has worked in collaboration with other writers in several feature film and television series projects. Recently Timo has written an article for UAS-journal about Artificial Intelligence and Screenwriting.

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How to use viewer data to develop a second season of a drama series?

Katri Johanna Manninen (Aalto University, Helsinki, Finland)

Panel 15 – DEVELOPMENT/CREATIVE PROCESS

Monday 13 September (Day 4), Session 2, 5 pm

Abstract

Traditionally, the television writers have developed their series using feedback from the producers, commissioners, directors, script consultants and focus groups. The new subscription-based video-on-demand (SVOD) services allow the broadcasters gather detailed data of the audience's viewing habits. At this point the data is mostly used to build better recommendation engines, but more and more filmmakers want – and are expected – to take the findings from the data into account as they develop their projects.

When I wrote the first season of the spy thriller series *Shadow Lines* (*Nyrkki*) with my cowriter (and mother) Kirsti Manninen for the Finnish SVOD service Elisa Viihde, we were guided by our intuition and craft, and feedback from our producer, directors, and the commissioners of Elisa. Now that we're developing the second season of the series, we are able to use a wider range of data, including the audience's comments in the Twitter and Facebook, the viewer data gathered by Elisa and buyer feedback from the distributor.

In my presentation I'll share my findings from developing the second season of our series with the help of audience feedback and viewer data. I will explore questions like what kind of conclusions I can – and cannot – draw from the viewer data. How can the data and feedback inform my script development process? How much should I allow the data and feedback impact my script development process? With my research I aim to add to our understanding on how the SVOD services impact the script development process. I hope to inspire other writers and researchers to take a critical look on how the data can be used to enhance the writing and not stifle our creativity.

Keywords – script development, SVOD, big data, spectatorship analytics, screenwriting practices, practice-based research.

Katri Johanna Manninen (Aalto University, Helsinki, Finland) is working on her PhD on the impact of global streaming services on the script development process of European screenwriters at Aalto University in Helsinki. She has worked as a professional screenwriter for the past 21 years. Her credits include three feature films, one feature length animation and 17 television series from children's fantasy series to a prime-time seasonal drama. She is currently writing the second season of *Shadow Lines* (*Nyrkki*), a spy thriller series set in 1955-56. She is also a bestselling author and a screenwriting teacher.

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Obstacles for the worldwide distribution of Arab TV Narratives to the rest of the world

Motaz H. Matar (Zayed University, Abu Dhabi, United Arab Emirates)

Panel 13 – SERIAL TV DRAMA

Monday 13 September (Day 4), Session 1, 8 am

Abstract

From the Arab-speaking world, hundreds of TV series are produced each year, with TV drama making up 71% of the total production output. However, these series seem to be constrained to the boundaries of the Middle East, and do not cross to other continents, and regions, while, in contrast, the Arab world still purchases dubbed Turkish, Mexican, and now even Korean and Chinese television series.

What are the obstacles and challenges that prevent Arab-produced TV series from crossing to other regions, and continents? It does not seem to be production value alone; the Arab series' budgets are comparable to those of the countries from which it purchases series. Is it the politics of production companies? Language? Or is it, as I will argue, differences in the dramaturgical structure? Using case studies from different countries in the Middle east, like Egypt, Syria, Jordan, Palestine, and other major producing countries from the Region, I will examine how the themes remain constant and flat, tackling the same topics over and over again, avoiding creating dramatic arcs that appeal, change, and grow or bringing characters into life that look different, have different motivations, and change through the dramatic arc.

Will the Internet, Netflix and YouTube help those TV narratives transcend boundaries and make them more accessible to people and as a result create demand for more content from the Arab world? Or will global storytelling techniques force the Arab world to reform its screenwriting in order to both please domestic viewers and the global audience?

Keywords – dramaturgy, screenwriting, TV series, Arab TV, serial storytelling

Motaz H. Matar (Zayed University, Abu Dhabi, United Arab Emirates) is a graduate of the International Film School Cologne's Serial Storytelling MA program, and a holder of an MFA degree in Cinematic Arts. With his experience as an independent film and TV director, Motaz has gained knowledge in his field that led to recognition in several regional TV Channels and Film Festivals in the Middle east and throughout the world. In 2012 Motaz was awarded the Golden Award at the PromaxBDA Arabia for a Television teaser he wrote and directed. In 2017 Motaz's first feature film *Slingshot* has been officially selected in the Mediterranean film festival in Cannes and the Culcutta International film festival. Motaz is currently Assistant Professor of Media and Communication at Zayed University in Abu Dhabi. The screenwriter for several short and feature films, Matar is currently working on a script that examines the Arab experience in Germany with Professor Joachim Friedman of Berlin and is the author of two novels *Tunnel Twelve* and *28 mansions of the Moon*.

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‘What is love?’ Negotiating romance genre conventions in screenwriting practice

Phil Mathews (Bournemouth University, UK)

Panel I – STRUCTURE

Tuesday 31 August (Day 1), Session 1, 9 am

Abstract

This paper will draw upon my screenwriting practice and the negotiation of romance genre conventions interrogating their agency and relevance in the creation of a contemporary romantic feature film screenplay entitled *It Must Be Love*. The reasons for the marginalisation of the romance genre are varied but arguably due to the formulaic nature of the stories as Fuchs (2005) and Shrieber (2015) attest specifically with the apparent necessity for the happy ending. This paper will explore and reflect on these presumptions, drawing references from original cinematic romances and my practice-based screenwriting research within the romance genre.

Regis (2003) asserts that the romantic betrothal constitutes a generic convention of all romances, insisting that this is not formulaic as Radway (1991) suggests, but rather part of the genre conventions. The basis of Regis' (2003) argument against romance as formula lies in her analysis of romance openings, which demonstrate flexibility with the form, but no such flexibility apparently exists in relation to the convention of betrothal, and therefore a happy ending.

My paper will explore if this need for betrothal is indeed a convention imperative or whether it does warrant accusations of formula as Selbo (2015) implies. It is interesting to note that cinematic romances are marketed as romances irrespective of their ending or whether they are comedic or tragic in tone. *500 days of Summer* (2009) for example delivers the happy ending via the introduction of Autumn, despite the relationship with the central romantic character of Summer collapsing.

Clearly genre conventions are always in some state of flux, but how romance genre conventions inform screenwriting practice and vice versa is of crucial importance. This paper will explore the negotiation of genre conventions in practice utilising Nelson's (2013) methodological approach of aiming to make the tacit explicit. Thereby enabling critical reflections and conclusions to be drawn

Keywords – romance, practice, structure

Phil Mathews (Bournemouth University, UK) is currently programme leader for MA Scriptwriting at Bournemouth University where he has taught screenwriting for almost twenty years. Before embarking on an academic career, Phil worked in special make-up effects before transitioning through directing to script editing and screenwriting for television and film, where he received a BAFTA nomination for a short film he co-wrote. Phil's practice-based PhD focused on the limitations of the character arc within the romance genre, and his research interests cover approaches to genre and love stories as well as character centric approaches to narrative.

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Imagining *Ida* (2014)

Margaret McVeigh (Griffith Film School, Griffith University, Brisbane, Australia)

Panel 17 – ALTERNATIVE APPROACHES

Friday 17 September (Day 5), Session 1, 8 am

Abstract

The feature film, *Ida*, set in Poland in 1962, tells the story of a young Catholic novice who goes on a road trip into the Polish countryside and uncovers a dark family secret. Written and directed by Pawel Pawlikowski, it won the 2015 Academy Award for Best Foreign Language Film, the first Polish film to do so.

The writing of *Ida* blurs the boundaries between fiction and documentary style screenwriting, reality and illusion. Pawlikowski who never went to film school says, “[I] never learned the rules, and started out by making documentaries, which I usually shot and moulded as I went along. I began with an idea, a character, a situation; then threw all sorts of things into the mix - scenes, images; some found, others invented. Then I shook it all up - complicated, simplified - until I found the film. These films were neither documentaries nor fictions; they were strange hybrids that felt like the best and the simplest way I could express a complicated truth. How I got away with it is a mystery” (Pawlikowski, 2014).

This paper considers Pawlikowski’s creative process in the development of *Ida* and his later award-winning film, *Cold War* (2018), which like *Ida* is meditative, contemplative, elliptical and poetic. Based on interviews with Pawlikowski, the paper considers the boundary crossings between what is expected of a script and what actually emerges in Pawlikowski’s work, as he develops the filmic story from fact to fiction, from idea to reality. It investigates how Pawlikowski uses “some transcendent idea, emotion or urge”, the inspirations he draws from Italian Neo-Realism and the French New Wave, his Polish heritage and his parents’ dysfunctional relationship, in the creative process of script development as characters, plot, dialogue, filmic space, visual style and metaphor emerge to realise the “screen idea” (Macdonald, 2013).

Keywords – creative process, script development, *Ida*, *Cold War*, Pawel Pawlikowski

Dr **Margaret McVeigh** (Griffith University, Brisbane, Australia) is Head, Screenwriting & Contextual Studies, Griffith Film School, Griffith University and a member of the SRN Executive. She holds a Masters of Screenwriting by Creative Practice and a PhD in Film and New Media Narrative. Margaret has extensive national and international industry experience in Public Relations and Post-Production. She has worked as Commissioning Editor for Wiley publishers and as Writer for the Australian National Broadcaster’s ABC *Splash* and is co-editor of *Transcultural Screenwriting: Telling Stories for a Global World* (Cambridge Scholars, 2017). Margaret has published and presented at conferences in Asia, Europe, the USA, South America and Australia on the creative process and the writing and making of transnational films. Her recent chapter, “Work in Progress: the Writing of *Shortchanged*” in *The Palgrave Handbook of Screen Production* (2019), considers her script development and the creative process in the writing of a feature film.

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Pushing boundaries: the case study of the development of short movies that reframed the participation of young students in a Brazilian youth orchestra

Clarissa Mazon Miranda (Antonio Meneghetti Faculdade, Brazil)

Panel 16 – MUSIC

Monday 13 September (Day 4), Session 2, 7.45 pm

Abstract

This paper studies the development of scripts for five short movies that reframed the meaning of the participation in a youth orchestra for students of a social project developed in the southmost state of Brazil, named Rio Grande do Sul. These scripts were developed by this author, having as starting point interviews performed with the students, its parents and the team of teachers of the social project named Youth Orchestra Recanto Maestro in the summers of 2015 to 2019.

The short movies were shown in the opening of the summer concerts of this orchestra and, afterwards, also distributed on-line. For each short movie, a main thematic is proposed and, from the interviews, a story is created, helping the audience to learn about classical music; the importance of music classes for the individual; the creative process of the composer that creates the learning material for the children and the challenges of teaching music for young students. These short movies have been able to reframe the participation on the youth orchestra, specially, for the young students and their teachers that are interviewed; helping them develop self-esteem, understand the purposes of their daily classes at the orchestra, and to see the future benefits of this practice. Also, these short movies helped this orchestra to be considered as a project that helps the Sustainable Development Goals of the UN.

This paper is developed through means of interviews; the study of the final scripts originated from the before mentioned process of script development and by a theoretical framework that includes Puccini (2012); Truby (2007); Maestro y Culell (2015); Gili (2018); Chabrol (2003); Das (2017); Batty (2019) and Batty and Kerringan (2017).

Keywords – alternative forms of scripting, youth orchestra, original content

Clarissa Mazon Miranda (Antonio Meneghetti Faculdade, Brazil) holds a Ph.D. in Letters at Universidade Federal de Santa Maria (Brazil) since 2018. Her PhD thesis explores the intersemiotic translation of novels into movie scripts. She holds a Master in Midiatic Communication at the same institution (2012) and a bachelor's in journalism by Universidade Federal de Santa Catarina (2005). As a final project of her bachelor program, she directed the documentary: "*Zé Diabo: the history of an self-taught artist*". She works as a lecturer at Antonio Meneghetti Faculdade (Brazil); researches the field of Screenwriting; works as manager in cultural projects of a Brazilian NGO and also works as a freelance journalist and screenwriter.

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'Studio Style' and Staff Screenwriters at Warner Brothers, 1938-1941

Erica Moulton (University of Wisconsin-Madison, USA)

Panel 3 – AUTHORSHIP & LABOUR

Tuesday 31 August (Day 1), Session 2, 6 pm

Abstract

There has been considerable recent scholarship dedicated to wresting the screenwriter from obscurity and re-installing them in the annals of film history. This paper takes up that cause, but seeks to approach the topic of screenwriting from the perspective of the Hollywood studio, asking at the outset: can there ever be a “house style” amongst the screenwriters at a particular studio and if so, how could that be observed in the scripts themselves? I draw from the work of Ian MacDonald, Kathryn Millard, and Adam Ganz in their attentiveness to script form and craft, favouring a process-forward approach that emphasizes drafting and the labour relations of workers within the story department. Warner Brothers serves as the studio focus of my case study and several comedies written from 1938 to 1941 will form the raw material of my analysis.

The scripts that I include are: *Four's A Crowd* (1938), *Garden of the Moon* (1938), *Hard to Get* (1938), *Yes, My Darling Daughter* (1939), *Three Cheers for the Irish* (1940), and *Million Dollar Baby* (1941). The screenwriters involved in these films often worked in collaboration, and four writers in particular, Casey Robinson, Jerry Wald, Richard Macaulay, and Sid Herzig worked together in various pairings throughout the 1930s and 1940s. I will break down both the script structure as well as the drafting process, drawing on the script files at the Wisconsin Center for Film and Theater Research. To answer the question of whether there can be a studio “style” of scripting, I will consider how the dialogue, narrative structure, and characterizations change across multiple script drafts, as well as in the final film itself.

Keywords – Warner Brothers, style, craft, genre, labour, dialogue, story department

Erica Moulton (University of Wisconsin-Madison, USA) is a PhD candidate from the University of Wisconsin-Madison. Her research is primarily in the field of screenwriting and adaptation, focusing on the evolution of the story department during Hollywood's studio era. She holds a Masters in Shakespeare Studies from King's College London. Her article on the Netflix series *Mindhunter* was published by the *Journal of Screenwriting* in July 2019. Her chapter on Paul Schrader's adapted screenplays for *The Last Temptation of Christ* (1988) and *The Mosquito Coast* (1986) will be published in the forthcoming ReFocus series from Edinburgh University Press.

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Unconventional narrative structure in crime cinema

Chris Neilan (Manchester Metropolitan University, UK)

Panel I – STRUCTURE

Tuesday 31 August (Day 1), Session 1, 9 am

Abstract

It may be most common, when thinking of unconventional, rule-breaking cinema to think of the avant-garde, the obtuse: Godard, and his ‘anti-plot’ narratives, Derek Jarman, Antonioni, Lav Diaz’s sprawling four-hour *Norte, The End of History* (2013). But perhaps the most impactful schisms from film convention come at the level of the screenplay, in otherwise conventionally structured narratives, shocking or wrong-footing an unsuspecting audience.

Conventions of narrative structure create familiarity and meaning; severing or eschewing those conventions at specific moments shunts the viewer into an unfamiliar realm of alternative meaning. Dancyger and Rush term the typical, conventional three-act narrative film model ‘restorative three act structure’, because it restores parity to a disordered world. When the restorative model is subverted, a lack of order, or a different kind of order, emerges.

This paper will examine a sample of films in the crime genre which divert from the restorative three-act model in five key ways: through the untimely death of the protagonist (*No Country for Old Men* [2007], *The Place Beyond The Pines* [2012], *To Live And Die in LA* [1985]); through the construction of one- and two-act narratives (*Mean Streets* [1973], *A Short Film About Killing* [1988]); through a passive protagonist (*Sonatine* [1993], *Badlands* [1973]); through de-emphasis of the active goal (*Down By Law* [1986], *Goodbye South Goodbye* [1996]); and by remodelling the first act (*Bob le Flambeur* [1956], *Police, Adjective* [2009]). In doing so, alternative meanings available to the screenwriter through alternative narrative structures will be brought to light.

Keywords – alternative screenwriting, narrative structure, unconventional

Chris Neilan (Manchester Metropolitan University, UK) is a PhD student and associate lecturer in creative writing at Manchester Met. He was shortlisted for the 2016 Sundance Screenwriters Lab and won 2nd place for short fiction in the 2017 Bridport Prize. His short films have played at festivals on three continents. He has written for TV and radio and is in development on a number of feature film and TV projects in the UK and US. His PhD project looks at unconventional narrative structure in crime cinema. He has contributed to *Little White Lies* and *Film International*.

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Storyframing: finding the holy grail of a formalised narrative language as a framework that can finally utilise VR technology

Jodi Nelson-Tabor (University of Greenwich, London, UK)

Panel 2 – TECH I (VR, IMMERSIVE)

Tuesday 31 August (Day 1), Session 1, 10 am

Abstract

The aim of my research is to investigate what current frameworks exist for storytelling development for immersive forms (VR/360/VP). VR, or Virtual Reality (immersive forms of) storytelling requires a vast set of new learned technology skills, which presents challenges for the creative screenwriter. However, finding a place within the realm this digital disruption posits new opportunities for pushing boundaries of the narrative form. In a recent Digital Catapult Report (2019), it states the UK is poised to be a £160B industry in the immersive sector, with entertainment and training seeing the largest growth. However, with limited knowledge or available frameworks for training, how then are creators to meet the skills gaps/challenges needed to creatively sustain and develop economically viable projects that will meet both tech requirements and audience capacity? Additionally, gaps in the literature have revealed very little in the way of evidence or specific narrative frameworks for VR (also including other immersive forms such as XR, Virtual Production), which provide source material for the creative screenwriter to work within. Those sources which do exist, are neither tested nor scrutinised for their creative plausibility, economic viability, nor can they be considered dogmatic approaches for adoption into a commercialised form. Rather than reworking a traditional format of the modern screenplay, adoption of other formats, such as gaming, service blueprints, and user stories have been integrated into the current format, which I argue is not a suitable form.

Storytelling in VR adds much more complexity and challenges to build an appropriate form that compliments the immersive technological requirements than the traditional screenplay form. And thus, *Storyframing*, a method of designing a digital service or product around distinct user behaviour, helping to ensure user adoption and repeat use are front of mind from the outset of a project – seems a more appropriate framework – albeit with considerations. My research and practice-led case study will demonstrate this Storyframing approaches and findings from a co-designed workshop with University of Greenwich film and TV students.

Keywords – immersive technologies, screenwriting, storyframing, creative economy

Jodi Nelson-Tabor (University of Greenwich, London, UK) is both a filmmaker and researcher with a specific interest in nonfiction modalities, from online community filmmaking to web documentaries, to interactive/immersive new media. A senior lecturer, her teaching subjects range in new media film practices, digital creative economy, writing for screen, documentary production, and film & video production. Research interests are primarily on new filmmaking methodologies within interactive, online communities, digital documentary technologies in filmmaking and how these creative outputs can contribute aesthetically and economically within the growing Creative Economy sector. A Creative Consultant and key media strategist with global experience, she is a professional trainer/facilitator in the areas of creative and professional development, digital innovation, and online entrepreneurship.

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Japanese animation and children's literature: the origins of the *meisaku* genre

Maria Chiara Oltolini (Catholic University, Milan, Italy)

Panel 5 – ADAPTATIONS

Friday 3 September (Day 2), Session 1, 9 am

Abstract

To some extent, adaptation is always about pushing boundaries. For example, the process of adapting a novel for the big screen (and vice versa), can become a way to reach a wider audience, or to tell a story from different perspectives, capturing the zeitgeist of a moment. Things get particularly interesting when the transcoding happens at various levels, allowing a text to expand the borders between medias, as well as to travel across remote cultures and languages.

Japanese animation has a long experience in the adaptation field. Most anime series are based on popular manga since the times of Tezuka Osamu's *Tetsuwan Atom* (1963). In more recent years, other anime series and movies take inspiration from new platforms, such as light novels (*Sword Art Online*), webcomics (ReLIFE), video games (*Inazuma Eleven*), and even music (Kagerō Project).

The purpose of this paper is to analyse how anime started to approach foreign literature for children-oriented adaptations. The idea of creating a collection of classical "TV-novels" becomes the battering ram of Nippon Animation in the mid-1970s. This newborn studio inaugurates a serial production that quickly grows into a new genre—often called "meisaku" from the name of the staple (Sekai Meisaku Gekijō, or World Masterpiece Theater)—which seems to be related to both the tradition of the *feuilleton*, and the Japanese publishing patterns started in the Meiji era. Moreover, retracing backwards the steps of the staff who took part to the project, leads to older companies (including Toei, A Pro, and Zuiyō Eizo) which already created anime versions of children's classics, laying the foundations of this trend.

Thus, the present paper aims at providing a reconstruction of *meisaku*, focusing on the productive history of the genre, its recurrent themes, the ties with the publishing system, and the variants between the original and the animation.

Keywords – animation, adaptation, children's literature, Japan, TV series

Maria Chiara Oltolini (Catholic University, Milan, Italy) graduated in Humanities and Modern Philology at Università Cattolica (Milan), with a thesis on Miyazaki Hayao and the Bildungsroman genre, a chapter of which was published on the journal *Comunicazioni sociali* ("Conan—Il Ragazzo del Futuro: Gli esordi televisivi di Miyazaki Hayao tra autorialità e animazione mainstream"). At the same University I attended the MISP, a master's in international Screenwriting and Production. I started to work as a scriptwriter at Calon, a Welsh studio where I wrote episodes for animated series aimed at preschool children and 6-to-8-year-old kids (*YoYo*, *Inui*, *Julio Bunny*). As a freelance, I wrote a juvenile novel as an autobiography for an Italian boy with tetraparesis (*MP3. Sulle ruote me la rido*, San Paolo 2017), episodes for other animated series (*BatPat*, *Berry Bees*), and film reviews for the publication *Scegliere un Film*. I am currently a PhD candidate in Education, with a dissertation on the "World Masterpiece Theater" case.

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Out of sight, out of mind: A Sereia de Pedra (1922), the tale of a lost Portuguese film

Ana Sofia Pereira (CIDETH–ISCIA and Universidade Nova de Lisboa, Portugal)

Panel 8 – ARCHIVES & CENSORSHIP: LOST & FOUND

Friday 3 September (Day 2), Session 2, 7 pm

Abstract

A Sereia de Pedra (*The Stone Mermaid*, 1922) is one of Portugal's lost films. Today, all that remains is what was written about it in the 1920s press. Despite having disappeared, the importance of this film for Portuguese cinematic history should not be ignored. *A Sereia de Pedra* was the first film to have ever been produced by a woman in Portugal: Virginia de Castro e Almeida and her production company, Fortuna Films. Furthermore, the plot for the film was based on a short story written by Virginia de Castro e Almeida, *A Obra do Demónio* (*The Devil's Work*, 1917), adapted to film by Alberto Jardim. The film was also shot in Portugal but had both a French and Portuguese cast and crew. *A Sereia de Pedra* might be a lost film, but it should not be a forgotten one.

This paper aims to: (1) shed new light on the film *A Sereia de Pedra*; (2) unravel the story that is yet to be told about the plot of the film and changes made from short story to screenplay; (3) study the making of the film with a multicultural and almost all-male crew; (4) restore Virginia de Castro e Almeida's rightful place in Portuguese cinematic history.

Virginia de Castro e Almeida was a pioneer in Portuguese cinema, she was the first woman producer and woman screenwriter in Portugal, and perhaps (new research is underway) the first woman director in Portugal. Nonetheless, and despite her unquestionable importance, Virginia de Castro e Almeida has been blatantly disregarded by film aesthetes and researchers. Analysing this lost film and the influence Virginia de Castro e Almeida had in the making of it will be instrumental in paving the way for a voice that has been rendered silent in Portugal to emerge: the female voice.

Keywords – Portuguese cinema, lost films, pioneers in film, women in film, multicultural filmmaking

Ana Sofia Pereira (Universidade Nova de Lisboa, Portugal) has just completed her PhD funded by a scholarship by FCT on the topic “Women Screenwriters: A Dynamic Definition of language in the Feminine in Portuguese Cinema” at Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, with a stay at the University of Reading (UK).

She founded Cimbalino Filmes, a Portuguese production company, right out of college, and she has worked as a freelance screenwriter and script doctor for several production companies both in Portugal and in North America. Her latest work as a screenwriter and script supervisor includes the TV series *2 minutos para mudar de vida* that was broadcast early in 2019 in primetime on one of Portugal's major networks, RTP1. Additionally, she has taught screenwriting at a university level in several national and international institutions, namely her Alma Mater, the School of the Arts, Universidade Católica Portuguesa, for over ten years.

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“Down with censorship”? The pretext of “appeasing political passions” as a censorial practice in post-dictatorship Greece (1974-1981)

Penelope Petsini (Panteion University, Athens, Greece)

Panel 8 – ARCHIVES & CENSORSHIP: LOST & FOUND

Friday 3 September (Day 2), Session 2, 7 pm

Abstract

Political censorship generated by fear of “enemies at home”, ranging from communists to left ideas in general, has long been the case in post-war Greece. Arguably, the conservative government that replaced the dictators in 1974 allowed neither the latitude nor the depth of free expression that was expected. The claim that any mention to Greece’s troubled past –such as the Resistance, the civil war or the military Junta– would harm the nation and its newly established fragile democracy, resulted in political constraints whilst the targets of censorship remained the same. The issue of censorship has attracted large public attention in post-dictatorship Greece, as the question of free speech and the boundaries of expression have been unexpectedly and crucially challenged through a series of censorial acts including banning and/or censoring film scripts considered politically “dangerous”. Seen as a sharp violation of artistic and political freedom, these cases instigated widespread public debate since, after the fall of the “April 21” regime, Greek citizens were eager to embrace the civil right they had been deprived of, that is the right to free expression.

Focusing both on censorship committee’s documents and reports, as well as on data collected from the daily press of the era, this paper will present and analyse the pretext of “appeasing political passions”, which acted as a censorial practice for film scripts, along with the most prominent cases.

Keywords – political censorship, archival research, *Metapolitefsi*

Penelope Petsini (Panteion University, Athens, Greece) holds an MA in Image and Communication from University of London, Goldsmiths College, and a PhD in Arts and Humanities from the University of Derby, both sponsored by the State Scholarship Foundation (I.K.Y.). She curated a series of photography and visual art exhibitions, the most recent being “Another Life: Human Flows | Unknown Odysseys” (Thessaloniki Museum of Photography, 5-11/2016) and “Sites of Memory” (Benaki Museum, Athens, 6-7/2016). She also curated Photobiennale 2018, that is two international group exhibitions at the Museum of Photography and the Center of Contemporary Art/ MOMus entitled *Capitalist Realism: Future Perfect | Past Continuous* (28/9/2018 - 29/3/2019, Thessaloniki), and the homonymous book (University of Macedonia Press, 2018). Recent publications also include *Sites of Memory: Photography, Collective Memory and History* (Athens: Hellenic Center of Photography & NEON Foundation, 2016) and the collective readers *Censorship in Greece* (Athens: Rosa Luxemburg Stiftung, 2016) and *Companion of Censorship in Greece: Weak Democracy, Dictatorship, Metapolitefsi* (Athens: Kastaniotis) co-edited with Dimitris Christopoulos. She is currently lecturing in the MA course “Censorship: Interdisciplinary approaches” in the Department of Political Science and History, Panteion University, Athens. She is Principal Researcher in the post-doctoral programme «Censorship in Visual Arts and Film» (CIVIL) in the same Department.

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The work of Hollywood television writers in the age of Netflix

Patricia Phalen (The George Washington University, Washington DC, USA)

Panel 20 – INTERVIEW-BASED RESEARCH

Friday 17 September (Day 5), Session 2, 6 pm

Abstract

The television writing process in Hollywood has changed very little over the last five decades. A few boundaries have expanded with, for example, the introduction of the “showrunner,” the evolution of the writer-producer, and the addition of more women and people of color on writing staffs. However, the institutionalized practices of Hollywood that bring projects from idea to scripted series have been largely static in both broadcast and cable television. Veteran TV writers are familiar with pilots, series orders, staffing seasons, the writers’ room, weekly scripts, and, of course, series cancellations.

Enter: Netflix, HULU, and Amazon. Follow: Disruption. These, and other streaming services, began by licensing and distributing content from various sources. But they were not about to remain in the rerun business forever: they moved on to create their own original programming. And when they produced major hits like *House of Cards*, *The Handmaid’s Tale*, and *The Man in the High Castle*, they released their shows one season at a time rather than one episode at a time. The production process that had served legacy television networks for 50 years could not support this new type of distribution.

This paper addresses a single research question: how has the disruption brought about by streaming services altered the work of television writers in Hollywood? To answer it, the author is going to the source: interviewing comedy and drama writers to ask for their experiences and perspectives. The author is also talking with executives who work with writers, and agents who represent them. If, as some have predicted, the “Netflix model” of production becomes the norm how will writers fare with the new production status quo?

Keywords – television industry, writers, production, disruption

Patricia Phalen (The George Washington University, Washington DC, USA) is Assistant Director of the School of Media & Public Affairs (SMPA) and Associate Professor at GWU where she teaches graduate and undergraduate courses which include “Hollywood & Politics,” “Media Organizations & Audiences,” and “Media in a Free Society. Her academic research focuses on the economic sociology of mass media organizations, particularly the various occupational cultures at work in television production, and has been featured in numerous academic journals such as *Journal of Media Economics*, *Journal of Broadcasting & Electronic Media*, *Telecommunications Policy*, *Journal of Popular Culture*, *Political Communication* and *Journal of Radio Studies*. Dr. Phalen has a Master’s and PhD in Radio/Television/Film from Northwestern University, and a BA and MBA from Boston College. Her latest book is *Writing Hollywood: The Work and Professional Culture of Television Writers* (2018, Routledge). She is co-author of two others, *Ratings Analysis: The Theory and Practice of Audience Research* (now in its 4th edition) and *The Mass Audience: Rediscovering the Dominant Model*.

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Neria – the first feminist black movie in Southern Africa or an example of opportunistic neo-colonial venture?

Agnieszka Piotrowska (University for the Creative Arts, Farnham, UK)

Panel 12 – FEMALE CHARACTERS

Wednesday 8 September (Day 3), Session 2, 7.30 pm

Abstract

Neria (1993) is generally recognized in post-colonial studies as a landmark cinematic production not only in Zimbabwe but in the whole of sub-Saharan Africa. The story of the film is less well known in screen studies in the West. It was the first feminist film directed by a black African, Godwin Mawuru. The narrative is credited as created by Tsitsi Dangarembga, a notable Zimbabwean writer, but the screenplay is written by the American Louise Riber. The film questions the ancient African law according to which the brother of the deceased man inherits his wife and the whole family. Our research has uncovered that the narrative of the film was based on the director's life, but it was written and produced by the white Americans John and Louise Riber who now live in Tanzania. The movie sent shockwaves across Africa with its main character Jesesi Mungoshi becoming an iconic representative of the womanhood struggling for justice. She ended up beating the acclaimed Whoopi Goldberg (Sarafina) to the best M-net actress award of 1992.

This paper will attempt to discuss the relevance of feminism in the context of the film in Zimbabwe and elsewhere in Southern Africa. The presentation will include a video essay cum short documentary and interviews with the main actress of the film the above mentioned Jesesi Mungoshi as well as the director's mother whom we found in a far-flung suburb of Gweru. In addition, the research project asks more probing questions regarding the collaborative nature of the screenwriting process of this important film given its inter-cultural context.

NOTE: This paper is part of the output funded by a research grant from the British Academy.

Keywords – feminism, post-colonial studies, Southern Africa, black filmmakers, documentary, video essay

Agnieszka Piotrowska, PhD (University for the Creative Arts, Farnham, UK) is an award-winning filmmaker and theorist. She is best known for her documentary *Married to the Eiffel Tower*. Her current work focuses on asymmetrical relationships, including gender and post-colonial settings. She is the author of *Psychoanalysis and Ethics in Documentary Film* (2014), *Black and White: cinema, politics and the arts in Zimbabwe* (2016), *The Nasty Woman and the new femme fatale in contemporary cinema* (2019) and the editor of *Embodied Encounters: New Approaches to Psychoanalysis and Cinema* (2015), co-editor of *Psychoanalysis and the Unrepresentable* (2016, and co-editor of *Femininity and Psychoanalysis* (2019) all published by Routledge. She has been making films and creating theatre in Zimbabwe in the last few years and in particular made an award-winning film, *Escape* (2017), and the experimental drama *Repented* (2019). Professor of Film & Cultural Studies and Head of School, Film, Media and Performing Arts at the University for the Creative Arts, and a Visiting Professor at the University of Gdansk, Poland.

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Film characters' values and audience engagement: an empirical investigation

Danica Renn-Giles (Royal Holloway University of London, UK)

Panel 12 – FEMALE CHARACTERS

Wednesday 8 September (Day 3), Session 2, 7.30 pm

Abstract

Many screenwriting scholars suggest that film narratives express social or personal values. This is arguably achieved through the values represented by the protagonist's main goal (see e.g., McInerney 2013). Also, it is often suggested that viewers engage with these values by comparing them with their own (see e.g., Cattrysse 2010). However, these ideas haven't been tested empirically yet. Hence, the present work seeks to provide a complementary piece of evidence by empirically investigating the following hypothesis: The more a film protagonist's values (as perceived by viewers) align with viewers' values, the more viewers like the film.

To identify the content of protagonists' and viewers' values, the Schwartz Theory of Basic Human Values (1992) will be employed, which defines ten value types, such as power (control or dominance over people and resources) and benevolence (preservation and enhancement of the welfare of close others), that have been empirically validated by numerous cross-cultural studies. Two groups of study participants will be asked to read the plot summaries of two different mainstream films (one film per group). Each film will express a different value type (the values expressed by the films will be determined by pilot work). Participants' own values and how much they liked the film will be measured with self-report questionnaires.

The proposed paper will present the study design in more detail and the results. It builds on my paper 'Character Values and Film Success: A Psychological Perspective' presented at the SRN Conference 2018 in Milan, outlining the theoretical psycho-narratological model underlying this work.

Keywords – character values, audience values, film popularity, empirical study

Danica Renn-Giles (Royal Holloway University of London, UK) is a psychologist with a long-standing interest in screenwriting and the application of psychological insights to character design. Having completed a BSc and MSc in Psychology at the University of Tübingen (Germany) and worked as a behaviour change consultant with the private and public sector, she is now pursuing an interdisciplinary PhD in psychology and screenwriting at Royal Holloway University of London (UK), supervised by Prof Anat Bardi and Adam Ganz. She is also a regular guest lecturer for the MA Screenwriting at Royal Holloway and has worked as story and audience insight consultant for StoryFutures, a government-funded initiative helping to develop R&D projects with creative businesses focusing on immersive technologies.

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Playwriting-like dialogue: a boundary for character complexity in drama series?

Brenda Robles (Aalto University, Helsinki, Finland)

Panel 11 – CHARACTERS

Wednesday 8 September (Day 3), Session 2, 6.30 pm

Abstract

High-quality dramas in the Second Golden Age of Television seem to have character as their key dramatic element. However, existing screenwriting advice on character construction seems to focus on film rather than television. This causes a gap between screenwriting theory and current screenwriting practices. Amongst these practices is the use of dialogue to explain the character's motives, a dramaturgical design that resembles playwriting. Are screenwriters using this type of dialogue to enhance character construction? how does it affect the screenwriting process of a drama series?

In this paper, I explain how I developed a strategy to trigger character construction oriented to drama series. I intended to explore how much of the use of dialogue, deployed in an expositional, playwriting-like way, is key in developing complex dramatic characters. I achieved this by writing key dialogue scenes of Greta Ruiz, the main character of an original pilot series, *A Bad Writer*. I used as an example the character arc developed by *Game of Thrones* character, Tyrion Lannister (HBO, 2011-2019), in which he delivers memorable lines of self-knowledge. He describes deep-seated psychological scars in a nutshell. These lines, scattered throughout several seasons in key scenes, position him in different stages of his Dramatic Arc.

After writing key scenes for Greta projected into future episodes, I discovered that creating a character's arc also helps to develop the plot. At the end of the Arc, the change the character experiences helps to continue the story rather than ending it, as happens in film.

In conclusion, character complexity is triggered by exposing psychological motives in a playwriting fashion by using dialogue. It works as a metareference of the screenwriter's interest in human nature and also enhances structural reformulation of dramatic tools, such Character Arc and plot.

Keywords – character complexity, character arc, dialogue, drama series, character construction

Brenda Robles (Aalto University, Helsinki, Finland) She is a doctoral student at the Helsinki Film School (ELO) at Aalto University in screenwriting research area. Her research interests are character creation and its juxtaposition to classic and contemporary dramatic theory. She pursues a practice-based artistic research, based on her experience gained as a visiting researcher at the Department of Film, Television, and Scenography at Aalto University and a Master of Arts in Screenwriting at Napier Edinburgh University.

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Cinematic counterpoint: what screenwriters can learn from composers

Lukas Schepp (Ludwig Maximilian University, Munich, Germany)

Panel 16 – MUSIC

Monday 13 September (Day 4), Session 2, 7.45 pm

Abstract

In this paper, I will examine how the musical concept of counterpoint can be applied to the art of screenwriting. In music composition, counterpoint refers to the idea of two or more separate melodies being played simultaneously and in harmony while remaining individually recognizable. To achieve this effect, composers use various techniques such as rhythmical independence, contrary motion of melodies (e.g. one ascends while the other descends), progressions from consonant intervals to dissonant intervals and back, or inversions of melodies.

As I will show, screenwriters can "translate" all of the above techniques (and more) to their art form. With this new interdisciplinary outlook, they can achieve various crucial goals of high-quality writing outlined by Robert McKee in his book *Story*. Through cinematic counterpoint, writers can create layers of subtext beneath the spoken dialogue, delineate turning points within a scene, and emphasize value changes on the thematic level. I will demonstrate how this plays out onscreen, referring to various examples from award-winning screenplays. By helping screenwriters think of their scripts as counter-punctual compositions, I hope to show them a new approach of thoroughly constructing their stories. Counter-punctual writing does not only require filmmakers to create the spoken dialogue – i.e. the first melody -, but also to spell out (rather than simply imagine) the subtext, the turning points, and the thematic progressions of a story – i.e. the counter-punctual melodies of a script. Rather than merely being unobtrusive accompaniment figures, these latter counter-punctual melodies should be expressive, meaningful, and individually recognizable to the writers concerned. This way, they can elevate their films with regard to the latter's complexity and artistic quality.

In this paper, I will use my background in both screenwriting and classical music to bridge the gap between the two art forms at hand. I will show how they are intimately related, and how insights from music composition can be successfully put into practice in screenwriting.

Keywords – music composition, counterpoint, cross-disciplinary, pedagogy of screenwriting

Lukas Schepp (Ludwig Maximilian University, Munich, Germany) earned his BFA in Film Production from NYU's Tisch School of the Arts and his MFA in English Literature from LMU Munich. He is currently working on his PhD, "Identity and Consciousness in the Performative Versions of Wagner's *Nibelung's Ring*, Tolkien's *Lord of the Rings* and Martin's *A Song of Ice and Fire*" supervised by Prof. Christoph Bode. His publications include "Kubrick's Ambiguous Translation of Thackeray's *Barry Lyndon*", "Identity and Consciousness in *Black Mirror*", (both edited by Christoph Bode), and "*Toward Sphere Theory: Redefining the Narrative Genres of the Novel and the TV Series*" (edited by Dr. Reto Winckler, Palgrave MacMillan, March 2020). Lukas Schepp has written for German TV channel ZDF's prime time procedural *The Criminologist* and has created the original podcast series *Lifepoints* for Random House (June 2020). Further, he has written, directed, and scored numerous short films and placed in several screenwriting competitions including the Austin Screenwriting Competition, Slamdance, and Scriptapalooza.

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Let's talk about art. Deciphering the symbolic and cultural capital in Woody Allen's screenplays

Stephanie Schwarz (University of Vienna, Austria)

Panel 4 – ART & VIOLENCE

Tuesday 31 August (Day 1), Session 2, 7 pm

Abstract

My paper aims to embed the Woody Allen screen persona in a social context and to define how talking about art and the relation to places of cultural matter characterize fictional beings. The Woody Allen screen persona as a fictional character defines itself very strongly through art and talking about art; for that reason the contextualization with the theories of Pierre Bourdieu is very useful, to state the character within a social field and to analyse how the art talk is connected to the narrative concept of the character.

The social theory of Bourdieu examines the relationships between social class, educational participation, cultural competence, cultural practices and lifestyles, and must therefore be understood as a socio-cultural theory of class. As a core component of the theory, the analysis of the relationships between social structure and culture are considered, therefore personal taste is the preferred symptom for Bourdieu to distinguish and characterize social classes. Concomitantly the investigation of the characters conscious/unconscious use of its symbolic/cultural capital goes to show the symbolic violence the Woody Allen screen persona exerts on its (female) companions.

Since the analysed films for the most parts are comedies, talking about art is, often but not always, used to generate humour and is neither of the characters nor the author meant, but satisfies various narrative functions which are to be disclosed as part of the analysis.

I will demonstrate my approach using selected script passages.

Keywords – screenwriting analysis, symbolic/cultural capital, social class, New Hollywood

Stephanie Schwarz (University of Vienna, Austria) studied Theatre, Film and Media Science in Vienna and concluded her studies with a diploma thesis about Woody Allen as a fictional character. In her doctoral studies (Supervisor: Claus Tieber) at the Faculty for Philosophy and the Humanities at the University of Vienna she focuses on Woody Allen's screenplays and the contextualization with the theories of Pierre Bourdieu (Title: "Let's talk about art- Deciphering the symbolic and cultural capital in Woody Allen's screenplays").

Various Lectures including the UNESCO Theatre Institute Vienna and the annual Film und Fernsehwissenschaftliches Kolloquium (Colloquium especially for young academics with focus on film and media studies) in Zurich, Switzerland. Publications include an article in *Medienwissenschaft* edited by the University of Marburg, Germany and a contribution for the Austrian magazine "gift", journal for the independent theatre scene, where she is also an editorial member.

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Beatriz Novaro: changing the boundaries of screenwriting in Mexico

Diego Sheinbaum (Universidad Nacional Autónoma de México,
UNAM, Mexico City, Mexico)

Panel 19 – THEORIES & PERSPECTIVES

Friday 17 September (Day 5), Session 2, 5 pm

Abstract

Beatriz Novaro (Mexico City, 1953) has an important place in the recent history of Mexican cinema. During the turn of the century, she pushed the boundaries of the screenwriting from various trenches. First, in her screenplays *Lola* (1988), *Danzón* (1990) and *El Jardín del Edén* (1993), her female protagonists fight against the limited roles established by a traditional and macho society. Second, in her practice and dialogue with other literary genres – with the theater in *Manga de Clavo* (1989), with the novel in *Cecilia todavía* (1996) and with poetry in *Desde una banca del parque* (1998) – she acquires a fresh and poignant articulation of the problems of the screenplay in México, raised in her book *Re-escribiendo el guion* (*Rewriting the Screenplay*) (2003). Third, as teacher and director of the Screenwriting Program of the Centro de Capacitación Cinematográfica (2003-2010), she explored original ways of teaching screenwriting in the context of the new challenges of the Mexican filmic industry. Finally, in her work as a script doctor, she implemented successful strategies for coworking with peers in films like *La ciénaga* (2001), *Lake Tahoe* (2008) y *El Premio* (2010).

In summary, through the analysis of texts, films and a series of interviews with the author, the paper explores the way Beatriz Novaro's different facets combine to expand the practice, criticism and theory of the screenplay in Mexico in the turn of the century, and how she now acknowledges the challenges for screenwriting in the future.

Keywords – Mexico, screenwriting, Beatriz Novaro, theory, practice

Diego Sheinbaum Lerner (UNAM, Mexico) is a Researcher of the Center of Poetics in the Universidad Nacional Autónoma de México (UNAM). His lines of research are: 1) The reflexive tradition in literature and cinema; 2) Poetics and Rhetoric of the Mexican screenplay. He has taught courses on Literature, Film and Television. He participated in the creation of the master's degree in Screenwriting of Centro Diseño Cine Televisión, where he teaches The Foundations of the Screenplay. He has been a screenwriter for National Geographic and Discovery Channel. In 2017 he published his book *Kafka, Defoe and Dostoevsky in the Writing of J. M Coetzee*.

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Broaching an inner frontier. Scripting Cinematic Virtual Reality

Soudhamini (Deakin University, Melbourne, Australia)

Panel 9 – TECH 2 (VR, IMMERSIVE, AI)

Wednesday 8 September (Day 3), Session 1, 9 am

Abstract

In an earlier paper (Journal of Screenwriting, 11:2, 2020) I propose that the VR screenplay is better understood as a Moebius strip than a linear narrative. I develop this argument further here, to explore how one could actually script a Moebius narrative.

Predicated on the three core terms in VR – immersion, presence and consciousness – it is the *turn* from presence (of technology) to consciousness (of self) that is of interest here. While both immersion and presence are in part enabled, even intrinsic to the technology itself, it is consciousness being counter-intuitive, that needs to be ‘scripted’ (as screenwriting and/or coding).

Drawing on a close reading of the CVR films *Testimony* and *Notes on Blindness*, this paper looks at Direct Address as a screenwriting method in CVR, that helps to **broach** the audience’s inner frontier.

Keywords – Narrative VR, CVR, consciousness, direct address, Moebius strip

Soudhamini (Deakin University, Melbourne, Australia) has a Masters in English Literature from Stella Maris College, Madras, and a Post Graduate Diploma in Film Direction from FTII, Pune. She began her career assisting *avant garde* filmmaker Mani Kaul and has since been working across platforms and genres making short fiction, feature length non-fiction and installation works, receiving commissions from India and abroad. Her work has been shown at many international venues, and she has officiated on International Selection Committees and Competition Juries. From 2013 to 2016, Soudhamini taught at the Film program at Srishti, Bengaluru. In 2017-18, she was Artist-Scholar in Residence at Chapman University, California, as Fulbright Nehru Research Fellow for Academic and Professional Excellence. In July 2018 she began her practice-based PhD in Narrative VR at the School of Communication and Creative Arts, Deakin University, Melbourne, where she is now based. Her academic writing, both published and unpublished can be found at <https://deakin.academia.edu/SoudhaminiVenkatnarayanan>

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Scripting action: an analysis of the production of the Hollywood fight scene

Lindsay Steenberg (Oxford Brookes University, UK)

Lisa Coulthard (University of British Columbia, Vancouver, Canada)

Panel 4 – ART & VIOLENCE

Tuesday 31 August (Day 1), Session 2, 7 pm

Abstract

This paper takes as its central investigation the action set-pieces of contemporary Hollywood cinema, in particular the scripting process behind such lavish spectacles. With 2014's surprise hit *John Wick*, action design company 87Eleven rose to prominence as producers of compelling action spectacles. The new-found fame of the company's founders, stunt men and established Second Unit directors Chad Stahleski and David Leitch, shone a spotlight on the invisible labour behind the design and development of the action so central to the genre. *John Wick* spawned sequels and 87Eleven followed up their successes with *Atomic Blonde* (2017), *Deadpool 2* (2018), *Fast and Furious: Hobbs & Shaw* (2019). What was unique about these films was not necessarily the centrality or ostentation of their action set pieces, but how these sequences came into being through a hybrid process of scripting, visualisation, and dynamic experimentation. What was perhaps most surprising, and revealing, was the amount of publicity that was given to these processes.

The way that Hollywood cinema uses design companies such as 87Eleven to create fight scenes demands that we re-think the boundaries of the scripting process. Consequently, the action sequence is a powerful case study for mapping the authorship of violent visual spectacle from script to screen. Built out of a larger project analysing fight scenes across post-millennial Hollywood cinema, this paper will take the action scenes orchestrated by 87Eleven as its primary examples for an exploration of the scripting of the action sequences, with specific attention given to the gendered language of the scripts and how that filters into other phases of performances.

Keywords – action, choreography, violence, stunts, *John Wick*, 87eleven

Lindsay Steenberg (Oxford Brookes University, UK) is Senior Lecturer in Film Studies at Oxford Brookes University where she co-ordinates their graduate programme in Popular Cinema. She has published numerous articles on violence and gender in postmodern and postfeminist media culture. She is the author of *Forensic Science in Contemporary American Popular Culture: Gender, Crime, and Science* and the forthcoming monograph *Are You Not Entertained? Mapping the Gladiator in Visual Culture*.

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Lisa Coulthard (University of British Columbia, Vancouver, Canada) is Associate Professor of Cinema and Media Studies in the Department of Theatre and Film at the University of British Columbia. She has published widely on violence in film and television, cinema sound, and film-philosophy. She is currently completing a manuscript on sound and violence in cinema.

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Insignificant topic: women's stories

Raija Talvio (Aalto University, Helsinki, Finland)

Panel 20 – INTERVIEW-BASED RESEARCH

Friday 17 September (Day 5), Session 2, 5 pm

Abstract

“A commissioner said to me: ‘Who cares what a 15-year-old girl thinks? Nobody.’ And then I was told to change my main character to a man.” This is a quote from one of the interviews of project Insignificant Topic. The project started as a discussion in social media, and quickly developed into a fact gathering expedition and a research project by eight female filmmakers in Finland. The aim is to create a documentary theatre performance based on oral histories of women filmmakers. My paper discusses our findings. Why are there so few films about and by women? Not only are women’s bodies harassed in the industry but also their stories and ideas. Data from across Europe shows that men and women graduate from film schools in equal numbers. However, a majority of the films that get produced are by men. In Finland, half of the members of the Screenwriters’ Guild are women. Yet, year by year only 25 % of feature films are written by women. Even in short films the numbers are similar. When and how are women’s ideas and proposals stopped? What happens behind closed doors with producers, commissioners and funders?

Through a questionnaire and interviews we gathered the stories of almost 30 screenwriters, directors and documentarists. Their careers span over four decades. There appears to be a pattern. The female character in fiction has to be nice. A coming-of-age story of a girl is “small” and insignificant while that of a boy is universal and bears a social message. Women’s stories and themes are constantly mansplained to them in negotiations. “Why not upgrade your minor male character and make him the protagonist?”

In my presentation I discuss the patterns of the discourses around women’s ideas and scripts and the consequences of conscious and unconscious bias.

Keywords – women screenwriters, funding, discourse, bias, limits of screenwriting

Raija Talvio, Doctor of Arts (Aalto University, Helsinki, Finland) is the current Professor of Screenwriting at Aalto University ELO Film School in Finland. The topic of her doctoral thesis (2015) was the emergence of screenwriting as a profession in 1930s Finland. Talvio has published articles in the *Journal of Screenwriting* and in other publications. She is also an awarded screenwriter whose credits include the feature films *Little Sister* (1999) and *August Fools* (2013), several hours of television drama and a stage play for the Finnish National Theatre. In her early career she worked as a film editor and was the editor of the early films of Aki Kaurismäki. Talvio is the former president of the Screenwriters’ Guild of Finland and was a co-leader of In Focus, an incubator for female screenwriters created by Women in Film and Television WIFT Finland.

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Writing with music. Musical writing: intermediality and self-reflexivity in the screenplays of Walter Reisch

Claus Tieber (University of Vienna, Austria)

Panel 16 – MUSIC

Monday 13 September (Day 4), Session 2, 7.45 pm

Abstract

The boundaries between film, screenwriting and music are not as clear as they might seem at first glance. The extent to which the screenwriting process can encompass or omit significant information pertaining to a film's score or production process depends on the context in which the "screen idea" is being developed. My paper focuses on the integration of music and musical numbers in screenplays by Austrian screenwriter Walter Reisch. I argue that one of the characteristics of Reisch's writing – and that of the Austro-German music film genre more generally – is self-reflexivity. Reisch's use of music in his screenplays is not only self-conscious in the way David Bordwell defines the term, but it also reflects upon (musical) situations and moments in cinema.

Reisch's musical moments often stand out and bear a certain irony, particularly in scenes with realistic settings as opposed to scenes that are set in the entertainment milieu. The dialogue (or choice of music) frequently anticipates an upcoming music number or song performance and the film's *mise-en-scène* or music score may include references to other films he wrote; a *mise-en-abyme* effect that creates metareferential reflections. The sheer quantity of these instances testifies to Reisch's deliberate use of self-reflexive musical markers.

My paper will cover several examples of self-reflexive elements contained in Reisch's screenplays. This examination suggests that the use of music as a narrative device *can be* a vital element of screenwriting (at least in a specific Austro-German tradition); and one that has been overlooked in the historical analysis of screenwriting thus far.

Keywords – screenwriting history, film music, musical numbers, Austrian cinema, music film/film musical

Claus Tieber (University of Vienna, Austria) is the Principal Investigator of a research project about screenwriting musical numbers conducted at the University of Vienna. He teaches film studies at universities in Vienna, Brno, Kiel and Salamanca. After working as a commissioning editor for TV movies at the Austrian Broadcast Company (ORF) he started to write his Habilitation (post-doc thesis) about the history of the American screenplay (*Schreiben für Hollywood: Das Drehbuch im Studiosystem*, Münster: Lit Verlag, 2008), combining his practical knowledge with research. His publications include a monograph on storytelling in silent cinema (*Stummfilmdramaturgie. Erzählweisen des Amerikanischen Feature Films 1917 – 1927*) and an edited volume on film music in silent cinema (*The Sounds of Silent Films: New Perspectives on History, Theory and Practice*, Basingstoke: Palgrave Macmillan, 2014, ed. with Anna K. Windisch).

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The experience of reading screenplays as a scenaristic practice: pushing the boundaries of screenwriting studies

Gabrielle Tremblay (Université du Québec, Montréal, Canada)

Panel 15 – DEVELOPMENT/CREATIVE PROCESS

Monday 13 September (Day 4), Session 2, 5 pm

Abstract

The experience of reading screenplays has been, so far, the subject of very few studies and the rare works addressing the act of reading screenplays tend to approach this question in a perspective that is, first and foremost, motivated by concerns mainly focused on *screenwriting*. In this paper, based on our doctoral thesis (2019) and parsing questions in relation with the cinematographic screenplay, we propose to engage in a theoretical reflection about the experience of reading screenplays through the study and analysis of interdisciplinary concerns and intermedial issues that the act of reading screenplays (on its own) raises and binds. Such a perspective requires to apprehend the screenplay precisely as a textual object, while knowing how to take into account the different social contexts at stake. Therefore, our project affirms the experience of reading screenplays as an interpretative gesture, yet also as an act of mediation, appropriation, transposition, adaptation, projection, and even as an act of creative tenor. Thus, we question a tenacious belief (met both on the part of theorists and practitioners) that the only "truth" and "sole outcome" of a screenplay resides in a movie.

Keywords – screenplay reading, reading theories, fiction, intermediality, legitimization of objects and cultural practices

Gabrielle Tremblay (Université du Québec, Montréal, Canada) is a professor in screenplay theory and screenwriting studies for the Département d'études littéraires at the Université du Québec à Montréal (UQAM). In 2019-2020, with the support of the Social Sciences and Humanities Research Council of Canada (SSHRC) and the Fonds de recherche du Québec: Société et Culture (FRQSC), she was an adjunct fellow at the University of Technology Sydney (UTS). Gabrielle Tremblay holds a Ph.D. in Literary Studies (with a co-supervision in sociology) from UQAM (2019) and a Masters in Film and Audiovisual Studies (with a specialization in sociology, economy and new media) jointly offered by the Université Sorbonne Nouvelle Paris 3, the Université Paris-Dauphine, the École normale supérieure (ENS) and the École des hautes études de sciences sociales (EHESS) (2013). In 2015, she published in France *Scénario et scénariste*, a monograph addressing the institutional recognition of screenplay and screenwriters in the French cinematographic art world. A book drawn from her doctoral thesis will be published in Montreal in 2022.

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One film, multiple storylines in the boundaries of “civilisation”: global mosaic films

Konstantinos Tzouflas (University of Zurich, Switzerland)

Panel 11 – CHARACTERS

Wednesday 8 September (Day 3), Session 2, 6.30 pm

Abstract

This paper proposes to explore Global Mosaic Films, such as *Babel*, *Syriana* and *The Great Match*, and argue that they pushed the boundaries of the multi-protagonist films narrative. Since the 1990s, Mosaic Films, multi-protagonist films with various parallel local storylines, have appeared in great numbers. In the 2000s, Mosaic Films “went global” with concomitant stories taking place worldwide. Those storylines occur even in the most remote places of the world reminding us of the first decades of Film History, when Western filmmakers organised expeditions to document new territories globally. Hence, Global Mosaic Films raise questions about the character of cinema as a globalised Western artform and about the homogenising of effects of the Globalisation, which these films seem to capture.

In this context, this paper will (i) analyse the narration of the Mosaic Films, enumerate its characteristics (simultaneity, spatial dispersion, thematic convergence, and coincidence) and link them to the Zeitgeist of the Globalisation. Then this paper will briefly explain how (ii) these films benefited from the revolution of communication and transportation which exploded in the 1990s as they constitute literally a global enterprise. These developments will be linked with the progressive unification of the world film industry since 1990, underlined in recent studies on “World Cinema” and “Glocalwood.”

Finally, this paper will focus on (iii) the film *The Great Match* (Gerardo Olivares, 2006), which shows three indigenous tribes in the Amazon, the Sahara, and Mongolia, who overcome a series of obstacles in order to see the 2006 World Cup final in Germany. It will analyse the narration of this Global Mosaic Film and argue that the inherently contradictory character of such a “universal” film seem to portray protagonists from very different cultures and countries in a homogenising way.

Keywords – mosaic films, multi-protagonist films, globalisation, complex narratives

Konstantinos Tzouflas (University of Zurich, Switzerland) is a Postdoctoral Researcher at the University of Zurich conducting a project titled: “Cinema (not) in Crisis, the New Argentine Cinema and the Greek New Wave” with the support of the Foundation Sophie Afenduli. He finished his PhD Thesis on Mosaic Films at the University Paris-Diderot (Paris 7) Sorbonne Paris Cité in November 2013. He holds a Bachelor’s Degree in Communication (Panteion University of Athens) and a Master’s Degree in Film Studies (Université Paris I – Panthéon-Sorbonne). His research interests are crisis and cinema, contemporary Greek film production, Latin American Cinema, Film Festivals and complex narrative films.

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John Fante, novelist and screenwriter

Rinaldo Vignati (University of Bologna, Italy)

Panel 3 – AUTHORSHIP & LABOUR

Tuesday 31 August (Day 1), Session 2, 6 pm

Abstract

The work of John Fante as a screenwriter has so far been little studied. Fante himself considered this activity with contemptuous words (both in letters to his mother and his wife, and in some literary texts such as the novels *My dog Stupid* and *Dreams from Bunker Hill*). However, a thorough examination of these works can highlight interesting aspects of his personality.

The paper aims to examine all films based on scripts written by John Fante. The examination will allow to highlight, firstly, the intertextualities that link these works with novels and short stories: films often develop the same thematic motifs of novels and short stories, translating them however in explicitly edifying ways. It will also be possible to observe how the films written by Fante make progressively emerge a reflection on the activity of writing and an increasingly sceptical view on the value of books and culture. The presence of explicit and implicit references to *Ask the Dust* in different scripts takes on a central meaning in this reflection. Several screenplays are set in Italy. Therefore, they have a remarkable biographical value, as they allow us to understand the way Fante relates to the country of origin of the father (unlike literary texts, which instead are always set in America).

In conclusion, the case of Fante will allow us to make some general considerations about multiple authorship issues, about the relationship between novelists and the work for the cinema, and about the differences between literary writing and screenwriting.

Keywords – John Fante, authorship, Hollywood, intertextuality

Rinaldo Vignati (University of Bologna, Italy) is a political sociologist and a film critic and historian. As a political sociologist he has taught at the Universities of Milan, of Milano-Bicocca, and of Modena-Reggio Emilia. Now, he collaborates with the University of Bologna and with the Istituto Cattaneo of Bologna. He has published articles on “Contemporary Italian politics”, “South European society and politics”, “International Spectator” and other journals. He is co-editor of two books about the Italian political system (*La prova del No*, Rubbettino, 2017, *Il vicolo cieco*, Il Mulino, 2018). As a film critic and historian, he is a member of the board of editors of *Cabiria-Studi di cinema* and he collaborates with *Cineforum* and other Italian journals. He is the author of the recently published book *Indro Montanelli e il cinema* (Mimesis, 2019) about the cinematic collaborations of the journalist Indro Montanelli. He has written various journal essays about the works of screenwriters such as Dalton Trumbo, Marcello Marchesi, Francesco Piccolo, Vincenzo Talarico (recently published on *Forum Italicum*) and Gian Carlo Fusco (accepted for publication by *The Italianist*).

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Theory as a dramaturgical tool for screenwriting

Jasper Vrancken (LUCA School of Arts, Genk, Belgium)

Panel 19 – THEORIES & PERSPECTIVES

Friday 17 September (Day 5), Session 2, 5 pm

Abstract

In 2018 I finished my short film *Muil* (“Maw”), a short psychological horror film, as part of my ongoing PhD in the Arts. As a filmmaker and screenwriter, the concept of the ‘abject’ was the main inspiration for this film, especially Barbara Creed’s use of the abject as *archaic-mother* (Creed, 1993). However, it was not only the initial source, but was also actively used in the screenwriting development process by myself as screenwriter and by my PhD-supervisor as script doctor. In this way the abject became an important dramaturgical *tool* for developing the screenplay, and a further guide for choosing a certain visual style and camerawork.

This brings me to my main research question: how can concepts from critical theory (the abject, uncanny, grotesque, defamiliarization, Todorov’s the fantastic...) and specific visions about the genre of the fantastic in particular (like John Clute’s specific story structure for horror, or Noel Carroll’s complex discovery plot) be used to as a tool to develop screenplays in the genre of the fantastic? I will elaborate on some conditions needed to achieve this; on what theory as a ‘tool’ means (eg. ‘use’ versus ‘abuse’), and how this compares to e.g. common screenwriting practices and ‘formulas’.

From a pedagogical standpoint (Johnson, 2013) this “hands-on approach with theory” can help deepen our understanding of the inner workings of a genre and help in developing strong new films in the fantastic. This is a genre and an industry that craves new voices, new ideas and has a deep need of and a longing for *innovation*, which this approach can provide.

Keywords – critical theory, abject, dramaturgy, fantastic, screenwriting

Jasper Vrancken (LUCA School of Arts, Genk, Belgium) is a filmmaker and lecturer, based in Antwerp, Belgium. He teaches filmmaking and video production at the Luca School of Arts in Belgium. He is currently pursuing a PhD in the Arts about defamiliarization and horror film production.

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Overlapping boundaries: balancing the interests of multiple partners in screenplay development

Anna Weinstein (Kennesaw State University, USA)

Panel 20 – INTERVIEW-BASED RESEARCH

Friday 17 September (Day 5), Session 2, 6 pm

Abstract

This paper will examine the screenwriter's job in navigating the complex collaborative relationships among multiple interested parties in film and television development. This includes the long-discussed but often misunderstood relationships between the screenwriter and multiple producing partners and production companies, the writer hired to rewrite a screenplay, as well as cases involving adaptations from published intellectual property. This paper will offer examples shared by professional screenwriters who have been hired to write original scripts for film or television, rewrite existing screenplays, or adapt fictional material for the screen, as well as my own experiences in adapting published fictional material. The line where craft and business meet and overlap becomes especially complex when multiple authors and producers are involved, and the screenwriter's ability to successfully straddle that line has much to do with temperament and talent and skill "in the room."

This paper will examine specific challenges and opportunities for screenwriters in negotiating these complex relationships and will offer solutions suggested by successful credited writers of film and television. I am particularly interested in the screenwriter's personality and disposition and how this affects the screenwriter's ability to work successfully with creative collaborators and producing partners. In addition to my personal experiences writing for hire, I will draw on interviews that I conducted with top screenwriters and writer-directors for my books *Writing for the Screen* (Routledge, 2017) and *Directing for the Screen* (Routledge, 2017), including Barry Marrow (*Rain Man*), Boaz Yakin (*Now You See Me*), Mary Harron (*American Psycho*), Kirsten Sheridan (*In America*), Isabel Coixet (*The Secret Life of Words*), Lou Berger (*Sesame Street*), Jaco Van Dormael (*Mr. Nobody*), Claudia Llosa (*The Milk of Sorrow*), and Anne Fontaine (*Adore*).

Keywords – screenplay development, screenwriting, screenplay collaboration, screenwriting business, screenwriter and producer relationships

Anna Weinstein (Kennesaw State University, USA) is an Assistant Professor of Screenwriting at Kennesaw State University having previously worked as a Lecturer at Auburn University. She is founding editor of the PERFORM: Succeeding as a Creative Professional book series (Routledge), which includes the volumes *Writing for the Screen* (2017), *Directing for the Screen* (2017), *Acting for the Screen* (2019), and *Producing for the Screen* (2020). She has interviewed award-winning female filmmakers such as Gillian Armstrong, Marleen Gorris, and Sharmeen Obaid Chinoy for her "Diva Directors Around the Globe" series in *Film International*, and she is currently writing a book titled *Writing Women: Complex Female Characters for Film and Television* (Routledge). She contributed an essay to Jule Selbo and Jill Nelmes's *Women Screenwriters* (Palgrave, 2015), and she has written features and television projects for companies such as Furthur Films, Permoveo Productions, and Voyage Media.

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The difficulties and delicacies of writing for the first female Doctor in 50+ years

Rosanne Welch (Stephens College, USA)

Panel 15 – DEVELOPMENT/CREATIVE PROCESS

Monday 13 September (Day 4), Session 2, 5 pm

Abstract

Focusing on pushing the boundary of gender this presentation will analyse how and why screenwriter Chris Chibnall took the risk of choosing to change the gender of the main character of the long-running *Doctor Who* when he became showrunner. From the moment the BBC announced that Chibnall had decided to create a female Doctor there was as much trepidation as occurs fictionally every time the Doctor starts the Tardis. Both sides worried about how Chibnall would handle this radical change. Writers of time travel programs often struggle with how the types of stories they can tell will change depending on which type of character takes the audience into that story. It had happened on *Doctor Who* in smaller ways in earlier eras, including the handling of how the first companion of African descent, Martha Jones, would travel to times and places where people of colour were mistreated – be it Shakespearean London or a School for boys in Farringham in 1913. Chibnall also had to manage a transition from high ratings to the natural levelling out a long running program experiences, knowing some would blame the gender change of the main character.

How will the Chibnall era be defined in terms of his work as a screenwriter? How will it be compared to his previous work on *Torchwood*, for which he had showrunner *Doctor Who* Russell T. Davies as advisor and editor, and on *Broadchurch*, which Chibnall created alone? How did a man who wrote the whimsical *Dinosaurs on a Spaceship* and the dramatic *The Hungry Earth* episodes under the guidance of showrunner Steven Moffat manage on his own for the Jodie Whittaker era? Finally, why did Chibnall become the first writer-producer to risk regenerating the Doctor into a female form in the first place and did his writing style help – or hurt -- this transition?

Keywords – *Doctor Who*, Chris Chibnall, showrunner, gender

Rosanne Welch, PhD (Stephens College, USA) serves as Executive Director of Stephens College MFA in TV and Screenwriting where she created a set of History of Screenwriting courses (because ‘History of Film’ courses become ‘History of Directors’ courses and thereby ‘History of Great Men’) and teaches One-Hour Drama. Her credits include *Beverly Hills 90210*, *Picket Fences*, *ABCNEWS: Nightline* and *Touched by an Angel*. Welch edited *When Women Wrote Hollywood* (2018), runner up for the Koppelman Award honouring the best in feminist studies by the Popular Culture Association. She co-edited *Women in American History: A Social, Political, and Cultural Encyclopedia* (named to both the 2018 Outstanding References Sources List and to the list of Best Historical Materials, by the American Library Association) and wrote *Why The Monkees Matter: Teenagers, Television and American Popular Culture*. Welch serves as Book Reviews editor for *Journal of Screenwriting* and on the Editorial Board for *Written By* magazine. In 2019 she was elected to the Executive Committee of the International Screenwriting Research Network for a two-year term. You can find her talk “The Importance of Having a Female Voice in the Room” from the TEDxCPP here: <https://www.youtube.com/watch?v=8JFNsqKBRnA> and other recorded lectures on her YouTube Channel here: <https://www.youtube.com/user/DrRosanneWelch>

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Back to the future: anachronic narratives in Harold Pinter's screenplays

Eleanor Yule (Liverpool John Moores University, UK)

Panel 5 – ADAPTATIONS

Friday 3 September (Day 2), Session 1, 8 am

Abstract

As a self-confessed luddite who used a portable typewriter long after the availability of the personal computer (Baker, 2018, p. 38) was British dramatist Harold Pinter's non-linear approach to structuring dramaturgy ahead of its time or rooted in the past? Pinter's influences, like others of his generation were to be found not only in nineteenth century playwrights Eugene Scribes' (1791-1861) well-made play, but paradoxically, in futuristic fractured forms of poetry, the temporal flexibility of literature, the experiments of modernism and in the cinema itself.

This paper examines the complex non-linear structures of Pinter's adapted screenplays: *The Go-Between* (1971) based on J.R. Hartley's 1950's novel; the unproduced but lauded version of Proust's 3,300-page novel, *The Proust Screenplay* (1973), and *Betrayal* (1983), a cinematic reworking of his own seventh full length theatre play described as "a love story told backwards" (Eberts, 2007). All three screenplays possess what post-digital theorist Alan Cameron identifies, four decades later, as "anachronic" narratives (Cameron, 2008). In them Pinter demonstrates that all time co-exists in the present, smashing the hierarchical unities and deconstructing the linearity of 'reality'. These "anti-illusive" (Brecht, 1950) structuring techniques also work to expose artifice, both within character and narrative construction, drawing on both past influences and at the same time anticipating the devices and forms of post-digital storytelling.

Keywords – Harold Pinter, adaptation, narrative forms, non-linear structure

Dr. **Eleanor Yule** (Liverpool John Moores University, UK) is a screenwriter, film director and senior lecturer at Liverpool John Moores University. Since her award-winning feature film, *Blinded* (2004), she has been commissioned to write numerous screenplays including drama documentaries, a feature length adaptation of a novel and a supernatural Rom Com. Her practice-based PhD, completed last year, pioneered a new screenwriting methodology for the writing of Medieval screenplays. Her most recent book publication was the co-authored with Dr David Manderson, *The Glass Half Full – Moving Beyond Scottish Miserablism* (2014, Luath Press), which looked at the impact of social realism in film and literature within Scottish culture.

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Dynamic Character Traits (DCT). Pushing further the boundaries of character design

Balázs Zágoni (Babes-Bolyai University, Cluj, Romania)

Panel II – CHARACTERS

Wednesday 8 September (Day 3), Session 2, 6.30 pm

Abstract

“A character’s greatest strengths are always his or her greatest weaknesses.” - says Laurie Hutzler, the former Professor of Screenwriting of MFA program at the UCLA Film School, an idea echoed by novelists and screenwriters as well. But how can we define a trait that is strength and weakness in the same time? And does this apply only to the greatest strengths and weaknesses of a character, or perhaps to many other traits, making the characters having multifaceted dark and a bright sides? What is dark side of courage, for instance? It is not cowardice, that is the opposite. It should be recklessness, for it is made of the same fabric. What is the bright side of stubbornness? It is not permissiveness, but probably persistency. There is no hard border between the two sides, and a character can easily end up on the other side of a trait then she intended. It is a dramatic and also realistic to see a protagonist acting as a coward, for instance, when he only wanted to be prudent. It is the same Dynamic Character Traits (DCT), only the dark range of it.

In this panel I will argue that characters can be better designed and represented by using DCTs, and for screenwriters it can be more helpful and probably more inspirational to imagine their protagonists and secondary characters as sliding up and down from the dark to the bright range and vice versa of a DCT, as the story unfolds. I wish to provide a visual model for this, giving some examples of the multitude of possibilities arising. I will use for the demonstration the character of Walter White as well as three secondary characters from the *Breaking Bad* series.

Keywords – character, trait, *Breaking Bad*, Dynamic Character Trait, protagonists

Balázs Zágoni (Babes-Bolyai University, Cluj, Romania) is one of the founders of *Filmtett*, a Cluj-based film journal and NGO for cinematic culture and education. He earned his DLA in 2012 at the University of Theatre and Film Arts in Budapest with a thesis on contemporary European and Hollywood screenwriting. He has written several articles on film, thirteen books for children and young adults and other media products. He joined the team of Babes-Bolyai University in 2018, where, as an assistant professor, he teaches creative writing, screenwriting and film history.

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Cinematic references: from French New Wave to artistic research of older people in film

Astra Zoldnere (Film University Babelsberg Konrad Wolf, Germany)

Panel 20 – INTERVIEW-BASED RESEARCH

Friday 17 September (Day 5), Session 2, 6 pm

Abstract

The leading figures of the French New Wave movement started as film critics. Eventually, François Truffaut, Jean-Luc Godard, Éric Rohmer and others put their cinephilic knowledge to use in writing scripts and directing films. Playful referencing is one of the main characteristics of their work, which is in direct dialogue with other films (as well as literature and art). Similarly, cinema is interconnected with real life. That is why I have chosen cinematic referencing as the basic method for my creative documentary film about older people in German-language fiction films.

In the first phase of my artistic research, I have identified the most typical scenes featuring older people in popular German-language fiction films (2008-2018). In the second phase, I will ask a group of older people to re-enact these scenes, which include self-observation, retirement, memories of being young, dying, and illness. Interviews and conversations among the documentary's characters will reveal their feelings when confronted with cinematic references. Would they describe the re-enacted scenes as realistic or fake, fully developed or stereotypical, would they recognize the references? What alternative ways of portraying later life would the older participants propose? Would they come up with examples from their own life or would they suggest episodes from a movie?

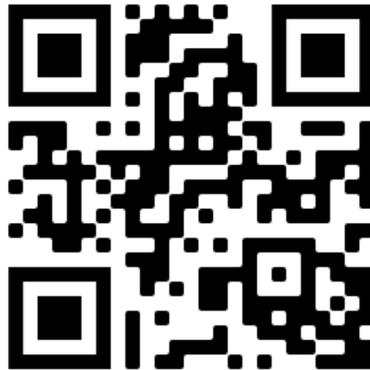
With this method, I will incite dialogue between not only real characters and fiction film characters, but also documentary film and fiction film, mainstream and independent cinema. The intention of this artistic research is to encourage critical discussion about the representation of

Keywords – cinematic references, artistic research, practice-based research, French New Wave, older people, creative documentary

Astra Zoldnere (Film University Babelsberg Konrad Wolf, Germany) is a Latvian film director, author and researcher. In her line of work, practical and theoretical aspects of film interact with each other. Astra holds an MA degree in film directing from the Baltic Film and Media School. Her shorts *Treasures of the Sea* (2013), *All My Dead* (2014) and *Blueberry Spirits* (2016) have been screened in numerous film festivals, including Dok:Leipzig, Hot Docs, Interfilm Berlin, Uppsala Short Film Festival, etc. Her works have received many awards and nominations. Zoldnere is a film critic at *Documentary Film* magazine, *Modern Times Reviews*, and has worked as a program director for Riga International Short Film Festival 2ANNAS. As of October 2018, she studies scriptwriting and dramaturgy in artistic-scientific PhD program at Film University Babelsberg KONRAD WOLF. Her research interests in film are focused on artistic research, older people, collective memory, and autoethnography.

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