Organised by the Screenwriting Research Network
Hosted by the Institute of English Studies
Conference Programme

Hosted by:
The Institute of English Studies
University of London

Organised by:
The London Screenwriting Research Seminar
Note on the venue

All conference events are taking place at Senate House and the John Snow Lecture Theatre at the London School of Hygiene and Tropical Medicine, apart from the event on Thursday 10th September at 6.30pm which will be held at the British Library.

The venue for the conference dinner is Antalya, 103-105 Southampton Row, London WC1B 4HH.
Local Information

Underground:
Nearest stations: Russell Square (Piccadilly Line) or Goodge Street (Northern Line). Also within walking distance: Euston Square, Euston, Holborn, Tottenham Court Road, Warren Street, Portland Place, King’s Cross.

Overground:
National rail links within walking distance: Euston, King’s Cross, and the international Eurostar terminal at St. Pancras. The other London mainline stations are a short taxi or Tube ride away.
National Rail Enquiries: www.nationalrail.co.uk; 0845 7484950

Bus routes:
Nearest routes: Russell Square / Woburn Place: 7, 59, 68, 91, 168, 188
Gower Street (heading south) and Tottenham Court Road (heading north): 10, 14, 24, 29, 73, 134, 309
Transport for London: www.tfl.gov.uk has information, maps and prices for travelling around Greater London. NB: Oyster Cards give the best value for money: for an initial outlay of about £3 an Oyster Card may be topped up with cash and kept for your next visit to London. PAPER TICKETS ARE VERY EXPENSIVE.

Car Parking:
Public car parking is not available at Senate House. NCP parking is available at Woburn Place and Bloomsbury Place.
Street Map: www.streetmap.co.uk

GENERAL INFORMATION

Wifi is available throughout the building. The password changes each day and can be obtained from the main reception desk. Our network name is “UoL Conferences”.

The School of Advanced Study is part of the central University of London. The School takes its responsibility to visitors with special needs very seriously and will endeavour to make reasonable adjustments to its facilities in order to accommodate the needs of such visitors. If you have a particular requirement, please feel free to discuss it confidentially with the Institute of English Studies staff.
Text and Performance

Welcome to the 8th International Screenwriting Research Conference. More than 90 papers will be presented over the three days of the conference, highlighting the growing interest in the screenplay as a subject area in many countries. We hope you enjoy the range of stimulating and thought provoking papers as well as the three keynotes by screenwriter and director Hossein Amini, leading academic Professor Kathryn Millard and one time head of BBC Drama, Professor Jonathan Powell. In addition a special event will be held at the British Library on the screenplay collections held there which includes a talk by Oscar winning screenwriter, Sir Ronald Harwood.

We would like to thank the conference sponsors who have given so generously and without whom the conference would have been difficult to finance. These are: Bangor University, who sponsored the conference intern Afroditi Galini; Royal Holloway University of London, (the Media Arts Department and the College Creativity Research theme) University of East London, who sponsored the screenplay event and wine reception at the British Library, and the University of Greenwich who have supported the Digital strand of the conference.

Our thanks also to the British Library for hosting the event and reception on Thursday 10th September.

In different films Senate House has appeared as the lobby of CIA Headquarters and Moscow Interpol HQ, and also featured in 1984, Batman Begins and The Dark Knight Rises, amongst many others. We hope it will prove a great location for stimulating discussions about screenwriting and the screenplay. Enjoy your time with us.

The organizing committee: Rosamund Davies, Adam Ganz, Jill Nelmes, Steven Price
Screenwriting research resources at the British Library

Joanna Norledge, Curator, Contemporary Performance and Creative Archives
The British Library’s contemporary archives and manuscripts collections contain a wealth of research material relating to screenwriting. Material includes, but is not limited to, original drafts, annotated screenplays, synopses, shooting scripts, correspondence between actors, directors, agents, writers and others involved in the collaborative work undertaken to bring script to screen. Some writers are well known for their work in screenwriting and their original papers document this, such as Terence Rattigan, Ronald Harwood, Ruth Prawer Jhabvala and Julian Mitchell. More writers than you might imagine turned their hand to writing screenplays for television or cinema, examples in the library’s collections include Harold Pinter, B.S. Johnson, J.G. Ballard, John Berger, Ted Hughes, Graham Swift, Angela Carter, Eva Figes, Keith Waterhouse and many more. The archives of actors such as Laurence Olivier, John Gielgud and Alec Guinness contain screenplays and correspondence relating to the actor’s experience of bringing these written texts to life. We are continuing to document the history of screenwriting by acquiring new relevant and important collections every year.

Search the British Library’s Archives and Manuscripts collections here: http://searcharchives.bl.uk/
Find out how to access the collections here: http://www.bl.uk/reshelp/index.html

Luke McKernan, Lead Curator, News and Moving Image
The British Library has around 280,000 items in its moving image collection. Traditionally, moving image items have been selected for the sounds that they contain, and strengths of the collection include music, particularly popular music, drama and literature recordings, ethno-musical recordings and oral history. More recently the collection has grown considerably through a concentration on television (and radio) news programmes from 2010 onwards (over 60,000 recordings) and moving images archived from the UK web since the implementation of non-print legal deposit legislation in 2013. Other highlights include the film collection of Kodak in the UK, and a significant collection of silent cinema on DVD and Blu-Ray.

Search the British Library’s Sound and Moving Image collections here: http://cadensa.bl.uk/cgi-bin/webcat

Joanna and Luke will talk about the collections at the British Library event on Thursday.
Conference schedule

Wednesday 9 September
Senate House, Chancellor’s Hall
6.00-8.00pm  Welcome reception and registration

Thursday 10 September
London School of Hygiene and Tropical Medicine (LSHTM): John Snow Theatre
9.00-9.30am  Arrival/Registration
9.30-9.45am  Conference Opening
9.45-11.00am  Keynote 1: Hossein Amini, screenwriter and director
11.00-11.30am  Refreshments

Senate House
11.30-12.45pm  Panel Session 1.1
12.45-1.30pm  Lunch (provided in the Chancellor’s Hall)
1.30-2.45pm  Panel Session 1.2
2.45-3.15pm  Refreshments (provided in the Chancellor’s Hall)
3.15-4.30pm  Panel Session 1.3
4.30-4.45pm  Break

Senate House, Chancellor’s Hall
4.45-5.30pm  Screenwriting Research Network discussion: research
Chaired by Claus Tieber and Ian Macdonald

5.30-6.00pm  Screenwriting Research Network discussion: publications
Chaired by members of the editorial boards of the Journal of Screenwriting and Palgrave’s ‘Studies in Screenwriting’ series

British Library
6.30-8.00pm  Screenplay treasures of the British Library archive.
Followed by: Oscar-winning screenwriter Sir Ronald Harwood CBE, interviewed by Prof. Christine Geraghty.

8.00-9.00pm  Wine reception.
Friday 11 September

**LSHTM: John Snow Theatre**

9.30-10.45am  
Keynote 2: Prof. Kathryn Millard, Macquarie University, Sydney

10.45-11.00am  
Refreshments

11.00-12.30pm  
Actors on screenplays, with BAFTA award winner Anamaria Marinca  
(*Sex Traffic* [2004], *4 Months, 3 Weeks and 2 Days* [2007], *Fury* [2014], etc)

12.30-1.30pm Lunch (not supplied)

**Senate House**

1.30-2.45pm  
Panel Session 2.1

2.45-3.15pm  
Refreshments (provided in the Chancellor’s Hall)

3.15-4.30pm  
Panel Session 2.2

4.30-4.45pm  
Break

4.45-5.45pm  
Panel Session 2.3

**Antalya, 103-105 Southampton Row, London WC1B 4HH**

7.30pm  
Conference dinner

Saturday 12 September

**Senate House**

9.30-10.45am  
Panel Session 3.1

10.45-11.15am  
Refreshments

11.15-12.45pm  
Panel Session 3.2

12.45-1.45pm  
Lunch (provided)

**Beveridge Hall, Senate House**

1.45-2.15pm  
Screenwriting Research Network AGM

2.15pm-3.30pm  
Keynote 3: Professor Jonathan Powell, Royal Holloway, London;  
former Head of Drama, BBC Television

3.30-5.00pm  
Refreshments and closing remarks
SRN 2015: PANELS

Session 1.1: Thursday, 11.30 - 12.45

1. TELEVISION SCREENWRITING STRATEGIES (Court Room. Chair: Adam Ganz)
Christine Lang, Performative subversion and medial self-reference in I Love Lucy (1951-57)
Deborah Klika, (Re)Writing the TV Sitcom
Eva Novrup Redvall and Iben Albinus Sabroe, Production design as a storytelling tool in the writing of Danish TV drama series The Legacy

2. SCREENWRITING AND ANIMATION (Senate Room. Chair: Steven Price)
Paul Wells, ‘A Disappointing Effort from our Singing Centre Forward’: Writing for Animated Sporting Performance
Chris Pallant, The Animated Storyboard: Text and Performance
Eleonora Fornasari, Adapting Children’s Literature Into Animated TV Series

3. RECENT AMERICAN SCREENWRITING (Room 261. Chair: Jill Nelmes)
Greg Beal, Towards a Description of Contemporary American Screenplay Style and Approach
Pablo I. Castrillo, Renewed Dramatic Conventions of a Reborn Genre: The Post-9/11 Hollywood Political Thriller
Jennine Lanouette, Multi-story Structure for Thematic Impact in Traffic

4. DIGITAL SCREENWRITING STRAND: WRITING FOR GAMES (Room 349. Chair: Rosamund Davies)
Michael Wellenreiter. Egri’s ‘Premise’ and Invoking Player Performance in the Open-World Video Game Screenplay
Monika Maslowska, Will Love Tear Us Apart? A hybrid poised between writing for games and a process of adaptation
Session 1.2: Thursday, 1.30 – 2.45

5. PERFORMANCE AND CHARACTER (Room 349. Chair: Eva Novrup Redvall)
Maria Guilhermina Castro, Using Intelligence To Create Characters
Brian Dunnigan, All the World’s a Stage: theatricality and performance in the everyday and in the screenplay
Carmen Sofia Brenes, The Interaction between Screenplay, Performance and Screen Idea in two Latin-American Films

6. AUDIENCES, READERS AND RECEPTION (Room 261. Chair: Paolo Russo)
Dolores Moreno, Interpreting screenplays at film festivals: The Cannes Best Screenplay award
Louise Lindbom, The Guldbagge Award for Best Screenplay in Sweden during 25 years
John Finnegan, The Screenplay and the Spectator: Exploring Audience Identification through Narrative Structure

7. SCREENWRITING, POETRY AND OPERA (Court Room. Chair: Claus Tieber)
Ronald Geerts, Bankruptcy Jazz (approx. 1920), a Dadaist Screenplay by Paul Van Ostaijen
Katharine Cheeseman, Poetry to Film
Debbie Danielpour, How the Opera Libretto Informs the Screenplay: A Pedagogical Bonanza

8. FRANCOPHONE PERSPECTIVES (Senate Room. Chair: Garry Lyons)
Sarah Leahy, Henri Jeanson, writer for Louis Jouvet: the French specificity of the “dialoguiste”
Marie Regan, Speaking the Script: Marguerite Duras and the performance of text in Le Camion
Silvia Van Aken, Similarities and differences between Magritte’s Les Amants (1928) and Van Dormael’s Toto le Héros (1991)
Session 1.3: Thursday, 3.15 – 4.30

9. SCREENWRITING, DOCUMENTARY AND SOCIAL CHANGE (Senate Room. Chair: Paul Wells)
Garry Lyons, Screenwriting For Social, Environmental And Healthcare Change in India
Sérgio Puccini, The documentary film and scriptwriting: an introduction
Jill Daniels, Screenwriting: the Provenance of the Creative Documentary Script

10. ETHICS OF SCREENWRITING (Room 349. Chair: Robert Murphy)
Jeff Rush, Narrative Distance, Progression and Character Ethics in The Wire
Jule Selbo, Ayn Rand’s challenges of translating her philosophical system of Objectivism into viable character narratives for commercial American film entertainment
Rubens Rewald, Performance Bringing New Meanings

11. IMPROVISATION (Court Room. Chair: Chris Pallant)
Andrew Kenneth Gay, The Duplass Effect: Improvisation and Play in the Screenwriting of The One I Love
Virginia Pitts, Performance, Text and Authorial Voice: A Comparative Analysis of Improvised and Scripted Filmmaking
Line Langebek and Spencer Parsons, Expanding the Space – Background Performance that Enhances the Screenplay

12. UNSEEN FILMS, UNSEEN SCRIPTS (Room 261. Chair: Ian Macdonald)
Adrian Holmes, The Invisible Wind: Taking a script to the screen without it being seen
Pablo Gonçalo, Delays and Waiting Between Speculative Scripts: a genealogy of unfilmed scripts

Session 2.1: Friday, 1.30 – 2.45

13. ASPECTS OF AUTEURISM (Senate Room. Chair: Marie Regan)
Andrew Horton, Theo Angelopoulos: 2 half-hour films with 70 page scripts
Rita de Brito Benis, Manoel de Oliveira's screenplays: maximum texts through minimal gestures Lisa French, Jane Campion: from script to screen
14. ADAPTING BIOGRAPHY (Room 261. Chair: Jamie Sherry)

J. E. Smyth, Adapting History/Staging Revolts: Alvin Sargent and Lillian Hellman

Trinidad Herrera Echeverría, The adaptation as a dialogue. The case of *Frost/Nixon* (2006 and 2008) by Peter Morgan

Paolo Braga, Interpreting the character’s life through the adaptation process: the case of *American Sniper*

15. HITCHCOCK, NOIR AND SUSPENSE (Court Room. Chair: Steven Price)

Will Bligh, Deconstructing Suspense in *The 39 Steps* (1935)

Robert Murphy, *Night and the City*: London Story/American Film Noir

Claus Tieber, The screenplay as a mean of communication: The case of *Notorious*

16. BEYOND THE MANUAL (Room 349. Chair: Jeff Rush)

Dennis Packard, Aristotle for Misinformed Screenwriters

Ian Macdonald, What we are told: screenwriting wisdom in 2015

Thomas Pope, What Makes a Story Work?

**Session 2.2: Friday, 3.15 – 4.30**

17. DIGITAL SCREENWRITING STRAND: WRITING FOR NEW MEDIA (Room 349. Chair: Kathryn Millard)

Anna Zaluczkowska, Negotiated Narratives – writing interactive transmedia

Phil O’Shea, Screenwriting In The Digital Age

Christine Wilks, ‘The Interactive Character as a Black Box’

18. PRACTICE-LED RESEARCH (Senate Room. Chair: Ronald Geerts)

Simon van der Borgh, “INT. CLASSROOM– DAY”: Improving the understanding and execution of the dramatic scene, and its effect on its audience

Eleanor Yule, Authenticity or simulacra? The problematic process of creating a ‘medieval’ screenwork

Ann Tobin, Why Write?
19. FORMS OF COLLABORATION (Room 261. Chair: Andrew Kenneth Gay)

Siobhan Jackson & Mischa Baka, Sow’s ears and silk purses: Collaboration and performance as revelatory text

Eirini Konstantinidou, Interactive Writing System: scriptwriting through improvisation

Tony Grace & Gill Jamieson, The Third Man – Alec Guinness and the adaptation of Tinker, Tailor, Soldier, Spy

20. WRITING THE TELEVISION SERIES (Court Room. Chair: Jonathan Powell)

Paolo Russo, Towards a cognitive poetics of TV serial drama: the case of Gomorra

Mareike Sera, Intimate performative textures in the mini-series True Detective, Fargo, and The Fall

Marcel Vieira Barreto Silva, Screenwriting in Brazilian Television: from Telenovela’s Authors to Contemporary Television Series

**Session 2.3: Friday, 4.45 – 5.45**

21. WOMEN IN SCREENWRITING: HISTORICAL PERSPECTIVES (Court Room. Chair: Jule Selbo)

Dióg O’Connell, Irish Women Screenwriters cast in the shadows - Knocknagow (1918) and Guests of the Nation (1935)

Susan Liddy, “Open to all and everybody”? The Irish Film Board: Accounting for the scarcity of women screenwriters

Ana Pereira, The Disappearing Act Of The Women Screenwriters In Film And Screenwriting History

22. CONTEMPORARY WRITING PRACTICES (Senate Room. Chair: Line Langebek)

Maxine Gee, Contemporary Japanese Screenwriting: Reflections on interviews conducted under the JSPS summer research fellowship

Alison Peirse, How to Write a Horror Film: The Awakening (2011) and the British Film Industry

Phil Mathews, Love and Healing: Explorations of the Value and Meaning of Love in Contemporary Cinema
23. FROM SCRIPT TO SCREEN (Room 349. Chair: Robert Murphy)
Fabiano de Souza, The screenplay as a starting point: a Brazilian case
Christina Milligan, What Does The Script Consultant Do? A Case Study
Isadora Garcia Avis, Interpreting Genre In Transcultural Remakes Of Scripted Television Formats

24. CHARACTER GOALS AND ARCS (Room 261. Chair: Jill Daniels)
Marja-Riitta Koivumäki, The Character Goal In Cinematic Performance
Pavlos Sifakis, Character Development in the Modern Screenplay: Binary Oppositions and Unfilmable Expression in Whiplash (2014)
Kira-Anne Pelican, The Paleo Protagonist: An evolutionary framework for the analysis of film protagonists

25. EARLY SCREENWRITERS AND THEORISTS (Room 349. Chair: Claus Tieber)
Stephen Curran, A Forgotten Screenwriting Pioneer
Anke Hennig, How We Work on the Film Script: Osip Brik’s Perspectives on Cinema
Terry Bailey, Origins of the Three-Act Structure in Film

26. DIGITAL SCREENWRITING STRAND: SCREENWRITING AND SOCIAL MEDIA (Court Room. Chair: Rosamund Davies)
Marida Di Crosta, Pride and Prejudice goes social: Screenwriting and performing a “pretend-to-be-real” on-line adaptation
Tomás Atarama Rojas, Transmedia storytelling and the constructions of fictional worlds: Case Analysis, Aliados of Argentina

27. NATIONAL AND TRANSNATIONAL SCREENWRITING (Senate Room. Chair: Ian Macdonald)
Jan Cerník, Between director and producer: Sovietization of Czechoslovak screenwriting
Gabrielle Tremblay, Use and Perception Of The Screenplay In Filmmaking Context in France and Quebec Lauri Kitsnik, Notes for a history of Japanese screenwriting practices
Session 3.2: Saturday 11.15-12.45

28. APPROACHES TO SCREENPLAY STRUCTURE (Room 261. Chair: Jule Selbo)
Samuel Marinov And Brock Stitts, Computer-Based Analysis Of Flashbacks In Screenplays Of Different Genres
Matthias Brütsch, The Ups and Downs of Dramatic Tension: Notes on the History and Logic of Suspense Curves
Mark Poole, Jan Sardi and Shine

29. ADAPTATION (Court Room. Chair: Adam Ganz)
Armando Fumagalli, Emma Thompson and Sense and Sensibility: The Hidden Work for a “Perfect” Adaptation
Gabrielle Kelly, Jay Presson Allen: The Violent Art of Adaptation

30. SCREENWRITING AND THE PRODUCTION PROCESS (Room 349. Chair: Eva Novrup Redvall)
Greg Loftin, Writing for the Cut: What can screenwriters learn from Film Editors about Storytelling?
Claudia Myers, From Script to Screen: The Director’s Process
Kerstin Stutterheim, “Pardon me, Doc - a what between what and what?” - thoughts about visual narration and implicit dramaturgy in film production
Presentation requirements

We are looking forward to welcoming you to the conference and to hearing the presentations. To ensure the panels run smoothly, we ask all participants—speakers and auditors—to respect two requirements concerning the presentation of the papers.

1. Technical requirements

The centralised computer system at Senate House does not support Apple laptops and Macbooks. We also strongly discourage the use of PC laptops, as setting these up is liable to cause technical problems and delays, and AV support during the conference will be limited. Therefore, we ask all participants who intend to use computer facilities to observe the following procedure:

(i) bring your presentation on a removable USB drive;

(ii) ONLY basic programs such as Word, Powerpoint, pdfs, media players and DVD are supported. If you had intended to use other programs, or have any other technical questions regarding your presentation, please contact James Davis (screenwriting lecturer and technician at Royal Holloway, London), who will be assisting at the conference: james.davis@rhul.ac.uk

2. Timekeeping

Aside from keynotes, papers must last no longer than 20 minutes. Most panels will comprise three 20-minute papers, with 15 minutes for questions and discussion at the end. In our experience, the Q&A has been one of the most valuable aspects of the SRN conferences, but this is only possible if the papers do not run over time. Therefore, we shall be adhering strictly to the following schedule:

- speakers’ presentations must be downloaded to the computer in the room before the panel session starts;
- speakers and audience members should take their places in the room before the session starts;
- the chair will begin the session at the time specified in the conference programme;
- the chair will notify each speaker after 18 minutes that s/he has 2 minutes to conclude the presentation;

If the speaker is still speaking after 20 minutes, the chair will intervene.
Information on keynotes

Hossein Animi:

Hossein Amini is a film writer who was nominated for an Oscar for his adaptation of Henry James’ classic novel *Wings of a Dove*, which starred Helena Bonham Carter, Linus Roach and Alison Elliott.

He has also written *Jude*, starring Kate Winslet and Christopher Eccleston, which won the Edinburgh Film festival prize for Best British Film, and has worked on *Gangs of New York*, starring Daniel Day Lewis and Leonardo di Caprio, as well as *The Four Feathers* with Heath Ledger.

In 2011 he wrote the screenplay for *Drive* starring Ryan Gosling and Carey Mulligan, which was nominated for the Palme d’Or at the Cannes Film Festival and has been nominated for Best Film at the BAFTAs 2012.

In 2014 Hossein made his directorial debut with his own adaptation of Patricia Highsmith’s *The Two Faces of January*, starring Viggo Mortensen, Kirsten Dunst and Oscar Isaac.

He is currently working on the film adaptation of John le Carré’s novel *Our Kind of Traitor*, along with *The Alienist* for Paramount and *McMafia* for Cuba Pictures.

Professor Kathryn Millard:

Kathryn is Professor of Film and Creative Arts at Macquarie University, Sydney Australia, where she is Research Leader for the newly established Creative Ecologies Lab, a research space for innovation in screen, performance and writing. Her current research reinterprets Stanley Milgram’s ‘Obedience to Authority’ experiments through the prism of film. She is the author of *Screenwriting in a Digital Era*.

As a writer and director, Kathryn’s credits include award-winning feature dramas, documentaries and hybrid works. Kathryn’s dramatised documentary *Shock Room*, which launches later this year, is nominated for a 2015 AWGIE (Australian Writers’ Guild Award) in the category ‘Best Public Documentary’

In her keynote address, Professor Millard will explore the relationship between improvisation and composition in creative practice and its particular relevance to the role of the writer in contemporary screen media and digital ecologies. This will form part of the Digital Screenwriting research strand, supported by the Department of Creative Professions and Digital Arts, at the University of Greenwich.
Professor Jonathan Powell:

Jonathan is Professor of Media at Royal Holloway, and a former Head of Drama at the BBC. He was responsible for the launch of both *EastEnders* and *Casualty*, as well as Dennis Potter’s *The Singing Detective* and Troy Kennedy Martin’s *Edge of Darkness*.

Previously he had produced numerous outstanding dramas and adaptations including *The Mayor of Casterbridge* starring Alan Bates, *Pride and Prejudice* with scripts by Fay Weldon, a UK/US co-production of F. Scott Fitzgerald’s *Tender is the Night* scripted by Dennis Potter and adaptations of two John Le Carre novels *Tinker Tailor Soldier Spy* and Smiley’s People starring Alec Guinness. He was Controller of BBC 1 for six years and also worked in commercial TV for both Granada and Carlton TV. His programmes have won several British Academy Awards for Best Drama, two International Emmys, and he has both a Royal Television Society Award for Outstanding Achievement and a Peabody Award.

In his Keynote Address ‘Sculptors and Plumbers’ (from Billy Wilder’s famous comment that asking Scott Fitzgerald to write a screenplay was like hiring a great sculptor to do a plumbing job), Jonathan Powell will look at the intersection between inspiration and industry as it affects the writer’s place in the world of television fiction. He will use his experience gained as a producer, commissioner and executive working with some of the leading British TV writers of the 20th Century and reflect on the position of the writer as the primary force behind the creation of drama for the smaller screen.

Special Guest at BL event: Sir Ronald Harwood

Sir Ronald trained as an actor at the Royal Academy of Dramatic Art, going on to join the Shakespeare Company of Sir Donald Wolfit. From 1953 to 1958 he was Sir Donald’s personal dresser and drew on this experience when he wrote the stage play, *The Dresser*. He was nominated for the Best Adapted Screenplay Oscar for *The Dresser* (1983) and *The Diving Bell and the Butterfly* (2007) and won the 2003 Academy Award for Best Adapted Screenplay for *The Pianist* (2002). He has worked with many renowned directors, including Istvan Szabo, Mike Newell, Dustin Hoffman, and Roman Polanski. Sir Ronald also wrote the screenplay for the films, *The Browning Version* (1994) with Albert Finney, *Being Julia* (2004) with Annette Bening and Jeremy Irons and *Oliver Twist* (2005) with Ben Kingsley.
Abstracts

Session 1.1: Thursday, 11.30 - 12.45

1. TELEVISION SCREENWRITING STRATEGIES (Court Room. Chair: Adam Ganz)

CHRISTINE LANG, Film University Babelsberg KONRAD WOLF, Potsdam, Germany: ‘Performative subversion and medial self-reference in I Love Lucy (1951-57)’

The CBS-sitcom I LOVE LUCY (1951-57) with ratings of 72% is ranking amongst the most successful series in the history of US-television. The star of the series, at the same time producer and the first female boss of a tv studio ever, is the former Hollywood-actress Lucille Ball (1911-89). I LOVE LUCY was innovative not only from a technological point of view - the cinematographer Karl Freund was the first to use the three-cameras-procedure, still a standard nowadays - but also on the level of the narration: like other US-sitcoms of the 1940s and 50s, I LOVE LUCY IS closely connected with the aesthetics of American Vaudeville, regarding the slapstick-oriented dramaturgy as well as the Vaudeville-typical diversity of female roles. Even though I LOVE LUCY is on the first level considered "pre-feminist" since the plot affirms the patriarchal gender order, this is being subverted on the performative level. The source of humour are above all the ambitions of protagonist Lucy to become a star, thus aiming at a career, which she is denied as housewife but unwilling to delegate to her husband. That this conflict of the character is a permanent, frequently condensed motif will be shown at the example of some episodes from the years 1954/55: LUCY WANTS A CAREER / LUCY WRITES A NOVEL / RICKY’S MOVIE OFFER / RICKY’S SCREEN TEST / LUCY GETS INTO PICTURES / THE DANCING STAR furthermore show the narrative self-referentiality and -reflexivity which has always been typical for the US-American popular tv and in I LOVE LUCY comes into effect in jokes about tv itself and its performative paradigm - the speciality of I LOVE LUCY thereby being that this happens from a female perspective.

DEBORAH KLIKA, Middlesex University, UK: ‘(Re)Writing the TV Sitcom’

Many sitcom and narrative comedy characters are often categorised as ‘types’ such as ‘the lovable loser’, 'the idiot savant', descendants of their archetypal ancestors, the fool, trickster, rogue and comic hero. Such descriptors explain to some degree a character’s comicality not their perpetual compulsion to repeat behaviour that entraps them in a situation - marked characteristics of this form of comedy.

In this paper Freudian, Lacanian and Kohutian theories of narcissism are brought together as a framework through which to observe the behaviour and relational dynamic of characters that inhabit the sitcom. I argue that there are characters in the sitcom whose entrapment derives from an unconscious struggle for identity which they never achieve; unaware of what prevents them from achieving their goal, in their failure they suffer comic degradation. I posit that for some characters their entrapment is borne of a disempowerment that exists
in their relationships and is reinforced by the particularity of the ‘situation’. To that end, I propose that there exists in the sitcom three main personality “types”: the narcissistic character (who has power and knows it), the “echoistic” character (who has no power and does not know it) and the key character who has elements of the psychology of both narcissus and echo, the myth from which Freud analysed the narcissistic personality.

This paper will present the theoretical framework as a means of reading the sitcom and as basis for developing new programs. It will offer questions through which to determine the nature of the main characters and conclude with a step by step guide for building a program borne of character and their relationships.

EVA NOVRUP REDVALL and IBEN ALBINUS SABROE, University of Copenhagen, Denmark: ‘Production design as a storytelling tool in the writing of Danish TV drama series The Legacy’

This year’s conference focuses on text and performance. Performance often refers to the craft of acting, however, this paper argues that a crucial and overlooked aspect of the relation between text and performance is the way in which production design can be used as a storytelling tool and ‘perform’ crucial story and character elements. Little has been written on the relationship between screenwriting and production design, yet this relationship seems to be regarded as still more important in certain production cultures, for instance in Danish film and television.

After years of being praised for putting screenwriting on the agenda in Danish filmmaking (e.g. Redvall 2010), The National Film School of Denmark now has a declared ambition of incorporating production designers in the development and screenwriting processes to a larger extent (Sabroe 2014). Moreover, after years of working with a so-called ‘holy trinity’ (director-producer-screenwriter) for making Danish feature films (Philipsen 2005) and following explanations of the recent success of Danish drama as partly based on the strong position of the screenwriter in the production framework (Redvall 2013), the production designers now seem to be granted a new central part as creative collaborators. Not only when making the vision of the screenplay come alive on screen, but also during the development and writing of the story.

To exemplify this approach, this paper presents a case study of the collaboration between headwriter Maya Ilsøe and production designer Mia Stensgaard during the making of the drama series Arvingerne/The Legacy (2014–). Drawing on in-house documents (such as the written concept for the series, Stensgaard et al. 2014) and qualitative research interviews around the production, the paper analyses how the production designer has been part of the writing process and how this resulted in using production design to convey crucial character and story elements.
2. SCREENWRITING AND ANIMATION (Senate Room. Chair: Steven Price)

PAUL WELLS, Loughborough University, UK: ‘A Disappointing Effort from our Singing Centre Forward’: Writing for Animated Sporting Performance’

One of the common features of inexperienced screenwriters in writing for animation is still to prioritize traditional models of construction and to write too much dialogue. This is curious in the sense that animation offers a unique vocabulary of expression that can readily circumvent the need for human protagonists, three act structures, and the dominant paraphernalia of screenwriting practice. Much successful writing in animation then is done in the determination of story vignettes and related scenes often predicated on motion sequences that convey direct narrative principles and conceptual agency and meaning. (I have previously addressed this as a ‘micro-narrative)

This discussion will explore this principle when writing for sport-based animation. Animated choreographies and sporting practice have a close affinity, and the game play aspect of sport readily provides dramatic, metaphorical and political meaning. Using examples from the animated Viz: Tooned, McLaren’s own Formula One based series featuring Lewis Hamilton and Jenson Button; and Grant Orchard’s Love Sport, the nature of writing for ‘performance’ will be addressed.

I will essentially argue that the animation screenwriter bases scripts on a series of ‘performances’ that are correspondent to motion and movement that simultaneously possesses the agency of meaning and affect. Sequences are essentially acts of transitional choreography that prompt concepts and emotions. This is in essence embedded in sport as a practice and exploited for specific aesthetic and ideological purposes in animated films. The specificity of sporting movement becomes a template for visualization and design while the sound – always non-diegetic and applied – is also minimal and particular. As such, the discussion will therefore offer some models for writing sporting animation.

CHRIS PALLANT, Canterbury Christ Church University, UK: ‘The Animated Storyboard: Text and Performance’

The storyboard stands parallel with the screenplay, often feeding upon the written document for its own definition, but also frequently establishing a visual space in which ideas develop ahead of the screenplay. This potentially dialectic relationship between storyboard and screenplay is perhaps most evident in the production context of animation. Norman McLaren’s proposition that ‘what happens between each frame is more important than what happens on each frame’ continues to prove a useful touchstone for those seeking to define the nature of animation. That this turn of phrase has had such purchase throughout the history of animation studies is perhaps due to its flexibility. Not only does this definition encourage a particular way of viewing the animated image, but it also draws
ELEONORA FORNASARI, Università Cattolica del Sacro Cuore, Milan, Italy: ‘Adapting Children’s Literature Into Animated TV Series.’

Which is the specific of writing for animation? Can every book for children be adapted into animation? The presentation will focus on the specific of adapting children’s literature into animation TV series. Adapting a story into a series is a very rich topic that raises specific issues: how can you expand a children’s novel or a picture book into 52 or more episodes? Which is the process that leads the scriptwriters to create new characters or expand existing ones? Should the adaptation be faithful to the original book or not? Trying to answer these questions, I will analyse a few key works to see how books have been adapted into animation TV series. Mentioning the interesting case of the Japanese World Masterpiece Theatre that, between the ‘70s and ‘90s adapted a lot of children Western books into animated series, known worldwide, I will show how the original material has changed in the transition from the book to the series, bringing different values and perspectives. An adaptation, in fact, has to deal with the time and the culture in which it is made, in order to continue to still speak emotionally to the young audience. Furthermore I will consider the specific case of The Extraordinary Adventures of Jules Verne, an Italian production by Lux Vide that adapted the most important books of Jules Verne, introducing a strong female character, who is not in the original books from the French author. Finally, the presentation will touch the differences in adapting a book for cinema and for television and the relationship between the writing department and the author of the book from which the story is drawn.

3. RECENT AMERICAN SCREENWRITING (Room 261. Chair: Jill Nelmes)

GREG BEAL, Academy of Motion Picture Arts and Sciences, Los Angeles, US: ‘Towards a Description of Contemporary American Screenplay Style and Approach’

In A History of the Screenplay, Steven Price observes that during the 1980s and thereafter the screenplay had solidified “into an object with more precisely definable characteristics than at any time since the end of the silent era.” Does the practice of significant American
screenwriters support his observation? Or might there be an alternative description of the contemporary screenplay? At the least, the practices of professional screenwriters appear to vary more widely than Price suggests in his book. In my presentation, I plan to offer an overview of the script landscape by analyzing pages drawn from numerous screenplays and teleplays written during the period 1967-2014 that do not adhere to a simplistic “cookie cutter” approach exemplified in screenplay manuals such as Syd Field’s Screenplay. My primary goal will be to identify scripts that have had a significant influence on contemporary writers. Key screenplays include William Goldman’s Butch Cassidy and the Sundance Kid, Robert Towne’s Chinatown, Walter Hill’s shooting script of Alien, Shane Black’s Lethal Weapon and James Cameron’s Aliens. The presentation will discuss Goldman’s comment-filled, cascade style, Towne’s literate mystery style and Hill’s distinctive haiku style in order to demonstrate their impact on writers beginning with Black and Cameron and extending to John August, Kathryn Bigelow, Mark Boal, Glenn Caron, Leslie Dixon, Larry Ferguson, Scott Frank, Vince Gilligan, Dan Gilroy, Tony Gilroy, Susannah Grant, John Hughes, David Koepp, Eric Red, John Ridley, Scott Rosenberg, Aaron Sorkin, Andrew Stanton, Quentin Tarantino, Diane Thomas and Beau Willimon. The presentation will feature a number of full and partial page examples displaying various styles and approaches, and it will show the lasting influence of Goldman, Towne and Hill on other screenwriters. Additionally, the presentation will use historic and contemporary interviews with writers to explore the connections over time and among screenwriters.


The political thriller genre was born of the Cold War paranoia of the 1960s and raised to maturity in the troubled America of the 1970s. In the following years, however, the genre found itself emptied of political meaning as the 1980s and 1990s blockbuster film took precedence and the action-adventure genre became king. But the tragic events of September 11th 2001 brought about a new landscape of social fear and anxiety that worked its way into popular culture causing a resurgence of the political thriller: Films like Syriana, State Of Play, Body of Lies, or The Manchurian Candidate illustrate the revival of the genre; and so do some of the more recent television shows like Homeland, Person of Interest, or The Americans. This new generation of political thrillers has embraced the myth, conventions, and iconography of the genre, while at the same time introducing new motives or challenging the previous ones.

The central conflict of the genre generally deals with a conspiratorial threat against the common good of a community, throwing an ordinary man (or woman) into a quest to survive or to discover the truth — or the latter as a condition for the first. Isolation and
alienation, a corrupt, unchangeable “system,” allies who become enemies and love interests who test the hero’s ability to trust, as well as urban, oppressive settings loaded with symbolism of institutional power and corruption are some of its defining traits. The impact of 9/11 and the War on Terror is noticeable in the resurgence of all those, but even more especially in how contemporary narratives frequently question the moral legitimacy of the forces of order, pushing the protagonist against drastic moral dilemmas; or even by depicting anti-heroic protagonists whose evil intentions challenge the beliefs and principles of the audience.

The aim of this paper is to compare and contrast the dramatic conventions of the contemporary political thriller with its precedents, as well as to explore its interactions with the current, post-9/11 social, political, and cultural context.


When screenwriter Stephen Gaghan decided to write a script about the Drug War, he couldn’t figure out how to fit such a massive subject into one character’s story. Then he was approached by Steven Soderbergh, who had the rights to the British television mini-series Traffik. This opened a multi-story approach for him, using several different perspectives to make one big social statement: the War On Drugs is a failure.

On the surface, Traffic is a structure-less intertwining of merely chronicled events. But when pulled apart to examine the trajectories of its five nominally connected characters – Javier, a Mexican detective infiltrating a cartel, Monte, an American detective busting a kingpin, Bob, a U.S. drug czar trying to make a difference, Caroline, a daughter of privilege turned drug addict and Helena, a trophy wife turned kingpin – it becomes apparent that the film’s structure lies in its individual stories. Only two follow a conventional “rising action” pattern while, of the other three, one is a steady downward fall, another goes both downward and upward simultaneously and the third travels in a complete circle. What sets this film apart from other multi-story experiments is how this particular combination of stories, when woven together, manage to describe a complex reality in a careful balance of hard-hitting truth and hopeful fantasy. Each distinct character story achieves its own resolution while an overarching thematic layer of social issue story is left entirely open ended.
Having lectured on this and other films for close to 20 years, I am currently in the process of converting these analyses into interactive multimedia ebooks for use as a supplemental text in screenwriting classes. This lecture on Traffic will be my fourth ebook.

4. DIGITAL SCREENWRITING STRAND: WRITING FOR GAMES (Room 34A. Chair: Rosamund Davies)

MICHAEL WELLNREITER, Saint Joseph’s University, Philadelphia, US: ‘Egri’s “Premise” and Invoking Player Performance in the Open-World Video Game Screenplay’

Recently, several linear video games that have presented a dramatic narrative, such as those of the Bioshock series, have sidestepped the problem of incorporating meaningful player choice and performance by adopting a thematic stance that questions the validity of free will. Beginning from such a premise, these stories have been largely celebrated, for they may be as carefully structured and controlled as the ‘well-made play.’ However, they conveniently fail to address the independence of action and potential for player-driven performance that are unique to video game experiences.

How might screenwriters successfully adapt Egri’s concepts of beginning from premise and character to the genre of open-world games, in which players’ free will is implemented and foregrounded? Through a case study of Fallout: New Vegas (Obsidian Entertainment, 2010), written by John Gonzalez, Chris Avellone, and Eric Fenstermaker, I will argue for Egri-influenced writing strategies that may provoke players’ performances, inciting them to make dramatically ‘inevitable’ decisions of their own volition, that fulfil the writers’ original premise. By focusing upon character attributes distinctive to open-world games, such as independence, control, self-reliance, and attaining mastery, the screenwriters of Fallout: New Vegas have crafted a plot in which players who rebel against a dictator antagonist often, seemingly through their own free will, elect to replace that dictatorship with another of their own making. The sense of tragedy in this outcome, compounded by the fact that it was truly ‘chosen’ from among a range of options, may elucidate opportunities to achieve an experiential dramatic impact that may be unique to video games as a medium.

MONIKA MASLOWSKA, Bangor University, UK: ‘Will Love Tear us Apart? A Hybrid Poised Between Writing for Games and a Process of Adaption’

Writing for games is curious. Instead of a single script at the end, one gets a patchwork of beats that constitute a story. There is an even more curious concept. How does one adapt a song into a game with visuals inspired by the woodcuts of Albrecht Dürer?

The paper examines concepts of Gordon Calleja, a videogame creator and a professor at the University of Malta, who in his latest book In-Game: From Immersion to Incorporation examines what makes digital games so uniquely involving. Calleja calls it an ‘immersion’ and views it as blending different experiential phenomena afforded by involving gameplay. He
proposes a framework to describe these phenomena: the player involvement model. This model encompasses two constituent temporal phases - the macro, representing offline involvement, and the micro, representing moment-to-moment involvement during gameplay - as well as six dimensions of player involvement: kinesthetic, spatial, shared, narrative, affective, and ludic.

In this paper, I shall explore the narrative aspect of the game Will Love Tear Us Apart? and its process of adaptation executed by Calleja himself and by an independent Maltese game company, Mighty Box Games. The game is a free-to-play browser inspired by Joy Division’s Love Will Tear Us Apart. Each verse of Joy Division’s song represents a different level, and the game as a whole encourage players to “reflect on the darker side of love: miscommunication, emotional impasse and the sadness of separation”.

Session 1.2: Thursday, 1.30 – 2.45

5. PERFORMANCE AND CHARACTER (Room 34A. Chair: Eva Novrup Redvall)

MARIA GUILHERMINA CASTRO, Catholic University of Portugal: ‘Using Intelligence to Create Characters’

When studying mind structures, Gardner (1983) stated that different people tended to process information through different ways, which he labelled as multiple intelligences. Distinct mental paths are used to adapt to the world but also to innovate it: it is probable that preferential creative profiles would be similarly diverse. Following this principle, Gardner was concerned with the development of intelligence and creativity in the arts, as co-director of Project Zero, started by Nelson Goodman at Harvard Graduate School of Education. This paper aims to understand at which extent the processes defined by Gardner’s Multiple Intelligence Theory (1983, 1999) are involved in character creation and how this theoretical basis can be used to fabricate screenwriting exercises. Since character construction is common to several artistic fields, an interdisciplinary approach is adopted, assuming that it will lead to a broader understanding of intelligence and creative profiles and to the development of more diverse exercises.

As an initial phase of a larger research, an empirical exploratory study was conducted with 20 Portuguese and Spanish artists who created characters (screenwriters, directors, actors, animators...). Participants were interviewed orally, through a semi-structured grid which followed the topics: general and specific processes of character creation, character evolution, changes in creation processes, creation of main and secondary characters, perception of other artists’ creative processes, influence of schools, authors and artistic context. Content analysis was performed, leading to the identification of processes which were interpreted as mental paths similar to most of the ones identified in Gardner’s Multiple Intelligence Theory: intrapersonal, interpersonal, visual-spatial, bodily-kinesthetic,
musical-rhythmic, verbal-linguistic, naturalistic and moral. Examples are presented of the screenwriting exercises that can emerge from those ways of processing information. In the following phase of the research, those exercises will be used in an educational context, and their relationship with intelligence profiles will be tested.

BRIAN DUNNIGAN, London Film School, UK: “‘All the World’s a Stage’: theatricality and performance in the everyday and in the screenplay’

“All the world is not, of course, a stage, but the crucial ways in which it isn’t are not easy to specify.” (Erving Goffman). This paper will explore the continued importance and value for screenwriters of the ancient metaphor – theatrum mundi – that all the world is a stage – through the prism of Erving Goffman’s dramaturgical model as detailed in his foundational text of impression management; - The Presentation of Self in Everyday Life.

It will examine the unstable boundaries between theatre and everyday life and show how the conceptual division between performance and audience opens up a space of dramatic uncertainty that cinema exploits. And how that gap between appearance and reality, seriousness and play informs not only our daily performance but therefore also the construction, interpretation and analysis of character and scene writing in the screenplay.

Goffman’s dramaturgical account of human interaction with its emphasis on what can be seen, contributes to but also challenges our conventional understandings and representations of human action. Through his lack of interest in psychology or in a discernable or definable subjectivity Goffman questions the idea of a unitary self outside of our public roles and hence the possibility of sincerity and authenticity in human affairs.

Theatricality and performance are central to any mimetic theory. This paper will draw on Russian director Nicholas Eiveinoff’s book Theatre in Life and use examples from Dale Carnegie’s How to Win Friends and Influence People. Connections will be made between Chekhov’s short stories, Shakespeare’s Hamlet, the Hollywood melodrama Groundhog Day and the work of Harold Pinter and Robert Bresson.

CARMEN SOFIA BRENES, Universidad de los Andes, Chile: ‘The Interaction between Screenplay, Performance and Screen Idea in two Latin-American Films’

Ian Macdonald has pointed out that the poetics of screenwriting deals with the study of “the actual practices of how [the screenplays] are written, and the institutions, individuals and beliefs that lie behind them” (2013, 2). At the same time, he says that “a screenwriting
poetics becomes a full study of the totality of the process (...) when we consider fully what is shared – the screen idea”. In this I, there is a place to reread Aristotle when he poses in his Poetics that the beginners in the art of poetry are not always able to dominate the “composition of actions” (systasis ton pragmaton) where the “soul of tragedy” lies, but they work only in “speech and precision of portraiture” (Poetics 1450 a 35).

With Macdonald, this paper understands the creation of a film and its materialization in an object as a creative process where the goal that is striven is not present at the beginning of the work. With Aristotle, the study poses that this goal has to do with the “composition of actions” understood as the shaping of all parts of the screenwork.

The paper explores in which way two different creative teams have dealt with the screen idea of each project and in which extent this “goal”-“that cannot be seen or shared exactly” (Macdonald 2013,4)-striven for by the creative group, has had consequences in the evolution of the screenplays and in the actor’s performances.

The films of Juan José Campanella, “El secreto de sus ojos” (2009) and of Pablo Larraín, “No” (2011), will be studied in their relationship with the shooting script and the performance of Pablo Rango (as Ricardo Morales) and Gael García Bernal (as René Saavedra).

6. AUDIENCES, READERS AND RECEPTION (Room 261. Chair: Paolo Russo)

DOLORES MORENO, University of East Anglia, UK: ‘Interpreting Screenplays at Film Festivals: The Cannes Best Screenplay Award’

When we think about the interpretation of screenplays we may forget that they are often interpreted from watching already finished films; therefore that interpreting screenplays may relate to the promotion, distribution or reception of films. Adam Ganz already pointed in this direction (2010), and following that premise I have investigated the Cannes Best Screenplay award. With this paper I would like to draw the attention to how screenplays are interpreted at the contemporary Cannes Festival reviewing the meanings and the values that the award has been given in recent years. Cannes constitutes a particularly interesting example of how the terms screenplay and screenwriting acquire meaning in film promotion and reception because it is the most important international competition of “author cinema with a wide audience appeal” (their words). Consequently, an overview of how the terms screenplay, screenwriting and screenwriter are interpreted in this contexts brings to the fore some of the tensions that surround authorship or the geopolitics of cinema. For instance in 2013 and 2010 well established writer-directors received this award and it was reviewed in terms of their proficient craftsmanship in the construction of their stories and characters. On the other hand in 2014 and in 2009 the decision was justified on the basis that the award winning screenplays stood up against contexts of political oppression (Russian in 2014 and Chinese in 2009). Analyzing not just the award winning films but, more importantly, how their screenplays are interpreted by the international press and the juries, shows that award winning screenplays are appraised for a set of almost fixed values. I propose that these values constitute what is then expected of author cinema screenplays
(many of those are not text dependent, thus, unfortunately, this is not a paper on how to win at Cannes).

LOUISE LINDBOM, Umeå University, Sweden: ‘The Guldbagge Award for Best Screenplay in Sweden during 25 years’

The Guldbagge Awards are Sweden’s leading film awards and have been presented since 1964 for outstanding contributions to Swedish film over the past year. The Guldbagge award for best screenplay has been awarded since 1989.

Now we ask ourselves: Is the best screenplay really an award for the screenplay? With our deep knowledge of screenwriting and dramaturgy, we are not always convinced that the script gets the mostly fair judging in awards like this. And we believe it’s the same situation around the world.

We look back 25 years and look at the winner’s main profession. Are they screenwriters, directors, auteurs or novelists? With a short biography we present statistics about this. We make comparison between decades and film trends. The auteur has during decades been compared with the screenwriter. Is that really a good comparison? And how do you choose the best screenplay when the film already is a success?

We can see that few professional screenwriters are rewarded during the 25 years. Is it because the scripts aren’t good enough or is it because the film stake all the attention and the scripts are forgotten? We will interview the jury chairmen and jury members in different years and ask them if they read the screenplay, look at the film or both. We will map the procedure where you nominate the candidates for the award and put all the facts together in a presentation at the conference in London in September.

JOHN FINNEGAN, Bangor University, UK: ‘The Screenplay and the Spectator: Exploring Audience Identification through Narrative Structure’

In Her Body, Himself: Gender in the Slasher (1987) Carol Clover identifies the ‘Final Girl’ theory, a common trope found in the Horror ‘slasher’ subgenre. The Final Girl is the character who evades the ‘monster’ at every turn, before ultimately rising up to defeat her pursuer. This character is easily identifiable for both screenplay readers and film spectators, and exploits deeply rooted ideological views of masculinity and femininity in cinema, relying heavily on psychological audience responses, such as male castration anxiety. Final Girl theory proves an ideal theoretical model to explore audience identification in cinema.
through its emphasis on character development and shifting identification perspectives in the narrative, and can be further explored through the application of narratological and screenplay theories. Building on this, in Abject Terrors: Surveying the Modern and Postmodern Horror Film (2005), Magistrale refers to the audiences’ uneasy positioning with the monster, something which is initially entered into willingly - the attraction of these films is the monster after all - and our repositioning with the main protagonist as she reveals her identity to the audience over the course of the film. This paper will argue that the screenplay and screenwriter can play a leading role in the field of audience research, an area that has traditionally been focused on the response and reaction to the completed film. The Final Girl theory can offer a suitable framework for the writing of a screenplay that aims to explore theories of shifting audience identification in cinema, and across genre, through narrative structure.

7. SCREENWRITING, POETRY AND OPERA (Court Room. Chair: Claus Tieber)

RONALD GEERTS, Université Libre de Bruxelles, Belgium: ‘Bankruptcy Jazz (approx. 1920), a Dadaist Screenplay by Paul Van Ostaijen’

Paul Van Ostaijen (1896-1928) was a Flemish modernist poet, involved in the Expressionist and Dadaist movements. His poetry, ‘grotesques’ and essays influenced every avant-garde movement since the interbellum, while at the same time his late poems gained extreme popularity in large audiences. Our story begins when Van Ostaijen fled the country in 1918 to escape from imprisonment because of his Flemish nationalist activism during WWI and went to voluntary exile in Berlin, bustling centre of the artistic avant-garde. It proved to be a very fruitful period for Van Ostaijen who developed a form of ‘audiovisual poetry’ in which rhythmic and typographical innovations, etc. played an important role. Bezette Stad (Occupied City, 1921) and Feesten van angst en pijn (Feasts of Fear and Agony, 1920-21 published posthumously in facsimile) bear witness of this approach, influenced by Mallarmé, Apollinaire and Dada. From that same period originates De Bankroet Jazz (Bankruptcy Jazz, 1919-1921?) a screenplay that never made it to the screen and was only published for the first time in 1957. The screen idea tells about how a Dadaist revolution accompanied by jazz music takes over power in Europe (with Charlie Chaplin as Finance minister). Everybody dances, nobody works anymore and in a tumultuous, chaotic and auto-destructive finale, society goes bankrupt. Not only is the script prophetic in its contents, it’s also a very early example of Dadaist film. In 2010 the script was realized, using images from 1920’s films. The Bankruptcy Jazz has received little attention from literary or film studies scholars. I will discuss this text as what it claims to be: a screenplay. Was it actually meant to be filmed? And if it was, what about the 21st century approach in which the filmmakers interpreted the screenplay? I will use a contextual approach that draws upon analyses of Van Ostaijen’s other work, as well as upon studies that allow us to understand how the script is rooted in its historic-artistic soil (Dada, the grotesque, the interest in film by the historic avant-garde...). I will argue that The Bankruptcy Jazz can be read as a graphic poem as it has been done so far, but that at the same time it should be considered as a very early experiment in Dadaist/surrealist screenwriting.
KATHARINE CHEESEMAN, University of Greenwich, UK: ‘Poetry to film’

Creating a film involves the moulding together of a large number of disparate disciplines in order to produce a story and a world, which an audience will buy into. They need to be able to suspend any disbelief and want to follow that filmic journey to its end through all the film’s peaks and troughs. This process is hugely difficult to get right in such an exacting medium, but even more so when the original piece is from a highly stylised genre and the budget is limited!

Through practice-based research, this paper looks at some of the elements considered when converting different art forms to film. It draws upon the experiences of filming poetry, the process of converting a successful one-woman poetic show into a film and the making of a short, partly-animate opera for screen. It looks at the nature of film and the specific challenges it poses and at the differences between a live performance and a film. In particular the paper will examine some of the elements that need to be considered when adapting a piece from a medium that relies heavily on the imagination to one which is much more literal, but still needs the audience to take a leap into a new concept.

DEBBIE DANIELPOUR, Boston University, US: ‘How the Opera Libretto Informs the Screenplay: A Pedagogical Bonanza’

Adaptations of fiction or plays to opera libretti have been duly analyzed in the academic arena, but rare is the discussion of the relationship between the screenplay and the opera libretto.

In When Opera Meets Film, Marcia Citron attempts to show how “opera can reveal something fundamental about film, and film can do the same for an opera,” but her discussion as well as that of a handful of other scholars swimming in this nascent sea focus on historical observations, descriptive technique and theoretical categorization rather than offer guidance or inspiration to the practicing screenwriter or librettist.

As a fiction writer and screenwriter who has collaborated on one libretto (Margaret Garner, 2005) and written another (The Great Good Thing, 2015), I hope to demonstrate how I borrowed from my screenwriting toolkit to write these libretti and also to show how writing for opera has shifted how I approach and teach screenwriting. The talk will not focus on the “opera film,” that is, operas that have been filmed on stage or in natural settings.
Particular emphasis will be on: 1) Some tools used in a screenplay adaptation to compress a novel into the American paradigmatic three-act structure, and 2) How opera requires a librettist to further compress narrative and characterization, using its unique registers of music, voice and potent objects within the setting, and 3) What the screenwriter can learn from the librettist’s choices.

To support my personal observations, I will show how the libretto adaptation of Fitzgerald’s The Great Gatsby, written by the composer John Harbison, both succeeds at informing the screenwriter and stumbles at times in not fully exploiting the poetic power of music, voice and instruments.

8. FRANCOPHONE PERSPECTIVES (Senate Room. Chair: Garry Lyons)

SARAH LEAHY, Newcastle University, UK: ‘Henri Jeanson, writer for Louis Jouvet: the French specificity of the “dialoguiste”

Henri Jeanson, one of the foremost writers for the classic French cinema who wrote for over 80 films between 1933 and 1970, is usually cited as an example of what Michel Chion has referred to as the “starification” of certain exceptional dialogue writers (others being Jacques Prévert and Michel Audiard) (2008, 69). This fame is largely attributed to Jeanson’s talent for the “mot d’auteur”, the scene-stealing line which leaps off the screen and threatens to undermine the narrative illusion. Jeanson is responsible for hundreds of the best known lines in French film history, including perhaps the most notorious, Arletty’s “Atmosphère, atmosphere? Est-ce-que j’ai une gueule d’atmosphère?”, which turns Hôtel du nord (Carné, 1938) into an ironic comment on – as well as an example of – poetic realism.

This presentation will consider the French specificity of the dialoguiste as embodied by Jeanson, taking as a case study his dialogues written for Louis Jouvet, a leading actor of stage and screen in this period in France (Jeanson also enjoyed particularly close working relationships with Jean Gabin, Arletty and Martine Carol among others). The two men worked together on ten films, including Hôtel du nord, and Lady Paname (1949), Jeanson’s only film as a director. Though some scholars (e.g. Chion 2008, Vincendeau 2010) have begun to address the importance of dialogue in the French cinematic tradition, for most, language still remains firmly subordinate to mise en scène. Through an examination of Jouvet’s performance of Jeanson’s words, this paper will consider how an analysis of the performance of dialogue can bridge the artificial division between word and image. In doing so, I will argue that Jeanson – for many critics a master of the gratuitous bon mot – in fact offered many actors their most memorable on-screen moments.
MARIE REGAN, American University of Paris, France: ‘Speaking the Script: Marguerite Duras and the performance of text in Le Camion’

The tension between what is said and what is seen is visceral in the screenwriting and filmmaking work of Marguerite Duras. Best known for her literary output, Duras once declared, “I’m going to restart cinema from scratch.” Central to Duras’ approach, from her 1959 screenplay for Hiroshima, Mon Amour on, was a focus on expanding the possible relationships between performed text and the filmed image. Nowhere is this examination more evident than in Duras’ 1977 film, Le Camion (The Truck) in which she and a young Gerard Depardieu literally read the screenplay of the proposed film aloud for the camera, only briefly cutting to images of a truck on the road to constitute the film’s grammar. This paper will trace spoken performances of text in Duras’ work, the background leading up to the filming of Le Camion and will consider the aesthetic and narrative implications of Duras’ creative inquiry.

SILVA VAN AKEN, LUCA School of Arts, Leuven, Belgium: ‘Similarities and differences between Magritte’s Les amants (1928) and Van Dormael’s Toto le héros (1991)’

Jaco Van Dormael has -like many other filmmakers/screenwriters before him- been using paintings to enrich the meaning of his work. One the one hand filmmakers have borrowed images from paintings to enable iconographic and thematic similarities between both media (Dalle Vacche, p. 1-3). Recently, several auteurs have brought this research topic into the limelight, such as Pethő (2014), Jacobs (2011), and Blom (2010).

But this presentation is focusing on another connection between film and painting, namely the inclusion of a painting within a film that can influence the plot development of the latter. To demonstrate this hypothesis I have analyzed Van Dormael’s feature film Toto le héros (1991). Van Dormael is inspired by the famous Belgian surrealist painter René Magritte. Magritte’s Les amants (1928) is transposed into Van Dormael’s screenplay to create captivating characters and to construct the events of the plot. Like Magritte, the Belgian filmmaker/screenwriter integrated different narrative levels (extradiegetic, intradiegetic and metadiegetic levels) into his screenplay. Furthermore, Van Dormael also transgressed the borders between these different narrative levels. Genette (1972) called this narrative concept ‘metalepsis’. This presentation will reveal the similarities and the differences between the storytelling techniques of Magritte’s Les amants and Van Dormael’s plot of Toto le héros.
9. SCREENWRITING, DOCUMENTARY AND SOCIAL CHANGE (Senate Room. Chair: Paul Wells)

GARRY LYONS, University of Leeds, UK: ‘Screenwriting for Social, Environmental and Healthcare Change in India’

The Third Eye is an organisation of Indian media writers dedicated to harnessing media and entertainment to spread awareness about health, sustainable development and climate change. The group connects writers and programme makers to experts in a range of sectors to create social transformation through media power.

In March this year, Garry Lyons teamed up with The Third Eye to organise Elevate 2015, a gathering of 150 writers in Mumbai, to discuss ways in which health experts and community and environmental activists can work with screenwriters to improve popular television drama. This is a burning issue in India where television is often guilty of spreading misinformation and myth to a vast rural audience, particularly about healthcare, medicine and the role of women. Followed by 800 people online, the event provoked debates about censorship, programme commissioning, and the reliability of audience data.

This presentation will consist of a comprehensive report on Elevate 2015, alongside reflections on the potential of screenwriting for social progress in a country such as India. The paper will also assess how the methods and philosophies used by the Third Eye and its partner organisations could be extended to other parts of the world.

The Third Eye (www.acee-thethirdeye.org) is funded by the Bill and Melinda Gates Foundation, and is a collaboration between the Asian Center for Entertainment Education and the Hollywood Health and Society unit at the University of Southern California. The group engages in research to measure the impact of media and entertainment, in tandem with The Media Impact Project at USC and the Global Media Center for Social Impact at UCLA.

Lyons’s links with the group began in 2014 while he was on a lecture tour of India. He has considerable experience of teaching Indian screenwriters through his MA programme at the University of Leeds.
Based on the author’s book Roteiro de documentário, da pré-produção à pós-produção (Documentary script: from pre to post-production, Papirus, 2009), in its third edition, this paper aims to address, in an introductory way, issues related to the scriptwriting process in the documentary film, understood as a way of organizing the production and the discourse of the film. The development of a script in a documentary film does not always follow the same pattern adopted for a fiction film. Documentary film works with other forms of discourse that not only the dramatic and narrative discourse, and gives a great emphasis on the rhetoric exposure. It is usual, in documentary film, to work with an open script, which leaves gaps for unforeseen situations that may be as important to the film as those previously planned. It is like an invisible script built along the three stages of film production: pre-production, filming and post-production. The possibility of working with an open script makes technical functions, such as cinematography and editing, gain greater creative participation in the film to the point of dividing the authorship. For this paper, we will give great emphasis in the aspects concerning the relationship between a planned script and the documentary shooting situations, which we divided in two different groups: those situations that register what we call integrated events, understood as those related to a planned shooting, and those that register autonomous events, understood as those related the uncontrolled shooting. The approach adopts the point of view of the film practice, relying on statements from the documentary directors and technicians.


This paper will explore the provenance of the creative documentary script with reference to my self-funded experimental documentary film, Not Reconciled (2009). The creative documentary is often independently and authored, allowing the director control over the production and having a degree of experimentation. I argue that the documentary script is not a screenplay in the sense that the term is used for the mainstream feature fiction film but has a different provenance and consists of a number of different texts that come together to form the script. Not Reconciled is located in Belchite in Northern Spain, a town left in ruins during the Spanish Civil War. My intention was partly to provide a voice for the outsider – and partly to comment on the period of Spanish history that was dominated by the dictator, General Franco, who ruled Spain from 1939 until his death in 1975. The construction of Not Reconciled includes an acknowledgement of the inevitable limitations of bearing witness. The past cannot be recuperated but must be re-imagined. I concluded that an effective methodology in making the film would be to conduct filmed conversations with
former inhabitants of the ruined town who live in the neighbouring eponymous village; the creation of fictional characters, ghosts evoked from the Civil War period; the inclusion of archive material; and filmed observation of daily lives, with a strong reliance on chance encounters and events to inform the process of filming. While the mainstream fiction film screenplay may be regarded as a ‘programme’ for the production of the final film, the script in Not Reconciled, and many creative documentaries consists of a guiding plan with interlinked texts and visual material that may be easily changed and adapted as the film develops.

10. ETHICS OF SCREENWRITING (Room 34A. Chair: Robert Murphy)

JEFF RUSH, Temple University, Philadelphia, US: ‘Narrative Distance, Progression and Character Ethics in The Wire’

The ethical goals of HBO's The Wire's most sympathetic characters subtly shift from attempting to remake the social institutions of Baltimore to recognizing that such change is unsustainable. Instead, they come to accept small human connections, which both touch other lives and more deeply fulfill their own personal needs. This contrasts with the much scholarship on The Wire, which focuses on more general ethical concerns such as critiquing urban social institutions. The shift is illustrated by Major ‘Bunny’ Colvin's progression from creating an experimental arrest-free drug zone, ultimately dismantled by other city officials, to adopting the former corner-kid Namond. Colvin’s adoption addresses his personal need to nurture, exposed over the course of his story. One presentational device used to dramatize character change is narrative distance, which refers both to the degree of ethical alignment between the Implied Screenwriter (IS) and the character, and the extent to which the IS reveals and resolves internal character conflict over the course of the serial. As a sympathetic character, Colvin is aligned with the IS through much of the serial, but is presented with initially unexplored conflicts over what his upcoming retirement will mean to him. As Colvin’s attempts to make broad institutional change fail, he begins to accept his desire to make small personal connections on a micro scale. This narrative strategy provides dramatic counter-balance and ethical solace to the fact that The Wire, with its cyclical structure, offers little hope for larger and more permanent social change. It ultimately makes an argument for an ethics of care that focuses on specific individual interactions rather than an ethics of justice, which seeks universal truths, suggesting that these personal connections may be the best, and paradoxically, the most powerful, thing we can achieve.

JULE SELBO, California State University, Fullerton, US: ‘Ayn Rand’s challenges of translating her philosophical system of Objectivism into viable character narratives for commercial American film entertainment’
This work will explore the difficulty presented to a writer who worked in three mediums – novel, theatre and film – and her challenges in translating her social philosophy to commercially viable work in Hollywood. Ayn Rand (1905-1982), novelist, playwright and screenwriter was born Alisa Zinov'yevna Rosenbaum in St. Petersburg Russia. After the revolution and experiencing Czar Nicholas II’s demise and the rise of (and hardships of) Lenin and Stalin, she was determined to become a writer and to pursue a personal future outside of Russia for she never accepted the ideals of communism or collectivism. She set her sights on Hollywood and making a name for herself as a screenwriter. In 1925, she obtained a visa to visit relatives in the United States and within a year she found her way into a job as a writer for Cecil B. DeMille. Many of her movie scripts were melodramas (some set in Soviet Russia, some not) featuring narratives concerning the need for - but perils of - desiring individual freedom. Although none of her early silent scripting efforts were produced and her studio contract lapsed, she continued to focus her work around her own philosophy – which came to be known as objectivism (individualism being of prime importance). Finally gaining success as a playwright (Night of January 16th) and as a novelist (We the Living, The Fountainhead, Atlas Shrugged), the studios (now talkies) optioned her material, but Rand again found the translation of her ideas to the screen commercially difficult. Using biographical sources and Ayn Rand’s letters, radio interviews, lectures and non-fiction (such as The Art of Selfishness) this work will explore her construction of somewhat iconic characters, the balance (or imbalance) of relatable narrative circumstance, the timing of her “message” in an era where there was great interest in Hollywood in Soviet philosophies of government and collectivism and other reasons why adaptations of her ideas/material were problematical. The work will also investigate her narrative idea of “Romantic Realism” (which she used to describe her screen adaptation of her novel The Fountainhead (1949).

RUBENS REWALD, University of São Paulo, Brazil: ‘Performance Bringing New Meanings’

Although there’s a dramatic tradition in cinema's writing and acting, based in psychological issues like motivation, causality, text/subtext, since the 60's we watch films that break up this tradition in order of a more fluid structure, based on performance and improvisation. In these films, the actors don't build their characters only by their dramatic needs, but also by the performance potential of the scene. These scenes involve a kind of dance between camera, actors, space, sound and editing, and this dance can propose a lot of new dramatic meanings to the film.

As an example, we can talk about BREATHELESS, from Godard, especially in the long scene in the apartment between Belmondo and Jean Seberg. In this scene, these lovers have a serious conversation about love and commitment, but Belmondo's grimaces during the scene brings irony and detachment. Not only the actors, but the camera, sound and editing also perform during the scene, creating a strong and inventive love scene, much indicative of the kind of the relationship between them.
We can also talk about THE WOMAN UNDER INFLUENCE, from John Cassavetes, where Gena Rowlands and Peter Falk perform in many scenes with no gradual dramatic progression, but in a frantic change of moods and tones, proposing many ways to the spectator understand their chaotic relation.

Nowadays, we can talk about many films in this fashion such as THE MASTER, by Paul Thomas Anderson or HOLLY MOTORS, by Leos Carax. In Brazil, we have many films by Rogerio Sgarnzela, especially COPACABANA MON AMOUR, where the actors create a body dramaturgy, and their movements and attitudes tell more about them than any dramatic construction.

So, I intend to show parts of these films to express how the performance of the elements involved in a film can provoke in the spectator, in a very sensorial way, many new reflections, perceptions and insights.

11. IMPROVISATION (Court Room. Chair: Chris Pallant)

ANDREW KENNETH GAY, Southern Oregon University, US: ‘The Duplass Effect: Improvisation and Play in the Screenwriting of The One I Love’

“attached is the scriptment and the script to the last 30 pages, which i had to script for practical reasons. on set i scripted out everything else as a jumping off point but who the hell knows where those pages are. these are the best i got...” - Screenwriter Justin Lader, in an email dated 14 October 2014.

Since the release of their micro-budget, mumblecore breakthrough, Puffy Chair (2010), filmmakers Jay and Mark Duplass have had an outsized influence on the culture and practice of American independent cinema, helping to reintroduce loose structuring, openness, and play to the development of new screen stories. My paper will examine this “Duplass Effect” in action through a detailed case study of The One I Love (2014), written by Justin Lader but starring Mark Duplass and originally based on a one-sentence conceptual pitch of his. Through personal interviews with Lader and a comparative analysis between the completed film and two unreleased production documents (a sixty-page revised shooting “scriptment” dated 8 April 2013, and a thirty-page, third act fragment dated the same) my paper will evaluate the risks and rewards of an alternative mode of screenwriting practice that obscures the boundaries between conception and execution and relies heavily on improvised performance and open collaboration between the cast and lead creatives. Finally, I will argue that such alternative modes of screenwriting practice and film production are particularly well suited to low-budget filmmaking outside of the industrialized context of the Hollywood studios because their flexible planning schemes make them more adaptable to uncertainty and more resilient when faced with the kinds of
logistical challenges that are typical to independent filmmaking. I am a practicing screenwriter, screenwriting instructor, and scholar. My first feature film, A Beautiful Belly (2011), which I both wrote and directed, has received international distribution online. I have published one article in the Journal of Screenwriting and have an entry in the forthcoming Women Screenwriters: An International Guide. I have also published an online resource for screenwriting instructors and students called Screenplayology.com that is used in classrooms around the world.

VIRGINIA PITTS, University of Kent, UK: ‘Performance, Text and Authorial Voice: A Comparative Analysis of Improvised and Scripted Filmmaking’

What does improvised performance reveal about characterization, dialogue-writing and screenplay structure in both ‘open’ and fully written scripts? And how can authorial voice be discerned in the respective form and style of films resulting from scripted and improvised performance?

These questions prompted the latest strand of my practice-based research into collaborative screenplay development. The method adopted to address these questions was to film two versions of the same scenario: the first improvised, the second scripted. The first version was triggered by sequential plot points proposed by me and characters developed collaboratively with the actors. There was no script and, during filming, the actors improvised all dialogue, altered the facts and order of the plots points, and determined the conclusion of the narrative. To allow characters and action to evolve organically, the film was shot in story order by two camera operators who followed the actors rather than adhering to pre-planned shots. For the second version, the same actors were given the screenplay drafted by me prior to our collaboration and this was shot in the traditional way: with a single camera on a tripod according to pre-planned shots and a filming schedule that prioritized logistics over story chronology.

Informed by recent scholarship on improvised filmmaking (Mouëllic 2013; Millard 2014) as well as sociocognitive and sociocultural approaches to the analysis of collective creation (Glăveanu, 2011), this paper will present the outcomes of my practice-based research via process analysis, insights gleaned from interviews with cast and crew, close comparative analysis of extracts from the improvised and scripted versions of the film, and analysis of the over-arching structure, characterization and dialogue in both films.
LINE LANGEBEK, Regent’s University, UK & SPENCER PARSONS, Northwestern University, US: ‘Expanding the Space – Background Performance that Enhances the Screenplay’

During the process of adapting Jane Austen’s Sense and Sensibility (1995) for the screen, Emma Thompson noted in her diary, “Difficult for actors to extemporize in nineteenth-century English,” so it became necessary to write additional material for extras and bit players in an Austenesque diction in order to convincingly populate the film’s Regency era England. Most of the time, background players are given very little to perform beyond their blocking, but sometimes out of concerns for authenticity of setting and sometimes simply in the interests of artistic expression, screenwriters and directors will expand the space of the script to invite more involved and involving performances from extras, walk-ons, and bit-players.

Using our previous paper about ‘the spacious screenplay’ as starting point ‘Expanding the Space’ will build upon the framework developed from examining John Cassavetes’ practice, to focus on this attention given to background performers, in particular the opportunities created for jazz-like riffing and brief solo work, as engaging players emerge from the crowd. While Cassavetes’s approach to characterization is singular for embracing everyone onscreen, no matter how incidental their action, such productions as Altman and Lardner’s M*A*S*H (1970), Spielberg and Gottlieb’s Jaws (1975), Thompson and Ang Lee’s Sense and Sensibility, and Lonergan’s Margaret (2011), among others, have employed character scenarios, dialogue, and structured improvisation developed by writers and directors through production and post-production to expand the performative space of their screenplays beyond the foreground attention paid to main characters. We will present a brief overview of different writing and production techniques employed to script background performance, as well as the effects on storytelling, characterization, rhythm and composition. We will demonstrate how background materials of various types have been used by writers to enrich the screenplay and ultimately the finished film.

12. UNSEEN FILMS, UNSEEN SCRIPTS (Room 261. Chair: Ian Macdonald)

ADRIAN HOLMES, University of Melbourne, Australia: ‘THE INVISIBLE WIND: Taking a script to the screen without it being seen’

The title is part of a quote by French film-maker Robert Bresson on the intention of his film making: to translate the invisible wind by the water it sculpts in passing.
At the end of 2014 I completed a short research film project working from a script, without allowing the cast to ever see the script. The aim of the research was to investigate ways to free up the cast from the perceived need to perform the text, or to subtly manipulate or contrive action or dialogue to better tell the story of the film.

I am a director with over a decade’s worth of experience in television drama, and I’ve found it to be that a great majority of actors consider themselves storytellers, and as such have a strong desire to determine or manipulate the nature of the story being told via performance. Most of my work as a director has been to try and relieve them of that burden, to free them of responsibility to the story, and focus their attention on the logical and pragmatic realities of the moment in the world of the film, and to encourage a faith in the ability of the finished film to organize the various moments and elements in such a way as to illuminate greater themes and story elements.

To that end I was very interested in writing a screenplay of a film, and then withholding it completely from the cast with a view to developing a new way of working that wasn’t improvised, and wasn’t rigidly predetermined by a script. I was primarily focused on establishing a logical and realistic environment where the actors had specific objectives (as determined by the script) and then set about trying to achieve them within the world of the film. The result is The End of the Earth, a 7-minute short film shot with a mix of actors and non-actors.

The paper I’m proposing will be a practitioner based account of the process and method of making the film, with particular focus on the way in which the lack of a sighted script impacted on and determined the nature of the onscreen performances.

PABLO GONCALO, Universidade Federal Rural do Rio de Janeiro, Brazil: ‘Delays and Waiting Between Speculative Scripts: a genealogy of unfilmed scripts’

Literature about the ontology of screenplays demonstrates two simultaneous and parallel approaches. On one hand, there is the understanding of writing for the screen as modulations and constant adaptations. On the other hand, the script is seen as a guide that reveals and interprets a screening idea. This presentation brings together both approaches and proposes a possible history of screenplays that never reached the screens, thus remaining caught between archives, speculation, and the spectrum of possible films. We discuss the ontological temporality of unfilmed scripts by writers such as Bertolt Brecht, F. Scott Fitzgerald, Peter Handke, and Wim Wenders, which oscillate between delay, according to Heidegger, waiting, as stated by Walter Benjamin, and speculation, as proposed in the philosophies of Alfred Whitehead and Gilles Deleuze. The presentation points to how the aesthetic concepts in these scripts establish a double dialogue between the books and films.
that surround the work of these authors. At the same time, the status of unfilmed scripts allows us to trace a speculative relationship of films and possible styles between the archives of the scripts and the words that were never translated into audiovisual images. It is about a relationship that invites a dialogue between literature and cinema where the script does not directly address the debate about adaptation but traces ekphrasis between texts and media. We go beyond a simultaneous analysis focused on individual cases and propose a genealogy of unfilmed screenplays that point to a double upgrade of screenplays-archives (or of unarchived screenplays archives): new stories are inaugurated inside the history of cinema that suggest what is to come, films waiting for a future, possible films, virtual films, always imminently reaching the screens.

Session 2.1: Friday, 1.30 – 2.45

13. ASPECTS OF AUTEURISM (Senate Room. Chair: Marie Regan)

ANDREW HORTON, University of Oklahoma, US: ‘Theo Angelopoulos: 2 ½ Hour Films With 70 Page Scripts’

The late Theo Angelopoulos (1935-2012) is remembered around the world for films such as The Travelling Players (1975), Ulysses’ Gaze (1995) and Eternity and a Day (1998). He wrote as well as directed his films, often working with screenwriters such as Tonino Guerra who also worked with Michaelangelo Antonioni and Frederico Fellini. His films that involved narratives of Greek history, politics and culture mixed with allusions to Homer’s Odyssey and beyond, tended to be over two hours in length as films but usually only about 70 pages of script.

I knew Theo well for over 35 years both as a screenwriter myself and as a film scholar having written two books and countless essays on his work, and I wish to share the nature of his scripts as a director/writer focused particularly on extended scenes as opposed to Hollywood’s two to three seconds per shot in films, but completing them well under 85 pages.

As an award winning screenwriter myself whose credits include Brad Pitt’s first feature film, Dark Side of the Sun, I wish to also share my experience of being asked to help Theo on his final film, The Other Sea which he died on when hit accidentally on set by a motorcycle. Because he respected my understanding of screenwriting and his films, he did not begin shooting his film in 2012 until I had given him thorough notes on his script that in many ways does reflect his entire career with strong parallels to his first major success, The Travelling Players (1995).
RITA DE BRITO BENIS, University of Lisbon, Portugal: ‘Manoel de Oliveira's screenplays: maximum texts through minimal gestures’

The word holds a privileged place in the cinema of the Portuguese writer/director Manoel de Oliveira: "the expressive power comes from the word itself, not from the way of telling" (Oliveira). By investing in the word, the mimetic level of his actor's performance is reduced to a minimum. Bad actors tend to be good actors in Manoel de Oliveira's films, since they do not seek to give a naturalistic representation of their characters. The inexpressive surface of Oliveira's actors - the petrified static figures 'misrepresenting' their roles, their neutral recitation of words, almost like puppets - constantly serves the purpose of convening the viewer's attention to the fundamental element: the word. This performance strategy is profoundly rooted on how Oliveira's cinema works and relates to the texts he adapts (most of his films are adaptations). Specifically, his fixation for remaining faithful to the enunciation of facts, testimonies: "The truth is the fact, is what the [literature] author left written"(Oliveira). This paper intends to follow the traces - present throughout Oliveira’s unique screenplays - that not only announce this predisposition, but also reveal some important aspects of Manoel de Oliveira's screenwriting process, namely his engagement with literary texts and his work with his actors.

LISA FRENCH, RMIT University, Melbourne, Australia: ‘Jane Campion: from Script to Screen’

Jane Campion has the most internationally significant and prominent career relative to any writer/director from Australasia. The accolades demonstrating her critical success in Hollywood, Europe and Australasia are unrivalled, including an Academy Award (as screenwriter of The Piano) and two Palme d’Or Awards from the Cannes Film Festival. With reference to her work as a writer, this paper offers an overview of her career and her place within Australian and international cinema, particularly the way in which her work links to and diverges from national traditions of screenwriting and storytelling. It examines Campion’s screenplays as both national, and transnational artefacts, outlining how her productions mark the national/local specificity of Australia (Sweetie and Holy Smoke!) or New Zealand (An Angel at My Table, The Piano, Top of the Lake), and do not mark it (Bright Star, In The Cut). It considers some particular aspects of her writing: the openings of her films; collaborations; her creative process; her work on adaptations; character development; and her preoccupations. It also examines the central interests of Campion’s oeuvre (centering female subjectivity; representing desiring and willful women; understanding gender relations and female experience) as represented in her scripts, and how she brings them to life working with actors.
J. E. SMYTH, University of Warwick, UK: ‘Adapting History/Staging Revolts: Alvin Sargent and Lillian Hellman’

Though studio-era Hollywood had a long history of producing popular historical films written by and about women, these histories were also dismissed as debased, shop-girl fantasies by cultural critics invested in templates of “real” masculine achievement. During the 1960s and early 1970s, women’s historical films largely disappeared before making a well-publicized comeback in 1977, Hollywood’s advertised “Year of the Woman.” Julia (1977), adapted from the memoirs of screenwriter Lillian Hellman about her ambiguous friendship with an antifascist activist and psychoanalyst, was the definitive feature film to address the contested content and form of women’s history on and off screen. Yet today, many critics persist in seeing Julia merely as an articulation of Hellman’s notorious lies and exaggerations about her own past-- at best another of the legions of Hollywood women’s “fictions” for the screen.

Writer Alvin Sargent and director Fred Zinnemann, aware of Hellman’s radical past and tendency to view history as a patchwork of remembered and imagined pentimenti, constructed a narrative, not about two women’s lives in the 1930s, but about the process of remembering and restaging that past, rich with the traditions of studio-era Hollywood’s “women’s films.” This paper, based on archival research and extensive interviews with Sargent, analyzes screenwriters’ adaptation of women’s history, the use of oral history, conflicting voices, staged memories, performance, and rejection of spectacle. Many feminist theorists and historians of the 1970s were arguing for a new content and form for women’s history, but this paper will consider whether Julia’s “revolt” against the past was grounded in studio-era Hollywood’s feminist language and experience.

TRINIDAD HERRERA ECHEVERRÍA, Universidad de los Andes, Santiago, Chile: ‘The adaptation as a dialogue: The case of Frost/Nixon (2006 and 2008) by Peter Morgan’

Erwin Panofsky (1983) opens up a space for the study of the adaptation when he says that “our synthetic intuition must be corrected by an investigation into the way that, under different historical circumstances, general and essential tendencies of the human spirit were expressed through specific themes and concepts.” Marta Frago argues that this iconological refocusing “recovers the idea of the adaptation and reinterpretation of the adapted dialogue with the fable (myth) of the literary work” (2005).
Starting from these assumptions, this paper is devoted to the study of the adaptation of the stage play Frost/Nixon (2006) to its filmmaking representation (2008) directed by Ron Howard. Both works, written by screenwriter Peter Morgan, narrate the interviews that Davis Frost, a T.V entertainer of the 70’s, carried out with Richard Nixon, ex-president of the United States, after his resignation from power in 1974, after being accused of corruption in the Watergate scandal. The two stories revolve around the way in which Frost questions Nixon in order to ensure that the former president publicly recognises the attributed charges.

The paper deals with the study of the rhetoric used in the stories and their dramatic structures. From this analysis, the research leads to a synthetic study that allows us to propose that the search for justice is the axis that gives sense to the dramatic action of both versions.

PAOLO BRAGA, Università Cattolica del Sacro Cuore, Milan, Italy: ‘Interpreting the character’s life through the adaptation process: the case of American Sniper’

American Sniper (Clint Eastwood, USA 2014), telling the story of Chris Kyle – the best marksman in the history of American army – has been a huge and largely unexpected box office success, both in the U.S. and worldwide. Despite the controversy it has triggered, with part of the critics accusing the movie of a biased depiction of the Iraq war, the film seems to have been written and interpreted perfectly in order to meet with the favour both of who is against the war and of its opponents. I propose an analysis of the movie, concentrating on the adaptation of the literary autobiography of the same title it is based on. My aim is to focus on the three levels of interpretation of the life of the protagonist: the interpretation offered by the book co-written by Kyle, Scott McEwen and Jim DeFelice; the interpretation given by Jason Dean Hall, the author of the screenplay; the final interpretation, given by Eastwood directing the movie and by actor Bradley Cooper who plays the part of Kyle.

My general purpose is to highlight the reasons why the story has succeeded in satisfying viewers with different mindsets and different values regarding the subject of the movie. More in detail, I am going to discuss two points: a) how the necessity of “rising the action” has influenced the adaptation process, leading the screenwriter to give the protagonist objectives and dimensions of conflict which were absent in the original book; b) how the main character has been changed in order to become a metaphor for general values (specifically, the need to protect the people you love) in order to connect with the widest possible audience.
Films do not contain characters; they show events. Characters are interpreted by the audience from events, and therefore the characters are not ‘in’ a film (as a formalist perspective assumes) but rather ‘in’ the audience. Using dramaturgical and cognitive perspectives, this paper investigates how the audience responds to an Alfred Hitchcock film narrative by emphasising the role of the audience’s central concern, the story’s characters. David Herman defined cognitive narratology as “the study of mind-relevant aspects of storytelling practices”. Characters can be conceived of as being constructed conceptually by the audience, through a process of interpreting the actions of recognisable screen entities. This paper suggests that the film, The 39 Steps (1935), functions temporally through the audience mentally constructing the characters’ primary intentions and engaging with associated conflicts.

Steven Maras defines ‘scripting’ as writing in an extended sense: “screen writing can refer to writing not for the screen, but with or on the screen”, where writing can be linked to other media, not just the page. Hitchcock used and combined different types of ‘scripting’ during this screenwriting phase, both as a collaborative tool and as a part of his filmmaking process. Hitchcock’s pre-planning of his film narratives showed an awareness of how an audience reacts to the juxtaposition of shots of the story’s characters. In 1937, Hitchcock said “I plan out a script very carefully … When I’ve done it, the film is finished already in my mind”.

A scene from Hitchcock’s film, The 39 Steps, will be analysed to show how an audience constructs their experiences primarily through asking dramatically questions. These types of question arise from conflict to the character’s achieving their goals. This analysis will highlight the visual methods used by Hitchcock, along with the actor’s representation of character to show how suspense unfolds for an audience through a clear narrative.
Two versions of the film were released, one for American audiences, one for the UK – with different endings and very different musical scores. Both survive, along with Jo Eisinger’s final version of his screenplay. This paper will consider Eisinger’s script alongside the two versions of the film and examine how Jules Dassin’s stylish directing and Richard Widmark’s frenetic performance help Eisinger transform Gerald Kersh’s tale of pimps, hustlers and whores into something which would avert the censors knife while retaining Kersh’s extraordinary vision of a sordid and corrupt London, where innocence is a fatal flaw and money buys only unhappiness.

CLAUS TIEBER, University of Salzburg, Austria: ‘The screenplay as a mean of communication: The case of Notorious’

Screenplays are after all means of communication between those working on a film. Besides the necessary information about settings, costumes, characters and so on, screenplays can also include a "surplus", an amount of information and tongue-in-cheek asides that can only be read correctly when put in its historical contexts.

The production history of Hitchcock’s Notorious is well known. Nevertheless a close reading of the development of this screenplay through its various stages reveal an ironic play of the screenwriter with the producer (David O. Selznick in this case) and the conventions of screenwriting for classical Hollywood cinema. Hecht is actually discussing screenwriting problems of verisimilitude, self-consciousness and star images within his screenplay.

In this paper I want to demonstrate how and why this screenplay was developed this way and how Hecht makes fun of Hollywood’s expectations in writing "between the lines". Screenplays as a mean of communication can therefore include more than just dialogue and plain descriptions of action. In this context I would also like to continue the discussion started by Adam Ganz and Steven Price at Potsdam about certain surpluses within screenplays.

16. BEYOND THE MANUAL (Room 34A. Chair: Jeff Rush)

DENNIS PACKARD, Brigham Young University, US: ‘Aristotle for Misinformed Screenwriters’

Filmmakers need to read Aristotle closely. Most of them believe they have gotten about all they can from this philosopher, no doubt having read at least a handful of the 2,500 or so screenwriting books currently available on Amazon and having found much of the same ideas about Aristotle in each of them. But what filmmakers haven’t realized is that these textbooks have missed Aristotle’s offering- not simply a list of do’s and don’ts, but a principle-based approach to writing drama that implies the do’s and don’ts and explains how to creatively carry them out.
I bring to this paper a background in working with screenwriters, actors, and directors. My hope is to interpret Aristotle in a way that brings out what others less associated with writing and filmmaking may have overlooked. I appreciate the careful reading of this paper by my colleague Dan Graham, an Aristotle scholar. Of course my interpretation is colored and guided by my particular interests in Aristotle and film.

In this paper, I present Aristotle’s approach to writing drama and epics, with close readings from his Poetics and Rhetoric. I then show how Aristotle’s insights are understood or misunderstood in current screenwriting texts, in particular those of Lew Hunter, Richard Walter, Hal Ackerman, David Howard, Paul Gulino, and Michael Tierno.

IAN W. MACDONALD, University of Leeds, UK: ‘What we are told: screenwriting wisdom in 2015’

In recent years, various screenwriting scholars have addressed the orthodox view of Western screenwriting as seen in the manuals (Thompson 2003; Millard 2006; Murphy 2007; Langford 2011; Tieber 2012; Brutsch 2012; Macdonald 2013), usually with the intention of attacking the unsupported claims, half-truths, spin and downright religiosity of such material. Of course, academic attack has all the force of a leaf in a gale, and manuals continue to roll off the presses without a backward glance. Pointing out the flimsy foundations of a Syd Field theory is missing the point – if only one person tries it and it works for them, it doesn’t matter if Field is saying a blue and black dress is white/gold (see your social media).

After running two analyses of well-known manuals, in 2002 and in 2012 (Macdonald 2013), I now undertake a more comprehensive study of the Western screenwriting orthodoxy. Where before I sampled 12 and 13 well-known books, I now use a new framework to tackle a range of sources including websites/blogs, popular articles and a wider range of book publication. The intention is to obtain a more detailed idea of what advice is being offered, by whom, and to what end. Is this advice consistent across the literature, and does it present a coherent philosophy? What is the industrial and political nature of this approach, and how does it restrict or inspire ways of storytelling? What is the orthodoxy saying about storytelling for new digital media? What are the implications for screenwriting education? How close is this discourse to actual industrial practice, and what does it mean when Robert McKee – the self-proclaimed ‘Aristotle of Our Time’– says “Write the Truth” (mckeestory.com)?

We all know a story has a beginning, a middle, and an end. But what makes it move and come alive? What’s the hidden engine that powers events, characters, plot and theme? For years the answer has been Three Act Structure. But, if Three Act Structure holds up narrative theory, then what holds up Three Act Structure? Some of the answers to these questions lie in Causality – the idea of Cause- and – Effect, where a Protagonist takes charge of events and powers us from scene to scene, act to act, and from Beginning to End. But Causality has rarely been investigated as the catalytic motor of narrative progression. Further, there are two other hidden and until now unacknowledged engines that also make a story move. The first id Contingency – the random and often analytically ignored situations and events which are out of our control, but are often the secret plot motor. The second is Coincidence – the collision of mathematically unlikely events and situations which reflect universe both out of our control and out of its mind. Taken both separately and together, in collision and in tandem, in disguise and revealed, these three hidden plot engines power the story which the Protagonist steers by a fourth narrative element, Choice. If Causality, Contingency and Coincidence are the verbs of narrative, then Choice is the noun by which the Protagonist controls plot progression...or tries to. This new look at narrative structure carries with it not just an examination of the nature of drama, but the nature of the moral or amoral universe in which the drama is enacted. Thomas Pope will use lots of drawings to explain the secret mechanisms that holds together the narrative backbone that powers not only the plot, but also our lives.

Session 2.2: Friday, 3.15 – 4.30

17. DIGITAL SCREENWRITING STRAND: WRITING FOR NEW MEDIA (Room 34A. Chair: Kathryn Millard)

ANNA ZALUCZKOWSKA, Leeds Beckett University, UK: ‘Negotiated Narratives – Writing Interactive Transmedia’

‘The Eleven’ is an experimental fictional story created via digital and real world interactions with an audience. Interested audience members are asked to come on board as judges in an innovative (fictionalised) reality TV show. They will recruit characters who will make up the cast of the show. Once cast, the characters will be tested and the judges will be asked to support them in their trials. The story experiment will be delivered via SMS, phone calls, email video and the web using an interactive system known as Conducttr. The story will investigate the moral choices that people make in their everyday lives in contemporary Northern Ireland.
This interactive transmedia prototype has been designed to investigate how to effectively author transmedia narratives with audiences. It looks at how stories can be spread across a variety of platforms to provide a more immersive and interactive experience. The project seeks to discover a model of practice that promotes co-creation with audiences. This model demonstrates that in digital storytelling the relationship between author, text and audience is becoming more dynamic and interactive and as a result the role of the writer is transformed in this online environment resulting in the re-conceptualising of the term of writer in this context. In this context the writer adopts the roles of a designer and/or performer and shares some of the roles of producer. The writer is someone who orchestrates the elements of the project.

PHIL O’SHEA, University of Bedfordshire, UK: ‘Screenwriting in the Digital Age’

My research area deals with the differences between screenwriting for the analogue film medium and the digital medium, based on my experiences in writing two produced cinema films of identical genre - (horror); one shot on 35mm analogue film stock Spirit Trap (budget £3m), and one shot digitally Vampire Diary, (budget £330,000). In posing the question of whether screenwriting for the relatively new digital medium differs to writing for the analogue film medium, I will look at the work of writer-directors such as Alejandro Gonzalez Inarritu and Mike Figgis, and look at how one can approach the writing of a cinema film that will be shot on the digital format differently to one that will be shot as analogue film.

CHRISTINE WILKS, Bath Spa University, UK: ‘The Interactive Character as a Black Box’

How can a convincing interactive character, with apparent psychological depth, be modelled in a playable narrative that adapts to reader choice? This is the central question of my practice-based research which I address through the making of Stitched Up, an interactive digital psychological thriller, founded upon the idea of a character as a Black Box.

Stitched Up is experienced through the alternating first person points of view of two player characters, Sarah and Joel, a married couple. Joel has disappeared but Sarah refuses to believe he has left her. She goes in search of him and meets Hannah, the main non-player character, who offers to help. Meanwhile, Joel is held bound to a chair frame in a dark workshop. His captor is an upholsterer: Hannah.

An observer or external entity can only infer what is inside a Black Box from its inputs and outputs. Interaction between two human beings could be viewed similarly. One person can only infer what the other is thinking and feeling from their outputs, from their behaviour or what they say. The same applies to fictional characters - as we read, we infer, we fill in the gaps. In Stitched Up, Hannah is the pivotal Black Box character, the mystery, whose psychology the reader-player must unlock.
I will draw together the concept of the Black Box from cybernetics with Possible Worlds theory from narratology to show how combining these abstractions, mapping one onto the other, can create a framework for not only thinking about character-driven interactive digital narratives, but can also provide a methodology for authoring them.

18. PRACTICE-LED RESEARCH (Senate Room. Chair: Ronald Geerts)

SIMON VAN DER BORGH, University of York, UK: “INT. CLASSROOM- DAY”: Improving the understanding and execution of the dramatic scene, and its effect on its audience

There are dozens of books on screenwriting but very few about scene-writing. Yet scenes are the common denominator in every stage and screen story, from The Persians by Aescylus, the oldest surviving play text first staged in 472 BC, to Richard Linklater’s Boyhood (2014). Scenes are the component parts that from the engine of a dramatic story and drive it forward- interlinked, involving, intricate. Memorable scenes stay with us forever, defining our response to a particular film or TV drama. Mediocre scenes confuse, disengage and undermine the text. This paper proposes that a taught understanding of the scene and how it works can result in better-written scenes and thereby better scripts across the range of media where scenes are integral to the storytelling. Effective teaching of scene-writing has a tangible, potentially exponential effect on improving the standard of a script and the impact it can make. Clearer scenes, with well-defined dramatic tensions and active dramatic questions, can aid readers, directors and actors alike to understand the contextual and subtextual motivations intended by the writer through the behaviour of her or his characters and the strategies they adopt, thereby resulting in more involving and engaging performances on screen. The ideas in this paper form a key part of my current practice-based research into the art and craft of scene-writing inside and outside the classroom.

ELEANOR YULE, University of the West of Scotland, UK: ‘Authenticity or simulacra? The problematic process of creating a “Medieval” screenwork’

Is it possible, in a post digital age, to recreate an ‘authentic’ screen version of the medieval past which has not been distorted by contemporary or historical ideologies, gender bias and the process of adaptation?

Can a conventional narrative structure ever hope to depict an age which was ‘non-chronological’, and where time, ‘was experienced as moving slowly, in a circular rhythm or even not at all’ (Bernau, Bilhauer: 2009). Or does the medieval period, described by Umberto Eco as an historical ‘open text’, actually lend itself to a new kind of narrative treatment?
Screenwriter and final year practice based PhD student, Eleanor Yule looks at examples of ‘historical simulacra’, evident in popular medieval screenworks such as Les Visiteurs du Soir (Carne, 1942), The Lion in Winter (Harvey, 1968) and The Name of the Rose (Annaud, 1986) which, arguably, present a distorted view of the period, particularly in their depictions of the medieval woman which fail to reflect it as a period, now recognised by second wave feminists, as progressive and during which women’s status and creativity were celebrated (Bogin: 1976).

Yule turns to re-enactment, reimagining and sensory auto-ethnography in an attempt to re-stage and re-create a more ‘authentic’ experience of the medieval past, in order to produce a written semi-fictional screenwork set amongst the Troubadours of Eleanor of Aquitaine’s courts of love in 12th century Occitania in South West France.

ANN TOBIN, Northern Film School, Leeds, UK: ‘Why Write?’

‘Some sub-panels will consider the number of times that an output has been cited, as additional information about the academic significance of submitted outputs’ (REF 02: July 2011: 25).

The ability to access the unconscious, to get to the real notions that lay under the surface is an essential tool for the writer. Sometimes these thoughts are ‘visible’, an image, a word. But even when visible they are changing, changeable, imagistic, opaque. Writers wrestle with the complexity and fluidity of words, the images that almost always are reduced from complexity to simplicity in the very act of translation from brain to paper. It is this struggle that was the essence of my research.

I reflect upon my practice in a detailed development journal which transforms from a record of process into a dialogic engagement with myself as writer and as researcher, an on-going reflective analysis of the process of “learning to be a writer”, an engagement that alters not only practice and process, but also the screenplay itself.

It is this dialogic engagement that forces me to ask questions about the continuing academicisation of screenwriting. Are we placing a dead hand upon the future creativity of our students by theorising screenwriting? Does my screenplay only have value because it provides a suitable discourse on significant moments in my inquiry into screenwriting practice? Is this the equivalent of saying that as films show value through market forces – do they sell, make money – so too does the research only have value through the academic equivalent of market forces. How many citations does it need?
What is being judged? The quality and originality of my screenplay; my writing; my imagination. Or the ability to articulate successfully to my readers the process and results of my inquiry? What should be judged?

19. FORMS OF COLLABORATION (Room 261. Chair: Andrew Kenneth Gay)

SIOBHAN JACKSON and MISCHA BAKA, University of Melbourne, Australia: ‘Sow’s ears and silk purses: Collaboration and performance as revelatory text’

Mischa and I have been discussing, researching and practicing alternative approaches to screenplay and performance generation for years. More often than not we are sympathetic to one another’s views. Words such as collaborative, improvisational, intuitive, automic, provocative, experimentation, performance, wrong, rich, funny, awkward and unexpected are common in our conversations. In 2014 we decided to test our mettle and embed the above words directly into our practice. Within a week of this decision we had completed our first collaborative, improvised, intuitive...short film.

What could have been a personal and professional challenge was in fact a great success that taught us a swag of unexpected things about screen content generation, performance-as-text and collaborative process. Six months later we enthusiastically launched into our first feature, using the same the same creative process. The results have been equally unexpected and interesting.

What we discovered during the creation of these two films was a highly productive ‘recipe for making’, one that exploited collaboration as a tool of provocation and dispatch, employed performance as a revelatory text and encouraged creative hands/minds/bodies into action. It proved to be a supremely generative process, creating a collaborative firestorm of story ideas, creating ownership and performance torque.

In our paper, Sow’s Ears and Silk Purses, we will present the films (in part) that were generated from our collaboration and insights into the processes we employed. In particular focusing on the collaborative and performative elements that were at the heart of the writing and making. This was/is performative research in action, generative and reflective, research and creative production that is not in search of answers to a specific question (which assumes an existing problem) but research as a provocation, a hunch hunter, a critical playground.
Influenced by the Mumblecore movement, Dogma 95, La Nouvelle Vague, John Cassavetes, Hal Hartley, Kelly Reichardt, Harry Sinclair, and many others, we are very keen to share the films and findings that have come from this practice led research collaboration with the screenwriting research community at the 2015 London SRN conference.

EIRINI KONSTANTINIDOU, University of Essex: Interactive Writing System: scriptwriting through improvisation

My first feature film Mnemophrenia, which originated as part of my PhD research, explores a different approach to storytelling. Mnemophrenia is a sci-fi anthology of three interconnected parts. The three intertwining stories explore the effects of mnemophrenia, a new mental condition arising from the use of advanced Virtual Reality (VR) films, causing the involuntary blending of real and artificial memories. An important aspect of the approach to screenwriting in Mnemophrenia is the development of the film script through improvisation workshops with the actors. I believe that realistic dialogue and performances that are achieved through improvisation contribute to the intended blurring of the distinction between reality and fiction explored in the film. Part 1 needed to be made first and edited in order for the actors of the following period (part 2) to watch it and build their characters’ experiences from what they have watched; according to the premise of the film these video recordings become part of their memories and identity. That is the process that the actors of part 3 will need to go through as well; they will have to watch the first two parts. In addition, to maximise the film’s authenticity, for the first part that is shot as a mockumentary, I interviewed real scholars, researchers and scientists about mnemophrenia. All the interviewees played along with the fictional conceit, talking as if they lived in that hypothetical future themselves, adding another layer to the screenwriting process while still working with improvisation. The use of improvisation allows for an organic development of the characters and dialogue, a result of the creative collaboration between the actors and myself. Therefore I consider and credit all my actors as co-writers of the film. This system helped me explore different ways of storytelling that feel more natural, realistic and insightful.

TONY GRACE and GILL JAMIESON, University of Western Sydney, Australia: ‘The Third Man – Alec Guinness and the adaptation of Tinker, Tailor, Soldier, Spy’

Recent revelations from the archives of the BBC have indicated that in his diverse career, one unexpected role played by Alec Guinness was to take two full weeks to refine the script adapted by Arthur Hopcraft from the successful depiction of cold-war espionage by John le Carré. Hopcraft streamlined, reordered and clarified the novel in a script widely regarded as a major achievement. Yet, Guinness savaged the dialogue cutting out unnecessary complication and refocusing the action around the spymaster George Smiley, the character he would play with such a memorable combination of assuredness and vulnerability.
The paper will examine the specific impact Guinness made on Hopcraft’s script and analyse his success in focusing events on, and through the eyes of, the mild-mannered Smiley. Key scenes of the novel will be followed through to the final performance and analysed in detail.

The final phase of the paper will compare the seminal BBC television adaptation with the recent feature film directed by Thomas Alfredson, written by Bridget O’Connor and Peter Straughan, and starring Gary Oldman in the role Alec Guinness partly crafted for himself and made his own - to the extent that le Carré himself found he was imagining Guinness as George Smiley as he wrote the sequel. Here there are further shifts and relocations, arguably in a bid to retain the spirit of the original for a less patient 21st Century widescreen audience - but perhaps seeing le Carré’s complex narrative of betrayal distilled down into a story of loneliness and sexual manipulation? To what extent is this cinematic adaptation a reworking of and a homage to the Guinness television adaptation? To what extent does it reinscribe the period with half-memories of popular perceptions the real cold-war spy scandals?

20. WRITING THE TELEVISION SERIES (Court Room. Chair: Jonathan Powell)

PAOLO RUSSO, Oxford Brookes University, UK: ‘Towards a cognitive poetics of TV serial drama: the case of Gomorra’

In cognitive studies, serial TV drama narrative remains a relatively unexplored territory whose investigation could develop into a fruitful subfield (see various strands of discussion appeared in Projections in recent years). While the general aim of my study is to contribute to such development and to the understanding of a cognitive poetics of serial drama, the specific focus of this paper is limited to a particular case study: the Italian crime series Gomorra (2014, 12 episodes; season 2 currently in production).

Gomorra has quickly achieved international cult status, selling to over 50 countries. A key product of Sky Italy’s recent branding strategy aimed at competing with US imports, the drama series follows in the wake of Romanzo criminale – La serie (on which I presented a paper at the 2014 Potsdam conference). From Romanzo criminale, Gomorra inherits the same creative formula (novel/feature/series brand plus the production/creative team) that has eventually also been adopted for the upcoming 1992 (recently premiered at the Berlin Film Festival) and Zero, zero, zero (like Gomorra from a novel by Roberto Saviano) – currently in development with the French network Canal+. 
A bioculturalist approach is informed by an initial consideration of the story arc of Gomorra that follows the criminal deeds of the fictional Savastano family and its affiliates in their rise to power over the well-known Camorra crime syndicate in Naples and beyond. Notwithstanding this, the international appeal of the series shows the salience of the viewers’ response transcending a (textual and paratextual) environment that is originally very strongly framed historically, socially and culturally.

In my paper I will combine this theoretical framework with data drawn from close analyses of the series episodes. In particular, as a way of contributing to the ongoing debate mentioned earlier, I will interrogate issues related to the representation of violence in crime fiction, addressing the affective response of viewers to aesthetic, ideological and ethical questions raised in the series.

MAREIKE SERA, Humboldt University, Berlin: ‘Intimate performative textures in the mini-series True Detective, Fargo, and The Fall’

True Detective (HBO, Nic Pizzolatto, 2014-), Fargo (FX Network, Noah Hawley, 2014-) and The Fall (BBC Two, RTÉ One, Allan Cubitt, 2013-) have not only in common that they are incredibly successful television programs. They also appear to share a certain kind of elongated density and complexity that create uncomforting atmospheres of intimacy and desolation. This paper would like to establish how the performative styles of the leading characters together with the concrete details of the script add to this atmospheric density and how they compare in between shows and characters. An absurdist and nihilistic sensibility reverberates and resonates strongly through the lines and performances of all three aforementioned mini-series, linking them closely together. This paper will trace exemplary, where these atmospheric instances feel the most compelling and condensed and serve, thus, as inspiring examples for the powerful interplay of screenwriting and performance.

MARCEL VIEIRA BARRETO SILVA, Federal University of Paraíba, Brazil: ‘Screenwriting in Brazilian Television: from Telenovela’s Authors to Contemporary Television Series’

In this paper we intend to analyze the contemporary process of screenwriting in Brazilian television. In a context of economic and cultural transformations launched by the Federal Law 12,485/2011, which states that cable networks must have, at least, 3 and 1/2 hours of prime-time content exclusively from national production companies, professional and young screenwriters have now their desks full of ideas, pilots and projects. Despite the history of
our television fictional shows, with its emphasis on telenovela and miniseries in the most
dominant broadcast network, Rede Globo, nowadays we face an intense growth on the
demand for other genres and formats, such as drama series (medical, fantasy, detective,
etc.) and single camera sitcoms. Due to this demand, we are now in a very interesting
moment regarding job opportunities, screenwriting workshops, seminars and university
courses, public policies and federal funds addressed to stimulate writing and producing
television series. It is an incipient moment within a new context of TV production in Brazil,
with its particular difficulties and challenges. This paper aims then to analyze the impact of
the first years of the Federal Law 12,485/2011 in Brazilian screenwriting scenario, seeking to
determine the advances and to underline the problems faced by screenwriters with the
perks of this exciting moment in our television landscape.

Session 2.3: Friday, 4.45 – 5.45

21. WOMEN IN SCREENWRITING: HISTORICAL PERSPECTIVES (Court Room. Chair: Jule Selbo)

DÍOG O’CONNELL, Institute of Art, Design and Technology, Dublin, Ireland: ‘Irish Women
Screenwriters cast in the shadows - Knocknagow (1918) and Guests of the Nation (1935)’

This paper explores how Irish women screenwriters are often written out of the historical
record, and cast in the shadows of male directors and novelists. In the case of Knocknagow
(Ireland 1918) and Guests of the Nation (Ireland 1935), two significant films in the early
history of Irish cinema, very little is known about the screenwriters - Mrs. NF Patton
(Knocknagow) and Mary Manning (Guests of the Nation). These films could be considered
landmark films in early Irish cinema history at the level of narrative theme, historical
significance and audience appeal. Both films were written by women but very little historical
references are found for either writer. Yet much is written about the male directors of these
films and more noticeably the male authors of the source material for both films.
Knocknagow is based on a Charles Kickam novel of the same name (1873) and Guests of the
Nation is based on a story of the same name by Frank O’Connor (1931). The nature of
adaptation is closely examined without any mention of the scriptwriter. Examining the
archive material of both these films, this study traces through the reviews of these films, the
place awarded to the screenwriter in the documented history. Is this just a case of the
screenwriter being cast to the periphery or is there further marginalisation happening at the
level of gender? Drawing on theories around social capital, this paper explores what the
barriers are to recognition and record. Is the status of the male author privileged over that
of the screenwriter, or is there a gender bias at work, relegating women screenwriters to
the margins, on two levels, as screenwriters and as women?
SUSAN LIDDY, University of Limerick, Ireland: “‘Open to all and everybody’? The Irish Film Board: Accounting for the scarcity of women screenwriters’

Despite the many social and cultural changes that have occurred in Irish society since the Irish Film Board /Board Scannán na hÉireann (IFB) was re-established in 1993, the Irish film industry remains strongly male dominated. This paper will focus specifically on Irish female screenwriters and writer/directors who constitute a minority of those who receive IFB development and production funding. This purpose here is not to rehash well documented international debates from an Irish perspective but, rather, to turn to a less researched area: how such inequality in the distribution of tax payers’ money is made sense of by key decision makers in the Irish Film Board, Ireland’s national film development agency.

This paper will contribute to an understanding of the discursive resources that the CEO and key decision makers, at commissioning and policy making level, draw upon in order to talk about gender and rationalize the low numbers of female screenwriters. A series of semi-structured interviews identify a number of ’interpretative repertoires’ which are used to make sense of the position in relation women screenwriters and will be examined here: evasion and deflection; gender neutrality; project-led funding; socialisation and culture and a difficulty making sense of entrenched gender patterns, articulated here as “I don’t know”. Within the respondents’ repertoires an “ideological dilemma” can be identified in the conceptualization of gender as both relevant and irrelevant.

ANA SOFIA TORRES PEREIRA, Universidade Nova de Lisboa, Portugal: ‘The Disappearing Act of the Women Screenwriters in Film and Screenwriting History’

In the Silent Era and in the early talkies era, the number of women screenwriters working in the American Cimena surpassed the number of men in a ratio of 10 to 1. However, around 1929, this number dropped suddenly and drastically. While in the 1940s women were able to regain some relevance in the screenwriting department, being that this decade is recognized as one of the golden eras for women screenwriters from the 1950s on there was yet another decrease in the presence of women screenwriters in the United States. Currently, the Writers Guild of America West reveals that only 19% of feature film screenwriters are women. So what happened? Where did all the women screenwriters go? This paper intends to study a theme that has yet been sparingly explored: that of the role women screenwriters have played in film and their relevance to the screenwriting and, since 1917, the highest-paid screenwriter in Holywood. “She (...) was the only screenwriter, male or female, to win an Academy Award two times within three years” (Linda Seger). So what can we learn from Frances Marion, her life and work? Did she write about specific topics, themes or genres? Did she have a “feminine” way of writing or exploring stories that sheds a light on the prejudices that might exist about women screenwriters? What can women screenwriters today take from Frances Marion’s story? Using Frances Marion as the figurehead of a successful screenwriter in the very beginning of a film, this paper intends to pose the question: What role did women screenwriters play in the creation of screenwriting
history? Where did all the women screenwriters go since then? Why? And how can we get them back?

22. CONTEMPORARY WRITING PRACTICES (Senate Room. Chair: Line Langebek)

MAXINE GEE, University of York, UK: Contemporary Japanese Screenwriting: Reflections on interviews conducted under the JSPS summer research fellowship

Our world is becoming increasingly considered in terms of global interconnectivity; technology enables diverse cultures to exchange their creative content using more traditional platforms such as the BBC Four foreign drama slot to the many internet platforms which host content from across the planet, all of which encourage creative collaboration.

As interest in screenwriting as a scholarly discipline expands in this world of global connectivity it is important to explore the ways different nationalities approach screen storytelling. My PhD by creative practice looks at a specific science fiction genre, posthuman noir, in both Anglo-American films and Japanese anime. To engage creatively with both cultures I am writing scripts based in their respective storytelling traditions. As part of my research, I am going to be based at Waseda University in Tokyo this summer as a JSPS (Japanese Society for the Promotion of Science) and British Council fellow to investigate the way screen stories are constructed in Japan.

This paper will draw together the findings on this JSPS research trip, collected through interviews with scenario (シナリオ) writing lecturers, students and professional scenario writers and through some archival research at production companies like Studio Ghibli. Through exploration of the data gathered around four main components of storytelling—character, plot, structure and theme—I will present an overview of methods employed in Japanese screen storytelling, drawing comparison to the methods generally used by British and American screenwriters. Both of these cultures bring a different set of values to the interpretation of the screenplay or scenario in relation to performance and this will form an underlying strand to this paper. Although focus will lean towards production of scenarios for anime, it will illuminate the underlying theoretical, philosophical and practical considerations surrounding the Japanese construction of screen stories.
ALISON PEIRSE, North Cumbria University, UK: ‘How to Write a Horror Film: The Awakening (2011) and the British Film Industry”

When the British horror film The Awakening (dir. Nick Murphy) was released in November 2011, the critical response in both the UK and the USA was muted. While many reviewers appreciated its classic ghost story setting and nods to The Innocents and The Others, they frequently complained that in the final act, there was ‘a ridiculous revelation and a redundant sexual assault’ (Time Out), that ‘the final colossal revelation [is] contrived’ (Guardian), while Roger Ebert grumbles the film ‘never develops a plot with enough clarity to engage us’ (Chicago Sun-Times). There is some truth in this; The Awakening begins as homage to M.R. James’ ghost stories and finishes, rather bizarrely, as a 1970s rape-revenge saga. The premise of this article is to explain the seeming incongruities in the film narrative by charting the development of the script in its micro and macro production contexts. Utilising screenwriting poetics (MacDonald, 2013) as a methodology, this paper explores the changes in the story from original idea to finished production. This is achieved by examining a number of different draft versions of the script from private collections, and drawing upon interviews with a range of writers, producers and directors involved in the project. By tracing the evolution of The Awakening from treatment to exhibited film, the article will illuminate the continual creative pressures and tensions between individual and institutional agencies involved in the contemporary British film industry, while also offering a revealing insight into the making of a British genre film.

PHIL MATHEWS, Bournemouth University, UK: ‘Love and Healing: Explorations of the value and meaning of Love in contemporary cinema’

This paper will look at several selected contemporary cinematic romance examples and discuss how they utilize the cinematic narrative devise of the character arc model to inform and impress meaning and value to notions of Love, and whether these definitions have wider currency beyond the cinematic romance genre. ‘HEA’ or even ‘HFN’ are arguably pervasive in the romance genre but is this the case in cinematic notions of genre, and how do cinematic genre conventions respond and engage with these arguably widely accepted literary principles not least posited by Regis (2003).

This paper will explore and discuss screenwriting narrative mechanisms for change in cinematic characters principally utilising the character arc form, and how motivations and decisions communicate meaning to an audience. In this way meaning and value can arguably be attributed to whatever a character pursues. The pursuit of love within cinematic narratives thereby has an assigned value and it is how cinematic narratives

58
negotiate and work with this value whether consistently or not which will be explored and investigated within this paper.

23. FROM SCRIPT TO SCREEN (Room 34A. Chair: Robert Murphy)

FABIANO DE SOUZA, Pontifical Catholic University of Rio Grande do Sul, Porto Alegre, Brazil: ‘The screenplay as a starting point: a Brazilian case’

Thinking of contemporary Brazilian cinema, there is a growing practice of the script being used as inspiration to activities that will take place at rehearsals and during the set. Thus, in many cases, the actors themselves become writers of the script and the directors become guides of a work in progress that lasts, in some cases, until the end of filming. To study this context, one must take into consideration that there are new components of the script that need to be analyzed. First of all, this new phase of using the script can relate with the use of digital technology. With many movies being recorded on video, with small budgets, there seems to be less need to use a closed structure at the time the shooting begins. To discuss the theme, I present the case of my film Two Girls Descending the Stairs (Nós Duas Descendo a Escada). The movie was filmed over the period of nine months between October 2011 and June 2012, and tells the story of a relationship between two women during nine months. In this process, the script was being written as the movie was being shot. On one hand, since the beginning, there was a story which provided the main conflict of the film and the outcome, which remained intact. On the other hand, not only the shooting started to influence the script, the staff and the actors began to be authors of the script themselves. If this process can be compared with the cases of Boyhood (written by Richard Linklater) and Everyday (written by Laurence Coriat and Michael Winterbottom), it is interesting to note that the shooting "month to month" impacts the movie in a different way: the climate, the temperature and the seasons begin to have an important role in the movie.

CHRISTINA MILLIGAN, Auckland University of Technology, New Zealand: ‘What Does The Script Consultant Do? A Case Study’

The work of the script consultant or script editor varies according to medium, national screenwriting tradition, company requirements and the personalities of the screenwriter and the consultant involved. The consultant is variously required to be analyst, interpreter, defender, promoter and psychiatrist, often all at once. Additionally, the consultant serves
two masters, sometimes three: the screenwriter, the producer and depending on circumstances, the director.

This case study analyses the work of the script consultant on Mt Zion, a 2013 feature film written and directed by Māori filmmaker Tearepa Kahi. The study is framed in the context of the variations between consulting for feature film as opposed to television (as practiced in New Zealand and Australia), and explores the consultant’s relationship to the text, the screenwriter and the production. It shows how these relationships change as a film progresses through development and financing on its journey to the screen. It also discusses the balance of power between the screenwriter and the producer as seen from the point of view of a person often caught in the middle.

Christina Milligan is an experienced screenwriter, producer and academic, who was the script consultant, and ultimately became the executive producer, on Mt Zion.

ISADORA GARCIA AVIS, University of Navarra, Spain: ‘Interpreting Genre in Transcultural Remakes of Scripted Television Formats’

Transcultural remakes of narrative television formats are becoming increasingly common across the globe. Although this phenomenon has been analysed from the standpoint of a variety of disciplines, academic studies regarding this topic from a screenwriting perspective are still scarce.

In these transcultural adaptations, the screenwriting process presents additional challenges that deal with the local interpretation of a global story, which is influenced by a number of contextual factors that define the country where the new series is being made. Therefore, in order to systematize the analysis of transcultural remakes, it seems necessary to establish a methodology that takes into consideration the effect that these contextual elements have on the interpretation of the narrative factors of the story. While this is an ambitious task, the aim of this specific paper is to merely set the first stone in this line of research, by analysing just one of the many narrative factors that need to be interpreted.

Consequently, this paper will focus on the adaptation of genre, so as to determine how screenwriters adjust the defining traits and conventions of any given genre when remaking a television series. In order to further understand this notion of genre interpretation, the paper will examine how genre has been adapted in the transcultural remakes of two different case studies: the science fiction/crime drama hybrid Life on Mars (BBC, 2006-2007), and the offbeat comedy The Office (BBC, 2001-2003).
Ultimately, the goal of this comparative analysis will be to explain how (and why) genres can be adapted in transcultural remakes. By doing so, this approach will try to shed some light on the impact that different contextual factors might have on the narrative of scripted TV formats. Furthermore, this study of genre will hopefully be followed by the exploration of other narrative categories, paving the way towards a systematized methodology that could be used to analyse transcultural remakes from the standpoint of screenwriting studies.

24. CHARACTER GOALS AND ARCS (Room 261. Chair: Jill Daniels)

MARJA RIITTA KOIVUMAKI, Aalto University, Finland: ‘The Character Goal in Cinematic Performance’

Practically all screenwriting manuals present the character goal as being one of the most important tools for the writer in designing their story. However, very few of these manuals explain the origin of this notion or refer to the screenwriting predecessors who laid the foundations for its practical use. This paper aims to focus on the current and historical understanding of the character goal within the theory of drama and dramaturgy. I will illuminate and compare the manner in which it is discussed and expressed in different screenwriting manuals. I will also trace its historical roots and pay special attention to its relationship to the performance and the actor’s work.

PAVLOS SIFAKIS, Bangor University, UK: Character Development in the Modern Screenplay: Binary Oppositions and Unfilmable Expression in Whiplash (2014)’

In this paper, I intend to examine the issue of character development in the screenplay document. Using the Academy Award Nominated Screenplay of Whiplash (2014), written and directed by Damien Chazelle as a case study, this paper aims to expose, through a detailed textual analysis, the structural and literary tools the screenwriter employs in order to signify the main character’s development during the course of the narrative. The issue of character development (or character arc) is seldomly discussed, either in screenplay theory or film studies. Even screenwriting manuals devote far more time in story, plot and structure, rather than in character arcs. This paper will turn the focus to the screenplay text in order to uncover the techniques through which character is described, established, built and developed, but it will also attempt to understand the various meanings created and derived by these particular character structures. The screenplay of Whiplash employs a wide range of such writing tools, in order to portray the protagonist’s development from one binary opposite to another, and constitutes a good example of a tightly-structured contemporary American screenplay with a clear character arc, making it a very useful text for close analysis and examination. This textual analysis will focus on writing style, character
description and character actions, but also on non-visual and, often, non-narrative comments. These non-visual elements are usually considered unfilmable (and therefore erroneous from the perspective of screenwriting manuals), but, as I will argue, play a large part on how the screenplay reader perceives character and understands character development.

KIRA-ANNE PELICAN, Bangor University, UK: ‘The Paleo Protagonist: An evolutionary framework for the analysis of film protagonists’

Over the last twenty years, evolutionary science has reinvigorated not only the human sciences but also literary criticism and film theory (e.g. Boyd, 2005, Bordwell, 2005). Drawing on models of human behaviour advanced by evolutionary psychologists Bernard et al (2005, 2014), Lövheim (2012), Weinstein (1980) and Zuckerman et al (1991), I propose that an evolutionary framework will illuminate our understanding of film protagonists and their associated audience appeal. I report the development of a new instrument to assess differences in film protagonists’ emotions, motivations and character traits across 36 scales, the Assessment of Protagonists’ Traits, Emotions and Motivations Questionnaire (APTEMQ). A preliminary study, comparing Chinese and British viewers’ assessments of protagonists in the 10 most successful, recent films at the North American and Chinese, domestic box offices, demonstrates general consensus in cross-cultural assessment of protagonists’ attributes, with the exception of a few notable areas. Furthermore, the results show the 36 attributes assessed by the APTEM-Q appear to be universal and comprehensive. I argue that evolutionary pathways are the most likely explanation for the universal distributions of protagonists’ traits, emotions and motivations, but differences in the frequencies with which these attributes are displayed internationally are best accounted for by local cultural variation. I conclude that the application of theory from evolutionary psychology to the analysis and development of film and screenplay protagonists offers opportunities not only to better understand the audience reception of film protagonists, but also to extend current boundaries of inquiry into what makes a ‘psychologically valid’ screen character.

Session 3.1: Saturday 9.30 – 10.45

25. EARLY SCREENWRITERS AND THEORISTS (Room 34A. Chair: Claus Tieber)

STEPHEN CURRAN, Brunel University, UK: ‘A Forgotten Screenwriting Pioneer’

The name Henry Albert Phillips (1880-1951) probably means very little to the modern screenwriter and yet his special contribution deserves far more than just the mention he
receives in early screenwriting historiography. It may surprise people to know that Phillips wrote four screenwriting manuals between 1914 and 1922, more than any other screenwriting teacher who was significant to the discourse. He also wrote a short story manual, which was highly praised for its clarity and became a very influential document in the writing of one and two-reel films. In addition he wrote many screenplays, plays, novels, short stories and was a highly respected journalist and travel writer.

This paper will address why Phillips’s contribution was so significant to the discourse. It will focus in particular on his special emphasis on the importance of emotionally engaging the audience and how he believed this should be achieved. This is an approach to screenwriting that resonates in the teaching of some more recent screenwriting gurus who claim that above all it is what we feel that counts. Was Phillips’s views just a rehashing of the melodrama of the of the 19th century stage applied to film or was he grasping the unique power of cinema to emotionally engage the spectator in a highly individualized story that moved beyond melodramatic tropes?

ANKE HENNIG, Central Saint Martins - University of the Arts, London, UK: ‘How We Work on the Film Script: Osip Brik’s Perspectives on Cinema’

In my piece I would like to concentrate on the theory of the film script and how this manifests itself in the text of the 1936 anthology “How we Work on the Film Script” by Osip Brik, theorist of the Russian avant-garde. I will concern myself not only with Brik’s practical work as a screenwriter and the genesis of his perspectives but will also establish his position in the Soviet cinematic dramaturgy of the 1930s. My objective is to pose once again the question, to which no one in the 1920s and 1930s had an answer, as to the existence and contemporary relevance of Brik’s kinozamysel.

To this end there are three main issues I would like to address. Firstly, I will describe the genesis of Brik’s cinematic dramaturgy from his avant-garde perspective. This is of special import when analysing the relationship between the screenplay and the film and also where the artistic independence of the screenplay is concerned.

Secondly, I would like to address Brik’s work as a screenwriter on Vsevolod Pudovkin’s well-known experimental film “Storm over Asia” (1928) where, at the end of the film, a difference can be identified between the compositional techniques in Brik’s screenplay and those of the director, Pudovkin.

Finally, I would like to address that part of Brik’s theory of the film script that was not satisfactorily covered in the discussions of the 20s and 30s. This is difficult to classify
historically because it relates to a fundamental condition of Soviet cinematic dramaturgy over the complete time frame of its existence, i.e., even until the end of the Soviet Union in the 1990s. I am referring to the question as to the existence or even the non-existence of *kinozamysel*. I am of the opinion that modern digital cinema has created an environment that requires this question to be posed anew.

TERRY BAILEY, Aberystwyth University, UK: ‘Origins of the Three-Act Structure in Film’

The 'three-act structure' has been a major approach to the construction of screenplays since the late 1970s. It is promoted in many screenwriting manuals, analysed by academic critics and condemned by some for reducing cinematic storytelling to a bland template. Most critics agree that it was popularised by Syd Field's 1979 manual, *Screenplay*. Beyond that, critics have, for the most part, been content to state that its origins are unclear, although Bordwell (quoting screenwriter Dan O'Bannon) suggests that, prior to Field, it had been a 'trade secret' (Bordwell, 1986: 29). This presentation moves beyond those opaque explanations to uncover the history of the cinematic three-act structure. It suggests that earlier failures to do so were the result of too-narrow a disciplinary approach: one confined to the history of film and screenwriting themselves. A more intermedial study, taking in the histories of playwriting, cinema, television, film schools and screenwriting manuals, sheds considerably more light. This presentation shows that the three act structure found its footing in the Victorian 'well-made play' and became the standard template for twentieth century theatre. It failed to influence 'golden age' cinema (indeed, one manual contrasted film structure with the 'arbitrary' nature of theatre's three acts: see Brunel, 1948: 46-47); however, early television dramatists, who saw themselves as playwrights, adopted the structure directly from theatre. Its migration from television to film was a result of the film schools that burgeoned in the 1960s, where television writers (for example, Wells Root) taught their techniques to the next generation of cinematic screenwriters. In the 1970s, the structure - now commonplace in film schools - was picked up by Field, who expanded upon it in his manuals of 1979 and 1984. The success of *Screenplay* (1979) ensured a host of imitators, and thus normatised the three-act structure in cinema. This presentation also refutes the suggestion that the three-act structure has anything to do with Aristotle.

26. DIGITAL SCREENWRITING STRAND: SCREENWRITING AND SOCIAL MEDIA (Court Room. Chair: Rosamund Davies)

MARIDA DI CROSTA, Université Jean Moulin, Lyon, France: ‘Pride and Prejudice Goes Social: Screenwriting and Performing a “Pretend-To-Be-Real” On-Line Adaptation’
The Lizzie Bennet Diaries (Green and Su, USA, 2012-2013) is the remarked on-line adaptation of Jane Austen’s popular novel. Transposed in California two centuries later, rewritten for the web and the social media, the story of the Bennet sisters has been fragmented and scattered across multiple plats-forms, starting from Lizzie’s character (a smart grad student) sarcastic video diaries. Premiered on April 2012, the experience will last for one whole year (that is to say the diegetic duration of the novel), at the rate of two short on-line episodes each week. And while Lizzie, facing the camera, tells us how her mother is desperate to get her married off on YouTube, the other characters “live” and “interact” with the audience through Facebook, Twitter, Tumblr..., providing unpublished story elements as well as points of view different than the main character homodiegetic narrator’s one. Relying on a thorough understanding of digital media yet faithful to the original, this outstanding adaptation cleverly exploits their narrative and dramatic potential. Both serialisation and real time, combined with the Vlog diary format, help to strengthen the sense of “co-presence in remoteness” emerging from the video. Moreover, Lizzie applies regularly to answer real questions from her actual fans. By integrating within the narrative flow the conversation between a fictional character-narrator and the real audience though, the script operates a “device metalepsis” and testifies of multiple performative postures, from the transmedia writing to the in-character acting and the constructivist “reading”. Based on the analysis of the on-line narrative strategies and screenwriting techniques (as well as on my own interactive screenwriting practice), my paper aims to highlight the different levels of performances operating within The Lizzie Bennet Diaries.

TOMÁS ATARAMA ROJAS, Universidad de Piura, Peru: Transmedia storytelling and the constructions of fictional worlds: Case Analysis, Aliados of Argentina

Screenwriters today have the task of creating fictional worlds capable of engaging the public to live experiences that generate a deep emotional bond. In this scenario, transmedia storytelling invites screenwriters to create products capable of evoking the characteristic of a culture and, simultaneously, to engage audiences in distant and different cultures across stories that are extended and expanded in different media and plataforms. What strategies should the screenwriter include to live up to these demands? What role does transmedia narrative have in building a strong story for the public? These questions are answered in this research that analyzes the case of the series Aliados of Argentina, created and produced by the Cris Morena Group and issued by Telefe for Argentina and by Fox for the rest of Latin America. The series was presented as a successful transmedia experience that has sparked a fan phenomenon in several countries around the world. From the analysis of products created to feed the audience experience (two mobile applications, a print magazine, a photo album, a musical live performance, website, music CDs, DVDs with special versions, official accounts on social networks, among others), we seek to detect which narrative elements are those that stand to strengthen the bond of the public with the fictional world created.
For this investigation we used fundamentally the contributions of Jenkins, Scolari and Dena. Also, we make reference to authors like Quintas-Froufe and González-Neira; Tyr-Viñes and Rodríguez Ferrándiz; Fernández; Pis Diez and García. All these studies are complemented with the empirical information that the Cris Morena Group gave us.

27. NATIONAL AND TRANSTNATIONAL SCREENWRITING (Senate Room. Chair: Ian Macdonald)

JAN CERNIK, Palacky University, Czech Republic: ‘Between director and producer: Sovietization of Czechoslovak screenwriting’

Sovietization of culture politics relates with bureaucratization of culture. During 1930s in the USSR, the bureaucratization was exploited to tie down film production. Especially, it changed and reduced authority of director and put control over topics and production to institutions. The Soviet experience of tying the production down was written and translated to Czech in late 1940s and 1950s. Besides other phases of film production it represents significant part of a screenwriting discourse in Czechoslovakia after WW2.

Unlike situation in the USSR in 1930s, film production in Czechoslovakia after WW2 has standard division of labour as residue of German influence during a period of Protectorate of Bohemia and Moravia. Nationalized Czechoslovak mode of production after WW2 continued in tradition of producer – director distinction of responsibility, authority of director was already limited. Under different conditions of the USSR and Czechoslovak mode of production the results of bureaucratization was different too. Tools of sovietizations, as organisation of production, division of labour and form of screenplay, were utilized by bureaucracy in both countries. Soviet way of tying down directors was used for reducing the authority of producer in Czechoslovakia. Bureaucratization of Czechoslovak film production was led by authors instead of producers. This fact leads us to ask questions: How different conditions of sovietization influenced screenplay development in Czechoslovakia? How sovietization under control of authors influenced freedom of creativity in screenplay development? How the work with screenplay changed for producer and director? Analysis of screenwriting discourse and comparison with practice can answer us.

GABRIELLE TREMBLAY, Université du Québec à Montréal, Canada: ‘Use And Perception of the Screenplay in the Filmmaking Context in France and Quebec’

In this presentation, I intend to question the notions of text and performance linked to the cinematographic screenplay, in the context of film development, preproduction, production and postproduction in France and Quebec (Canada). This will lead me to investigate the use and the perception of the object of study in francophone professional environments. By doing so, I wish to examine who, when, why and to which extent different categories of members of the film industry (actors, technicians, editors, etc.) – noting that some are involved at different moments of the creation of a film – are given access to the screenplay.
The presentation will aim at comparing and connecting the dots between discursive elements and concrete experience.

Based on 1) the conclusions of my Master’s thesis questioning the social mechanisms and instances of legitimization around the screenplay and its author(s), within the French cinematographic milieu; 2) my current Doctoral project’s premises on the intermedial stakes in relation to the screenplay and its practices (writing, reading, acting, etc.); and 3) my own professional experience as a casting assistant in Montreal (Quebec) the analysis will transpose large portions of Howard S. Becker’s art worlds theory to the examination of the way people in the filmmaking world interact with the screenplay as a textual object, which contains the potential of performance. Considering that the screenplay, its author(s) and its professional readers are constitutive elements of a chain of cooperation, which takes place during the creation of a film, the objective is to demonstrate that the type of postures and interactions that surround the object of study could also be related to a chain of cooperation that links members of the world of cinematographic art, both in speech and action, in harmony and (sometimes calculated) strategy.

LAURI KITSNIK, University of Cambridge, UK: ‘Notes for a History of Japanese Screenwriting Practices’

Amidst the recent surge of scholarly interest in international screenwriting, the case of one of the biggest national cinemas, Japan, is yet to be fully addressed. This gap in scholarship is all the more striking considering the large amount of critical studies on screenwriting in Japanese and a long tradition of making film scripts available for wider audiences by diverse publishing strategies, a practice almost unparalleled in other film cultures. In this paper that seeks to open discussion on Japanese practices of screenwriting, I will examine several attempts at historiography, the emergence of the notion of screenwriter as author (sakka) in the 1930s and particular working conditions for writers during the flourishing of the studio system in the 1950s. In addition, observing contesting formats of the screenplay in a historical context will reveal to the hybrid modernity underlying the standard handwritten master-scene script. I will also discuss the gendered status of the writer and the role of women screenwriters in classical Japanese cinema. I believe that checking approaches in recent screenwriting studies (Maras 2009, Price 2010, Nannicelli 2013) against insights gained from examining the Japanese screenwriting practices as a particular East Asian brand of film culture has the capacity to reshape a number of assumptions taken for granted and contribute to problematising the theoretical underpinnings of the field.
28. APPROACHES TO SCREENPLAY STRUCTURE (Room 261. Chair: Jule Selbo)

SAMUEL MARINOV & BROCK STITTS, Georgia State University, US: ‘Computer-based Analysis of Flaskbacks in Screenplays of Different Genres’

Last year in Potsdam, we presented the results of computer-based analysis of two major temporal characteristics: Dramatic Rhythm and Dramatic Tempo, for the screenplays of several different genres: action movies, drama, and comedies. This year, we have focused our investigation on another temporal parameter, flashback. Flashback is perhaps the most important tool for manipulating time in film; it tends to disrupt otherwise linear and continuous flow of time in the story’s narrative. As David Bordwell notes in his Poetics of Cinema, “...flashbacks are tactics fulfilling a broader strategy: breaking up the story’s chronological order.”

Because it is frequently associated with the emotional recall from the past, flashbacks provide screenwriters with an opportunity to expand the narrative by further exploring psychological depths of various characters. In her seminal book called: “Flashbacks in Film: Memory and History”, Maureen Turim points out that, “...By suddenly presenting the past, flashbacks can abruptly offer new meanings connected to any person, place, or object...” In other words, the function of flashback in screenplay—and ultimately in film—is to create new meaning, to make a psychological and/or emotional connections between the present and the past. Paraphrasing Roland Barthes, flashbacks provide referential meaning in texts without directly referring to history.

In screenplays of different genres, flashbacks could be used in a variety of ways and modes, such as a singular flashback; multiple flashbacks, both connected and unconnected to one another; a flashback within a flashback, etc. This multiplicity of forms greatly complicates comprehensive analysis of flashbacks. That is why our approach to this problem is based on utilization of specially designed software aimed on analyzing flashbacks in the screenplays of different genres.

MATTHIAS BRÜTSCH, University of Zurich, Switzerland: ‘The Ups and Downs of Dramatic Tension: Notes on the History and Logic of Suspense Curves’
Since Gustav Freytag’s Die Technik des Dramas (1863) in which the author illustrated the structure of the Greek tragedy by means of a pyramid, graphic representations have frequently been employed in dramatic theory in general and in screenplay manuals in particular. And not only the diagrams, also the terms used to describe the progress of dramatic tension—e.g. “rising/falling action”, “the lowest moment”, “climax”—often draw on spatial metaphors. Common as this practice is, its usage is far from consistent as the diversity of graphic abstractions illustrating the three-act model exemplifies. After a brief look at the history and circulation of suspense curves, this paper aims to critically assess the logic behind the different ways to represent dramatic structure by means of spatial abstractions, showing that in many cases various indicators are confounded to justify the ups and downs of the two-dimensional curve (for instance, the “lowest moment” for the hero is not usually the moment of lowest suspense for the spectator). Finally, drawing on theories of film suspense (which by and large evolved separately from dramatic and screenplay theory), a three-dimensional model will be presented which allows to distinguish between factors usually confounded and to illustrate the complexity of dramatic tension more adequately.

MARK POOLE, RMIT University, Melbourne, Australia: ‘Jan Sardi and Shine’

This paper examines the work of prominent Australian screenwriter Jan Sardi, who is best known for writing Shine (1996), which earned him an Academy Award nomination, a BAFTA nomination as well as an Australian Film Institute Award and an Australian Writers' Guild award. Jan Sardi has written nine produced feature films over his career; some adaptations, some original works, some completed in close collaboration with a director as with Scott Hicks in Shine, others where Sardi has been the principal creative force (Love’s Brother, 2004, which Sardi also directed.)

The paper will articulate Sardi’s creative process as a screenwriter in relation to his creative process or poetics (Macdonald, 2013) and in particular whether he follows the commonly accepted principles of screenwriting as espoused by international experts such as Robert McKee, Syd Field and Michael Hauge. While acknowledging these screenwriting principles, Sardi has said that he is also guided by other considerations perhaps best identified in his work on Shine, which tells the story of pianist David Helfgott. The screenplay for Shine is a complex work, covering three main time periods over forty years. This work’s structure has been analysed by screenwriting expert Linda Aronson in her book Screenwriting Updated: New (and conventional) Ways of Writing for the Screen (2001). Sardi himself has described his central methodology as following the emotional backbone of a story, and this process is also evident in Mao’s Last Dancer (dir: Bruce Beresford, 2009), adapted from the book of the same name by Li Cunxin.
29. ADAPTATION (Court Room. Chair: Adam Ganz)

ARMANDO FUMAGALLI, Università Cattolica del Sacro Cuore, Milan, Italy: ‘Emma Thompson and Sense and Sensibility: The Hidden Work for a “Perfect” Adaptation’

The 1995 film Sense and Sensibility, directed by Ang Lee and written by the famous actress Emma Thompson, was one of the films that in the mid 90s generated a new flourishing in adaptations of classics of English literature for the screen, a flourishing that goes on to the present day. The film won many awards in many categories, and especially for best adapted screenplay: it won Golden Globe and Oscar, and was nominated for the BAFTA in this category.

The task of adaptation was in no way an easy one. Jane Austen wrote the novel, at the beginning, as an epistolary novel, and her way to tell the story was extremely difficult to adapt. Emma Thompson did what in my opinion is a masterful job in preserving the characterization, the tone and the aura, but by creating complete new scenes, especially in the first act, and finding visualizations and other specific cinematic devices, to create a film that the contemporary viewer could enjoy.

Some of the clever, creative choices that have been done, are:
- The creation of many new scenes in the first act, to present and introduce the characters.
- The cut of some characters that are in the novel, but were summarized in the film, to make us focus on the main characters.
- The new characterization of the younger sister, Margaret, and the addition of some subtle elements of dialogue, to connect the audience with some specific aspects of the woman condition and the social condition of the era, and make them understandable to the audience.
- The restructuration of the outline of the ending to have more rhythm in the third act and to arrive to an explosion of positive emotions in the last five minutes.
- The creation of set-up and payoff structures and of visual “rimes” (a handkerchief, the reading of poetry by the three main masculine characters, etc.).
- The creation of objective correlatives (the atlas...) to convey meanings.

I will deal in my paper with these and other choices, showing how a great actress has been able, in her five years of work on this script, to create a masterpiece that is still considered one of the best adaptations in contemporary cinema.
Due to the economic, industrial and aesthetic demands of cinema, the adaptation of literature often produces an amplification of equivalent genre characteristics (or mainstreaming), particularly in the remediation of science fiction novels. However, the long production of Jonathan Glazer’s Under the Skin (Film4/BFI, 2013) illustrates progressive acts of genre reductionism, subversion and distancing from Michael Faber’s conventionally SF source novel (2000). In this process is revealed a distinctive rupture of the fetishistic demands of literary authenticity or genre expectation. The resultant film, an art-SF-film parable detailing Scarlett Johansson’s predatory alien character, hunting Glasgow males whilst experiencing a profound crisis of identity, is also a map of the radical adaptation production process, a neglected area of screenplay and adaptation studies. This paper will argue that various practices undertaken during both pre-production and production of Under the Skin, including the use of hidden cameras, non-actors, non-prepared actors and non-fiction and improvised scenes, form a meta-narrative of performance that infiltrate (informed) audiences’ reading of the film. This extra narrative layer conforms to postmodern storytelling techniques in which the extraneous details of production performance becoming critically important to the film viewer (as seen last year in both Boyhood and Birdman). This paper will also examine these multiple acts of distancing by evaluating the increasingly and accumulatively unfaithful adapted screenplays, co-written by Glazer and Walter Campbell. This analysis will focus on an early, and more faithful, 122-page draft screenplay from 2008, and contrast it with the stripped back and radically different 91-page adapted shooting script from 2012, whilst also comparing both with the source novel and resultant film. Under the Skin highlights many issues of production process, exposing both how the industrial development of film shapes audience and critical reception, and infiltrates the closeness of a film to its source material via the adapted screenplay.

My screenwriting training was across a 3 feet desk from screenwriter and producer Jay Presson Allen. This formidable Texan native worked extensively with Hitchcock for whom she wrote MARNIE, and she also wrote CABARET, PRIME OF MISS JEAN BRODIE, and many other brilliant scripts including PRINCE OF THE CITY, from Robert Daley’s book of the same name and directed by Sidney Lumet with whom she was partnered in a company tellingly named SCREENPLAY PRODUCTIONS. Upon suggesting the book as an adaptation for Lumet Allen wrote the script and I assisted in research and many other ways. On the first day “breaking the back” of the book, she ripped the sewn sections from each other with an almost palpable shriek of agony as non-fiction started to become screenplay. The book must die so the screenplay can live. This is my account of that process working with master screenwriter Jay Presson Allen.
In his book Notes on the Cinematographer, Robert Bresson observed “My movie is born first in my head, dies on paper, is resuscitated by the living persons and real objects I use, which are killed on film but, placed in a certain order and projected onto a screen, come to life again like flowers in water” (Bresson, 1967: p7). Each of these moments is actually a new telling of the story. This paper examines the relationship between the script (paper) and the edit (“placed in a certain order”) to see what fresh narrative insights emerge for the writer when you loop the head to the tail.

Screenwriters and editors are often called storytellers. But it may be more accurate, for this study at least, to call screenwriters story inventors and editors raconteurs: the one mints a story from a world of almost infinite possibilities, whilst the other constructs a given story from a finite pool of rushes. Both crafts have a great deal in common, and one might expect the inventor to take a lively interest in how the raconteur tells the story. In fact when one examines the literature (screenwriting books, articles, websites), there are surprisingly few references to film editing, and even fewer to what we will call ‘writing for the cut’. Why is this? It seems most likely that as screenwriters we write for film rather than the cut. We have in mind the already-finished product; the story that unfolds as an ‘invisibly edited’ flow of sounds and pictures. But this study suggests that if we break the surface of the finished film, and in a sense make the cut visible, we may come to see the ‘machine’ that animates our stories.

Data for this paper will be drawn from books, specialist websites and articles primarily around the craft of editing, and the tools editors use to shape stories. I will examine some of the earliest discourses relating to montage, particularly the experiments of the Soviet filmmakers Eisenstein, Pudovkin, and Kuleshov. Further insights in this field will be gleaned from interviews with working film editors including Walter Murch, Juliette Welfling, Anne Coates and Mick Audsley.

CLAUDIA MYERS, American University School of Communication, Washington, US: ‘From Script to Screen: The Director’s Process’

How does a director’s approach to a script differ from a writer’s? In this talk, we will first explore how a writer conceives of a story, develops its structure and characters, and refines its execution until it is ready to go into production. We will then review the director’s process of assessing a script. This begins with a structural and character analysis (akin to the
writer’s) in order to grasp the mechanics of the story. But the director must go further. He or she must answer the fundamental question: “what is the script about?” This is different from a plot summary. This question goes to the meaning and significance of the story. At this point, the director approach to the script departs sharply from the writer’s.

A director’s job is not just to tell but to interpret the story. What does the protagonist want and is it different from what they need? What is the nature of their journey? How should we experience it? Very often this results in a carefully crafted statement about the meaning of the story, which guides all creative decisions from performance to production design. Once the director succeeds in mining the subtext of the script, they go through it again page by page in order to deepen their understanding. The goal is not just to understand the function of every scene in the broader story, but to see how it fits in the arc of each character. This preparation is the foundation of the director’s work. The director’s understanding of the world and its characters must be complete. In preparing individual scenes, the director goes through a rigorous process of research, analysis, inference, and pure imagination in order to justify every action and motivate each line of dialogue. Once this work is done, the director has the tools to shape performance and translate the story visually.

KERSTIN STUTTERHEIM, Film University Babelsberg KONRAD WOLF, Potsdam, Germany: “‘Pardon me, Doc - a what between what and what?’: thoughts about visual narration and implicit dramaturgy in film production’

A screenplay is not just a piece of literature. It gives the material for performance and aesthetic design of a good movie.

A well-made screen play contains these two levels of explicite structure and implicte dramaturgy – dealing with our two levels of thinking (Kahneman). Modern as well as postmodern fiction movies are using set design as well as gesture of the actors in a specific way related to implicit dramaturgy or intuitive thinking. How far this could be given or inspired by the screenplay? How much it is part of realization? I will explain these aspects with the help of practice based research on the basis of selected sequences in Shutter Island (Scorsese) and Game of Thrones.
Screenwriting Research Network

The Screenwriting Research Network is a research group consisting of scholars, reflective practitioners and practice-based researchers interested in research on screenwriting. The aim is to rethink the screenplay in relation to its histories, theories, values and creative practices.

During the last eight years the network has grown rapidly. Yearly conferences have attracted a growing number of people around the world to share experiences and discuss the problematics of screenwriting research. The conferences have taken place in Leeds (2008), Helsinki (2009), Copenhagen (2010), Brussels (2011), Sydney, Australia (2012), Madison, Wisconsin (2013) and Potsdam-Babelsberg, Germany (2014). In 2015, the SRN also held a ‘Special Conference’ in Santiago, Chile.

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The London Screenwriting Research Seminar

The London Screenwriting Research Seminar is a group of scholars and practitioners who meet twice a term on Thursday evenings at Senate House to discuss the screenplay and screenwriting as an academic discipline and object of scholarly enquiry.

We explore the nature of writing for the moving image in the broadest sense, from a broad range of possible methodologies and approaches, considering in particular: the history and poetics of the form, contextual analysis, the process of writing for the screen, and the relationship of word and image in the production process. We’ve had sessions on individual screenwriters from Ingmar Bergman to Emeric Pressburger, the writers’ role in the production process from early Hitchcock to contemporary Danish TV, and had writing team Nicci French talking about the process of being adapted for the screen.

Founder members include Adam Ganz (Royal Holloway), Jill Nelmes (University of East London), Rosamund Davies (University of Greenwich) and Steven Price (University of Bangor). The seminar is supported by the Institute of English Studies and the Department of Media Arts at Royal Holloway University of London.

Our next session is at 6.00pm on Thursday 29th of October at Senate House in conjunction with Royal Holloway Victorian Studies Centre. Screenwriter Tony Jordan will talk about his new BBC series ‘Dickensian’. All are very welcome.