

12<sup>TH</sup> SCREENWRITING RESEARCH NETWORK  
INTERNATIONAL CONFERENCE

SCHOOL OF ARTS

SCREEN NARRATIVES:

September 12<sup>th</sup>-14<sup>th</sup>, 2019  
Universidade Católica Portuguesa, Porto, Portugal

# ORDER AND CHAOS

BOOK OF  
ABSTRACTS

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EVENTOS Católica Porto; Secretariado CITAR/EA-UCP

**Screen Narratives: Order and Chaos**  
**12th Screenwriting Research Network International Conference**  
**Porto, Portugal, September 12-14, 2019**

Hosted by School of Arts, Universidade Católica Portuguesa and the Research Centre for the Science and Technology of the Arts

The Screenwriting Research Network (SRN) is an organization committed to promoting sustained analysis and critical understanding of screenwriting. It holds an annual conference strongly aimed at sharing knowledge on narrative matters. Writers and commentators thus have an opportunity to present their work and/or research and discuss screenwriting in its multiple dimensions (e.g. as a product, a process, an industrial tool).

In 2019, the SRN conference will be hosted by the Research Centre for Science and Technologies of Arts (CITAR), operating within the School of Arts, Universidade Católica Portuguesa (Porto). CITAR develops actions to foster both art-based and theoretical-based research in four subject fields: Cinema and Cinematic Art, Heritage and Conservation-Restoration, New Media Art, and Sound and Music. Following on the work that CITAR has been developing on complex narratives, the Cinema and Cinematic Art research group co-organizes the 2019 SRN's conference. We aim to offer participants an opportunity to deepen their knowledge on this issue and to broaden the discussion on screenwriting narratives to the interplay between chaos and order.

The conference takes place in Porto, and is dedicated to the subject of Screen Narratives: Order and Chaos.

Classical Hollywood cinema was built around the concept of clearness, often modeling itself either on the Aristotelian structure advocated for in the *Poetics* or on the mythical and fairy tale structures identified, respectively, by Joseph Campbell and Vladimir Propp. An impression of order was thus achieved through the maintenance of unity in point of view (a single perspective conveying an impression of objectivity), causality (temporal linear progression), the interrelation of the main character's goals and the narrative conflict (both of which had to be crystal clear) and unproblematic identities (equating an actor with one single character), among other aspects. According to David Bordwell, these action-oriented stories usually take place in numerous

sites and are populated by multiple supporting characters; their ends typically entail the protagonist's transformation and a change in the environmental status quo.

However, European movements such as the French New Wave (Nouvelle Vague), which triggered the rise of modern cinema, and the American New Hollywood directors increasingly looked for different ways of telling stories, expressing a more complex and hazier outlook on life. This trend increased from the 90s onwards in several media: film, television, videogames, multimedia and the internet, with its hypertextual and interactive possibilities. From 2000 onwards, DVDs and video streaming allowed for more compelling ways of storytelling on TV series and web sites such as Youtube. New fruition possibilities arise as repeated viewings grant access to more details and narrative layers, creating a new communication paradigm that calls for a more active and participative stance from the viewers.

Nowadays, although the classical paradigm of the three-act structure still holds an important place in screenwriting, more and more writers, directors, producers, and prosumers, look for different possibilities of storytelling. Terms such as postclassical cinema, puzzle films, modular narratives, interactive fiction and complex narratives became common currency. The question therefore is: how does meaning emerge out of the obscure, the random and the unpredictable? Consequently, researchers are challenged to reflect upon the narrative devices through which order is balanced with chaos, symmetry with asymmetry, integration with differentiation, unity with multiplicity, intelligibility with mystery, continuity with disruption, stability with change. In what way do these dialectics produce simpler or more complex narrative patterns?

We wish you a pleasant and enriching conference!

**Abstracts**  
**Keynote Speakers**

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## **Maria Poulaki**

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University of Surrey, UK

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### **Reflections on narrative complexity**

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This talk will reflect on the interplay between chaos and order as characteristic of the complexity of narrative. It will do so by adopting a complex systems perspective, which allows to approach at once complex textual structures and the complexity of our cognitive encounter with them. Concepts already established in narratology and traditionally associated with anti-narrative devices, such as self-reflexivity, loose causality, and description, can be linked to equivalent dynamic or 'chaotic' processes of systems' emergence, such as self-reference, nonlinearity, and emergence. These can in turn be highlighted as properties of the cognitive dynamics of narrative, driven by ambiguity and uncertainty. Thus narrative complexity lies 'before' narrative (the latter traditionally conceived as a set ordered schema or structure), and in the chaotic process of its formation.

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#### **Biographical note**

**Maria Poulaki** is assistant professor in digital media arts and film studies at University of Surrey, United Kingdom. Her research has approached narrative complexity from the perspective of complexity theory. With a background in psychology and media psychology, Poulaki is further interested in applications of cognitive theory, psychology, and neuroscience to aesthetics, particularly in moving image media. Her work has appeared in various journals and edited volumes, and she has coedited the books *Compact Cinematics: The Moving Image in the Age of Bit-Sized Media* (2017), and *Narrative Complexity: Cognition, Embodiment, Evolution* (2019).

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## Christoph Bode

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LMU Munich, Germany

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### Opening Up Spaces of Possibility: How Future Narratives Impact Story-telling in the Movies

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Future Narratives, unlike Past Narratives, are not about *events* (that have already occurred or can be imagined to have occurred). Rather, their smallest narrative unit is not an event, but a *node*. A node is a situation that can be continued in more than just one way, possibly in a multiplicity of ways. If a narrative contains at least one node, it qualifies as a Future Narrative, though many Future Narratives contain many more than just one node. If you don't like the terminology, you could also call Future Narratives 'Nodal Narratives' instead. The most basic difference between Past Narratives and Future Narratives is that Past Narratives are uni-linear, whereas Future Narratives are by definition multi-linear. Past Narratives give you a uni-linear trajectory, but multi-linear Future Narratives open up spaces of possibility instead.

The exciting thing about Future Narratives is that they can be found in print, in film in video games, in scenarios of world climate change, and in other simulations of future trends – they are all over the place. Cutting across all media and genre classifications and even straddling the fiction-non-fiction divide, the multifarious corpus of Future Narratives lacked a theory and a poetics until the publication of the 5-volume set of ERC-funded research in 2013, *Narrating Futures* (published with Walter de Gruyter, Berlin/Boston, all in the same year).

In my talk, I will try and explain how narrative in general negotiates the poles of order and chaos, or of meaning and contingency, and produces such a thing as the semblance of narrative necessity, before I zoom in on how Future Narratives prove a game-changer to this existential play and how, in particular, movies that operate according to the Future Narrative paradigm open up new spaces of possibility for the viewer as well: although not all relevant movies (e.g., *Run Lola Run*, *Sliding Doors*) invite active intervention from the spectators, others certainly do: they not only invite, they necessitate *agency*. Evidently, the move from relatively inflexible media like the book, the movie etc. to more inter-active media (DVD, online gaming ...) is a decisive one. The advent of more and more Future Narrative-based offers in the second half of the twentieth century is therefore read as a shift of media-historical importance that is bound to radically re-define our ideas about what story-telling is for and who it is that ultimately produces the meaning we live by.

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#### Biographical note

**Christoph Bode** was Chair of Modern English Literature at LMU Munich until March 2018 and Visiting Professor at UCLA and at UC Berkeley. He has published 28 books and some 80 scholarly articles. Former president of the German Society for English Romanticism, co-editor of three book series, permanent Fellow of LMU's Centre for Advanced Studies and of the *Academia Europaea*, Bode is also the recipient of various research grants, among them a 1 million Euro grant from the ERC for his project on *Future Narratives*.

**Thomas Elsaesser**

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Amsterdam/Columbia University, New York, USA

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## **The (Re-)Turn to Non-Linear Storytelling: Time Travel and Looped Narratives**

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Why has there been such a comeback of looped narratives and time travel films since the 1990s? Answers to this question should take us beyond seeing films such as *Groundhog Day*, *Deja Vu*, *Donnie Darko*, *Inception* or *Source Code* as the implementation of the new possibilities of storytelling opened up by digital media, with non-linear editing and random access as the 'new normal'. The reasons we can give should also take us beyond the evident analogies with interactive video games: In the age of 'post truth', when perception of reality itself has become malleable, the term 'non-linear' has taken on political, philosophical as well as narratological meaning. My talk will argue that there are also specifically historical circumstances that favour time travel as a mode that highlights not - as one might expect - new forms of agency and empowerment, but instead epistemological deadlocks, traumatic events as well as ethical dilemmas.

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### **Biographical note**

**Thomas Elsaesser** is Professor Emeritus at the Department of Media and Culture of the University of Amsterdam. Since 2013 he is Visiting Professor at Columbia University. Among his recent books are *German Cinema - Terror and Trauma: Cultural Memory Since 1945* (New York: Routledge, 2013), *Film Theory - An Introduction through the Senses* (with Malte Hagener, 2nd revised edition, New York: Routledge, 2015) and *Film History as Media Archaeology* (Amsterdam University Press, 2016). His latest book is *European Cinema and Continental Philosophy: Film as Thought Experiment* (London: Bloomsbury, 2018).

**Abstracts**  
**Parallel Sessions**

**Thursday**  
**September 12**

## Pablo Echart

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University of Navarra, ES

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### Savage continent, united continent: the writing of a feature film screenplay about the "founding fathers" of the European Union

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In his apt description of Europe as a "savage continent," the historian Keith Lowe takes stock of the many horrific effects that the Second World War had on the Old Continent. Certainly, even today it is difficult to gauge the magnitude of such devastation in moral, psychological, or economic terms, let alone in human lives. In this historical context, and added the emergence of the Cold War, a pan-European spirit emerges that is wrought in 1957 with the birth of the Europe we know today and which is steered by the so-called "founding fathers of Europe". Such momentous episode begs the question, what have cinematic and televisual fiction told us about these cardinal figures of our History and their political action? And the answer strikes us odd, to say the least: almost nothing.

This paper tries to explain the creative process of "The Dream of Europe" (working title): the writing of a feature film script commissioned by the Leonardo Network of the BBVA Foundation, and which I have been developing since September 2017. This project gives an account of the joint action of statesmen like Konrad Adenauer, Robert Schuman, Jean Monnet, Alcide De Gasperi or Paul-Henri Spaak in the creation of a supranational Europe. In my exposition I will address, in the first place, the main creative decisions I have made with regard to the selection of narrative events, ascription of protagonists and antagonists, establishment of conflicts, use of dramatic licenses, aesthetic choices, etc. Secondly, I will illustrate the main difficulties I am encountering in the writing process, which have to do with issues such as the reenactment of political action, the coral ensemble of characters, the absence of front female characters, the fictionalization of History, etc. Finally, with this description of the creative process, I will also argue the mutation that the project seems to be experiencing from feature-film to episodic television.

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#### Biographical note

**Pablo Echart** is Senior Lecturer of Screenwriting in the University of Navarra (Spain). He has been Director of the Master Degree in Screenwriting (2010-2015) in the same center. He has published about film genres and filmmakers who are screenwriters aswell, like Woody Allen, Alexander Payne, Hirokazu Koreeda, Noah Baumbach and Kelly Reichardt. Among his works stands *La comedia romántica del Hollywood de los años 30 y 40* (*The Hollywood Romantic Comedy of the 30s and 40s*), published in a Spanish leader publisher C tedra.

**María Noguera, Miguel Muñoz-Garnica**

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University of Navarra, ES

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**Narrative detours in the cinematic representation of Europe in crisis:  
*Ulysses' Gaze, A Talking Picture and Our Music***

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This presentation will analyze three works by recognized European filmmakers in a stage of maturity: *Ulysses' Gaze* (*To Vlemma tou Odyssea*, 1995), *A Talking Picture* (*Um filme falado*, Manoel de Oliveira, 2003), and *Our Music* (*Notre musique*, Jean-Luc Godard, 2004). These three films share a representation of Europe in a state of identity crisis caused by its recent past of war and brutality. They show a gap that cannot be bridged between an uncertain present and a wider past, rich in cultural traditions, art, and mythology. This breach crystallizes certain narrative structures that push the boundaries of a single narrative linearity. In *Ulysses' Gaze*, the journey of the main character merges with several layers of time, memory, and History, which, through their juxtaposition, manage to create a cohesive story. In *A Talking Picture*, a woman and her daughter's sea voyage runs in parallel to the reconstruction of a glorious chapter in the history of European civilization, to the extent that the secondary, underlying storyline ultimately determines, without a direct visual representation, the meaning of the former. Finally, *Our Music* emulates the tripartite division of Dante's *Divine Comedy* to explore, through an apparent separation of its parts and a choice of wartime setting, the truncated dialogue with the foundational values of Europe. Thus, the main goal of this paper will be to study the ways in which the reflection on a European identity crisis drives the creation of non-conventional narrative structures in the analyzed films.

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**Biographical note**

**María Noguera** teaches History of Cinema and Film Criticism in the Universidad de Navarra (Spain) since 2006. In the same institution, she has been Head of Master's Degree in Screenwriting (2015-2018). Her research and academic interest focus on european cinema. She has written extensively about realistic theory traditions in cinema and their connection to film directors such as Roberto Rossellini, Joao Botelho or Manoel de Oliveira.

**Miguel Muñoz-Garnica** works as Research Personnel in Training at the Department of Audiovisual Culture and Communication, Universidad de Navarra. He is currently developing a doctoral thesis about the image of family in Japanese cinema and its relevance in the films of contemporary filmmaker Hirokazu Koreeda. He teaches History of Cinema, Aesthetics of Cinema and Film Critique. He also practices as a film critic and festival reporter at the online Spanish magazine El Antepenúltimo Mohicano. He has released several academic writings related to Japanese and Asian cinema.

**Daniel Sierra, Marta Frago**

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University of Navarra, ES

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## ***Young Winston* and *Darkest Hour's* films: Winston Churchill as British Hero in a Changing Europe**

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Films *Young Winston* (Attenborough, 1972) and *Darkest Hour* (Joe Wright, 2017) were released in two turmoil periods in England, within a changing and trouble Europe. Both movies present the figure of Winston Churchill as a British hero emerging on difficult times and being able to lead England to brighter years. In this article, we defend that both films are examples of the link-up between decaying periods and the tendency of writing political biopics, a genre where political and symbolical dimensions shake hands. Specifically, we argue that the two films rebuild mythically the personality of Churchill according to the mores and social virtues each era spotlights. Thereby, *Young Winston* is released in the decade of '70s, considered as "dark ages" in Great Britain, inside a revolutionary Europe looking for new airs. The personality of the future president Churchill showed in the film fits with the Generation of 68's values. In a time where youthfulness is considered as the fullness of life, a young and adventurous Churchill appears as a symbol of youth and idealism. Meanwhile, *Darkest Hour* comes in the era of a significant decline of the Western World, with economic problems, security issues, and lack of confidence in politics. Locally, the Brexit issue threatens the country's stability. The character of Winston Churchill is shown now with traits that are valuable for the postmodern generation. The legendary president is characterized as an adult and experienced politician (who knows about cynicism) and the film focus on his emotional sphere before historical events. Little eccentricities and favourable treatment to women characters and the ordinary people coexist in his portrait. But again he is a hero, a kind of saviour whose success comes not only by him but also from other's collaboration.

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### **Biographical note**

**Daniel Sierra** is an Independent Researcher at the University of Navarra. He got his Degree in Audiovisual Communication and a Master degree in Management and Organisational Culture by Institute of Culture and Society (ICS) in the same University. Actually he works in the Quality and Innovation Unit at University of Navarra. Last year, his research work titled *Lifewriting, Narrative and Sense* was assessed with the highest rating.

**Marta Frago** teaches *Screenwriting and Film adaptations* at the University of Navarra (Department of Film, TV & Digital Media). She studied Screenwriting at UCLA Ext. Later, she obtained her PhD with a dissertation about Ruth Praver Jhabvala's screen adaptations from Henry James and E. M. Forster's works. Since then, she has focused her research on screenwriting and modes of adaptation: from narrative text, real facts and famous people (biographies). Her publications include books (*Leer, dialogar, escribir cine; Personaje, acción e identidad en cine y literatura*) and articles in scientific journals, such as *Javnost, Atlantis, Fotocinema* or *Communication & Society*.

## Ruth Gutiérrez Delgado

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University of Navarra, ES

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### Causality is not casual in a film despite it seems to be: *A Perfect Day* (Fernando León de Aranoa, 2015)

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The Spanish filmmaker Fernando León de Aranoa offers us an example of paradigmatic causality in his film *A Perfect Day* (2015). From a poetical perspective, this film has a special interest for screenwriters and also for film analysts because of its narrative structure, based in a problem/conflict that becomes in a circular circumstance that makes the resolution possible at the ending of the story, without the help of the characters involved in the plot; in the other hand, this film is interesting because of the treatment of the portrait of a minority group, a humanitarian help workers in Yugoslavia (at the end of the war).

Based on the novel *Dejarse Llover* by Paula Farias, the film is more cohesive than the novel thanks to the need to be more synthetic and to seek a more closed meaning for the conflict raised throughout story. Despite this, the viewer has the impression that he attends an act governed by chance, although indeed it is an adequate ending for the profound meaning of story: Uncertainty, apparent chaos and “the metabasis of fortune in the world” can bring happiness achievements. A kind of poetic justice (or divine justice within the parameters of the film) acts supplying, in this case, the effort of humanitarian workers when they have lost hope. This can be understood, according to the interpretation of Aristotle's *Poetics* by Halliwell (1998, 203), who says that “(...) eudaimonia embodies, so to speak, a consummate equation between virtue and happiness” (understanding as the “harmony between the individual's will and the requirements of moral action”). As a methodology, in this work, the causality linked to “eudaimonia” is compared in the novel by Farias, the script and the film by León de Aranoa.

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#### Biographical note

**Ruth Gutiérrez Delgado** is PhD in Communication Studies by the School of Communication at the University of Navarra, Spain. She teaches Epistemology of Communication and Screenwriting for TV Series in the Audiovisual Communication Degree and also teaches two courses in the Master of Screenwriting and in the Master in Communication Research about Poetics and Visual Representation. She is also a member of The Association Adaptation Studies. Her main research is on Poetics, Myth and Hero in audio-visual texts and also the study of the cognitive nature of fiction. These topics are the core of her Research Team MYHE (Mythmaking and Hero in narratives and media texts) in which she is the main researcher.

## Paolo Braga

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Università Cattolica del Sacro Cuore, IT

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### The line between fate and chaos in *Collateral*

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The communication aims to analyze the screenplay for *Collateral* (Michael Mann, 2004) focusing on how in the script penned by Stuart Beattie and Frank Darabont fate plays a role in defending moral order against chaos. The confrontation between Max, the protagonist, a zealous taxi driver, and Vince, the antagonist, a killer picked up on his cab, surprisingly results in a metaphorical ending where, through an unexpected coincidence, paradoxically both fate and chaos seem to assert themselves.

I will start considering the function of coincidence and the problems it poses to a writer as it is explained in the main screenwriting handbooks. I will then widen my perspective by adopting a narratological angle. First, I will synthesize David Bordwell's point on coincidence which he defines as a source for story-world motivation ("No coincidence, no story", davidbordwell.net, 2010). Second, I will tackle the topic following Hilary P. Dannenberg's essay on "coincidence plot", a category *Collateral* falls within (*Coincidence and Counterfactualty. Plotting Time and Space in Narrative Fiction*, University of Nebraska Press, 2008).

On the basis of this overview on the scientific literature about coincidence, I will go back to the Beattie/Darabont's script. I will show how the kind of antagonist Vince is an example of – the cynical believer in the chaotic nature of universe, similar to The Joker in *The Dark Knight* and to Anton Chigurh in *No Country for Old Men* – pushes to the fore an additional fact. The acceptance of coincidences by the audience rests, among other things, also on their expectation for a clear moral argument in the story: viewers want the story to be a striking, always somehow "exceptional" demonstration of a specific moral truth. This is especially evident when, like in *Collateral*, the story plays with the idea of Fate. It is also true, more in general, whenever a character is conceived in relation to his "true self". The ending of *Collateral* poignantly provokes the audience to wonder whether in a chaotic universe any story could be really meaningful.

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#### Biographical note

**Paolo Braga**, Ph.D., is lecturer at Università Cattolica del Sacro Cuore in Milan, where he teaches Screenwriting. At Università Cattolica he also teaches at the Master in International Screenwriting and Production. He has published extensively on the topics of the construction of empathy with character and of US television series. The rhetorical and persuasive dimensions of storytelling are his general research area, which he has treated in several articles and essays. Among his most recent publications is *Words in action. Forms and Techniques of Film Dialogue* (Peter Lang, 2015).

## Armando Fumagalli

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Università Cattolica del Sacro Cuore, IT

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### Order and chaos in the ending of a film

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As it is very well known, the ending of a film is a segment that from a semantic point of view is extremely dense. The theory and practice of Hollywood classical storytelling says that the ending should solve not only the main story line, but also the subplots. See for example, the five scenes that end *The Devil Wears Prada*, that put "order" and resolution in all the main relations of the protagonist, Andy (Anne Hathaway): with Miranda (Meryl Streep), her boyfriend, her job, her colleague Emily (Emily Blunt) and the final "conclusion" of a gaze without words, again with Miranda...

In SRN Conference 2016 in Leeds, I tried to sketch a classification of different endings, to prepare an analysis of the ending of *My Best Friend's Wedding*, an extremely successful and beloved romantic comedy without a happy ending, so against what is considered a "must" in standard Hollywood thinking.

In 2019 Conference, I would like to speak about the kind of endings that do not put order in the story, trying to see the reasons why they do not do so, and which is the emotional reward that they give to the audience without putting order, i.e. leaving in some kind of chaos the solution of the story and/or the emotions of the viewer. Does this entail a difficulty in achieving success? Are there some cases in which a complex and "chaotic" ending has given the possibility of a (if not a huge, at least a good) success in terms of box office or appreciation by a general audience?

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#### Biographical note

**Armando Fumagalli** is full professor of Semiotics and History of Cinema, and Director of the Master in International Screenwriting and Production at the Università Cattolica del Sacro Cuore in Milan, a program that has trained a new generation of successful writers and producers in Italy. He is also, since 1999, a script consultant for the production company Lux vide. In this job he has been a consultant for many international TV miniseries. His most recent consulting job has been on the miniseries *Medici. Masters of Florence*: the third season will be released in 2019. He has been working as consultant also for companies like Barilla, Endemol, Mediaset and Rai.

**Luís Frias**

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UBI/ICNOVA, PT

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## **Affective Narrative Design: Emotion as a Path for Complex Cinematic Systems**

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Narrative media and Design, namely in its visual and interactive fields, are reaching a maturation point of intersection where the complexity of their taxonomies, and the growth in their respective semantic repositories, were exponentially increased by the digital information systems. The change of the medium produced a change not at the level of the object but in the way it comes together, its shaped and perceived. Recalling Burnham in his seminal *Systems Esthetics* (1968) "In the past our technologically-conceived artifacts structured living patterns. We are now in transition from an object-oriented to a systems-oriented culture. Here change emanates, not from things, but from the way things are done. (...) For systems, information, in whatever form conveyed, becomes a viable esthetic consideration". Considering here the specific field of cinematic aesthetics, and its contemporary digital expressions, complexity became one of the main characteristics and challenges both for professionals and researchers. It's in this complexity, and the challenge that brings for the production of artifacts, but also for its experience by the audience, that we can observe the intense interdependence between the aspects of Narrative, Design and the Digital Systems that support their fabrication and convey the experience of the media content. Manovich's databased movies (*Soft Cinema*, 2002) provided a clear statement for a system based aesthetics "it is a kind of cinema where all kind of constants of traditional film become variable."

The field of interactive narrative, in its different genres, has been recombining elements, decomposing structures of narrative and experimenting with procedural formats that are becoming progressively more "human" and bio-culturally aware. Being natural language and biofeedback the most evident ones. This transformed the human computer interaction in a seemingly pervasive and naturally perceived experience. The immersion of the user in the experience though, namely in cinematographic experiences, still looks for a better design of the narrative interaction in order to overcome the cognitive disruption of the choice and maintain the levels of emotional engagement. In this essay we will propose a conceptual affective design system based in narrative components and patterns derived from Hogan (2011) and his affective narratology structures. The main objective is to design a more cohesive and fluid narrative system that connects and guides the user's choice with relatable emotional events in the narrative.

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### **Biographical note**

**Luís Frias** is a communication and narrative designer and teaches design as invited professor in the Communication and Arts Department of UBI, in the area of Multimedia Design. His PhD research project is under the topic of Digital Design Systems and Affective Narratology and its associated with the lab ICNOVA. He's a student in the Digital Media PhD Programa with U. NOVA-FCSH, Lisbon and UT, Austin.

**Ana Sofia Passos Baptista, José Manuel Azevedo**

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Faculty of Engineering, University of Porto; Faculty of Arts and Humanities,  
University of Porto, PT

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## **Reclaiming the Story: Challenges and Strategies in Interactive Documentary**

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This paper intends to analyze a lacuna in the practice and literature about interactive documentaries: the focus on narrative and storytelling as key elements of an artistic work.

There is, in our opinion, an arbitrary use of the concept “documentary” to categorize audio-visual interactive works that are based on recordings of reality. This almost random definition results from the devaluation of the importance of narrative to transform those projects in artistic works with coherence and documental value. Instead, their value is often only based on the fruition of interactivity. This trend ends up neglecting the challenge of taking advantage of interactivity, keeping the documental essence, the artistic nature and the cinematic spirit through functional narratives. With the aim to identify the challenges that will allow creators of i-docs to develop projects with stronger documental and poetic value, we confront the literature on the importance of narrative and story in linear documentary with the constraints that interactivity elements may impinge on storytelling. This discussion was anchored in six conceptual poles in order to systematize the identified challenges and promote a deeper understanding of the importance of narrative and storytelling to guarantee a more creative and valuable future for the i-doc. Finally, within the opposite poles, we identified four main strategic domains: subordination of the interactivity to a dramatic structure; reinforcement of the complexity of content to the detriment of fragmentation; limitation of gameplay; and strengthening of immersion through story.

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### **Biographical note**

**Ana Sofia Passos Baptista** is PhD. candidate at the Doctoral Program in Digital Media at the University of Porto. Currently, I'm teaching Digital Storytelling (as a trainer) at the University of Porto and producing an interactive documentary about Fado Vadio in Porto, as part of my PhD project. Previously, I worked as a Communication officer, digital marketer and video producer for several companies and institutions.

**José Manuel Azevedo**, Ph.D. Associate Professor at the University of Porto. Member of the Sociology Department Executive Committee. Assistant Director of the Doctoral Program in Digital Media. Researcher at the Center for Research in Communication, Information and Digital Culture. Project coordinator at clima@edumedia

## Patrick Cattrysse

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Universiteit Antwerpen; Université Libre de Bruxelles, BE

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### Screenwriting: Craft and Creativity

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This paper discusses screenwriting in terms of craft and creativity. While the notion of craftsmanship is often associated with a classicist view on art or culture, creativity usually expresses a romantic view. The classicist-romantic divide entails a number of interesting but contentious dichotomies, which revolve around the concepts of "rules" (recalling order) and "artistic freedom" (recalling chaos). In light of more recent cognitive findings, a first section discusses free will versus determinacy, the limited explanatory power of "authorial intention" as a heuristic device to explain creative behavior, and screenwriting (or art general?) as a passive submission to rules versus an active practice of breaking, bending or ignoring rules.

The classicist-romantic divide entails implications with respect to the practice, the study and the teaching/learning of screenwriting. A second section discusses some implications with respect to the latter. Following the above, it discusses a rule-based "mechanistic" view and a free-wheeling "mythological" view on teaching/learning screenwriting. The former suggests that teaching/learning how to write involves a limited number of tricks or rules, which when correctly applied, automatically entail success. The latter claims that there are no rules, and that writing represents an innate talent one cannot teach or learn. However, one could add a third view, called a "technical" approach, which combines features of the previous two. To treat protagonists or three act structures not as rules but as techniques, like a tennis racket or a hammer for example, allows for a more refined assessment of screenwriting or storytelling in general. This presentation concludes with a brief discussion of some of these advantages.

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#### Biographical note

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

## Margaret McVeigh

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Griffith Film School, Griffith University, AUS

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### Creativity, Chaos and finding Narrative - the Making of Alena Lodkina's *Strange Colours* (2018)

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*Strange Colours* is a break-out feature film by first time Writer/Director Russian-Australian Alena Lodkina, where "nothing much happens at all". Based on Lodkina's work with "outsiders" - opal miners in Australia's remote outback - the film is an elliptical and contemplative coming-of-age story whose script was informed by Lodkina's documentary research, love of character in the landscape, transnational funding, and cinematic inspirations, including Italian Neo-Realism. Funded for development by the Venice Biennale College Cinema, elements of the narrative emerged from improvisations with characters played by real opal miners as they cracked their first beer of the day at 7am. Lodkina says "[The film] is constructed to move you through space and experience a time and a space, as opposed to exposition or secret reveals" as "plot is not my strength". How did Lodkina find narrative in the chaos of reality, landscape and the real-life characters of her inspiration? Based on interviews with the filmmaker, this paper will contribute to the developing field of screenwriting research (Batty et al. 2018) by aligning recent theories of creativity and neuroscience (Vartanian et al., 2016) with theories of generative imagination (Hsu et al., 2014, 2015) to consider the liminal and iterative nature of the creative process. It addresses issues raised by Cattrysse and Brenes to investigate how the screenwriter may draw upon craft and deploy creative and neuroscientific factors including metaphorical thinking, working memory and a tolerance for ambiguity, to work through obscurity and mystery during the screenwriting process.

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#### Biographical note

**Margaret McVeigh** is Head, Screenwriting & Contextual Studies, Griffith Film School, Griffith University and a member of the SRN (Screenwriting Research Network International) Executive. She holds a Masters of Screenwriting by Creative Practice and a PhD in Film and New Media Narrative. Margaret has extensive national and international industry experience in Public Relations and Post-Production. She has worked as the Commissioning Editor for Wiley publishers and as a Writer for the Australian National Broadcaster's ABC Splash and is co-editor of *Transcultural Screenwriting: Telling Stories for a Global World* (Cambridge Scholars 2017). Margaret has published and presented at conferences in Asia, Europe, the USA, South America and Australia on the creative process and the writing and making of transnational films.

**Eva Novrup Redvall**

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University of Copenhagen, DK

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**Screenwriting for children, tweens and teens: The use of audience input, co-creation and junior editors in the Danish public service hit serials *Klassen/The class* and *Base Boys***

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With competition from YouTube, Netflix and a number of other platforms and screens in the 2010s, Scandinavian public service broadcasters such as the Danish Broadcasting Corporation DR are finding it still harder to attract children and young audiences for the national productions on traditional broadcast television. This challenge has led to a new focus on how to develop innovative ways of creating popular fictional content that can appeal to this important target audience, not only on traditional linear TV, but also in a cross-media context. In the 2010s, the long-running school serial *Klassen/The Class* (2016-) and later the music-based children's drama *Base Boys* (2018-) made for the channel DR Ultra (targeting 7-12-year-olds) have become major national hits that are now also sold for remakes in several other countries. Based on material from industry seminars and qualitative interviews around the DR Ultra production strategies and the making of the serials, this paper draws on screenwriting literature on television development and writing as well as cross-media literature on co-creation and audience engagement when analyzing how an important reason for this recent success is linked to a number of new screenwriting and production practices that are based on an active dialogue with and input from a wide range of young audience members throughout their development and production. The paper ends by presenting the framework for a proposed research project that plans to explore and compare current screenwriting practices for film and television targeting children and young audiences in different national contexts.

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**Biographical note**

**Eva Novrup Redvall** is Associate Professor at the University of Copenhagen. Her research focuses on screenwriting and production practices, particularly in small nation contexts. She is part of the editorial team for *The Journal of Screenwriting* and for the book series *Palgrave Studies in Screenwriting*. Her latest book is the edited collection *European Film and Television Co-production: Policy and Practice* (with Julia Hammett-Jamart and Petar Mitric, Palgrave Macmillan 2019).

**Radha O'Meara**

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University of Melbourne, AUS

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## **The Rise of the Showrunner in Australian TV: Authorship as Cultural Distinction in 'High End' Television**

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Vicki Madden created *The Kettering Incident*, an eight-part cable television drama that aired on Foxtel in Australia and Amazon Prime internationally in 2016. *Kettering* is a sci-fi/murder mystery about a female doctor in Tasmania's gothic landscapes. Its production was financed transnationally. Madden worked collaboratively with co-creator Vincent Sheehan and a handful of writers and directors, but positioned her authorship of the series self-consciously, by describing herself as 'Showrunner.' 'Showrunner' is a title used for authors of some television series in the USA and the UK, which denotes industrial roles of executive producer and head writer and connotes strong leadership and creative control throughout the series. The 'Showrunner' title that had never before been used in the Australian television industry, where key creatives are usually called writers or producers.

'Showrunner' is an authorial concept that impacts practices of production, distribution, exhibition and reception; it also intersects with issues of gender, ethnicity, the national and the global. In interviews, Madden described herself as 'Showrunner' and emphasised the integration of writing and production (Screen Blog; Wheeler Centre). I take up Alison Butler and Patricia White's emphasis on the positions of women in contemporary cultures and screen practices to analyse Madden's use of the 'Showrunner' title as a strategy to counter the relative marginalisation of women in the Australian television production sector, and particularly in positions of industrial and creative leadership. 'Showrunner' also functions to brand the show internationally as 'Quality Television' (Jancovich and Lyons; McCabe and Akass) within a television landscape being rapidly reshaped by new technologies and practices of distribution, reception and consumption. It is notable that the title of 'Showrunner' was familiar to Australian audiences in 2016 chiefly via the promotion of prestige US television dramas, but within the context of Australian screen production, the title and model was unprecedented.

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### **Biographical note**

**Radha O'Meara** is Lecturer in Screenwriting in the School of Culture and Communication at the University of Melbourne in Australia. Radha's research combines creative practice in screenwriting with research into screen aesthetics, screen industries and screen cultures. Radha presented at the SRN conference in Dunedin, Aotearoa New Zealand 2017, and has published in the *Journal of Screenwriting*.

## Vincent Giarrusso

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Swinburne University of Technology, AUS

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### Chaos and the emergence of order in screenwriting practice using the Screen Idea Concept in development

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Following Millard's (2014) suggestion that we reject "script development in favour of production development" (Millard p. 224) a team of student filmmakers develop and make short films around issues of multiculturalism and identity under the auspices of Swinburne University and the Victorian Multicultural Commission. These treatments, scripts and films are developed and supervised using the screen idea concept ( McDonald 2013 ).

The process of developing an idea for the screen to explore 'what people think they are aiming for' (McDonald p. 225) underpins the investigation. The development stage of screenwriting is unstable and open to influence. The case study explores screen writing as a mercurial process that is open to influences from different social and cultural mediations. The uses of media including the internet and social media also come into play in the development of narrative structures for the screen ideas. In this, the case study investigates ideas of fluid narrative as well as more traditional narrative patterns during the production stage.

The case study demonstrates writing for the screen and the development of the screen idea as an instinctive and chaotic set of practices that are mediated and to an extent homogenized through development. The case highlights the influence of television and contemporary cinema on screen writing at the development stage. Fragmentary and unstable representations of narrative generated by the filmmakers from minorities groups offer fresh insights into screenwriting practice around the tropes of fluid narrative and mediated production .

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#### Biographical note

**Vincent Giarrusso** is lecturer in Film and Television specialising in writing for screen and direction. His practice, teaching and research is underpinned by an emphasis on the social and cultural significances of filmmaking. His thesis called *A Country Practice: A Study of Mediation in Scriptwriting Practice* is an autoethnographical analysis of scriptwriter practice in the Australian film industry. Vincent is collaborating with Dr Glenda Ballantyne and the Victorian Multicultural Commission (VMC) on a research project "Zooming in: multiculturalism through the lens of the next generation" which uses film practice and sociology to generate new perspectives on multiculturalism.

**Rosanne Welch**

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Stephens College, US

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## **How the Chaos of Collaborating in the Writers Room Created 2<sup>nd</sup> and 3<sup>rd</sup> Golden Ages of Television**

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I propose a 20 minute presentation titled "How the Chaos of Collaborating in the Writers Room Created the 2nd and 3rd Golden Ages of Television" which would center on the areas in the Call for Papers concerning: Chaos and order throughout the history of screenwriting; Differentiation and integration in complex narratives; Narratives about minorities in screenwriting; The influence of television and other media on contemporary cinema.

In the presentation I will trace the creation of the Writers Room in the United States, which came out of a more freelance-based system, discuss the politics and mechanics of how Writers Rooms work, and focus on how they helped create two or three critically acclaimed one-hour dramas involving diverse writing staffs including *Any Day Now* (written and created by Nancy Miller for Lifetime, 1998-2002), *The Walking Dead* (developed by Frank Darabont for AMC, 2010-2019), and *Scandal* (written and created by Shonda Rhimes, 2012 - 2018).

I will also cover how writer-producers from other countries experimented with the United States version of a Writers Room in shows like *Torchwood* (written and created by Russel T. Davies for the UK, 2006-2011) and the award-winning Russian primetime serial, *Poor Anastasia* (written and created by Lisa Seidman for Russia 2003-2004) through personal interviews with those writer-producers. Finally, I will discuss how the TV Writers Room model is changing based on new trends in binge watching, the rising popularity of limited series and television writers moving into films.

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### **Biographical note**

**Rosanne Welch** teaches History of Screenwriting and One-Hour Drama courses for the Stephens College MFA in Screenwriting. Professional writing credits include *Beverly Hills 90210*, *Picket Fences* and *Touched by an Angel*. Publications include *When Women Wrote Hollywood* (McFarland); *Why The Monkees Matter: Teenagers, Television and American Pop Culture* with chapters in *Torchwood Declassified* (I.B.Tauris) and *The American Civil War on Film and TV*. Her essay "Transmitting Culture Transnationally Via the Parents in Police Procedurals" appeared in the *New Review of Film and Television Studies* (2016). She is the Book Reviews Editor for *The Journal of Screenwriting* and serves on the Editorial Board of *Written By*, the magazine of the Writers Guild.

## Florian Krauß

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University Siegen, DE

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### Chaos and Order in the German Redakteur Television

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In recent media and industry debates on the quality of TV fiction from Germany particularly one actor has been reflected upon critically: the Redakteur, the commissioning editor. On one hand s/he is said to prevent a wider range of genres and issues and, to that extent, creative chaos (cf. Gangloff 2016). On the other hand, their multiplicity particularly in public-service Redakteur Television has been described as chaotic (cf. Krauß 2019a, Krauß 2018).

Starting from these attributions, I would like to examine the role of commissioning editors in the German-speaking television series industry in respect to chaos and order. The primary basis is formed by interviews with "exclusive informants" (Bruun 2016) in this profession and by a panel discussion. Reading these qualitative surveys through media industry/production studies (cf. e.g. Caldwell 2008), at first I present the basic fields of editors' activity that involves much more than script development. Instead of single projects that determine the work of production companies and freelancers (cf. Windeler, Lutz, and Wirth 2001), the editors look after more comprehensive broadcasting slots and their tonalities – an order that other production participants often regard as constricting (cf. Krauß 2019b).

However, these linear structures are currently altering. I would like to discuss secondly, how the role of editors is changing in the face of the transnationalization and digitalization of the German-speaking TV landscape. Especially in the case of 'quality TV series' another order and, arguably, chaos are becoming visible. For example instead of the long predominant 100%-financing through one broadcaster now very often new, cross-company collaborations emerge. Editors by traditional broadcasters may have to step back, letting more space for partners and the creative core teams that possibly gain in power due to industry discourses on scriptwriters, showrunners (cf. Krauß 2019c, Gangloff 2018) and their 'one vision' (cf. Redvall 2013).

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#### Biographical note

**Florian Krauß**, postdoc research fellow at the department of media studies at the University Siegen, Germany, head of the research project "'Quality Series' as discourse and practice" (Deutsche Forschungsgemeinschaft DFG, 2018–2012). From 2013 to 2018 lecturer in media education, media aesthetics and media history at University Siegen. From 2009 to 2012 research fellow at Film & Television University Potsdam-Babelsberg. 2011 he finished his PhD dissertation discussing Bollywood among immigrants in Germany. Research interests among others: media industry studies, television series, German TV fiction, gender and media, queer cinema, Bollywood / popular Hindi cinema.

## Nélia Cruz

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CEAUL, CLEPUL-FLUL, PT

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### The Truth Game: between cosmos and chaos

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*I am a devourer of images of life, therefore, I have this hunger / for life and maybe that is why the images I capture sometimes / become dead images. [...] I was born to talk to millions [...].* · Costa Ferreira in *The Visit*, 1970

Costa Ferreira (1918-1997) wrote, in 1969, the first Portuguese tv series: *O Jogo da Verdade* (The Truth Game). In an interview, José Oliveira Costa, the director of this series said: We were interested in make a kind of phycological theatre... a theatre where all action is interior, the mise-en-scène can't be static, that fatigues or annoys the viewer (already static) during the projection of the series.

This paper aims to define certain characteristics of the beginnings of the television series in Portugal: their themes, their authors and their writing techniques. At the same time, I want to highlight the work of Costa Ferreira in the context of Portuguese screenwriting.

In a time on a media convergence, when we look for new forms of storytelling, new cosmos in an apparent chaos I think is interesting to talk about the beginning, when the concept of screen idea doesn't exist and a new order of practices, tools and techniques appear in a blurred cosmos between theatre, radio theatre, novel and poetry.

The purpose of this essay is to contribute to the research of the screenwriting practices in Portugal and the study of the concept and the structure of its first TV series, comparing it with the nowadays formats, styles, strongly conditioned for the new watching habits.

Regardless, the period, the space, the media changes, the audience attitudes, the fight between the new and the old, the most important thing is to thrill, to share, to communicate: to be human.

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#### Biographical note

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

## Mikko Viljanen

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Aalto School of Arts, Design and Architecture, FI

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### Stories Begetting Stories

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Most writers can relate to the words of Donald Westlake: "If I write a novel, I'm a god. If I write a screenplay, I'm a minor deity." Maybe we should question this theological status quo, and not solely because of the writer's ego, but for the sake of better future films and cinematic thinking.

In my research I draw inspiration from contemporary literature and question and expand the three-act paradigm and its derivatives. Cinematic adaptation is for me a starting point, where literature and film naturally converge. However, unlike in most cases, my source isn't a classic or realistic novel, but instead a more "fragmented" postmodernist short story collection *The Question of Bruno* (2000) by Aleksandar Hemon. This book consists of thematically interlocking stories, set in the USA and Balkans mostly during the Yugoslav wars of the 1990s, while making forays into further past as well. The stories shift heavily in style, mood, point of view and form, while staying thematically united.

I will discuss the function of thematic structures and narratives within narratives and the way they can be adapted into a screenplay. By creating an adaptation plan about *The Question of Bruno*, I will rethink its content and form for cinema. I will especially examine the alternative approaches to causality/plot and building the narrative whole from independent visual elements. I will also expand the notion of "writer's cinema" and suggest alternative ways to construct and read a screenplay.

With my results, I aim to show that today a film narrative can deal with a much more complex form, without becoming overtly obscure, elusive or academic.

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#### Biographical note

**Mikko Viljanen** (1976) is a novelist, poet, screenwriter and dramaturge. He has an M.A. degree from the University of Helsinki (comparative literature) and M.A. degree from Theatre Academy Helsinki (dramaturgy). He has published critically acclaimed novels and poetry collections and written original works and adaptations for stage, radio, film and television. Lecturer of Dramaturgy 2009–2014 at the University of the Arts, dramaturge in the Finnish Broadcasting Company YLE 2006–2008. Viljanen is currently teaching at the Academy of Moving People & Images, a pedagogical platform for mobile people and doing his Ph.D. at the Aalto University.

## Simon Weaving

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School of Creative Industries, University of Newcastle, AUS

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### Order, Chaos and the Cinematic Moment

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Whilst screenwriters have identified a number of narrative techniques (eg: causality; point of view; goal orientation of characters) to help audiences create order from the chaos of the audio-visual array in any filmic experience, these tend to focus on meaning-making at the level of the story as a whole. Yet movies are never experienced in one instance of consumption, and theorists from the field propose a hierarchy of segmentation involving acts, sequences, scenes, events, and beats (McKee, 1997; MacDonald, 2013).

However, these structural boundaries are masked by the processes involved in filmmaking (Bordwell 1985), and do not correlate with the way audiences “parse” material to find emotional content (Coleman 2013; Cutting 2014). This paper outlines a theoretical framework for the idea of the cinematic moment: a combination of what is seen and heard for a measurable period of time (e.g. a line of dialogue; action taken by a character; etc). Cinematic moments are typically short (approximately 5-90 seconds long), contain critical information or emotional content, and operate independently of overarching structural strategies. They can be seen as the building blocks of cinematic meaning-making.

The paper details a research project that investigated the use-value of the idea of the cinematic moment through the audience testing of a commercially orientated 25-minute film, supplemented by interviews with established screenwriters, producers and directors. The research demonstrated that screenwriters are able to attribute intended emotional states to moments in a way that can be readily recognised by audiences as matching their own experience or not. The longer-term aim of the research is to support an improved process for screenwriters to understand – in the quest for a balance between narrative order and narrative chaos – what material should be revealed to the audience, what sequence it can take, and what emotional value it must carry.

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#### Biographical note

**Simon Weaving** is a Senior Lecturer in Communication at the University of Newcastle with research interests in film production and distribution, narrative theory, screenwriting, and the way that film genre is used to create meaning by those involved in the production, distribution and consumption of cinema. A filmmaker, festival director, and film critic, Simon was Director of the Canberra International Film Festival from 2009-2012, Founder and Co-Director of the Stronger Than Fiction Documentary Film Festival held annually in Australia's National Capital each July, and curates the Winter Film Series at the National Gallery of Australia.

**Brett Davies**

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Meiji University, JP

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## **Who Wrote Raiders? - Using Discourse Analysis of the Story Conference Transcript to Establish the Screenwriter's Authorial Presence in *Raiders of the Lost Ark***

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*Raiders of the Lost Ark* was a collaboration between two of the most famous filmmakers of all time in George Lucas and Steven Spielberg – and a novice screenwriter, Lawrence Kasdan, with no produced scripts to his name. While the publicity materials would call it 'A Steven Spielberg Film' and 'A Lucasfilm Ltd Production', the availability of the nearly-complete 115-page transcript of the Raiders story conference – in which the three key creative players discussed the project and developed a story outline – may help the scholar of screenwriting understand: What was Lawrence Kasdan's authorial presence in *Raiders of the Lost Ark*?

I first employ quantitative discourse analysis to measure the frequency, length and type of utterances in the story conference, establishing that Lucas was the leader of the discussion and information provider, with Spielberg adding visual flourishes and building on others' ideas. Kasdan, meanwhile, primarily participated as information gatherer, asking questions in an attempt to bring cohesion to the story strands.

Qualitative analysis provides us with a more nuanced picture, showing that Kasdan is more active when discussing characters' backgrounds and motivations. His contributions are generally longer and more frequent when establishing Indiana's persona, in particular possible weaknesses (at odds with Lucas and Spielberg's preference for a 'super-man'), as well as exploring his relationships with other characters. The findings suggest that Kasdan is responsible for the ambiguity of the main characters, petitioning for Indiana to be someone who would "do anything for this pendant," even as Lucas asks for "a role model for little kids." Interestingly, although Kasdan seems to prefer character development over action set-pieces, his ideas inject the story with more visual appeal and dynamism than conceived by Lucas and Spielberg, and I argue that many of these contributions would shape the story, pace and tone of the final film.

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### **Biographical note**

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

## Warren Buckland

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Oxford Brookes University, UK

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### Welles and Mankiewicz: The Complexities of Co-Authorship

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The long dispute over the authorship of the *Citizen Kane* screenplay persists. Arguments promoting or diminishing Orson Welles' collaboration with Herman J. Mankiewicz continue unabated, although archival research on the various drafts of the screenplay (see Robert Carringer 1996) has made progress in resolving the issue. In a research project called "The Disputed Authorship of the Citizen Kane Screenplay: A Computational Approach" I plan to supplement this archival research with a stylometric analysis of the screenplay's language, to identify with linguistic and statistical evidence exactly who wrote what sections of the screenplay.

The stylometric study of authorship has a long history, and its significance as a research method in the humanities has increased exponentially in the previous 20 years due to developments in computer-based authorship attribution, which can quantify with great precision the distinctive writing habits of individuals. (This type of research has identified the co-authorship of a number of Shakespeare's plays - see Vickers 2002.)

My study of the *Citizen Kane* screenplay will quantify the distinctive writing habits of Welles and Mankiewicz. In the current paper I present preliminary results that examine the distinctive writing habits of Welles and Mankiewicz separately, which will enable me in future research to examine their collaboration on the *Citizen Kane* screenplay.

This project extends my keynote presentation at the 11th SRN conference in Milan (Buckland 2018) and, more generally, applies recent computational methods of authorship attribution to the complex issue of the co-authorship of disputed screenplays.

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#### Biographical note

**Warren Buckland** is Reader in Film Studies at Oxford Brookes University, UK. His recent publications include *Wes Anderson's Symbolic Storyworld* (2019), *Hollywood Puzzle Films* (ed. 2014), *Film Theory: Rational Reconstructions* (2012), and *Puzzle Films: Complex Storytelling in Contemporary Cinema* (ed. 2009).

## **Maria Antonietta Romano**

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Independent film-maker

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### **From an ordered life to a chaotic adventure: *The Secret Life of Walter Mitty* (Ben Stiller, 2013) Original Script vs Final Movie**

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"Order is the pleasure of reason but disorder is the delight of the imagination". Paul Claudel

Sometimes it happens that we make choices imposed by life's necessities and we might find ourselves trapped in a grey and ordered life. However, sometimes, it can also happen, as occurs to Walter Mitty in the movie "The secret life of Walter Mitty"(Ben Stiller, 2013), that unexpected events come to mix up our ordered lives and, through a chaotic adventure, take us at the heart of our inner desires and at the discovery of our true self and our un hoped-for talents. This might sound just as a canonical hero's journey but there is much more in Walter Mitty story: there is a lot of imagination that complicates his life and his journey.

This paper will compare "The secret life of Walter Mitty" script by Steve Conrad (3/16/11) with the final movie. Only 42 scenes/ideas of the original script are still present in the final movie. So, the movie dramatic model structure and particular scenes will be taken in consideration to enlighten how an original good idea/scene on the paper has been brought to a higher level of conflict and engagement for the audience and character deepness/construction. The comparison will also show how Walter's chaotic imagination has been ordered to fit in the dramatic model structure of the movie.

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#### **Biographical note**

**Maria Antonietta Romano:** Born in 1973. I graduated from scientific high-school and went on to gain a Master degree in Biology in 1998 at Universitas Studiorum in Milan. I've been working in a Food Company since 1999 but I've always been passionate about Drama and Cinema. In the last twelve years, as well as studying acting and film production, I attended several writing courses and summer schools at Catholic University of Milan. I also wrote some articles for *nòva24*, the scientific insert of Italian national daily business newspaper *Il Sole24Ore*. "Miracle Works" is my debut Short Film, written, produced and directed by myself.

## Roxane Gajadhar

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Victoria University of Wellington, NZ

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### Unframing The Future: Transmedia Storytelling In A Virtual World

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Immersive technologies (Virtual, Augmented and Mixed Reality) are on the verge of transforming the way we experience our world. Storytellers however, are only just beginning to unravel the potential of these nascent platforms which are not an easy fit with linear narrative or existing screen grammar. Drawing on my practice-based research adapting a fictional work across multiple platforms, this paper examines the potential for immersive storytelling within cross-platform world building. My creative practice adapts the complex virtual worlds and underpinning concepts of non-linear time, chaos and the multiverse afforded by the award-winning Dreamhunter and Dreamquake novels by Elizabeth Knox, and expands these imagined worlds in two distinct transmedial directions; a television series and companion pieces in virtual and augmented reality. My practice supports my critical research which examines the role immersive platforms and interactive storytelling can play in the creation of unified 'story worlds'. Currently research on this topic is scant and comes primarily from academia rather than practitioners. Utilising my creative industry background, I build on the work of transmedia theorists such as Henry Jenkins to explore world building as a means through which to unlock the narrative potential of immersive technologies. I will read the first 5 pages of my television screenplay and discuss challenges and opportunities in adapting the work to other platforms in order to provide context for my critical work.

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#### Biographical note

**Roxane Gajadhar** has two decades of experience in senior roles across film, television and interactive exhibition from writer, director and producer to international marketing for promotional agency Film New Zealand. In 2017 she led a project at the New Zealand Film Commission exploring the future of screen storytelling; a springboard into her current fascination with writing for immersive platforms alongside film and television. While currently completing a practice-based PhD in Scriptwriting at Victoria University of Wellington's International Institute of Modern Letters, Roxane is also writing children's television for Wellington-based Pukeko Pictures (a company co-owned by Weta Workshop's Sir Richard Taylor and author Martin Baynton).

## **Anna Zaluczowska**

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Leeds Beckett University, UK

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### **Whose story is it anyway? Story/games for active participation.**

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Immersion is a key ingredient to most forms of cultural production but having audiences lose themselves in a fictional world is not the same as asking them to engage within it. Fan cultures show an increasing desire to step inside artificial worlds. Therefore, the link between the story and the process of engagement is clearly an element that needs close attention in immersive formats (Rose 2015). It is my contention that performance attributes are a key ingredient and are as crucial as the technological platforms they appear within.

This paper will look at the interaction between the processes and technology used to foster participative storytelling. In particular I will look at process theatre (O'Neill 1995) and gamification techniques (Alderman 2015) used in the context of chat rooms and across dark social networks as methods to build and populate new fictional worlds. Using an example of the Secret Story Network, a series of live interactive stories that take place on smartphones and tablets in chat environments like WhatsApp and Messenger, I will show how collaborative approaches to writing, not only with other artists and technologies, but directly with audiences utilize improvisational and unpredictable narratives that are often chaotic and multimodal in nature.

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#### **Biographical note**

**Anna Zaluczowska**, Senior Lecturer at Leeds Beckett University teaches screenwriting and is an award winning filmmaker and writer.

## Nelson Zagalo

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University of Aveiro, PT

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### Choice and Chaos

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Narrative videogames are made in non-linear form. Even when using linear stories, games usually present them as non-linear, because of the need to create interactive accesses to the story worlds, consequently pushing the boundaries of complexity in its writing and design but also developing a chaotic sense in the players understanding. This brings us to question: how does games work the creation of meaning in the player's minds through these narrative forms? In our presentation we intend to present and discuss the poetics behind choices in games as the main responsible for the creation of the meaning structure on the side of the players. Games are puzzles, testing players all the time, questioning them and presenting them with the need to take decisions. To perform these decisions, players need to understand what the game is talking about, which took us to interrogate how games build these choices, what lays behind their writing and design. We looked for answers in some of the most successful narrative games from the past decade – as *Mass Effect*, *Fallout 3*, *Witcher 3*, *Kingdom Come: Deliverance*, *Skyrim*, *Horizon Zero Dawn*, *Life is Strange*, *Dishonored* and *Detroit*– and we intend to present the results at the conference.

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#### Biographical note

**Nelson Zagalo** is Associate Professor of Interactive Media at University of Aveiro - Portugal and Research Coordinator of the group Games & Transmedia at DigiMedia. Until September 2017 he was Assistant Professor at University of Minho - Portugal and founder-researcher of the scientific laboratory EngageLab. In 2009, he founded the Portuguese Society for Videogames Sciences, and in 2018, the Journal Digital Media & Interaction. He has served as technological and scientific consultant for companies, European and national funding programs, and superior education course accreditation. He has published more than one hundred peer-review papers in journals, books and conferences around the world. He has written the books *Interactive Emotions, from Film to Videogames* (2009), *Videogames in Portugal: History, Technology and Art* (2013), and *Creativity in the Digital Age* (2015).

## Natasha Romanzoti

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University of Campinas, BR

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### The Brazilian film in the 1950s: notes on its narrative styles, based on film scripts

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This presentation aims to highlight some features of the 1950s Brazilian cinema with a focus on narrative style, by means of analyzing the following screenplays: *The Great Moment (O Grande Momento, 1958*, written and directed by Roberto Santos), *The Sputnik Man (O Homem do Sputnik, 1959*, written by José Cajado Filho and directed by Carlos Manga), *Needle in a Haystack (Agulha no Palheiro, 1953*, written and directed by Alex Viany) and *Corner of Illusion (Esquina da Ilusão, 1953*, written by Ruggero Jacobbi and Jorge Kraisky with dialogues by Gustavo Nonnenberg and directed by Ruggero Jacobbi). There was a significant variation of narrative styles in Brazilian films in the 1950s, even in the context of one single film industry. Despite the efforts in terms of industrialization and standardization of Brazilian cinema in the decade, classical paradigms – e.g. the three-act structure, the idea of the hero's journey and others – appear to be of little interest or inapplicable to that particular film production, even the film production which was intended to mirror Hollywood studios, such as the Brazilian film studio Companhia Cinematográfica Vera Cruz.

By and large, the influence of Brazilian theater and radio, along with the increasing impact of TV soap operas, may be much more relevant to the Brazilian screenplays of the 1950s than the Aristotelian structure of narrative and other well-known concepts and narrative strategies. When it comes to international inspiration, albeit Hollywood had an undeniable impact on the film production of the decade, European cinema, most notably European modern cinema such as Italian neorealism, also had an important role in the shaping of 1950s Brazilian film narratives.

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#### Biographical note

**Natasha Romanzoti** holds a bachelor's degree in Social Communication from the Federal University of Paraná (Brazil), is a specialist in fiction screenwriting by Centro Universitário Senac (Brazil), has a master's degree in Multimedia from the State University of Campinas (UNICAMP - Brazil) and is currently a PhD student in Multimedia in State University of Campinas (UNICAMP -Brazil). Her research focuses on the history, evolution and characteristics of the screenplay in Brazilian cinema.

## Alfredo Suppia

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University of Campinas, BR

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### Three is too much? Problematizing the three act structure while teaching scriptwriting

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This presentation aims to scrutinize the pertinence and applicability of the “three-act structure model” - the “paradigm”, according to authors such as Syd Field - in tandem with the influential concept of “the hero’s journey”. In order to do so, the following short films are closely examined: Abbas Kiarostam’s *Le pain et la rue* (*Nan va Koutcheh*, 1970, IRA, 10 min., B&W, 35mm), Álvaro Furlan’s *Hide and Seek* (*Esconde-Esconde*, written by Álvaro Furloni, 2007, 14 min., B&W, 16mm), André Novais Oliveira’s *Ghosts* (*Fantasmas*, written by André Novais Oliveira, 2010, 11 min., color, HDV) and Gabriel Martins and Maurílio Martins’s *Contagem* (written by Gabriel Martins, 2010, BRA, 18 min., color, 35 mm). Based on the analyses of these films (which include both the screenplay and the film itself in some cases), we demonstrate that the universal application of the “three-act structure” - per se or combined with Joseph Campbell’s or Christopher Vogler’s “hero’s journey” is more often problematic than it appears to be at a first glance.

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#### Biographical note

**Alfredo Suppia** is Head of the Film Department at the University of Campinas (UNICAMP), Brazil, where he teaches screenwriting, film theory and history of Brazilian cinema. He is author of a number of articles, books and book chapters, such as “A Short History of Brazilian Science Fiction Film and its Fight for Survival in a Rarefied Atmosphere” (chapter in Sonja Fritzsche’s *The Liverpool Companion to World Science Fiction Film*, Liverpool University Press, 2014). He co-edited the volume *Red Alert: Marxist Approaches to Science Fiction Cinema* (Detroit: Wayne State University Press, 2016), along with Prof. Ewa Mazierska (University of Central Lancashire, UK).

## Igor Carastan Noboa

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University of São Paulo, BR

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### **7,000 millions stories in the world... or just only one? *Los Parecidos*, irony and *The Twilight Zone***

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*Los Parecidos* (*The Similars*, 2015), is a successful Mexican science fiction horror film directed and written by Isaac Ezban. This communication explores how the narrative presented in *Los Parecidos* is heavily influenced not only by plots shown in the American series *The Twilight Zone* (1959-1964) and American science fiction and horror in general, but also presents the same use of irony proposed by Rod Serling, the writer and producer of that American television series.

Serling was an author who used irony on plot twists as a way to criticize the American society that flourished after the Second World War, in a country which faced an enormous transformation related to the post-World War II economic expansion, the Cold War, the racial tension, among other factors. Thus, Ezban film uses irony to criticize his country contemporary society and, by staging the narrative in the 1960s, make reference to his audiovisual sources, and strengthen his critical message by relating the plot to the Mexican History. *Los Parecidos* translates and reinterprets to a Latin-American scenario - in a different historical and geographical contexts- stories created with a critical point of view about human relations and societies, being a similar Mexican version, especially in the use of irony, to the famous American television series, *The Twilight Zone*, series which was sold by CBS to Latin-American countries in the 60s and until today regarded worldwide as an influential television program.

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#### **Biographical note**

**Igor Carastan Noboa** is a historian and History teacher in Sao Paulo, Brazil. He researches American History through fantastic cinema, television and comics, and how to use the fantastic as a means to teaching History. He graduated in 2004 at the University of São Paulo, where he received a master's degree in Social History in 2010. Currently, he is a PhD candidate in Social History at the same University of São Paulo.

## Christine Davey

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RMIT, AUS

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### SCENEPLAY: a missing step in script development?

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This paper addresses research and practice surrounding television script development with regard to the onscreen representation of middle-aged women. The paper suggests that we need an exploratory step in the development process, an experimental level outside the realm of the three-act paradigm. Such a step has the potential to elevate the middle-aged female character beyond the predictable, towards the relatable. What would this step look like on the page and how would it translate to the screen? Women over 50 form the majority of television viewers (Gender Matters Australia, 2015) yet this demographic remains underrepresented on screen. The paper supports the need for writers to initiate affirmative action in the script development journey allowing middle-aged female characters to grow and thrive unfettered by the dictates of functionally prescribed steps such as beats and turning points. It is my contention that this developmental praxis, referred to as SCENEPLAY, can stimulate further creative activity in areas of screenwriting, as well as form a basis for further discussion within the emerging field of screenwriting as academic artefact. While archetypal definitions of script development are essential for an understanding of the topic, this paper aims to identify an aperture in the literature, and in addressing same, seeks to instigate a screenwriting practice that allows a further step toward effective onscreen gender and age representation. Looking at the work of theorists such as Macdonald (2013), McKee (2010), Aronson (2010) Seger (1994), Jacey (2010), and Batty (2017), the paper amalgamates notions of scene structure with creative ideas of organic speculation in terms of form, content, character and gender, culminating in a hybrid analysis that invites inquiry within creative industries and academia. The paper presents SCENEPLAY as both theoretical and practice-based entity, hoping to contribute to the ongoing and important conversation surrounding screenwriting and script development.

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#### Biographical note

**Christine Davey** is a screenwriter, journalist and award-winning playwright who holds a Masters in screenwriting from the Victorian College of the Arts and is currently a Ph.D candidate in media and communications at RMIT. Her creative practice project (Writing the Invisible), investigates the onscreen middle-aged female as hero of her own story, using, exploring and dissecting the work of screenwriter Sally Wainwright in an attempt to highlight the need for affirmative action in the screenwriting process as well translate that knowledge into effective and on-going praxis incorporating notions of gender, age and maternal representation in the Australian television landscape.

**Alexandra Ksenofontova**

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Free University of Berlin, DE

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## **Order and Chaos in Screenwriting (Studies): Reconciling “the screen idea” with “literature”**

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In 2013, Ian W. Macdonald made a remarkable effort to define a framework that could unify screenwriting studies as “the study of the origins, development and expression of screen ideas; and of the discourses and institutions that surround them” (217). This definition indeed covers a majority of subjects and approaches, but seems to leave out one important issue.

Screenplays are arguably not only recording or “documenting” screen ideas, i.e. any notions “intended to become a screenwork” (Macdonald 4), but also answers to the respective historical sociocultural contexts in their own right. They reflect, in other words, not only the social processes of film production, but also – just as films, novels or any other artworks – the much broader cultural needs of the society they appear in, and that not only in their narratives, but also in how they are written.

Taking this year’s conference subject as point of departure, this paper reflects on how screenwriting studies have approached the analysis of screenplay narratives, in particular the questions of “orthodox” and “experimental” storytelling. It argues that screenwriting scholars have tended to separate the *histoire* from the *discours* and neglect the connection between the two in screenplays. The paper suggests redirecting attention back to this connection as well as to the question of what film-unrelated sociocultural needs screenplays – especially experimental ones – answer as a genre. It is finally proposed to develop a broader framework for unifying screenwriting studies, which could nurture the interest in the sociocultural contexts that define the screenplay as a pragmatic documentation of “the screen idea” and as an autotelic literary work.

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### **Biographical note**

**Alexandra Ksenofontova** is currently finishing her PhD project at the Friedrich Schlegel Graduate School of Literary Studies at the Free University of Berlin, Germany. She specializes in comparative literature, has published in *Journal of Screenwriting* and taught courses on postclassical narratology. Her project explores screenplays for silent film as experimental modernist writing practices in France, Germany and Russia. Her research interests also include narratology, the Digital Humanities and theories of fiction.

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## Eleanor Yule

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Liverpool Screen School, UK

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### 'Sensorial Femmage': An alternative screenwriting methodology using "weaving" and "piecing"

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This paper will chart the development process and writing of the feature length Medieval screenplay *The Courts of Love*, using a pioneering screenwriting methodology; 'Sensorial Femmage'. Drawing on Feminist Art Programme (Chicago, 1996), "femmage" (Schapiro & Meyer, 1977-78) and literary quilting techniques (Showalter, 1986) 'Sensory Femmage', "pieces" and "weaves" together, "a plurality of methodological approaches" to create a Medieval film screenplay attempting fidelity to the medieval experience. Set in 13th century Occitania, a period regarded by feminist historians as a "renaissance feminist" (Langdon, 2001, p. 39), *The Courts of Love* follows female Troubadour (Trobairitz), La Belle Dame, on her journey towards creative and artistic freedom against the backdrop of the Cathar persecutions.

Using the imperative of "femmage" to "recycle mixed scraps" to make "collages" (Schapiro & Meyer, 1977-78) Cathar liturgy, Trobairitz lyric and passages selected from contemporary Medieval literature written by or about women were selected then "pieced" and "woven" together to create a "collective narrator" for the film. This oral literary patchwork thus drives the meta narrative of the screenplay text. The ambition is for the heteroglossia generated by the "femmage" narration to disrupt the fixed position of the viewer and create "no especially privileged perspective or view point among the plethora of perspectives introduced" (Calhoun, 2008, p. 287).

'Sensorial femmage' as a screenwriting technique aims to challenge the unifying hierarchies and dominant doxas inherent within Medievalist film screenwriting tropes by disrupting the hierarchy of perspective within the writing of the screen text, creating a "collective consciousness" formed from "weaving" together a "literary patchwork" of narrators' voices, many of which carry a female aesthetic, and by extending the temporal nature of screen time to reflect an embodied sensorial view of the medieval world reflected in the medieval experience.

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#### Biographical note

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

## Diana Neiva

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University of Minho, PT

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### Wes Craven's *Scream 3*, the slasher genre and meta-horror cinema

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Wes Craven became known for creating several meta-horror films and, indeed, throughout his career he made several works that reflect on their nature as horror cinema. For this presentation, I will focus on one particular case: *Scream 3* (2000).

In the first *Scream* (1996) we are introduced to the "final girl" Sidney and her teenage friends who witness a murder spree in their city of Woodsboro. If on the surface *Scream* seems to follow the slasher (sub)genre "rules", it actually plays with genre conventions, breaking them and making us think about what slasher films are, what a film (sub)genre is, and the genre's relation with audience expectations, especially with a group of characters who know previous slashers like John Carpenter's *Halloween* (1978) and are aware of horror culture.

In *Scream 3* we learn that there is an on-going production for the third installment of *Stab* that was based on the "true" events of the first *Scream*. But in this case, there is no *Scream* to be based on as the previous ones. As *Stab 3* is written, the actors that are supposed to represent the characters of *Scream* start to be murdered, as there are attempts to murder the "real" characters themselves. Here, the fictional script seems to create reality. We find out that the killer is the filmmaker of *Stab 3* himself, Roman, who we find out to be Sidney's brother that turned her life into a literal horror franchise. His motive is, thus, to create a true-story-based fictional film, in which Sidney dies.

In this presentation, I will briefly present what have been considered the slasher (sub)genre conventions and analyze how this meta-fictional horror film reflects not only on the nature of this genre but also on the production of Hollywood horror films, specifically tetralogies.

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#### Biographical note

**Diana Neiva** is a Ph.D. Student of Philosophy in the University of Minho, Portugal. She was awarded with an FCT studentship to work on her thesis about film as philosophy and cinematic thought experiments. She obtained her MA (under supervision of Sofia Miguens and Thomas Wartenberg) in Contemporary Philosophy from the University of Porto, with a dissertation about film as philosophy in Anglo-American philosophy. She also did an Erasmus Internship in the Department of Philosophy of the University of Warwick, under the supervision of Tom McClelland. Her main interests include philosophy of film topics, the film as philosophy hypothesis, and metaphilosophy.

## Stefanie Johnstone

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RMIT, AUS

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### Trilogic multiplicities: *The Dark Knight Trilogy*

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We live in an age of franchises, with Hollywood studios increasingly relying on this model for producing films. Amongst the franchises - the series, sagas and sequels - can be found a particular style or form, the trilogy. The number of film trilogies has led to an increased interest and research about the trilogy form, such as Perkins and Verevis' edited book *Film Trilogies: New Critical Approaches* (2012), *Cycles, Sequels, Spin-Offs, Remakes, and Reboots: Multiplicities in Film and Television* by Amanda Ann Klein, R. Barton Palmer (2016). Nevertheless questions still often arise about the nature or structure of the trilogy form. This presentation focuses on Christopher Nolan's *The Dark Knight* trilogy as a key nexus between so-called "planned" and "unplanned" trilogies, industry factors impacting on the structure of trilogy and the age of superhero genre films to discuss the structural difference between trilogies and universes as forms of complex narratives. It will consider and critically examine the trilogy against other multiplicities in film: sequels, series, three-quels, franchises and universes - to establish a structural model for the trilogy that can be used bycreators and critics alike.

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#### Biographical note

**Stefanie Johnstone** is a PhD Candidate at RMIT University. Her practice-led research focuses on the trilogy form and traditional storytelling structures. Her research is interdisciplinary drawing on novel, film and drama studies. She has an MA (Writing) from Swinburne University. While at RMIT she has taught on "Crossing Texts" a course on film adaptation.

**Paolo Russo**

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Oxford Brookes University, UK

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## **The Maze and the Door: "hosted" serial (posthuman) narratives as Turing tests in *Westworld***

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The appearance of HBO's *Westworld* (created by Jonathan Nolan and Lisa Joy, 2x 10-episode seasons aired at time of writing, 2016-) and its reception (the first season of *Westworld* is the most watched of any HBO original series) has come at a critical juncture in the recently rekindled debate around Artificial Intelligence and posthumanism.

The TV series inherits from the 1973 feature film written and directed by Michael Crichton its premise insofar as it encapsulates ethical, social, and philosophical dilemmas derived by the freedom allowed to human characters to act out their most extreme (usually violent) fantasies in their interactions with android hosts with no consequences whatsoever. The setting – a western-themed amusement park – brings to mind the concerns around the hyperreal by both Umberto Eco and Jean Baudrillard in his critique of simulacra and simulation: "the generation by models of a real without origin or reality".

The serial format of *Westworld* is informed heavily by what Thomas Elsaesser and Warren Buckland define as videogame logic (including NPCs, loop narratives, predefined sets of narrative iterations and variables) that develops a complex network of interlocked storylines. This paper will explore the intricacies of these narratives with a focus on Season 1 and, more specifically, through the close analysis of the devices employed in the script of Episode 10, whose title ("The Bicameral Mind") obviously takes after psychologist Julian Jaynes's theory of the collapse of bicameralism as leading to the formation of consciousness and, in the case of AIs, sentience. This analysis allows to tap into a broad spectrum of theoretical issues pertaining memory theory and cyborgism (autobiographical memories, retained from previous loops against the predicted protocol, as the raise of self-awareness); chaos theory applied to narrative (underlying patterns, feedback loops, repetition, self-similarity, self-organization, and reliance on programming at the initial point eventually disrupted); and cognitive neuroscience (frames and schema scripts).

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### **Biographical note**

**Paolo Russo** is Senior Lecturer in Film Studies at Oxford Brookes University (UK) where he researches and teaches screenwriting, story development, film narrative, history, and genres. Among his most recent publications: 'Pain Is in the Mind: Dream Narrative in Inception and Shutter Island', in *Hollywood Puzzle Films* (ed. W. Buckland: Routledge 2014); 'HBO's Boardwalk Empire: constraining history into the serial drama format', in *Mafia Movies* (ed. D. Renga: Toronto University Press 2019). Paolo is also a professional screenwriter.

## Marco Maderna

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Catholic University of Milan, IT

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### Who am I? – Another perspective on today's multiform narrative

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As a friend once told me, the health condition of stories reflects the health condition of an epoch.

Willing or not, the stories we tell testify our own self-awareness, our attitude towards life, both as a person and as a people.

So what if the chaos in present-day (visual) narrative related to a chaos within the human being?

«What is man?»: since the author of *Psalms* raised this question centuries ago, the quest for the Self has been the trajectory of Western civilization and Western narrative. The special place our stories accorded to the main character (best-known as the hero's path) is the same our culture gave to the "I": a searching creature, to which History entrusted its progress and future.

Has our storytelling stopped believing it? What if our puzzling narratives were evidencing a personal disorientation rather than a disorienting reality?

There is a TV show that uses a story structure – a crosscut between linear storylines set in the present and dispersed fragments from the past – expressing the turbulent relationship the heroes have with their own past. A past that either traps their present into a cyclic self-destructiveness when unresolved or shapes it with its inspiring examples when consulted.

Broken lives told by a broken structure, except that each piece eventually falls into place to draw a mysterious, wider picture. A picture encompassing the stream of generations, broad as space and deep as time. A picture where those lives ultimately find order and meaning.

The show is *This Is Us*...is it really? Is that mysterious picture us? Is it us the big secret of great narrations and the missing – or twisted – element of complex ones?

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#### Biographical note

**Marco Maderna** attended a Master's Course in International Screenwriting and Production at the Catholic University of Milan (2014-2015), where he previously studied History of Film. He attended Masterclasses held by John Truby, Laurie Hutzler and Bobette Buster. He has been studying and practicing screenwriting since 2013. He took part in 2018 SRN Conference in Milan, with a paper titled *From Myth to Epic or: An Apprentice's Struggle to turn his own personal world into a communal experience*. He is currently working on a novel and on a TV Series project. He is also writing a short film.

**Stayci Taylor**

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RMIT, AUS

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## **Dramatising the Diary: a hybrid fiction-nonfiction approach to screenwriting chaotic chronologies**

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This practice-based presentation tracks the progress of a multidisciplinary research project, whereby the screenwriter mines her own childhood and teenage diaries for both content – and, more importantly, form – when creating a series of short screenplays. The project investigates, through practice, Ochs and Capps’ claim that narrative and self are inseparable because, as they write, “Personal narrative simultaneously is born out of experience and gives shape to experience”(1996). In this way, the project acknowledges a tension – namely, while there is “a lack of overriding predetermined purpose or clarity” (Dancyger and Rush 2007) in lived chaos, the diary keeping practices may present the tidy arcs and unified points-of-view of dominant screenwriting paradigms. The screenplays arising from this project combine tools and theories from the fields of screenwriting research, creative nonfiction and critical autoethnography in order to experiment with a new script development methodology – one that embraces the awkward and vulnerable archive and repurposes these “found materials to create new life narratives, each iteration of which finds form and gathers vitality” (Munro, Murray and Taylor 2019). Following a presentation of these works, a theoretical reflection will analyse the artefacts, asking when they conform to, and deviate from, familiar narrative patterns. The writer will discuss where diary keeping and screenwriting practices align and collide, and how diaristic impulses – such as record keeping and listing – inform or disrupt fictionalising narrative process. The project is interested in the calendar-as-framework, which while seemingly imposing a temporal chronology, at once flattens the hierarchy of the banal and the significant event. Ultimately, this presentation works with the claim that all diarists write for an imagined other (Culley 1985, Langford and West 1999, Rascaroli 2009) and explores the aligned complexities of an imagined reader (or viewer) for diary keeping and screenwriting practices.

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### **Biographical note**

**Stayci Taylor** is a lecturer in Media at RMIT University, where she won a prize for research excellence in 2017. She brings to her research a background in theatre and television, while maintaining a professional practice as a screenwriter, script editor and story consultant. Her publications include pieces for *TEXT*, *New Writing* and *Senses of Cinema*. In 2017 she co-edited a special issue for the *Journal of Screenwriting* about script development. She is currently co-editing two books on this emerging field within screenwriting scholarship. Stayci’s research collaboration, the *Symphony of Awkward*, investigates the performance culture around childhood and teenage diaries.

## Marja-Riitta Koivumäki

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Aalto University, FIN

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### Requirements of a performance for a dramatic story in film?

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A Russian theatre director Stanislavski pointed out that without a conflict a dramatic story can't be performed by the actors. So, it seems, a conflict is a requirement of a dramatic story to function as performance/presentation for the audience.

Stanislavsky's thought is originated within theatre, but a film can also be considered a performance, a cinematic or a mediated performance or presentation. It is not live, but it is a performance, nevertheless.

A question that interests me is, can there be other requirements for a dramatic story in film to function as a performance/presentation. Are we able recognize those requirements? How to differentiate them from the dramaturgical tools and from the story itself? And if they exist, how they influence the dramatic story?

In my paper, I'm discussing ontology of cinematic performance, and I'm especially studying the three-act structure within the context of the performance/presentation. Can it be so that the three-act structure might be a requirement of a dramatic story to function as a performance/presentation?

In order to illuminate this, I will study the three-partite division of a non-linear story *Calamari Union* (1985), a film by the Finnish director Aki Kaurismäki. The film is famous of not having a screenplay, only a rough sketch on a piece of paper (Talvio 2014), and with 15 different characters of the same name, Frank.

This research question is important as the digital technology progresses, and there are constant new innovations of new technology, VR and other, which all are able to mediate a dramatic story and which can be considered a performance/presentation.

This paper is a contribution to the on-going discussion on the three-act-structure within screenwriting research field (MacDonald 2013, Rush 2013, Brüttsch 2015).

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#### Biographical note

**Marja-Riitta Koivumäki** is a senior lecturer in screenwriting at Aalto University, School of Art and Design, Department of Film, TV and Scenography, Helsinki. She has studied at the Moscow film school VGIK and has worked as a screenwriter, script editor and screenwriting tutor also in the UK and Denmark. She was a member of a screenwriting research team, 'Aristotle in Change' 2008-2012, funded by the Academy of Finland.

## Brenda Robles

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Aalto University, FI

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### Shakespearean Character on Contemporary Television

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Character creation has been debated in the screenwriting theory, with Egri (1946), Seger (1990), setting the foundation for writing strong dramatic characters, in which, an emphasis exists on stage and films.

However, these perspectives don't address adequately the prominence that the dramatic serial form has gained in contemporary television and the prominence of dramatic character construction in that format. My paper addresses this issue with special attention to character construction in the drama series *House of Cards* (2013-present).

Specifically, in my project, I will be looking at the construction of the main character in *House of Cards*, by contrasting its dramatic elements of character construction against the dramatic elements found in *Macbeth* and *Richard III* from William Shakespeare. I will discuss how, the seeming resemblances in character construction between *House of Cards* and the plays *Macbeth* and *Richard III* can be analyzed on a deeper level, by focusing on how the dramatic components or "qualities" of character are used in each work. I argue that the contemporary screenwriter that bases his work for contemporary dramatic construction of a character in a Shakespearean work, contributes to the construction of a dramatic character fitted for the serial format. In that sense, the construct of the protagonist of *House of Cards* could be addressed as a Shakespearean Character for the Contemporary Television.

In conclusion, this project, by closely examining the construction of a dramatic character based in a Shakespearean work, and its connection to dramatic character construction in the serial form in contemporary television, will shed light on the neglected area of character composition for TV in screenwriting theory.

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#### Biographical note

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

## Eleonora Fornasari

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Università Cattolica del Sacro Cuore, IT

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### Adapting children's picture books: the case of Julio Bunny

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With a theoretical basis in children's literature studies and taking into account the different contributions made to narrative adaptation processes, I will focus on the specific of adapting children's picture books, making reference to a case study I personally worked on as a screenwriter for animation: *Julio Bunny/Giulio Coniglio*, a co-production between Italy and UK (2016).

The animated series, comprised of 52 11-minute episodes and aimed at a pre-school audience, is an adaptation of the adventures of Julio, a nice, shy bunny created by the pencil of Nicoletta Costa, Italy's best-selling and best-loved children's author. Nicoletta Costa has illustrated over 350 books and has written most of them, creating very successful characters, among which Julio Bunny and Olga the Cloud, well known also outside Italy.

There are dozens of books about Julio Bunny, from very short paperboard books to magazines, calendars and colouring books. These original stories are very basic and simple, often a series of actions with no real plot, as the drawings play a more important role than the text itself. Consequently, the challenge for the writers was to make order among the different "versions" on Julio in order to create a well-structured and plot-based series, made at the same time of educational and entertaining adventures. Not only each story had to entertain the young audience, but also to present a psychological element, that helps them identify their emotions and learning to deal with them.

In my presentation I will illustrate how the screenwriters worked on the original stories and how they utilized all the different material, i.e. turning Nicoletta Costa's drawing and cooking books into short animated tutorials at the end of each adventure, that children can follow and make with their parents to enjoy some precious and happy moments together.

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#### Biographical note

**Eleonora Fornasari** holds an MA in International Screenwriting and Production and a Ph.D. from Università Cattolica del Sacro Cuore of Milan, Italy. She works as a scriptwriter both for animated TV series in Italy and the United Kingdom (*Igam Ogam*, *Julio Bunny*, *YoYo*), and for live-action programmes with RAI, the Italian national broadcaster (*Social King 2.0*, *La TV Ribelle*, *La Posta di Yoyo*). She is also co-author of the annual cinema publication *Scogliere un film* ('To choose a movie', San Paolo, Milan). Currently she teaches Digital Journalism and Digital Media in Italy, and The Female Character in Italian literature and Culture, within the UCSC International Curriculum.

## **Bart Nuyens**

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RITCS School of Arts, BE

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### **The Look of Revelations: visual storytelling as disruptive strategy in *The Leftovers***

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Traditionally the industry measures the success of serial television by the number of seasons of a show and not so much by the satisfying closure of the finale. On the contrary, ending a program often means failure. Serial drama thus highly invests in the “infinite middle” of a story (Mittel), and therefore its natural state can be called ‘chaos’. After all, it’s by closing a story that the order of the narrative world is re-instated. Plotting the finale thus entails an extreme challenge for writers. Indeed, the present-day viewer of complex serial drama is rarely satisfied by a classical wrap-up and expects some crucial riddles to be unresolved, leaving room for interpretation.

My presentation focuses on the ‘spectacular’ ending of the apocalyptic show *The Leftovers*, in which the main character finally receives some answers concerning the instantaneous disappearance of 2% of the world’s population, better known as the Rapture. I will advance the idea that the failure of the closing episode of *Lost*, which received a mostly negative response from fans and critics alike, instructed Damon Lindelof to take an entirely different turn in *The Leftovers*, while staying loyal to his artistic vision. The dazzling finale of the latter uses complex visual storytelling to break down a perfect wind-up, leaving the core mystery of this modern biblical story ajar, thus infusing the overt restoration of the narrative order with ambiguity and chaos. The result is an ambivalent work – open and closed at the same time – that ignites the viewer’s imagination and fuels the fan community’s exegetic discussions.

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#### **Biographical note**

**Bart Nuyens** teaches narratology at RITCS School of Arts, Brussels. His research focuses on complex visual storytelling in tv-series.

**Ruth Mellaerts**

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RITCS School of Arts, BE

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## **Beginnings: the bible as a blueprint and the Bible as a cultural reference to design story worlds. A comparative analysis of the pilot episodes of *The Leftovers* and *The Handmaid's Tale***

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This paper presents a comparative analysis of the design and set-up of the story worlds in the pilot episodes of *The Handmaid's Tale* and *The Leftovers*. In both shows the characters long to restore the broken balance in a problematic reality in which they lost their families.

I will investigate the hypothesis that, when watching complex television, we assume that 'someone' is carefully controlling the story world. Do viewers surrender themselves to a complex (thus chaotic looking) story world because they put their trust in the belief that there exists a 'godlike' inferred author who created this world and its specific rules and eventually creates order behind chaos, gives meaning to what seems to be meaningless? A closer look at the concept of authorship reveals that religious connotations are never far away. Indeed, it can hardly be a coincidence that the blueprint of a series is referred to as 'the bible'.

On the one hand *The Handmaid's Tale* seems to invite the audience in a carefully ordered world, ruled by a very strict but debatable interpretation of the Bible. As the series develops, the viewer becomes aware he is held captive in this orderly, but terrifying world and soon discovers the violence and chaos beneath the surface. *The Leftovers* on the other hand, invites us in a gloomy story world where chaos is overtly ruling. A possible apocalypse throws a constant loom and biblical references in the narrative hint at what might happen.

Yet, science nor religion seems to be able to provide meaningful answers explaining the irrationality of reality. Both these complex narratives challenge the audience to come to terms with the stories they are told. At the same time both series reflect on their own storytelling, and doing so ask a profound question: can stories create meaning in order to fight the chaos?

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### **Biographical note**

**Ruth Mellaerts** studied Literature and Languages at the University of Leuven and Screenwriting at RITCS Brussels. She works as a writer of short stories, films and television series. She teaches creative writing at Sint Lukas Brussels and screenwriting and dramaturgy at RITCS School of Arts, Brussels.

**Carly Wijs**

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RITCS School of Arts, BE

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**The dialogue between plot and character: a case study of Patti Levin's (*The Leftovers*) and Aunt Lydia's (*The Handmaid's Tale*) journey from novel over script to screen.**

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"If you can create compelling characters then engaging scenarios and storylines will likely follow suit." This quote from Jason Mittel (2015) illustrates how some successful television writers do not longer adhere to Aristotle's plot-over-character Poetics, but instead point to character as the focal point of their creative process.

This paper analyzes the development of two characters that act as guiding roles to the main protagonists in two television dramas. Each depicting a dystopian narrative with a strong relation to scripture and order and chaos. Interestingly enough, both characters are also portrayed by the same actress: Ann Dowd.

Patti Levin in *The Leftovers* is the leader of a cult called 'The Guilty Remnants' and has a nihilistic attitude towards the sudden departure. The Guilty Remnant dismiss the power of words in general. They take vows of silence, and writing is strictly utilitarian for them. (Jill Marshal 2018).

In Margaret Atwood's novel, *The Handmaid's Tale* Aunt Lydia exists only in the mind of protagonist Offred. Throughout the tv-series her prophetic character is developed as one of the main guiding figures who educates and disciplines Offred in a new world order.

My presentation examines the development of both characters from novel to script and finally to onscreen performance; their significance for the development of the story; the relationship with the biblical aspects of their characters; and the elaboration of both characters by actress Ann Dowd. I will show that development of the two guiding characters and development of plot in both cases are entwined and that is impossible to say which of the two (character or plot) are more important.

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**Biographical note**

**Carly Wijs** is an acclaimed Dutch actress and writer. She lives and works alternatively in Amsterdam and Brussels. She teaches at RITCS, School of Arts, Brussels.

Friday  
September 13

## Pablo Castrillo

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Universidad de Navarra, ES

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### **Challenging the 'Classical Hollywood Style' from within: reactivity, fortuity, subjectivity, and ambiguity in the American political thriller film**

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The Hollywood political thriller, since its irruption into popular film around the 1960s, until its most recent apex in post-9/11 cinema, has kept a peculiar relationship with the common narrative and aesthetic norms posited by David Bordwell and known as the 'classical Hollywood style.' While most of the films of the genre fit, to one degree or another, within mainstream narrative standards, they also feature a certain tendency toward challenging some of its conventions.

This paper, based on previous and ongoing research, sets out to demonstrate the specific narrative traits of some of the most renowned works of the genre that both employ and impugn the main tenets of the 'classical Hollywood style,' in what constitutes –as I will argue– one of its greatest narrative-aesthetic achievements as well as one of the main reasons for its popularity.

Specifically, I will attempt to illustrate the preponderance of reactive agency in the protagonists of the genre, the apparent fortuity of its trademark plot devices, an unusual degree of subjectivity in its narration, and the strong presence of ambiguity in the dramatic resolutions of many storylines. Furthermore, these characteristics will be contextualized in a thematic concern and cinematic worldview that both create and exploit perplexity and paranoia in the audience, through highly demanding narratives that subtract the feeling of control from the viewer, and with a specific political intent that becomes exceptionally effective thanks to its entertainment value.

The corpus of works analyzed to this end will cover Hollywood films of the political thriller genre since its origins until present day, emphasizing their relationship to the historical context in which they were made, and with special attention to the impact of 9/11 and the War on Terror in its resurgence and success.

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#### **Biographical note**

**Pablo Castrillo** is an Assistant Professor at the Department of Film, TV & Digital Media of the University of Navarra, where he has also served as Vice Head of the Master's Degree in Screenwriting (MGA). He obtained his M.F.A. in Screenwriting from Loyola Marymount University under a Fulbright Scholarship (2010-2013), and obtained his PhD in Communication/Film Studies at the University of Navarra (2013-2017).

**Anna Weinstein**

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Auburn University, US

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## **Multi-Protagonist Films: A Study of Complex Narrative Story Structure in Ensemble Screenplays**

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This paper presentation will examine the structuring of several prominent multi-protagonist films directed by Steven Soderbergh. I will examine the group protagonist structuring of the Oceans films (2001, 2004, 2007), and the interwoven storyline structuring of *Traffic* (2000) and *Contagion* (2011). I will also re-examine *Sex, Lies, and Videotape* (1989) to make an argument for an atypical ensemble structuring. As a point of comparison, I intend to do a close study of Soderbergh's *Full Frontal* (2002) to determine why this film was not successful and how the ensemble structuring might have contributed to this. From this analysis, I will reveal key elements necessary in writing the multi-protagonist film. In 2012, I wrote my MFA thesis on ensemble film structure, examining films such as *21 Grams* (2003), *Love Actually* (2003), *Crash* (2004), *Babel* (2006), *He's Just Not That Into You* (2009), among others. Since that time, I have looked closely at the role of theme in ensemble films – and how a thematic conflict most often takes the place of the protagonist as the central core of a multi-storyline film. In some (fewer) cases, there is an object at the center of these films (for example, *The Red Violin*, 1998). The complete analysis of the above-mentioned films will include screen time and placement for each primary character, to counter the persistent misconception that in “true” ensembles the characters have equal screen time. My analysis will also include a general breakdown of the various types of ensembles, including nonlinear multi-protagonist films (*21 Grams*), group protagonist films (*Ocean's Eleven*), interwoven multiple-storyline films (*Love Actually*), and single-location ensembles (*The Big Chill*, 1983).

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### **Biographical note**

**Anna Weinstein** is a Lecturer at Auburn University, where she teaches Film Studies and Screenwriting. She is a regular contributor to *Film International*, and editor for the PERFORM book series (Focal Press), which includes the volumes *Writing for the Screen and Directing for the Screen* (2017), and *Producing for the Screen and Acting for the Screen* (2019). She contributed an essay to Jule Selbo and Jill Nelmes's *Women Screenwriters* (Palgrave, 2015), and in 2013, she wrote a family feature for Furthur Films. She is currently writing a book titled *Writing Women: Complex Female Characters for Film and Television* (Routledge, 2020).

**Júlia Machado**

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Aarhus University, DK

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## **Transgressive Bodies and the Physical Dramaturgy of Cinema: From Narrative Excess to Threshold Encounters**

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Corporeal content is traditionally seen as a kind of *other* to narrative, an inevitable but menacing element whose nature seems to be antagonistic to storytelling economy. The body is a necessary element in the cinema but it offers, at the same time, a risk to representation and fiction in its ambiguous liminal condition. Whereas classical Hollywood cinema finds in the cause-effect chain of events the logic that sustains its modes of production in opposition to the allegedly excessive contents of the body, pornographic films and exploitation films are historically the sites where corporeal spectacles are seen and are meant to be displayed in an unrestricted manner. In between the two oppositional models, art films which are more connected to the traditions of avant-garde and experimental cinema as well as to the ideas and values of modern art, emerge as a third stream in the post-World War II. Indeed, the body might be seen in art filmmaking not simply as an element of excess or a spectacle of the forbidden but also as a site for a physical dramaturgy that allows one to touch upon other layers of cinematic storytelling. Beginning with a standard pornographic imagination and repertoire, I investigate in the short film *Bliss* (2016) the possibility of producing a meaningful, at once poetic and reflective experience through the performance of sex on-screen. In this paper, I address also the generation of unpredictable encounters during the production and scriptwriting process which fed the film's dramaturgy in many levels.

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### **Biographical note**

**Júlia Machado:** Bachelor in Journalism and Master in Social Communication, Júlia Machado is currently a Ph.D. candidate in Communication and Culture at Aarhus University, Faculty of Arts. In her dissertation *Art Film and the Poetics of Transgression: A Practice-based Investigation* she explores the dramaturgical force and the (self)-reflective possibilities of a threshold poetics in cinema through the making of four short films (*Transgressions, Bliss, Femme, Paradise*). She is also a filmmaker, and has been working as a producer, scriptwriter and film editor in many media and film productions and has directed and produced short films prized in film festivals since 2006.

## Alex Munt

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University of Technology Sydney, AUS

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### Regimes of Vision: The Fish-Eye Lens

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With the contemporary interest in Virtual Reality (VR) media, 360-degree video and spatialised/drone photography the 'fish-eye' camera lens (which captures a hemispherical field of vision) is a prominent contemporary image-making technology. A fish-eye lens (re)presents the world as both chaos and order: chaos in the sense it creates a strong visual distortion and order with regard to its potential to present a more holistic field of vision – and narration.

In this paper I will give a brief account of fish-eye vision ('how a fish would see') as a lens optics discovered in the 1906, put to meteorological use as a 'whole-sky' lens in the 1920s, then mass-produced in the 1960s. This paper will consider the fish-eye as a regime of vision with respect to John Berger's *Ways of Seeing* (1972) where vision is taken as relational and historically contingent, and in relation to the 'phantom images' theorised by Harun Farocki (2003). The eclectic regime of fish-eye vision will be probed for its peculiar tension to both cohere and destabilise representation in scientific, historical, cultural and surveillance-based contexts. Using an art historical perspective, I will also refer to paintings which foreshadow the contemporary regime.

To consider ways in which fish-eye vision can inform scripting and writing for the screen I will draw on case-studies from photography, cinema and experimental film/moving image –as extreme depth of field - from the films of Wes Anderson to Yorgos Lanthimos' historical period drama *The Favourite* (2018). This paper will reveal the richness and complexity of wide-angle vision and its impact on screen narrative and storytelling for established and emerging media. This paper will be of interest to scholarly and creative practice-based researchers.

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#### Biographical note

**Alex Munt** is a screenwriter and director, photographer and visual artist. His work has been screened, distributed and exhibited in Australia and internationally. He was co-director of the SRN Conference held in Sydney 2012 and has contributed articles to and edited *The Journal of Screenwriting*. Alex is a Senior Lecturer in Media Arts & Production and Higher-Degree Research Co-ordinator in the School of Communication, Faculty of Arts and Social Sciences at the University of Technology Sydney (UTS).

## Rita Brito Benis

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Center for Comparative Studies, Faculty of Letters, University of Lisbon, PT

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### Acts of reading: the demands on screenplay reading

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Mainstream cinema built its hegemonic narrative paradigms on *Ordo ab Chaos*. Nevertheless, cinema aesthetic experiences never ceased to feed on chaos, exploring from documentary to dreamy, hallucinatory, poetic films (each starting by some form of writing). Addressing these multiple orders – understanding that the screenplay reader’s competence is mainly defined by his ability to read the *tension* created by the set of elements (technical and poetic) of the written screenplay –, the reader must always deal with the unfinished nature of the screenplay text, its openness to the diffraction of meanings. Following on Roland Barthes’s (1977) notion of ‘text’ (as a plural, multidimensional space), when a reader approaches the screenplay text as writing, reading becomes an interactive, collaborative experience. The *visual* information inscribed in the screenplay always waits for this collaboration. In this *perfect performance* of the reader (Pasolini 1965), the distance between reading and writing is then approximated. Following previous works by Claudia Sternberg (1997), Steven Maras (2009), Steven Price (2010), Nadja Cohen (2013) on the discussion of the importance of the reader as a coproducer of the text, this paper proposes to address the screenplay through its reader’s experience. Characterizing the screenplay by “acts of reading” allow us to explore the screenplay text in direct relation to its artistic processes, grasping how a screenplay can be “closer to poetry than to a guiding plan, in its evocation of rhythms and powerful images” (Maras 2009). In this communication we will explore the relations between writing and reading, namely, addressing the view that tends to see film making as an extension of film writing (or vice versa) *in a single meaningful practice* (Price 2010). That is, film and screenplay understood as inseparable parts of the same process.

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#### Biographical note

**Rita Benis** is a researcher at Center for Comparative Studies (Faculty of Letters, University of Lisbon). With a grant from FCT, she’s currently finishing her doctorate on screenwriting (in Manoel de Oliveira and João César Monteiro). Master in Comparative Literature, taught Screenwriting and History of Cinema. Member of the research project Cinema and the World, she co-edited the electronic magazine *Falso Movimento* (also published: *Documenta* 2015). She has translated books and published articles on the relationship between image and writing. Award-winning screenwriter, works in cinema since 2000: collaborated with Teresa Villaverde, Margarida Gil, Inês Oliveira, António Cunha Telles, Vincent Gallo and Catherine Breillat, among others.

## Christina Milligan

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Auckland University of Technology, NZ

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### **“If it takes a village to raise a child, does it also take a village to destroy one?”**

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Anthology films bring several filmmakers into conversation with one another, usually though not always around a common theme. Using the focusing lens of brevity, each filmmaker presents a complementary or disjunctive facet of the shared story embedded in the film's collective narrative. The tangi (funeral) of a little boy Waru who has died at the hands of his caregiver is the unifying event at the centre of the 2017 film *Waru*, made by a collective of Māori (New Zealand indigenous) filmmakers. The little boy is never seen, but his death is explored from the varied perspectives of his extended family, his community and a national television reporter. The eight filmmakers and the film's protagonists are all women.

This presentation examines the devices controlling the filmmakers' choices: a narrative structure which resets the clock at the start of each segment, so that the film's events effectively take place simultaneously; and the imposition of real-time realisation so that each segment is shot in a single take. How these narrative requirements inflect the characterization and *mise-en-scene* and why the filmmakers chose to work within these confines are explored through textual analysis of the film itself and interviews with the filmmakers. This discussion is informed by the importance of collective responsibility in the Māori worldview of whānau (family). It is also informed by the filmmakers' personal and political commitments to addressing the issue of child deaths at the hands of family in New Zealand.

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#### Biographical note

**Christina Milligan** is a film producer, screenwriter and lecturer at Auckland University of Technology. She is Māori, a descendant of the Ngāti Porou tribe, and this is reflected in her industry work, including her recent credits as executive producer of the feature film *Mt Zion* (2013), producer of the feature documentary *The Price of Peace* (2015) and co-producer of the feature documentary *In The Zone* (2018).

**Jools Ayodeji**

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Nottingham Trent University, UK

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## **Through the Lens of History: Confident colonialism, Immigration and British Cinema**

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Through examining three British UK films this paper will explore the idea that the legacy of colonialism allows British cinema to confidently explore immigration and its impact on British society. The paper will briefly extend this argument to wider European cinema through the discussion of similarly confident French expression.

### Case Studies

UK: *Dirty Pretty Things* (2002); *Babylon* (1980); *Belle* (2013)

France: *Mesrine: Episode 1* (2008); *A Prophet* (2009); *La Haine* (1995); *Untouchable* (2011)

This colonial legacy allows UK filmmakers varied opportunities for storytelling. Historical and/or contemporary stories, films that deal directly or indirectly about colonialism, conversations of and about immigration, both legal and illegal. The paper wonders if there is something about the collective European immigration experience that means that we Europeans handle the immigration narrative in a way different to cinema from the USA? Has the idea of empire and the widely accepted understanding of its exploitation of people and place and conscious or unconscious guilt and responsibilities for those former colonies and the economic, material and physic damage wrought by colonialism actually led to a creative confident UK film culture when dealing with these topics?

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### **Biographical note**

**Julius Ayodeji** is a Playwright and Senior Lecturer, predominantly teaching Scriptwriting and filmmaking at undergraduate and postgraduate levels across filmmaking, animation and creative writing courses at Nottingham Trent University. He currently leads the BA (Hons) Filmmaking programme. Julius has also written and presented a number of papers for academic conferences around the world. Currently developing a short film from one of his original screenplays, over the last ten years he has written primarily for the stage with a number of productions and rehearsed readings of his work

## Agnieszka Piotrowska

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University of Bedfordshire, UK

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### Adaptation as inter-semiotic translation: Finding Tameraire

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The dialectic between order and chaos in screen narratives can take many different forms. My paper takes one of my own films as example, and proposes to look at the 'translation' of a theatre play into a work of cinema, but made under conditions of chaos both internal to the work (the violence of colonialism and its subjective effects on interpersonal relation between a black man and a black woman, both of "subalterns" on relation to the colonizers) and conditions of chaos external to the work, namely produced and filmed in a country whose struggle for independence has led not to freedom and justice but to economic mismanagement, corruption and a 'failed state'. The challenge was to fashion a narrative form and an aesthetic order by shaping a tight central conflict (a classical "two-hander"), while nonetheless conveying the different kinds of violence generated by the forces of disorder (trauma, loss, guilt and shame, random oppression, exploitation, abandonment).

While retaining a unity of time, place and action, I chose a narrative of split screen as well as the insertion of 'found footage' which allows for discord, antagonism, but also the violence of an oppressive order to enter into the film as energizing elements.

In this paper I describe my experiences of adapting Makuwe's play to the screen. I discovered that in this specific case it was not an issue of an adaption (for example: Andrew 1984; Cohen 1979; Corrigan 1999; Stam 2000) to screen – although it was that too – but rather, it was indeed a translation, not just from the play onto the screen, but rather, from one semiotic system to another, from one way of thinking about the place and its meaning to another. In this context the issue of intersectionality (Crenshaw 1989) as regards the main character, a young black woman mistreated by everybody brings another layer to the discussion, another translation – the writer writing in English although Shona is his first language, to my adaption of the work.

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#### Biographical note

**Agnieszka Piotrowska**, PhD, is an award-winning filmmaker and theorist, best known for her film *Married to the Eiffel Tower* (2009). She is the author of *Psychoanalysis and Ethics in Documentary Film* (2014), *Black and White: Cinema, Politics and the Arts in Zimbabwe* (2017), and *The Nasty Woman and the Neo Femme Fatale in Contemporary Cinema* (2019,) the editor of *Embodied Encounters: New Approaches to Psychoanalysis and Cinema* (2015) and co-editor (with Ben Tyrer) of. co-editor of *Psychoanalysis and the Unrepresentable: From Culture to the Clinic* (2016). Her feature film *Escape* (2017) made in a collaborative partnership in Zimbabwe won a number of awards internationally and was banned in Zanzibar for its mildly erotic content. Piotrowska is a Reader in Film Theory and Practice, at the University of Bedfordshire, UK.

## Alec McAulay

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Yokohama National University, JP

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### Order and Chaos in "One Cut of the Dead" - alternative structure in a hit Japanese Zombie comedy

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Japanese low-budget indie zombie comedy *One Cut of the Dead* was made for three million yen and intended to screen at one small Tokyo cinema for six days in November 2017. By the end of 2018, it had made 800 million yen, was showing on 200 screens nationwide, and had sold to multiple overseas territories. Japanese cinema critic Jasper Sharp calls the film "a genuinely unique work"; while Empire magazine describes it as "a true original". In the *Japan Times*, Mark Schilling singles out the script for praise, calling it "a work of pop cinema genius, with a Chinese box of a story whose surprises feel more inspired than contrived."

This presentation will consider: Does the screenplay of *One Cut of the Dead* inject chaos into existing screenwriting paradigms through its unique and original characteristics? Or does it in fact reveal an innovative use of classical three-act structure?

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#### Biographical note

**Alec McAulay** is Professor in the Graduate School of International Social Sciences at Yokohama National University, where he teaches Screenwriting. He has a PhD in Screenwriting from The Media School Bournemouth University. He has scripted three award-winning Japanese-language short films; *The Neighbour* (2003), *The Errand* (2006) and *Three Days in Kamakura* (2012), and worked as Script Consultant on various projects, including John Williams' *Starfish Hotel* (2006). His publications include "Based on a true story: Negotiating collaboration, compromise and authorship in the script development process" in *Screenwriters and Screenwriting: Putting Practice into Context* (Ed. Craig Batty, 2014).

## John Williams

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Sophia University and 100 Meter Films, JP

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### Stories full of Holes - Haruki Murakami's influence on the story structure of "Starfish Hotel" and the roots of alternative Japanese story structure

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In this presentation I will use my second Japanese language feature film, *Starfish Hotel*, (2007) as a case study of an atypical screenplay structure, which deliberately leaves loose ends, is open to ambiguous readings, and avoids narrative closure. I will examine how this open-ended structure derives from Japanese storytelling traditions and how early 20th century novelists such as Soseki Natsumi and Junichiro Tanizaki opened up these possibilities for literature and film. I also look at the works and theory around Haruki Murakami's storytelling and show how he uses narrative holes and ellipses, multiple points of view and thematic tropes to create different kinds of narrative tension. I briefly discuss the overlap between David Lynch's work and Murakami's work. Do these modes of storytelling work better in literature than film, or are they simply squeezed out of cinema for commercial reasons?

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#### Biographical note

**John Williams** is a writer, director and producer, whose Japanese-language feature films have won several awards at International Film Festivals. He is a Professor in the Faculty of Modern Languages in Sophia University, Tokyo, where he teaches Film Production and Scriptwriting. His company 100 Meter Films produces and line produces projects in Tokyo. He is currently developing an English-language horror film set in the world of Bunraku (traditional Japanese puppet theater), and shooting an essay-style documentary about Haiku poet Matsuo Basho. His most recent film, an adaptation of Kafka's *The Trial* (*Shinpan*) set in contemporary Tokyo, was released theatrically in 2018.

## Yu Iwasaki

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Independent filmmaker, JP

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### **Tokyo Undercurrent - exploring alternative forms in documentary structure. What do the dominant structures mean in Japanese TV?**

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In this presentation I will show some clips of my ongoing project and discuss the possibilities of a more “flowing” essay-form structure in documentary films.

What began as a conventional protagonist-driven project about an asylum-seeker uncovered a hidden history in the area I am filming, which seems to demand a different storytelling form. *Tokyo Undercurrent* is a documentary that exposes the vulnerability of refugee applicants and questions the strict nature of refugee law in Japan while revealing the little-known world of Ethiopians living in northeastern Tokyo, an area with a forgotten history as a home for the discriminated and newcomers.

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#### **Biographical note**

**Yu Iwasaki** is a filmmaker based in Tokyo. He has directed NHK World TV programs about culture, films and social issues in Japan. His works include *Real Samurai* (2014), a documentary about the oldest Japanese martial art and its foreign disciples, and *nai-mono-gatari*, a contemporary dance film that screened internationally. He is a regular director on *J-Flicks*, the English-language international NHK program about Japanese cinema. His current project is a documentary about Ethiopian refugees in Tokyo for NHK World's documentary series “Inside Lens.” He graduated from the University of Maryland, College Park with a BA in English Literature in 2007.

## Cristóvão T. R. Abreu dos Reis

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Film University Babelsberg Konrad Wolf, DE

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### Film / Space / Narrative

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The moving image as artistic and narrative medium is a prevalent manifestation of the inextricable connection between time and space; yet while storytelling has been extensively theorised, the methods and tools to study and develop spatial concepts in film remain sparse. This presentation turns to a closely related art, architecture, to approach the potential of space as narrative device both in the production and in the reception. In a practice-oriented approach it will look into the emergence of spatially disseminated patterns of expression, information and meaning in film narratives.

The historical perspective and state of the art in the study of space in storytelling will be explored, investigating the relationship between film and architecture and the distinction between storytelling in architecture and telling with architecture in film and in other media. The insights provided by the physical properties of space and the degree to which time or space control the time-space relationship in the narration will be surveyed from the point of view of the work of the screenwriter and the film director. Through the case study of an artistic research project, by looking into the connections between physical space, conceptual space and spatial expression, different strategies to structure and deploy narrative in terms of space in cinema will be considered, exploring how architecture can be used to shape storytelling in film.

The aim of this presentation is to emphasise the pertinence of a space-oriented interdisciplinary approach to storytelling both in the film praxis and in film studies, as well as in the broader context of narration in moving images (expanded cinema, film installation, virtual and expanded reality, etc.).

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#### Biographical note

**Cristóvão dos Reis** is a film director/screenwriter and editor working in fiction, documentary and art film. His work has been exhibited internationally in renown film festivals, museums and art galleries. He is a member of the scientific committee of the *Portuguese Journal of Art Education (RPEA)* and has lectured at the Berlin University of the Arts (UdK), University of Art and Design Halle and University of Fine Arts Münster among others. He graduated at the Lisbon Theatre and Film School (ESTC) and studied at the German Film and Television Academy Berlin (dfbb). Currently he is a PhD student at the Film University Babelsberg Konrad Wolf.

**Alexandra João Martins**

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FCSH/ UNL, PT

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## **Geo-aesthetics in António Reis and Margarida Cordeiro's cinema**

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Deleuze and Guattari (1991) claim for a geo-history instead of an History – as Fernand Braudel did when he refused to look at history as an unilateral and progressive process – in the same way that they claim for a geo-philosophy instead of an history of philosophy, and point to an aesthetics that could be called geo-aesthetics. Since the authors bring together the act of creating concepts and artistic creation (within the constitution of an earth and a people that are lacking), thus, we will try to find in four films directed by António Reis and Margarida Cordeiro traces of the movements that compose a geophilosophy in Deleuze and Guattari's thought. Those agencies – deterritorialization (from territory to earth) and reterritorialization (from earth to territory) – will, thus, create «zones of indiscernibility» and «neighbourhood». Just to point out some of them in Reis and Cordeiro's films: fiction-documentary, man-animal, house-hill, face-landscape, sacred-profane, and so on. First of all, and keeping in mind the concept of becoming – which is central to Deleuze and Guattari's philosophy – we will briefly explore different relations between man, earth and cosmos (and other living species) through Viveiros de Castro (2001) and Emanuele Coccia (2018). Secondly, we will try to set what would be the elements of a geo-aesthetics considering Shapiro's studies on Nietzsche (2006) that are mainly based on differences among classical European gardens and the balance between natural and artificial. Finally, in the scope of geo-aesthetics, we will reflect Reis and Cordeiro's cinema through four conceptual approaches: becoming-animal in *Jaime*, deterritorialization and nomadism in *Trás-os-Montes* and *Ana*, and the eternal return in *Rosa de Areia*.

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### **Biographical note**

**Alexandra João Martins** is a Ph.D student in Artistic Studies – Art and Mediations at Faculdade de Ciências Sociais e Humanas/ Universidade Nova de Lisboa. Holds a master's degree in Art Studies – Theory and Criticism from Faculdade de Belas Artes da Universidade do Porto with a thesis about the representations of marginality in Portuguese cinema from the 90s. Has been writing on art and cinema for several publications and collaborating with film festivals.

**Daniel Moreira**

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CITAR-UCP, ESMAE-IPP, PT

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## The spiral of time: the crystal-image in Herrmann's music for Hitchcock's *Vertigo*

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Time is a central – if not the central – dimension of Hitchcock's *Vertigo*. From Scottie's prospective desire towards Madeleine to his retrospective obsession towards Judy-Madeleine, or to Madeleine's uncertain temporal existence – wandering aimlessly in the present while possessed by the past of Carlotta – there are many elements in the narrative that convey a complex temporality. Because of that the film has been compared to Proust's *À la recherche du temps perdu* (Goodkin, 1991) and the idea of 'vertigo' has been interpreted as a metaphor for 'the vertigo of time' (Marker, 1995). Also, a number of authors have applied Deleuze's (1985) concept of the crystal-image to a number of sequences in the film in which past and present coalesce together (Pisters, 2003; Stone and Cooke, 2015). Deleuze himself identified *Vertigo* as one of 'the three films which show how he inhabit time', this way noting that the film moves beyond classical Hollywood narrative in no longer subordinating time to movement.

Considering the centrality of time in *Vertigo* and the fact that music is often regarded as the quintessential temporal art, it is perhaps surprising that Bernard Herrmann's otherwise celebrated music for this film has not yet been explicitly analysed from a temporal perspective, apart from a few isolated remarks (Brown, 1994; Schneller, 2005). This paper proposes to fill in this gap by discussing how Herrmann's music is crucial in defining the initial opposition and the ultimate fusion between two different layers of temporality in the film, one of them future-oriented or linear (associated to the idea of desire and wandering in the film, as discussed by Pippin 2017, and embodied musically in Madeleine's theme); the other one past-oriented or cyclical (associated to the idea of a cyclical loop and embodied in Carlotta's theme). The analysis is supported by key concepts drawn from the theory of musical time, including Berger's (2006) opposition between linear time and cyclical time and Kramer's (1988) notion of non-directed linear time. I also come back to Deleuze's notion that there are two musical elements in the crystal-image, the gallop and the ritornello, relating the former (a future-oriented temporality) to the idea of linear time and the latter (a past-oriented temporality) to that of cyclical time. And finally, I claim that the combination of a linear and a cyclical temporality in the music suggests a new interpretation for the metaphor of the spiral in this film – quite literally, as the spiral of time.

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### Biographical note

**Daniel Moreira** holds a PhD in Music Composition (King's College, University of London). As a composer, his music has been commissioned, among others, by Casa da Música, Festival Musica Strasbourg, European Concert Hall Organisation and Kölner Philharmonie. He has been teaching analysis and composition at ESMAE/IPP (since 2009) and UM (since 2017), and is integrated member of CITAR.

## Christopher Thornton

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Zayed University, UAE

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### Order vs. Chaos, and the Delicate Balance

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Alfred Hitchcock was known for the rigid, almost obsessive control he exercised in the direction of his films. Mike Leigh's approach has been to venture to the other extreme, often directing with a minimal script and allowing his actors considerable rein in order to infuse his scenes with a naturalness harder to achieve in a tightly scripted drama.

Advocates of the Hitchcock approach might argue that film is not a simple recreation of life; it is not "natural." It is an artifice, a façade with all the messy details of life stripped away. Therefore it must be crafted as carefully as a chef would prepare a signature dish, with careful attention to every step of the process and the choosing and measuring of the ingredients. Leigh's fans might respond that a film is a creative work, and any creative work requires a touch of spontaneity to give it life, and valuable discoveries can only be made when the creative juices are allowed to flow. The production of a film is also a collaborative effort, and the creative energies of every participant are needed to contribute to the effort and leave their mark.

In musical terms, this could be seen as Mozart's classicism *versus* jazz improvisation. In painting, we might compare J.A.D. Ingres and Jackson Pollack. My presentation will explore this question of control versus creativity while arguing for the merits of both. For the film maker, the more important question is how, when, and under what circumstances to exercise order and control, and when to allow for creative impulses and inspiration to guide the development of a film, or even a single scene.

This also applies to the writing of a script—how clearly should action be described? Can lines of dialogue be suggestive rather directive?

To illustrate these points I'll show short clips from the films of Leigh and Hitchcock, as well as Martin Scorsese's *The Departed*. In a good discussion of this topic no firm conclusions will be drawn.

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#### Biographical note

**Christopher Thornton:** Currently I teach in the writing program at Zayed University, but before relocating to the UAE I taught screenwriting and film history at Emerson College and the Massachusetts Institute of Technology in the Boston area, the American University in Cairo, and the European Institute for International Communication, in the Netherlands. I'm a practicing writer myself, with two completed screenplays and another project under development.

**Jorge Palinhos**

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CEAA/CECS/IPB/IPL, PT

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## **Expecting the unexpected: Mike Leigh and the authenticity of improvisational scriptwriting**

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British director Mike Leigh is famous for his method of scriptwriting, in which his films are developed through extended rehearsals and improvisations with actors that define much of what will be presented in the final version.

His technique has been inspired by the work of John Cassavetes, in the film *Shadows*, but also relies on Mike Leigh's previous experience with improvisational theatre, and his knowledge of the Konstantin Stanislavski's techniques for the actor. The proposed outcome of the use of such a method is an heightened realism, unexpectedness and authenticity to the characters and events of the story being told.

Improvisation has become a technique used and defended by directors like Wong-Kar Wai, or João Canijo, and even by scriptwriters, like David Milch, and it is commonly regarded as a technique that can bring something new to the conventional techniques of scriptwriting.

In this paper I will attempt to examine what improvisation can actually mean and how it works, namely using examples of the films *Secrets and Lies* and *Vera Drake* by Mike Leigh. My inquiry relies on the understanding of the techniques of Stanislavski and of devised theatre - a common method of theatrical improvisation -, but also recent research on cognition, emotion, memory and interpersonal relationships.

With it, I will try to establish what exactly means to improvise a scene or situation, what improvisation actually adds to the scriptwriting process and what kind of results it can achieve.

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### **Biographical note**

**Jorge Palinhos** is a PhD in Cultural Studies, with a thesis on contemporary drama writing. He has been working as a researcher in the fields of Site-specific art and interactive narrative. He has taught writing for Digital Games and Multimedia, and Theatre Studies at different institutions of Higher Education. He also works as a writer, mostly for Theatre, Animation Film and in Short Fiction.

## Marie Macneill

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Falmouth University, UK

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### The Meddle Of The Muddle: How many captains does it take to steer a story and whose course is it anyway?

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According to numerous writers, including Philip Larkin, "Every story has a beginning, a muddle and an end."

Current box-set television dramas and the complexities of puzzle and modular narratives in film and television keep mathematics, structure, twists, sleight-of-hand and 'red-herrings' at the forefront of storytelling. Multiple storylines need careful juggling; motifs and themes need to satisfy but not oversaturate. How much of this process is inherent in the writer? Conversely, how much is this the domain of the story producer and script editor? Do writers innately know how to divulge their stories or do they need the assistance of an objective eye? When do notes become too much or solo storytelling not enough?

How many captains does it take to create order from chaos and back again? Research includes talking to scriptwriter Graham Mitchell (*Silent Witness*) about his recent journey from page to screen and George R.R. Martin's (*Games of Thrones*) editor about how she works with this colossally successful writer. Using interviews, personal experiences and analysing anecdotal and academic evidence, Marie will chase the butterfly effect and draw some conclusions.

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#### Biographical note

**Marie Macneill** is a senior lecturer at the School of Film and Television, Falmouth University, Cornwall, UK. She is a writer, script editor and story consultant. She works across film, television and theatre.

## Siri Senje

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Westerdals Institute for Film and Media, Kristiania University College, NO

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### **Cruising through chaos - strategies for writers navigating in environments of creative feedback diversity**

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Can cognizant chaos in writing processes counteract the frequent unintentional chaos of collaborative environments? Most fictions for cinema and television are developed alongside a chorus of contributing voices from various professionals.

Professional script consultants rarely have training as creative feedback givers, nor do they subscribe to any feedback methodology. The result can be a collaborative chaos of contradictions, coincidence and prescriptive solutions through which screenwriters must navigate. In the ongoing, practice-led project Artistic Integrity and the External Voice I ask whether certain creative tools, such as a longer stay within what we might call "creative chaos," may allow screenwriters to build more robust cinematic ideas in order to be equipped for possible "collaborative chaos". Further, I explore how screenwriters can train themselves to interpret, classify and select feedback from multiple, contradictory voices.

In the pilot for the project, reported on in SRNC Milan 2018, I monitored the development processes of four student writers' feature film projects in an environment populated by professional script consultants. Three out of four projects ran into major obstacles triggered by feedback. The current paper will report on the second project phase, in which pilot results have been applied and the creative paths behind three television series, written by final year students, are tracked from initial idea to delivered scripts. The second phase focuses on 1) the development/refinement of creative tools employed in the pilot project; 2) an informed use of cognizant chaos in the early development process; 3) creative feedback as a phenomenon and the possibility of creating more informed feedback environments.

The role of the script advisor and the creative feedback phenomenon are important aspects of screen idea development that seem worthy of more analysis than has so far been conducted.

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#### **Biographical note**

**Siri Senje** is a Professor and Head of the Dramatic Writing Program at Westerdals, Kristiania University College, where she teaches dramaturgy, stage text and screenwriting. She also holds an MFA in stage directing and a practice-based Doctorate in screenwriting from the Norwegian Film School. Siri has written texts for theatre, film and television, practiced extensively as a stage director at Norwegian residential theatres, taught acting at the Norwegian National Academy of the Arts and served three terms as a script advisor/dramaturg at the Norwegian Film Institute. She has published two volumes of dramatic text and two books for adolescents.

## Steven Price

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Bangor University, UK

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### Screenwriting as a cottage industry

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Drawing on original research conducted in the summer of 2018 at the Harry Ransom Center at the University of Texas in Austin, this paper uses the practice of David Mamet to examine how an individual screenwriter creates an ordered work-flow to manage the development of screenplays that often seem to emerge out of sheer chaos.

The paper focuses on two aspects of Mamet's work. First, it argues that Mamet was already making use of Aristotle and Joseph Campbell prior to their popularisation in the manuals of Syd Field and Christopher Vogler. Paying particular attention to *Homicide* (1991), it shows how Mamet's reliance on Campbell was particularly pronounced not when writing generic Hollywood scripts for other directors, but when grappling with a self-directed script that emerged at a time of profound personal crisis.

Second, the paper studies how Mamet created a particular kind of work environment to manage the development of his screenplays. Taking examples from both original screenplays and adaptations, it shows a working method that usually began with fragmentary notes and observations, and subsequently used index cards to organise a narrative structure that preceded the creation of what are sometimes almost unreadably idiosyncratic typescripts and holograph rough drafts. He relied on professional typists to generate clean first drafts, which he would then rewrite prior to professional retyping, the process continuing until a final draft was complete. Personal assistants, accountants and lawyers would liaise with the commissioning studio.

This method shows that by the early 1990s, when Mamet was arguably Hollywood's most celebrated screenwriter, he had created a system that kept him at arm's length from the studios. Instead, he was operating a cottage industry with a small number of trusted employees to run a professional and highly lucrative small business.

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#### Biographical note

**Steven Price** is Professor of Modern and Contemporary Literature and Drama at Bangor University, UK. He is the author of *The Screenplay: Authorship, Theory and Criticism* (2010) and *A History of the Screenplay* (2013), and is the Principal Editor of the *Journal of Screenwriting*.

**Nadia Meneghello**

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University of Western Australia, AUS

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## **The Adaptation of Chaotic Historical Archives into an Orderly Narrative Structure in the Form of a Screenplay: A Case Study**

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This paper examines the importance of historiographical research when scripting real lives and true events, and the potential for complex narrative structure to deal with the concepts of time and temporality. As a case study, I take one sequence from the feature-length screenplay I am writing to illustrate the various non-linear ways the protagonist 'comes back' after his untimely death, including: flashback, flashforward, memory, imaginings, and through the documents he has created which are the archives of the future. In this paper, I ask the question, 'what does it mean "to make" history?' The problem for screenwriting of history films is a 'crisis historiography' on questions of form and narrative structure. There is a tension between the need for order and stability in historical narrative set against the nebulous nature of 'truth' as found in the 'facts' of a chaotic and fragmented archive. In this paper, I synthesise screenwriting theory, adaptation studies and traditional academic historical theory with ongoing debates about how cinema can represent history, real events and real lives. This paper bridges the gap between the 'realist' ontological methodology of traditional academic history and a postmodern 'deconstructive' approach to the concepts of time and temporality that screen narratives can provide. My research contributes to a critical discourse into the genre of the history film to illuminate the underexplored role of screenwriting that allows for experimentation and innovation in the way history is written through the adaptation of archival research. I argue for 'deconstruction' as a historical methodological approach to 'the past' so that narrative structure resides in a liminal space where the fictive and the realist can co-exist and harmonise into an 'emotional truth'.

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### **Biographical note**

**Nadia Meneghello** is a Ph.D. Candidate at the University of Western Australia in the discipline of Creative Writing. Her Ph.D. comprises writing a feature-length historical screenplay and an exegesis that argues for an expressionist form of 'history as artwork'. She is also a practicing film-maker with credits as writer, script consultant, producer and executive producer on short films and documentary. Her chapter 'Writing the Screenplay for the History Film: A Case Study Featuring the Historical Figure, C.Y. O'Connor' was published in the book *True Event Adaptation, Scripting Real Lives* (edited by Davinia Thornley, published by Palgrave Macmillan, 2018)

## Jeff Rush

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Temple University, US

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### Docudrama Structure and Tone as Historiography

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Structure and tone affect how docudramas may be read as approaches to historiography. This paper will consider this by examining three docudramas with varying narrative structures and tones, and three models of historiography that speak to the relationship of history and fiction.

The three examples are Oliver Stone's *JFK* (2-act propagandistic), Spike Lee's *BlackKkKlansman* (3-act redemptive), and Yorgos's Lanthimos *The Favourite* (3-part satirical). The models of historiography are Michel de Certeau's utterance, Paul Ricoeur's trace, and Hayden White's emplotment.

Utterance: De Certeau sees history as third-person discourse with "nobody is there to endorse the utterance." Thus, he sees a "split structure" in historical texts, references and quotations which "warrant the veracity of such utterances."

Mark: Ricoeur sees history as marked by a trace, a current sign that "invites us to pursue it, to follow it back." The trace leaves a contemporary "sense of a mark."

Emplotment: White separates event from meaning, believing that event gains its particular meaning from the historian's choice of emplotment or narrative genre used to organize its representation.

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#### Biographical note

**Jeff Rush** teaches screenwriting and directing in the Department of Film and Media Arts at Temple University in Philadelphia. He has written extensively on screenwriting, literature, serial long-form television, video games, narrative theory and the philosophy of metaphor. He is the co-author of *Alternative Scriptwriting* in its fifth edition. He is also a script doctor who has just finished working on an eight-part mini-series for Mega Television Network in Chile and is currently writing a chapter on international script doctoring entitled, "Doctoring La Cacería, las niñas de Alto Hospicio: Issues in Cross-Cultural Script Consulting," in *Palgrave Handbook on Script Development*.

## Clarissa Mazon Miranda

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Antonio Meneghetti Faculdade, BR

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### Hybrid fiction and non-fiction: a study of biopics in Brazil

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This paper studies the recent success reached by Brazilian biopics, or biographical films, among the national public. Specifically we study the cases of three movies: *Elis* (2016), *Não pare na pista: a melhor história de Paulo Coelho* (2014) and *2 Filhos de Francisco* (2005). In common, they all tell the stories of great artists of Brazilian recent history, respectively, the singer Elis Regina, the writer Paulo Coelho, and the country music singers Zezé de Camargo and Luciano. This paper is based on bibliographic research of the works produced by authors from the fields of research in screenwriting and cinema regarding biopics, documentary research of the interviews granted by the screenwriters of these movies to the specialized press; and through the study of the available scripts of these movies. The objective is to explore three aspects: why does one of these movies was considered more proper to be turned into a TV series (*Elis*); how does the hero figure is build in these three movies; and how does it works the hybridism of the fiction scenes with the non fiction scenes presented in all three movies. The way in which these three scripts use the Brazilian political and economical history as an element of their stories is also approached. The idea is to explore the recent enlargement of releases of biopics in Brazil which has occasioned a certain order and uniformity of quality in the once rare production of this kind in the country. As bases for this paper, there are used the works of Custen (1992), Cheshire (2014), Bingham (2010), Brown and Vidal (2013), Netto (2008), Balogh (2002), Campbell (2005), Muller (1992), Stam (1995), Andrade (2005), Kotscho (2014), Bolognesi (2016) and Gomes (1986).

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#### Biographical note

**Clarissa Mazon Miranda** holds a Ph.D. in Letters at Universidade Federal de Santa Maria (Brazil) since 2018. Her PhD thesis explores the intersemiotic translation of novels into movie scripts. Holds a Master in Mediatic Communication at the same institution (2012) and a bachelor in Journalism by Universidade Federal de Santa Catarina (2005). Has completed several free courses in the area of screenwriting. Works as a lecturer and international relations assistant at Antonio Meneghetti Faculdade; as a journalist for the magazine Performance Líder, as cultural manager for the NGO Associação OntoArte; and as a free-lancer screenwriter.

## Dafydd Sills-Jones

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Auckland University of Technology, NZ

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### *Cafflogion* - The Writer

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The film *Cafflogion* is an adaptation of an eco-Sci-Fi novella written in Welsh by R Gerallt Jones, a prolific prose, poetry, theatre and teleplay writer. He also happens to be my late father.

The development of the screenplay has oscillated between dual positions: to be true to the voice of my late father, and to revitalise and fully realise the novella as screenplay. On the former position, the emotional aspect of adapting one's own father's work has been a challenge in that one has to be aware of bringing in biographical and autobiographical material and emotions that do not necessarily support the screenplay's structure. On the latter, structural, representational and formal difficulties have arisen that require the reworking of material, and the introduction of new extraneous material.

This has involved confronting a shift in the politics of gender representation since the 1970s, reflected in the representation of female characters in the novella, Additionally, the novella's speculative historical exposition needed attention because of historical developments since 1979, some of which work well (present day ecological collapse) and some which do not work so well (EU depicted as fascist super-state in the novella).

In dealing with these issues there has been the temptation to look at traditional structures, including well-rehearsed 3 act and 5 act structures, in order to 'control' the aspects of the novella that do not readily fit contemporary expectations and forms. However, attempts to synopsisise in this way have been highly problematic. The answer, or part of it, has emerged in two extraneous texts, an unpublished tract by my father on the 'craft of the writer' and a book left open on the table of the novella's main character short before his death, written by Catholic maverick and mystic Teilhard du Chardin...

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#### Biographical note

**Dafydd Sills-Jones:** After working in the media industry in the UK in a number of sectors and roles, including producing, directing, and researching documentary, drama-documentary and interactive, Dafydd lectured at Aberystwyth University's TFS department for over 10 years. He has published on history TV, international contemporary documentary, as well as producing screen practice research for journals such as *Screenworks* and the *International Journal of Creative Media Research*, including films that have been shown at film festivals internationally. He is co-editor of the Peter Lang book series 'Documentary Film Cultures'

## Roger Owen

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Aberystwyth University, UK

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### *Cafflogion* - The Director

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The story of *Cafflogion* portrays the fate of a neo-indigenous community after it has been 'discovered' by agents of an anonymous and super-networked 'City'. The settlement of *Cafflogion* has been built and sustained according to a collective ethos, with its 'primitive' off-grid infrastructure created by recycling or cannibalising available materials, and its social structure run on tribal lines, with authority granted to an elder who is privy to greater knowledge than most of the other inhabitants.

As director, this situation presents a number of possibilities and challenges which I would like to discuss as part of my paper. For a Welsh audience, the fragility and vulnerability of *Cafflogion*'s society corresponds closely to prevalent fears about Welsh-speaking Wales, under threat from a prevalently and powerfully Anglo-American global world beyond its (distinctly porous) border. For a broader audience, however, this narrative level may not be as obvious or interesting; and so the visual/aural style of the film has to address more general concerns about the clash of world-views, the relative moralities of different societies and the responsibilities of the journalist or ethnographer towards the object of their study. In addition, my experience thus far has been in directing theatre rather than film, with emphasis on experimental post-Brechtian performance which reveals its own artifice as part of the presentation.

The project thus offers up a number of challenges. How to adapt a work by a first-time screenwriter, who is the son of the original author? How to delineate and address the filmic qualities of the source text? As a first-time film director, how to make an interest in live performance manifest in the approach to the setting up and directing of the action? How to retain the elements of 'Welsh interest' in the story without narrowing the film's broader concerns? And how to create a visual style which is true to the original text but also works in a contemporary (filmic and socio-political) context?

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#### Biographical note

**Roger Owen's** teaching work involves a wide range of activities in the field of Welsh- medium theatre and drama. He is regularly involved in production work as a director and facilitator. His research interests include theatre and drama in the Welsh language, especially since 1945, and with particular reference to the relationship between theatre, culture and national identity. He is also concerned with the relationship between theatre, performance and rural communities. As a performer, he has been a regular collaborator with Eddie Ladd, the Lurking Truth Theatre Company and Cwmni Theatr Cydweithredol Troed-y-Rhiw. He is a board member of Centre for Performance Research Limited.

## Huw Penallt Jones

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Aberystwyth University, UK

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### *Cafflogion - The Producer*

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There is no rulebook on how a film is made; there are only guidelines and boundless imagination. The film is however, limited by the considerations and goals of the studios the projects' producers, director, marketing and sales departments, budgets and the mercy and demand of the audience. The direction, script and actors can either have the power to turn a film into a huge success or leave it flat.

Film-making is a risky business and unpredictable in nature. The strategies and structures of financing arrangements are as numerous as the films that are made. The producer must match the cost and value of the script the budget of the film against the sales estimates and the distribution of income amongst financiers. The Producer must ask - does this package work, how does the package attract the audience, how do you manage the expectations of passion vs profit; the film will not be financed until such questions are resolved.

Given the above, this project does offer up a certain amount of challenges: how to reconcile a passion project with market forces, can the writer distance himself from an emotional involvement in the project, can the director realise the vision of both writer and author, will the film appeal to the wider audience and how do you attract a bankable cast? In the end we must ask, does the package lack the collaterals required for funding.

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#### Biographical note

**Huw Penallt Jones** has 30 years' experience in the film and television industries, initially in production, before becoming a Production Finance Executive for BBC films. In 1996 he joined Film Finances as a Production Executive, before becoming Head of Production in 1998. Since leaving Film Finances in 2001 Huw has worked as a freelance Producer, Co-Producer and Executive Producer on a number of films. Huw became the Director and CEO of De Lane Lea Limited London in 2003 and successfully ran the company for 9 years before negotiating it's sale to Warner Bros in 2012. Huw is currently Senior Lecturer and leader of BA Filmmaking at Aberystwyth University.

**Isadora García Avis, Lourdes Domingo**

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Universitat Internacional de Catalunya, ES

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## **Structure and narrative complexity in American sitcoms: The case of *The Good Place***

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Within the new wave of half-hour sitcoms that have bloomed in American television since the turn of the century (Bonaut and Grandío, 2009), *The Good Place* (NBC, 2016-) emerges as a paradigmatic case of both character development and innovative narrative structure in comedy. At last year's SRN Conference, we presented the first stage of our three-phase research into this series, which focused on the way in which transformation arcs - a traditionally cinematic writing device - can also play a significant role in TV sitcoms. This second paper aims to build upon our previous research, in order to examine the connection between character development and narrative structure.

The dynamic between plot and character constitutes an eternal debate that can be traced back to Aristotle's *Poetics*. Academics such as Brenes (1992) have wondered about this duality as it applies to audiovisual storytelling, and many screenwriting manuals also address this issue, offering a viewpoint that considers both elements as simultaneous and indivisible in the creation process of any story (e.g. Russin and Downs, 2000).

From the perspectives of poetics and screenwriting studies, this research will conduct a qualitative textual analysis of structure in *The Good Place*, in order to examine its singularity within American network television. The series follows an almost-literary episodic structure, where each chapter ends in a cliffhanger that is immediately resolved at the beginning of the following episode. This way, the series is defined by whole-season arcs, as opposed to the self-contained episodes of traditional American sitcoms.

The study will look at the following narrative aspects in *The Good Place*: 1) the intrinsic dynamism that informs character development and densifies plots and subplots; 2) the dramatic handling of key information, which generates a specific causality and suspenseful twists that are both explicit and implicit; and 3) how the aforementioned suspense leads to powerful sequences of classic anagnorisis (dramatic recognition), which in turn decisively impact not only the plot, but also character identity. Ultimately, this series proves that character development and plot structure are two sides of the same coin. And, when screenwriters invest their time and work in intertwining character and structure, as they do in *The Good Place*, it is possible to devise complex, creative and multilayered narratives.

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### **Biographical note**

**Isadora García Avis** is Lecturer at the School of Communication, Universitat Internacional de Catalunya (Barcelona, Spain), where she teaches modules on television formats, audiovisual narrative and analysis, and transmedia storytelling. She obtained her PhD in Audiovisual Communication at the University of Navarra

(Spain), with a dissertation on transcultural remakes in television. Her doctoral thesis was awarded First Prize in Audiovisual Communication Research by the Consell de l'Audiovisual de Catalunya (2018). She has been Visiting Researcher at the Centre for Adaptations (De Montfort University, England), the University of Glasgow (Scotland), and the Writers Guild Foundation Shavelson-Webb Library (United States). Her main research interests focus on adaptation studies, television series, screenwriting, and new forms of storytelling.

**Lourdes Domingo** is Associate Lecturer at the School of Communication, Universitat Internacional de Catalunya (Barcelona, Spain), where she teaches audiovisual analysis and film reviewing. She works as a film and TV critic for *Contraste*, and she also holds screenwriting workshops at Showrunners Bcn. She obtained her PhD in Film Theory, Analysis and Documentation at Pompeu Fabra University (Spain). Her doctoral dissertation explored a new trend in fantastic audiovisual fiction (both in television series and films), where death is narrated in a singular way and in a singular connection with the spectator. Her research focuses on narrative studies about genres such as comedy and the fantastic, mixed with hermeneutics, philosophical and linguistic perspectives.

**Laura Pousa, Raquel Crisóstomo**

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Universidad Rey Juan Carlos, Universidad Pompeu Fabra, ES

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## **Disruptive narratives in independent tv: the case of *I love Dick* and *Matar al Padre***

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In the last years we are witnessing a revolution of the television shows (specially in the area of the independent fiction), that is enriching this media with some proposals that are out from the traditional narratives and contemporary mainstream concepts.

This is the case of two independent productions very different between them, with dissimilar origins and dramatic keys, that represent the emergence of new types of international narrative order, but also the contention and disruption in local markets and tv scriptwriting.

According to this, the paper we present has two case studies: the American fiction *I love Dick* (Amazon Prime Video, 2014-) by Jill Solloway, the creator of another transgressive show *Transparent*; and the Spanish one *Matar al padre* by Mar Coll (Movistar +), the first tv show of the film director. Both styling works create a dialect with the tv media and the modern and advanced forms of art, worth to be analyzed and compared.

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### **Biographical note**

**Laura Pousa** (PhD 2011, Universidad Autónoma de Madrid) was a Lecturer in the Audiovisual Department at the School of Fine Arts at the Universidad Complutense de Madrid, at Universitat Internacional de Catalunya and currently at the Spanish Arts Center TAI. She has been publishing articles related to audiovisual narrative in international journals, book chapters and conference proceedings with audiovisual narrative as main object of study. Her first published book is *La memoria televisada: Cuéntame cómo pasó* (Comunicación Social, 2015). She is also screenwriter (*Cuéntame cómo pasó*, *Un país para comérselo*) and director (*Meine Liebe*, *Un país extraño*) having been awarded with the Best Screenplay by the Spanish Television Academy, with The Abbas Kiarostami Film Seminar and been nominated by the Spanish Cinema Academy, among others

**Raquel Crisóstomo** (PhD 2011, University Pompeu Fabra) teaches in different Universities of Barcelona such as ESERP Business School Communication Sciences, Internacional University of Catalonia (UIC) or the Catalanian School of Cinema ESCAC, and she is also tutor in Open University of Catalonia (UOC). She has been professor of a serial narrative course for three years at the Faculty of Humanities at the University Pompeu Fabra. Crisostomo's research area covers the comics, the sequential narratives (as comic of videogames) but especially television fiction from the perspective of cultural studies. She has published several academic papers and books on television seriality like *Mad Men o la frágil belleza de los sueños en Madison Avenue* (Errata Naturae, 2015).

## Matthias Brütisch

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University of Zurich, SWI

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### From Chaos to Order? The challenges for Puzzle-Plots in TV-Serials

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Sophisticated plots only gradually revealing crucial information to attentive spectators have been thriving in the last decades, especially in feature films. This new kind of narrative complexity has been widely discussed, often under the label “puzzle film” (e.g. Buckland 2009 / 2014). But what about puzzle plots in tv-serials? While critics and scholars are quick to call a serial “complex”, puzzle structures going beyond the mere intermingling of storylines and an occasional reshuffling of the sequential order are not very frequent on the small screen. What are the requirements and pitfalls for enigma-induced storytelling in long-running formats? How to strike a balance between withholding and revealing information, between confusing, deceiving and enlightening the spectators? In my paper I will try to find some answers to these questions by analysing selected examples such as *Lost* (ABC, 2004–2010), *Westworld* (HBO 2016–), and *Dark* (Netflix, 2017–). Special attention will be given to the season’s beginnings and finales and the tension they establish between disarray and reordering.

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#### Biographical note

##### Matthias Brütisch:

Education: 1989–1995: Film studies, English literature and history at the Universities of Zurich and Montpellier; 2007: PhD in Film Studies at the University of Zurich.

##### Work Experience / Institutional Affiliation:

Since 2000: Scientific assistant, lecturer and senior lecturer in film studies at the University of Zurich.

1999–2003: Co-Director of the International Short Film Festival Winterthur.

2003–2007: Member of the film commission of the Zurich Film Foundation (funding script development and film production).

2016–2018: Member of the film commission of the City of Zurich.

2007–2019: Member of the board of trustees of Swiss Films (promotion agency for Swiss filmmaking).

##### Publications (selection)

“Dramaturgie.” In: Hartmann, Britta et al. (Hg.). *Handbuch Filmwissenschaft*. Stuttgart: Metzler (forthcoming).

“Complex Narration in Film: Reflections on the Interplay of Deception, Distancing and Empuzlement.” In: Schlickers, Sabine/Toro, Vera (eds). *Perturbatory Narration: Narratological Studies on Deception, Paradox and Empuzlement*. Berlin: Walter de Gruyter, 2018. Pp. 135–153.

“The Three-Act Structure: Myth or Magic Formula?” In: *Journal of Screenwriting*, 6/3, 2015, pp. 301–326.

“Irony, Retroactivity, and Ambiguity: Three Kinds of ‘Unreliable Narration’ in Literature and Film.” In: Nünning, Vera (ed.). *Un/reliable Narration and Un/trustworthiness: Intermedial and Interdisciplinary Perspectives*. Berlin: Walter de Gruyter, 2015. Pp. 221–245.

## Balázs Zágoni

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Babes-Bolyai University, RO

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### The brilliant character-chaos - in the HBO adaptation of Elena Ferrante's *My brilliant friend*

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*My brilliant friend*, premiered in December 2018, is HBO's first Italian language series and an adaptation of Elena Ferrante's first volume of the *Neapolitan Novels* tetralogy, written by Laura Paolucci, Francesco Piccolo, the director Saverio Costanzo and the author herself.

We can state that the novel resists filmic adaptation for at least two reasons:

- first, the abundance of internal monologue through which Lenu, the main character and the narrator of the novels is reflecting on her complex relationship of love and fear, faithfulness and rivalry to her best friend, Lila, and the people around herself,
- secondly, for the abundance of its characters. Beside the two protagonists, Lenu and Lila, the novel has a very extended cast of 41 recurrent secondary characters. Nine families, plus a half dozen of other figures populate the landscape of this poverty stricken Neapolitan colony of the 1950's. Furthermore, the characters have relations not only to the protagonists but to each other, building a very complex and seemingly chaotic net of connections of family, friendship, love, business and rancour. But this "character-chaos" is constituting the fabric of this vivid and dramatic story, and the very substance from which all the "flavor", all the surprising, but realistic twist and turns originate.

How all the internal monologues and this "character-chaos" can be translated to the language of streaming TV, without causing real chaos in the minds of the viewers? In my presentation I would like to explore how the four screenwriters have surmounted these challenges while writing the eight-episode mini-series. Since most of the time the adaptation is following closely the syuzhet of the novel, I will focus on those parts where this order is changed, important events or dialogs are omitted or added to the storyline, investigating the concept behind these decisions.

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#### Biographical note

**Balázs Zágoni** is one of the founders of Filmtett, a Cluj based film journal and NGO for cinematic culture and education. He earned his DLA in 2012 at the University of Theatre and Film Arts in Budapest with a thesis on contemporary European and Hollywood screenwriting. He has written over ninety articles on film, thirteen books for children and young adults and written and directed a few documentaries. He recently joined the team of Babes-Bolyai University, where, as an assistant professor, is teaching creative writing, screenwriting and film history. Lives in Cluj with his wife and three children.

**Miguel Mota**

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UBC, CA

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## **The Screenplay at Play: Malcolm and Margerie Lowry's *Tender Is the Night***

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In 1949, in Vancouver, British Columbia, Malcolm Lowry, the author of the last great Modernist novel, *Under the Volcano* (1947), turned from the novels and short stories he had in progress to work with his wife Margerie on a filmscript adaptation of F. Scott Fitzgerald's 1933 novel, *Tender Is the Night*. What began as a brief treatment grew by 1950 into a 455-page typescript, which over the next few years the Lowrys would try, unsuccessfully, to sell to Hollywood. The filmscript, which would be the only major work that Lowry completed after *Under the Volcano*, has remained a relatively obscure, eccentric document.

This paper will suggest that the script's rejection, first by Hollywood and then by a significant majority of Lowry readers and critics, can be attributed to its ambivalent generic status. The generic perception of any given text will in large measure orient and determine what Gérard Genette has called the "*horizon d'attente*" of the reader and the perception of the work as a whole. The critical response to the Lowrys's script, then, has been determined by an assessment of its generic status. But that status is unclear, for the text that the Lowrys produced cannot be called a film script in any conventional sense.

The Lowrys's composition, though nominally a film script, is in effect a literary hybrid, an erratic, often incoherent yet strangely productive dialogue amongst a variety of genres: the screenplay; the critical essay; history; autobiography; informal correspondence. The result is a compellingly chaotic hybrid text that foregrounds the cultural, ideological assumptions underlying generic classification and hierarchy – including the role and function of the screenplay within both print and film cultures.

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### **Biographical note**

**Miguel Mota** is Associate Professor of English at the University of British Columbia in Vancouver. His research interests are in the fields of contemporary British literature and culture; print and film cultures; and the published screenplay. He has published on such authors and/or filmmakers as Derek Jarman, Peter Greenaway, Jeanette Winterson, Mike Leigh, Malcolm Lowry and others.

## Craig Batty

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University of Technology Sydney, AUS

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### The Screenwriting Doctorate: How Do Candidates Articulate the Screenplay as a Contribution to Knowledge?

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One of the most difficult demands of the doctoral degree is to conceive and articulate research contribution. This is particularly problematic in new research disciplines such as screenwriting, where there is little existing research to model disciplinary norms and expectations. In screenwriting, as in creative writing research more generally, researchers have identified persistent differences in how contribution is perceived, approached and articulated, and have posed questions about *what* is being contributed, *where* contribution can be found, and *how* contribution is achieved. In many ways, candidates are the advance guard in addressing such questions. Candidates do not enter a doctoral degree at doctoral level; they become doctoral through doing research. There has to be assessable evidence of both learning and level. Contribution is one assessable element that is established as indicative of level. The ability to coherently and confidently argue significance and contribution provides a marker of postformal thinking, characterised by 'problem finding' and the ability to evaluate the relative worth of differing knowledge claims and perspectives in ill-defined or hitherto unknown contexts.

The work in this paper analyses a range of screenwriting practice doctoral theses to explore how candidates frame and discuss the screenplay as a contribution to knowledge. Underpinning this task is a desire to better understand how – indeed, if – candidates conceive of the screenplay as a research artefact that is capable of contribution, one that might well be aimed at production or industry development, but that primarily aims to enable or communicate new knowledge. In the analysis, the authors draw on empirical insights about creative and practice-led research, thesis writing and doctoral learning, to explore the manifestation of such challenges in the hope of better explaining them to novice researchers. Key areas of consideration are how candidates position their screenplays methodologically and conceptually; and the complexity of reasoning, consistency and coherence demonstrated in addressing contribution. As the number of screenwriting doctorates thrives internationally, it becomes important to map the initial work being undertaken from the stance of both research education and research quality.

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#### Biographical note

**Craig Batty** is Head of Creative Writing at the University of Technology Sydney. He is the author, co-author and editor of ten books, including *Writing for the Screen: Creative and Critical Approaches* (2<sup>nd</sup> ed.) (2019), *Screen Production Research: Creative Practice as a Mode of Enquiry* (2018) and *Screenwriters and Screenwriting: Putting Practice into Context* (2014). He has also published over 50 book chapters and journals articles on the topics of screenwriting practice, screenwriting theory, creative practice research and doctoral supervision. Craig is also a screenwriter and script consultant, with experiences in short film, feature film, television and online drama.

**Ben Slater**

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Nanyang Technological University, SG

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## **Odd One Out: Challenges and tensions in teaching screenwriting for production and as creative writing.**

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Screenwriting as a subject for teaching at undergraduate level is an awkwardly shaped object whichever context it is placed into. When taught within the traditional curriculum of 'Film School' training, it can be logistically difficult to align story and script development (as well as learning) alongside Production classes that demand quickly finished scripts, for exercises or projects. This means that screenwriting-as-discipline can become isolated from production, and produced scripts are completed by other means. Production and training in screenwriting can be brought together, and it may be argued that some of the problems involved in this process, reflect 'real-world' challenges within film industries. On the other hand, in the context of a Creative Writing programme, screenwriting is a radically different 'literature' from poetry, prose or plays, in that a/ the work has to be considered in terms of the medium that it is ultimately intended for (film), rather than an end in and of itself, and b/ it has to be presented within the constraints of a prescribed technical format (that even requires specialised software!). In the Creative Writing context, screenwriting's separation from production allows for exciting explorations in theory and practice, but leaves students unprepared for the rigours of production or the realities of the screenwriter's role. This paper, based on eight years of teaching Screenwriting in both of these contexts at the National Technological University of Singapore - an institution that hosts both an acclaimed Film Production and a Creative Writing Programme - represents initial thoughts on the tensions, dynamics, issues and challenges faced in developing a useful pedagogy for undergraduate screenwriters.

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### **Biographical note**

**Ben Slater** is the author of *Kinda Hot: The Making of Saint Jack in Singapore* (Marshall Cavendish: 2006), the editor of *25: Histories & Stories of the Singapore International Film Festival* (SGIFF: 2014) and *NANG 1: Screenwriting* (Cinemasias Editions: 2016). His writings on film have appeared in *Vertigo*, *Ekran*, *Screen International* and *Cahiers du Cinéma*. He's a credited (and uncredited) Script Editor on several produced feature films and shorts, and wrote the screenplays for *The Legend of The Impacts* (2012), *Camera* (2014) and *Malam* (2019). He teaches narrative and screenwriting at Nanyang Technological University, where he's a Senior Lecturer in the School of Art, Media & Design. He presented papers at SRN2012 and SRN 2018 .

## Kirsi Reinola

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Aalto University School of Arts, FI

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### Writing within constraints - limitations at the service of imagination

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In my writing, I have realized the role and the importance of constraints in enhancing imagination and creativity. The classic restrictions of screenwriting are related to its conventions: format, genre, or dialogue to name a few. These traditional limitations are undoubtedly productive, but in my paper, I approach the phenomena in an unorthodox way.

Recent neuropsychological research brings perspective to my topic. My paper demonstrates how memory, imagination and the subconscious work in co-operation during the artistic process. Writing for film is a pronouncedly visual process. The brain's mechanisms of creating memories and visual memory images have a significant effect on the author's choices.

In my paper, I introduce the history and methodology in constrained writing. Through my own screenwriting work, I suggest a variety of roadblock methods adapted from literature and other art forms. In the light of the current brain research, it appears that obstacles or constraints help writers to think more comprehensively.

Artwork can only be built on foundations that give resistance: art needs constraints in order to materialize. I demonstrate how limitations help the subconscious to work more freely, and how they can provide tension, contention, and disruption in the writer's work in order to challenge the paradigm, stereotypes, and other schematic decisions.

Only when we encounter a hurdle that we cannot easily overcome, the shackles of our perception are freed. With a limitation or an obstacle, we are creating new routes and access to the intriguing and strange connections in our subconscious. With my paper, I expand the profession's existing tools on demarcation and help screenwriters to adopt a more inventive, imaginative and creative methodology.

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#### Biographical note

**Kirsi Reinola** is a Ph.D. candidate at Aalto University School of Arts, Finland, focusing on film and TV screenwriting. She is a screenwriter but publishes also articles and essays. Her recent publication *The significance of emotions in the decision-making in film* was funded by Aalto University and Women in Film and Television Finland. The aim of the research was to study the role of emotions in the decision-making process in film and television production. In addition to her scholarly work, Reinola has written and directed short fiction and documentaries. She is the President of The Finnish Screenwriters' Guild Association.

## Mirosław Przylipiak

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University of Gdańsk, PL

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### Narration in the Fiction Film Revisited

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Over thirty years have passed since the two seminal books – *Classical Hollywood Cinema* by David Bordwell, Janet Staiger and Kristin Thompson and *Narration in the Fiction Film* by David Bordwell – were published. Their importance cannot be overestimated. They introduced the notion of classical cinema to the dictionary of film studies, giving it a proper rigor and analytical potential. As a term from the field of film history, it gave a new foundation to the description of American cinema between 1917 and 1960. As a theoretical notion, it provided a point of reference, a background, against which other forms of fiction films could be outlined. This second function has become perhaps even more important. In *Narration in the Fiction Film* David Bordwell drew a comprehensive map of theatrical fiction cinema, dividing its universe into four basic forms: story-centered classical cinema, persuasive historical-materialist cinema, character-centered art cinema, and form-centered parametric cinema. The former provides a background against which the latter three forms gain clear contours, in the sense that each form breaches the norms of classical cinema in a different, particular manner.

The aim of the proposed presentation is to subject the abovementioned concept to careful scrutiny. Three points seem to be particularly pertinent: the history of the concept, that is, how it came about; its methodological bases; its reception, discussions that it engendered. All this leads to the fourth and ultimate point: the applicability of the concept to contemporary cinema. Thirty years ago, Bordwell's classification seemed exhaustive and was not seriously challenged. On the contrary, it seemed to encompass all basic variants of theatrical fiction films. Now, over thirty years after this classification triumphantly entered the field of film studies, its status seems unclear at best, and for some even outdated and obsolete. Does it belong to history, or does it still have potential?

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#### Biographical note

**Mirosław Przylipiak** is a film scholar, film critic, translator as well as a documentary filmmaker. His main publications include the books *Kino stylu zerowego/Zero Style Cinema* (1994, sec. edition 2016), *Kino najnowsze/New Cinema* (1998), *Poetyka kina dokumentalnego/Aesthetics of documentary cinema* (2000, sec. ed. 2004), three books on American direct cinema, about 150 academic papers on various aspects of film and media, and numerous film reviews. He also made several documentary films and series of television educational programmes. He has been awarded many international and national grants and fellowships. His main areas of interest now are film narration and mind-game films.

## Kerstin Stutterheim

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Bournemouth University, UK

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### The Chaos of Modernity

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Order or chaos in cinematic narration has been much discussed, especially in recent times. Since the heroic narrative was declared the universal one, all modern forms of narration are considered alternative, chaotic, disordered. In my lecture I would like to show a) that non-linear form has been part of cultural memory since the earliest narratives, and b) which dramaturgical rules and models exist for it, which can also be applied to film.

Modern dramaturgy has its roots in drama since antiquity. It also developed in the 1920s as a form of cinematic narrative. It makes it possible to reflect on experiences in the modern world - life in cities characterised by industrialisation, speed and diversity.

Through the roots in the tradition of dramatic narrative, one can certainly fall back on familiar patterns and rules for these forms, such as pathos tragedy, Danonia, but also the station drama or the form of analytical drama. All of these provide a basis for open, episodic to postmodern cinematic narrative. The presentation reflects on my research of the last 20 years and is a summary/outtake of my new book (but not a read of one of the chapters), which is in the printing right now: *Modern Film Dramaturgy*, Routledge, summer 2019

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#### Biographical note

**Kerstin Stutterheim:** Professor of Media and Cultural Studies at Bournemouth University, Faculty of Media and Communication. Before Professor of Dramaturgy and Aesthetics of audio-visual Media at Film University Babelsberg *Konrad Wolf*, host of the 7<sup>th</sup> SRN conference in Babelsberg. Academic and Filmmaker: Director of the Centre of Film & TV research at BU; expert for the Newton Fund of the British Council, Member of German Film Academy. Upcoming publications: *Modern Film Dramaturgy - An Introduction* with Routledge 2019 and in preparation for 2020 is *Dramaturgy for Film and TV* with Routledge as well as translation of my 2015 published *Handbuch Angewandter Dramaturgie* (Peter Lang Verlag); Recent publications: *Game of Thrones' sehen - Eine dramaturgische Studie. (Watching Game of Thrones - A Dramaturgical Study)* Brill Publishing Amsterdam/Fink Verlag Weimar, *Sound and Music as elements of narration within Poetic Documentary. In The New Soundtrack.* Volume 9- 2018. Edingborough University Press.

## Paulo Filipe Monteiro

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Universidade Nova de Lisboa, PT

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### The script as anticipation or transcription

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We will try to analyse the state of the art of a (difficult) theory of screenwriting and of the little that we have advanced since Pasolini's essay in 1965. Comparing writing to film and television with writing to other arts such as music and theatre can be of some use.

Basically, there are two ways of conceiving screenwriting. One is as a transcription of the chaos, of the phantoms that have to be shed in verbal language in order to start a production. Ingmar Bergman, for instance, states he starts with something very vague, "mood-like", a "brightly colored thread sticking out of the dark sack of the unconscious". But we can also understand screenwriting as anticipation, *aufhebung*, ghost of what is to come but is still suspended in words and will die once the film is produced (a cocoon, says Carrière).

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#### Biographical note

**Paulo Filipe Monteiro:** Full professor of cinema and of performing arts at Universidade Nova de Lisboa. Has published extensively on cinema, performing arts and fiction. His book *Drama e Comunicação* was elected best book of 2010 by Coimbra University Press; it was also published in Brazil in 2012. In 2012 he published *Imagens da Imagem*. Among his recent writings: "An art in the rough: the cinema of João César Monteiro", in Lucia Nagib e Anne Jerslev (eds.), *Impure Cinema: Intermedial and Intercultural Approaches to Film*, I.B. Tauris, 2014. He has given conferences and workshops in Portugal, Spain, France, Italy, Belgium, Argentina, Germany, Ireland, Brazil and USA. He wrote and directed two fiction films: *Amor Cego/Three to Tango*, 2010, 25'; and *Zeus*, 2017, 117'. As a screenwriter, he wrote for other directors 7 feature films, selected to Cannes, Locarno, São Paulo. And the TV series *A Viúva do Enforcado*, 10 episodes, 1993. He also directed 16 theatre plays. And he has been an actor in 10 feature films and in series and tv films of several nationalities.

## Alastair Hagger

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University of West London, UK

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### "Patience Doesn't Get You What You Want"\*: Chaos and The Historical Criminal on the British Screen

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\*Tom Hardy as Reggie Kray, 'Legend', 2015

British film and television has long mined the chaos of the villainous outsider, from the dandified highwayman hero Dick Turpin pushing back against the oppressive 'Black Act' of the early 18<sup>th</sup> century to the glamourized gangster violence of the Kray twins and their extra-legal 1960s stewardship of London's streets; from the Great British Train Robbers to the narcissistic psychopath Charles Bronson; from the opportunistic entrepreneurship of the Irish grave robbers Burke and Hare to the financial smash and grab of 'rogue trader' Nick Leeson.

This paper will discuss six historical crime dramas functioning as wily catharsis, with a focus on how in different decades British cultural appetites enjoyed the paradox of seeing the status quo challenged by a criminal outlier who is in turn themselves brought to justice. It will examine how violence - physical and financial - in British film and television adaptations is often a cypher for a frustrated impetus, and an avatar for the havoc audiences cannot legally wreak when the status quo wields such unimpeachable power.

Who were these historical figures? What was the chaos of their age, and how did contemporary dramatists exploit their narratives to both empathize with and satirize the political impotence of a modern audience?

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#### Biographical note

**Alastair Hagger** is a PhD researcher at the London School of Film, Media and Design at the University of West London, and a features writer for Forbes Africa. His practice as research PhD is focusing on the 18<sup>th</sup> century highwayman Dick Turpin, and includes the creation of a four-part television screenplay as its artefact. He is a member of the Screenwriting Research Network and the Association of Adaptation Studies.

## Raffaele Chiarulli

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Università Cattolica del Sacro Cuore, IT

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### Screenwriting Italian Style. The Voices of the Masters.

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Approaching the cinema and his industry as a discursive entity, it is possible to gain an insight into the way the industry is maintained, imagined and contested by its members (Maras 2010).

Working on a theory and history of screenwriting within a specific historical juncture implicates focusing on a stage of the cultural process of a society, in which that society systematizes her thought and puts it in words.

This synthesis is organized and defined even before the movie exists: everything that is in a script is the result of a thought itself. It already owns a meaning and a purpose. It is not cinema yet, but it is already culture, since it reveals something about the identity of the community mirrored by it (Deleuze 1989).

In many Italian Cinema academics' opinion, the corpus of film defined as "Comedy Italian Style" (of the 60s and 70s), is comparable to that of Classical Hollywood Cinema (30s and 40s) precisely because of the relevance gained by screenwriting. Everything that was written during the years of flowering of this genre already worked as a function of social knowledge, which during the conception of a movie concerns only the intellectual and professional community gathered around the project, but which even at that stage begins to direct the cultural processes the audience will be activating.

With this paper, I intend to describe that intellectual community and the relation with its target audience through the voice of its protagonists. Thanks to the *discourse frame* (Maras 2010), I will document a few statements concerning screenwriting and its practitioners. I will isolate a few keywords - Story, Fear, Responsibility, Courage, Risk, Duty - to tell how those writers treasured their experience and how that yesterday's experience can serve today's and tomorrow's Italian Cinema.

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#### Biographical note

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

Saturday  
September 14

## Rubens Rewald

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University of São Paulo, BR

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### SMOKING / NO SMOKING, the Films of Forking Paths

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*Smoking* and *No Smoking* are two films directed by Alain Resnais and written by Agnès Jaoui and Jean-Pierre Bacri, adapted from the play *Intimate Exchanges*, written by Alain Ayckbourn. They were made in 1993 and their ingenious dramatic structures advances further narrative experiences in film, like *Run Lola Run* (1998) or *Butterfly Effect* (2004). The two films are in reality one work, divided in two pieces, most because of commercial issues.

With only two actors, Sabine Azema and Pierre Arditi, the film explores several possible combinations of different dramatic situations and characters, always using the narrative device "What if". In this way, one single situation, the main female character in doubt if she smokes or not a cigarette, can originate new situations, only changing some dramatic element, action or lines.

The film's structure is based on the ideas of Chaos Theory, especially the "sensitive dependence on initial conditions", in which a small change in one state of a deterministic nonlinear system can result in large differences in a later state.

This Presentation intends to analyse both the dramatic structure and the direction of the films, showing how the strategies used by writers Jaoui and Bacri and director Resnais relate directly to the main concepts of Complexity and Chaos Theory.

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#### Biographical note

**Rubens Rewald** wrote and directed the shorts *Cânticos (Lyrics)*, 1991, and *Mutante... (Mutant...)*, 2002, selected for the Clermont-Ferrand International Short Film Festival. His debut feature, *Corpo (Body)*, 2007, was selected for several festivals, such as Montreal, Palm Springs, India, Rio de Janeiro, Tiradentes, São Paulo and Los Angeles, where it was awarded Best Foreign Film. *Super Nada (Super Nothing)*, 2012, his second feature film, also went to several festivals such as Amiéns, Mar del Plata, Pune - India, São Paulo, Tiradentes, Gramado (Best Actor Award), Rio de Janeiro (Best Film - New Paths and Special Jury Award), Chicago Latino, Barranquilla, Montevideo. He directed the documentaries *Intervenção (Intervention)*, 2017, *Esperando Telê (Waiting for Telê)*, 2010, *800M (800M)*, 2016 and *Rainha Hortência & Magic Paula (Queen Hortência & Magic Paula)*, 2014, the last two for Television. He also wrote the screenplays of the films *Hoje (Today)*, 2011 and *Todas as Manhãs do Mundo (All the Mornings in the World)*, 2017. He graduated from Film School at University of São Paulo in 1990, got the Phd degree in Screenplay and today he's the Professor of Screenwriting at the same University. He wrote the book *Caos Dramaturgia (Chaos/Dramaturgy)*, published in 2005.

**Rafael Leal**

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PUC-Rio, BR

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## **Between presence and narration: How immersive media challenges linear Screenwriting**

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Part of my ongoing Ph.D. research, this is a study in its beginning. Not only the research but also the field is considerably recent: immersive narratives. Media using Virtual, Augmented and Mixed Reality technologies have been recently yielding a wave of fictional narratives exploring the possibilities of these new languages.

In immersive narratives, the spectator is not in front of the screen, but rather inside the scene. In fact, the word *interactor* might suit him best, now that his body must be considered. He is not supposed to not feel empathy toward a character depicted in the screen whom he relates to, but he can be a witness or even a participant in the scene. Therefore, creating immersive narratives introduces a new field into Screenwriting: the user experience.

It becomes clear from my work as a practitioner that Linear Screenwriting - the textual modality represented by the mainstream specific script format, generated, for instance, by Final Draft and other orthodox screenwriting software - imposes limits when writing for immersive media. Nonetheless, writers come up with strategies to overcome the limits and to keep using the regular software and script format.

The paper compares three different strategies I used in different VR short films scripts I wrote in 2018. All three scripts were written in Brazilian film industry format, but each of them approaches spaciality, presence, and interaction in a distinct way through actual Screenwriting. These strategies aim to convey either the narrative message and the plans for an audiovisual work - and therefore are compared in terms of their effectiveness, considering they concur and point toward a new Screenwriting format.

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### **Biographical note**

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

**Anna Kumacheva**

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Lancaster University, UK

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## **The order of disorder: Influencing viewers' perception by integrating non-linear storytelling methods into classical structures**

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*"Chaos is merely order waiting to be deciphered". (Jose Saramago)*

Being both a screenwriter and screenwriting teacher, I do not underestimate the importance of classical three-act structure; nevertheless, I am searching for new ways and methods in modern storytelling.

This practice-based presentation will include the screening of the short film *Without* (experimental poetic drama, 10') and discuss its storytelling method particularly focusing on the mix of classical three-act structure with experimental narrative. I will analyse the peculiar impact of this method on the perception of the test audience.

The paper aims to share my insights as a writer/director of the short film, and to recount my journey of creating a complex narrative and dealing with polar opposite feedback. The opinion of the test viewers on the meaning of the film ranged from incomprehension of the story ("it is just an unlinked number of beautiful pictures") to a nuanced understanding of the original idea.

Placing the film into the context of experimental research, I attempted to manoeuvre between linear narrations and puzzle films. The result brought me to the research question under discussion, which aims to explore how the modern storyteller might give the audience freedom in terms of perception, and how filmmakers can create work that encourages audiences to be receptive to the multiplicity of story meanings in non-linear narratives.

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### **Biographical note**

**Anna Kumacheva** is a first year PhD in Film student in Lancaster Institute of Contemporary Arts at Lancaster University. Her doctoral research explores film adaptation in the process of crossing historical, national and gender borders. Her approach is interdisciplinary, interweaving such areas as Film Studies, Russian Studies, Adaptation Studies and Feminist Film Studies. The research is practice based and includes writing a screenplay and producing a short film as the result of theoretical findings. Anna is a screenwriter with a number of credits in film and TV both in Russia and in the UK and a tutor in online Russian screenwriting school. She holds a Masters degree in Screenwriting from Edinburgh Napier University.

## Ghazaleh Golbakhsh

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University of Auckland, NZ

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### The opacity of liminal screen space: Writing the Iranian diaspora

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Drawing on Hamid Naficy's theories of exilic and diasporic cinema, I will consider how films of the Iranian diaspora blur realism and fantasy. *A Girl Walks Home Alone at Night* (Amirpour, 2014) follows an unnamed loner female vampire in a fictional Iranian town of Bad City, which is also a fantasized reconstruction of Southern California. I compare this film to my own screenplay *At the End of the World*, which follows the road journey of two Iranian women through the landscape of their hostland, New Zealand. On their journey, diasporic space becomes obscure and mysterious, due to the multiplicity of the protagonists' personal histories and their experiences in the hostland. Liminal screen space exists between two worlds, neither here nor there, and it is not always a literal physical border. This contradiction in cinematic space is also repeated within their narrative structures. Whilst *A Girl* blends Hollywood genre cinema and avant-garde, the screenplay relies heavily on the Aristotelian narrative in order to bring a minority story to a mainstream audience.

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#### Biographical note

**Ghazaleh Golbakhsh** is currently studying for her PhD with creative practice at the University of Auckland. She has an MA (with First Class Hons) in Documentary with a film thesis on Iran that premiered in Israel and won the Outstanding Student Film Award at the Beijing Student Film Festival. Awarded a Fulbright scholarship, she studied post-graduate film production and screenwriting at the University of Southern California in Los Angeles. *At the End of the World*, her first feature, is currently in development with Miss Conception Films and the NZ Film Commission.

**Rakesh Sengupta**

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SOAS University of London, UK

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## **Can the Popular be Political? Screenwriting Collaboration in Bollywood during the UPA II Regime (2010-13)**

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"It is impossible to write similar films in *this* political climate", lamented screenwriter Anjum Rajabali when I asked why he had discontinued his collaboration with director Prakash Jha after 2013. The general election of 2014, however, was preceded by a surge in anti-establishment sentiments which was reflected as much in popular cinema as the people's mandate. The vantage point of the present takes me back to this wave of mainstream political cinema where the screenwriter-director duo of Rajabali and Jha tried to redefine the limits of the popular by holding an allegorical mirror up to dynastic politics in India (Raajneeti 2010) and the anti-corruption movement against the UPA II government (Satyagraha 2013), as well as addressing issues of caste-based reservation (Aarakshan 2011) and Naxalite insurgencies (Chakravyuh 2012). Among other complexities of media production, discussions of Hindi cinema as a form of public address (Vasudevan 2011) have largely ignored how the political is incorporated into the popular behind and before the audio-visual text. The eventual act of spectatorship takes precedence with an emphasis on passive interpellation (Rajadhyaksha 2000) or active contestation (Srinivas 2000) vis-a-vis the legacy of Frankfurt School's critique of the 'culture industry', often precluding discussions of subjectivity and agency of media producers themselves (Ganti 2014).

As a research field whose primary objective has been to isolate the writing process of a film as a media practice, screenwriting scholarship accommodates rich ethnographic perspectives on story development across film industries (McNamara 2018). During my interviews, both Jha and Rajabali revealed to me how allusions to the *Mahabharata* aided in the development of their screenplays by giving contemporary events an epical scale, how the character arcs in their scripts transformed the personal into the political, how their scene constructions remediated the sensationalism of television news channels, how their negotiations with the film censors over political references were frustrated by representatives of the ruling party, how even the most apolitical actors delivered their politicized lines with the fullest force of *dialoguebaazi* in keeping with their stardom, and finally, their own creative conflicts due to ideological differences. My personal correspondence with Prakash Jha and Anjum Rajabali has created an archive of such ethnographic material not available in the public domain, allowing me to investigate how an ideological wave of mainstream cinema was conceived within a *different* political economy not too long ago.

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### **Biographical note**

**Rakesh Sengupta** is a doctoral student in SOAS University of London. His research on screenwriting in early Indian cinema draws on multiple methodologies from film history, print culture, media archaeology and postcolonial studies. Rakesh has presented his research work in several international conferences, and his article on screenwriting practice and discourse during the first Indian talkies is forthcoming in *BioScope: South Asian Screen Studies*

## Debbie Danielpour

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Boston University, US

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### Empathy and the Screenplay: will short-form and changing viewing modalities weaken how screen stories build empathy?

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Research in television, cinema and literature has demonstrated how each of these forms of narrative storytelling elicits a viewer's or reader's empathy. At a time when ideological division threatens the democratic and humanistic fabric of European and American societies, and also when the function of screenwriting is changing at an unprecedented rate, screenwriters and teachers have a responsibility to understand how new formats and platforms impact a viewer's empathetic response.

In my oral presentation, I will aim to:

- 1) Demonstrate the connection between empathy and screen stories, particularly long-form (feature films, serialized television, the limited series), fictional narratives vs. short form fictional narratives, and how the burgeoning short form, including shows built on gaming, might limit empathetic responses.
- 2) Investigate how the extensive variety available on existing and new viewing platforms has actually fractured and limited the breadth that individuals watch, thereby reducing the scope of their empathy.
- 3) Examine *how* we watch content, e.g. on a mobile device during a five minute subway ride vs. on a large screen television for an hour in one's home. 18-24 year olds watch narrative content on their smartphones more than they do on a larger screen. How might this affect the empathy normally created when watching screen stories?

Short-form fictional narratives (*Brown Girls*, *High Maintenance*) and longer forms (*Tootsie*, *Moonlight*) will be analyzed to illustrate these questions. Large corporate media entities, anxious to harvest the profits from millions of young viewers, are pouring big money into creating short form content. Will we, the screenwriters and teachers, follow the money? Or try to sustain what helps engender empathy? Perhaps we should start our answer by remembering Paul Haggis quoting Bertolt Brecht during the 2006 Academy Awards, "Art is not a mirror held up to reality, but a hammer with which to shape it."

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#### Biographical note

**Debbie Danielpour** is Associate Chair and Professor of Screenwriting at Boston University. Her published work appears in *Journal of Screenwriting* and *Women Screenwriters - an International Guide*. Recent produced screenplays include *Halfway Somewhere Else* (2013) and *His Last Game* (2015). *Remember This For Me*, an original feature, and *Make It Stop*, a limited series, are development. She is currently writing the libretto, *Layla and the Majnun*, to be produced by the Los Angeles Opera.

**Alexandra Leaney**

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University of East Anglia, UK

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## **Focalisation and the child protagonist as 'witness of trauma' in films for adult audiences**

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This paper explores the critically neglected area of the 'child witness of trauma' in feature films with child protagonists aimed at an adult audience, concentrating on how these narratives are focalised and the effects this has on story and theme.

Films for an adult audience do not tend to have a child protagonist. Those that do appear to fall primarily into the following types: coming-of-age stories with mature universal themes that enable adults to feel nostalgic, horror, or 'child witness of trauma'.

The paper concentrates on the third grouping where the child protagonist is used as a 'witness' to traumatic events, particularly those related to war. There are a number of films that focus on the Spanish Civil War and its repercussions, or on the Second World War. Within these films, the child focaliser is used to create dramatic irony and deeper thematic meaning (and/or allegories) through childhood innocence and vulnerability. Yet interestingly, the child protagonist is not necessarily used to focalise the entirety, or even then majority, of the story. For example, nine-year-old Ofelia is deemed to be the protagonist of *Pan's Labyrinth* (2006), but only focalises approximately half of the screenplay. Consequently, there is a balance to be struck between what the child protagonist, adult characters and audience knows in order to create the necessary dramatic irony and enable the intended allegories to function most effectively.

Through a narratological analysis of films such as *Pan's Labyrinth*, *The Boy in the Striped Pyjamas* (2008), *The Spirit of the Beehive* (1973) and *Au Revoir Les Enfants* (1987), this paper seeks to demonstrate how the child protagonist as focaliser is a key dramaturgical tool available to the screenwriter in developing films for adult audiences and highlight the dramatic opportunities it affords.

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### **Biographical note**

**Alexandra Leaney**, Course Leader for Film at University of Suffolk, is researching focalisation as an organising principle of the screenplay narrative within her PhD at University of East Anglia. The critical thesis includes a theoretical and methodological framework, drawing upon narratology within the fields of literature and film, to analyse focalisation within a number of screenplay case studies. This critical analysis focusses on the child protagonist in films for adults and supports the creative research component, which comprises two feature film scripts: *In Absentia*, a coming-of-age story, and *Jacob's Friend*, a story of a child who is witness to terrorism.

## Ana Filipa Costa

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Universidade Católica Portuguesa, PT

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### Nodus Tollens

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*Nodus Tollens* is a neologism by John Koenig (2014), created to name the feeling of insecurity some people experience when they realize their lives stopped making sense. In a video John Koenig edited for a YouTube series, *Dictionary of Obscure Sorrows*, *Nodus Tollens* is explained through the comparison of the course of life to a storyline: "You thought you were following the arc of the story, but you keep finding yourself immersed in passages you don't understand. Either everything seems important or nothing does. It's a tangled mess of moments that don't even seem to belong in the same genre (...)".

In order to understand the nature of *Nodus Tollens* and delve into the solutions available to people, two researches were conducted:

- one focused on the nature of *Nodus Tollens*, which might be a temporary condition or a permanent one, occurring at a personal level (consequence of an identity crisis or a spiritual one) and socially (reflecting the failing of the metamodern narratives);
- the other research pointed television as a medium capable of solving *Nodus Tollens*, due to its access being nearly worldwide. The objects of study were three tv series which storylines reflect the existential condition of most spectators: *Breaking Bad*, in a realistic way (reflecting the anguish of the contemporary man), and *Mr. Robot* and *The Walking Dead*, in a futuristic way (revealing the fears and the wishes of people, regarding the possibility of a post- -modern phase).

With the analysis of the tv series mentioned above, the conclusion drawn was that spectators must assume a position of change, adapting reality to their principles or adapting themselves to reality.

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#### Biographical note

**Ana Filipa Costa** was born in Porto, Portugal in 1993. She received her Master in *Sound and Image* from Universidade Católica Portuguesa in 2017. She's been working as a video editor since then. In her spare time, she enjoys taking long walks, reading and watching movies. Her favorite movie is *Dunkirk* (2017). She likes to think Christopher Nolan is following her on Twitter.

## Fanny Van Exaerde

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Université de Lille, FR

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### Cocteau's *Les Parents terribles*: writing and revising the screenplay

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*Les Parents terribles* is often acknowledged as Cocteau's cinematographic masterpiece— André Bazin even theorised about it to develop his idea of "pure cinema", praising Cocteau's choices of framing and camera movements. Yet as a film, *Les Parents terribles* had a false start since Cocteau says that he tore the first screenplay he intended to shoot in 1939. In 1947 Cocteau writes a new screenplay, based on the published play: he breaks open the hermetical set used on stage and he hones the script, getting rid of acting mannerisms, so as to perfect his scandalous, tragic vaudeville.

Swinging to and fro a progressively clearer narrative and a chaotic creative process, documents are indicative of Cocteau's relentless screenwriting work. The poet cannot prevent himself from annotating refinements, from the book of the published play to the eventual shooting script. Using various drafts in a genetic editing study, I thus intend to show how Cocteau has become confident of his screenwriting choices, placing himself halfway between traditional film-makers and modern, daring visionaries.

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#### Biographical note

**Fanny Van Exaerde** is doing a joint PhD at the Université de Lille (France) and at the Vrije Universiteit Brussel (Belgium), majoring in French Literature. Despite this literary enrolment, she formerly attended a Cinema Studies Master degree. Her research focuses on Cocteau's screenplays; her work involves genetics studies, poetics studies and intermediality analyses. At the Université de Lille, she teaches "writing skills" class and a literature history class about French novels. Her published work and research interests include genetic studies, poetry, intermediality, visual studies and screenwriting history.

## Ronald Geerts

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Université Libre de Bruxelles, BE

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### Alain Robbe-Grillet: Screenwriting as the creation of complex systems out of the slippages of order and disorder

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Alain Robbe-Grillet (1922-2008) is known for his screenplay for Alain Resnais' *Last Year at Marienbad*, as well for the literary genre he described as *nouveau roman*. His film work as a screenwriter and director is less known today but still relevant. This paper discusses his theory and practices of screenwriting. Robbe-Grillet rebelled against the tradition causal/linear narrative construction, which according to him represented only a by ideology tainted worldview that aimed at ordering the chaos of Nature. This Barthes' inspired opinion was complemented with the (Marxist) view that this narrative scheme was promoted as the only 'logical' one. As an antidote Robbe-Grillet advocated a *dys-narrativity*, which is neither narrative, nor anti-narrative, but a playful resistance that chafes the viewer's desire for 'logic'. The basic principle for the narrative construction of his screenplays would be seriality, or aleatoricism, based on the combination of *générateurs*, images and sounds that combine to express meaning in a *tableau générateur* (a 'generating table'). In a sense a complex system is formed. This implies that the concepts of 'chaos' and 'order' are present in Robbe-Grillet's oeuvre in two ways. On the one hand the narrative structure as a complex system –obtained through this 'combinatory play'– creates the impression of chaos even though there lies a strict mathematical logic behind it. On the other hand, Robbe-Grillet claims that narratives originate from the continuous conflict between and synthesis of chaos and order, or rather what Robbe-Grillet himself would call 'slippages' or 'displacements' of order and disorder.

Besides a critical discussion of these (theoretical) ideas with parallels to dynamic systems approach, I will present a case study of two of his films held against these views: the script and film *L'Eden et après* (1970) and its 'anagram' *N. a pris les dés* (1971), where the same filmed material was used to compose two distinct narratives.

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#### Biographical note

**Ronald Geerts** teaches theatre and film studies at the Vrije Universiteit Brussel (VUB) and screenwriting history and theory at the Université Libre de Bruxelles (ULB). His research interests and publications stretch from contemporary Flemish theatre in its international context to the use of narrative and dramaturgical strategies in screenwriting, the genetic study of the screenplay and the history of screenwriting in Belgium. He has served on the Executive Council of the international Screenwriting Research Network (SRN) and is a member of the selection committee of the Vlaams Audiovisueel Fonds (VAF). He co-organised the 4<sup>th</sup> annual international Screenwriting Research Network conference in Brussels in 2011.

## Stephen Curran

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Oxford Brookes University, UK

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### Women Screenwriting Educators of the Studio Era

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This paper will focus on the significant contribution to the screenwriting process made by two key women screenwriting educators from the 1930s to 1950s.

Although professional staff writers dominated the industry in this period and amateurs had few opportunities to access the studios there is still a need for writers to develop their skills. As the silent era ended and new technologies such as sound and colour were introduced and television ushered in the age of mass media, writers were faced with many challenges. Writers were also facing huge cultural shifts, more experimental approaches in theatre and huge geopolitical changes in these three decades.

Two influential manuals by women were published during this period:

1. Frances Marion, *How to Write and Sell Film Stories* (1937)
2. Clara Beranger, *Writing for the Screen* (1950)

Both Frances Marion and Clara Beranger were seasoned professional writers with an impressive track record in the industry. Their special contribution to the writing process deserves far more than just the mention they receive in screenwriting historiography. This paper will explore their contribution more fully and introduce some of the questions that need to be opened up for further research.

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#### Biographical note

**Stephen Curran** completed his PhD on 'Early Screenwriting Teachers 1910-1922: Origins, Contribution and Legacy' at Brunel University, London. He currently works as a freelance screenwriter and lecturer. Stephen's book on the history of early screenwriting teachers will be published in 2019 and will be available for purchase at the conference.

**Maxine Gee**

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Bournemouth University, UK

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## **Lost or Found in Translation: Negotiating the Adaptation Process between Japanese short story to British short film**

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In 2018, new Japanese animation studio Ponoc, chose to adapt a British children's story by Mary Stewart for their first film *Mary and the Witch's Flower* (2017). This continues a trend of adapting British and European literature in radically different ways for animation which can be seen in the work of Studio Ghibli (*Howl's Moving Castle* (2004) *Arrietty* (2010) *Laputa: Castle in the Sky* (1986)) Gonzo (*Romeo x Juliet* (2007) *Gankutsuou: The Count of Monte Christo* (2005)). Meanwhile Japanese literature, films, anime and manga have provided the source for some live action Anglo and American films, such as *The Magnificent Seven* (1960 and 2016) *Ghost in the Shell* (2017), *Death Note* (2017).

This paper will explore the process of adapting *Tatazumi Hito*, a dystopian Japanese short story by Yasutaka Tsutsui, into a British short film. The story focuses on blurring the line between human and plant as a means of imposing the order of a repressive regime, and disruptive forces of human emotion and creativity.

I will unpick the creative choices made throughout the development process, the construction of the screenplay and the shooting of the film, balancing the cultural expectations of the source material and the new location of the adaptation and building on a study I conducted in 2015 on a JSPS (Japanese Society for the Promotion of Science) fellowship, into Japanese Screenwriting approaches. I will also discuss the translation of the screenplay into Japanese for the author to approve the adaptation.

Through using a practice-based methodology I aim to bring a new perspective to the negotiations that occur when adapting Japanese material for an Anglo-American audience; and, as this project evolves, the ways Anglo-American texts are adapted for a Japanese audience.

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### **Biographical note**

**Maxine Gee** is a Lecturer in Screenwriting at Bournemouth University. She completed a PhD by Creative Practice in Screenwriting at the University of York which focused on concepts of what it means to be human in *posthuman noir* Anglo-American films and Japanese anime. In 2015, she was a Japanese Society for the Promotion of Science Summer Fellow, while in 2016 she became a Doctoral Fellow for the Humanities Research Centre at the University of York. As a creative practitioner Maxine has written science fiction for film, theatre and prose.

## Julia Sabina Gutiérrez

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Alcalá de Henares University, ES

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### Fiction TV series for young people in Spain: a genre in constant evolution

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The arrival of new technologies has led to different ways of telling stories but also to a resurgence of genres of fiction that had been marginalized by the television industry until now. TV fiction before the arrival of the new platforms tended to be generalist in Spain. However, nowadays we are witnessing a new birth of the juvenile fiction genre with success series followed by thousands of fans such as *Merli*, *Skam* or *Elite*. And this success is directly linked to the new consumption habits of young people: the use of the mobile device and social networks. The case of the remake of the Norwegian series SKAM (Julie Arden, 2015) is especially paradigmatic. Almost without promotion, the plot of the series has been configured through pills present on social networks: Youtube, Instagram and WhatsApp conversations.

In this communication we will observe the big data coming from social networks. How young people treat these series as a media ecosystem where they come together and converge. And where young people, eager for content, end up creating it when they need more. Young people create their own fictions about the topics that the series is about and that they are particularly concerned about: sexuality, friendship, identity. These creations help to guide the creators of the TV series, producing feedback between followers and producers.

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#### Biographical note

**Julia Sabina Gutiérrez** is a researcher and creator in the field of the audio-visual arts. She holds a PhD degree in Communication Sciences and Film Studies *Sorbonne Nouvelle University (Paris 3)*. She has published scientific articles in several index revues as: *The Journal of Screenwriting*, *Signa: Revista de la Asociación Española de Semiótica* or *CIC. Cuadernos de Información y Comunicación*. She is the author of the book: *Rafael Azcona, el guionista como creador* (2018) about the celebrated screenwriter Rafael Azcona. Julia also has a parallel activity as scriptwriter. Her scripts have been selected in the Script and Pitch program for the Torino Film Lab, in the scripts section of the Berlinale Talents Campus, the European Short Pitch... She also worked as a fiction scriptwriter for Mediapro. Nowadays, she is an Assistant Professor in Film Studies at Alcalá de Henares University (Madrid, Spain)

## Patricia Phalen

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The George Washington University, US

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### Adapting Foreign Television Series for American Audiences

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Some of the most critically acclaimed “American” television programs originated outside the United States. Three in particular, *Homeland*, *The Bridge*, and *The Killing* garnered media and popular attention in their original and U.S. versions. *Homeland* was adapted from the Israeli series *Hatufim*, *The Killing* from the Danish series *Forbrydelsen*, and *The Bridge* from the Danish-Swedish co-production *Die Brücke*. The American adaptations vary considerably from the original series on many levels, including storylines, character development and modes of production - they offer a unique opportunity to study the ways Hollywood “Americanizes” fictional television.

The transition of a series from one culture to another challenges writers to create a narrative that resonates with its new audience, yet retains the successful elements of the original production. This case study explores the interplay of cultural and institutional realities that affect the American adaptations *Homeland*, *The Killing* and *The Bridge*. The author uses a mixed quantitative/qualitative methodology: a content analysis of the first season of each series and personal interviews with the writers who contributed to these programs. The content analysis identifies differences in political and social contexts and in modes of representation; interviews explain the effects of industry processes and cultural norms on each series.

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#### Biographical note

**Patricia Phalen** is Assistant Director of the School of Media & Public Affairs (SMPA) and Associate Professor at George Washington University. Dr. Phalen has a Masters and PhD in Radio/Television/Film from Northwestern University, and a BA and MBA from Boston College. Her research focuses on the economic sociology of mass media organizations, including the relationship between television production and audiences, and the professional culture of television writers. Her latest book is *Writing Hollywood: The Work and Professional Culture of Television Writers* (2018, Routledge). She is co-author of two others, *Ratings Analysis: The Theory and Practice of Audience Research* (now in its 4<sup>th</sup> edition) and *The Mass Audience: Rediscovering the Dominant Model*. She has also published in several academic journals.

**J. J. Murphy**

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University of Wisconsin-Madison, US

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## **Alternative Documentary Scripting: William Greaves's *In the Company of Men* (1969)**

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In my recent book, *Rewriting Indie Cinema*, I trace a strain of American indie fictional cinema that has been less reliant on traditional screenplays. For a filmmaker to eschew a written script in a corporate-sponsored documentary, however, is much more of an anomaly. Yet that is precisely what the African American filmmaker William Greaves did in his documentary, *In the Company of Men* (1969), which deals with racial conflict between white managers and black workers in a southern U. S. auto plant. Using the film as a case study, I argue that Greaves drew heavily on the work of the noted psychiatrist J. L. Moreno.

In making *In the Company of Men*, Greaves devised two strategies. First, he employed a psychodramatist, Walter Klavun, to use improvisational and role-playing techniques to create a "sociodrama" or type of encounter cinema. And, secondly, he shot the documentary without a written script and relied instead on a cinema verité style. As developed by Moreno, sociodrama focuses on the collective social group rather than the individual (psychodrama) and involves role-playing to get people to understand the perspective of others.

The key scene occurs when a white foreman suddenly corrects himself and uses the word "men" to refer to the black workers who were not used to being accorded such respect in the workplace. This causes laughter to erupt and racial tensions to lessen. For Greaves, making a film without a script involved great risk. There was no guarantee that his deployment of the technique of sociodrama would work, or that it would result in a successful film. In fact, I argue that the film hinges on a brief moment, which manages to transform the antagonism between the racially divided groups into meaningful dialogue and enables the two sides to begin to empathize with one another.

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### **Biographical note**

**J. J. Murphy** is Professor of Film and Hamel Family Distinguished Chair in Communication Arts at the University of Wisconsin-Madison, USA. He is the author of *Me and You and Memento and Fargo: How Independent Screenplays Work* (Bloomsbury, 2007), *The Black Hole of the Camera: The Films of Andy Warhol* (University of California Press, 2012), and *Rewriting Indie Cinema: Improvisation, Psychodrama, and the Screenplay* (Columbia University Press, 2019). He has published articles in *Film Quarterly*, *Film Culture*, *Millennium Film Journal*, and the *Journal of Screenwriting*. He currently serves as one of the editors of the Palgrave Studies in Screenwriting Series.

## Luisa Cotta Ramosino, Laura Cotta Ramosino

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Catholic University of Milan, IT

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### ***Narcos*: voice over between irony and chronicle**

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From its first season, Netflix series *Narcos* has handled its subject with a mix of dramatic narration, documentary footage and all knowing voice over. This last device, born out necessity, as a way to make an international series mostly played in Spanish by south American actors palatable for an American audience, has become, over forth seasons, a signature feature of this successful chronicle of the drug wars and a peculiar way to give order to the chaos of a material spanned over decades and involving dozens of characters around many countries. The paper will address the different incarnations of the voice over in the fourth seasons of the series and their specific nature, bias and advantages, from the first one, where it belonged to one of the main characters to the mysterious anonymous voice of the fourth season. While being one of the main principle of order in a very chaotic and complex narrative world, *Narcos'* voice over is far from the classical all-knowing storyteller.

Not exactly trustworthy, it anyway provides the audience of an amount information none of the single characters could or should possibly be privy to, and thus guides and orders also the way they perceive and judge events and characters. While in the firsts seasons the audience knows the identity of the narrator and is therefore able to a certain point to make his/hers own judgment on his affirmations, in the last season the narrator stays anonymous until the very end of the series, thus challenging the audience to adhere or dissent to his interpretations of the events.

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#### **Biographical note**

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

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

## Fulten Larlar

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Bilkent University, Ankara, TR

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### **The Republic of Gilead as a Dionysian State: The analysis of the Hulu Series, *The Handmaid's Tale* in terms of how the Dionysian setting and tragic dispositions of the characters set up an agon of order and chaos, through the works of Nietzsche and Otto.**

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Hulu's *The Handmaid's Tale*, an adaptation of Margaret Atwood's 1985 novel, takes place in the Republic of Gilead, a disturbing theocratic dystopia which replaced the United States following a brutal coup. In the new order of Gilead, most of the population has lost fertility due to environmental pollution, so the still fertile women, the Handmaids are collected and forced to bear children for the society's omnipotent patriarchs. They are periodically inseminated by the commander of their house, held down by his barren wife between her thighs in a very ritualistic manner, until they give birth, and then discarded.

Walter F. Otto, in his book *Dionysus: Myth and Cult* (1965) talks about this paradoxical god, conceived by a mortal woman, and an immortal god Zeus. In Gilead, when the Handmaid gives birth to the Commander's baby, void of any support of modern medicine, her labour pains are glorified and celebrated, and multiplied by the audience of wives and other handmaids who all join the experience of pain through imitation of the breathing and moaning of the birthing mother. In *Twilight of the Idols* (1889) Nietzsche mentions the same understanding regarding the Ancient Greek society where the act of procreation was worshipped. They also recognized pain and suffering as intrinsic to all forms of birth and creation. Dionysus means, Nietzsche points out, that the pain is holy and the agony of the woman giving birth must also be there eternally. This paper aims to examine the theses of Otto and Nietzsche regarding the Dionysian affirmation of life and how it echoes in the setting up of Gilead in *The Handmaid's Tale*. The paradoxical nature of Dionysus also reflects on the narrative structure of the series, in its creative use of timelines, ellipses and multiple character perspectives.

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#### **Biographical note**

**Fulten Larlar** is an instructor at Bilkent University's Department of Communication and Design in Ankara, Turkey. She received her MFA degree in Motion Pictures and Television, from Academy of Art University in San Francisco on a Fulbright Scholarship. Her screenplay, *The Currycomb*, won the Eastman Kodak Best Screenplay Award. *Devrim Eskisehir*, the award-winning documentary Larlar co-directed/wrote/produced, inspired a feature length fiction film. She was Story Consultant for *Seeking the Sultan*, finalist of the Student Oscars Northeast, and Associate Producer of the multi-award winning documentary *Waiting for Arif*. Larlar teaches screenwriting, film directing and producing.

## Ana Isabel Soares

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Universidade do Algarve – CIAC, PT

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### Different media converge in Edgar Pêra's work.

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The film works of Edgar Pêra have appeared side by side with a number of other creations by the author. Lately, he has developed a series of characters, in the form of drawings/paintings, that pair with diaries, 3D photography and film, besides an academic research and PhD thesis. This proficuous work seems to crush down not only genres (as in his films the boundary between documentary and fiction seems to be questioned), but also frontiers among different media. The tendency to cross over barriers appears to emerge more strongly in the wake of technological experimentation, and liberation. My purpose is to explore the extent to which overcoming the process expression through each different media serves, on the one hand, the creative intent to establish a storyline; and, on the other hand, the definition of what can be considered a style signature, or an individual prosody.

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#### Biographical note

**Ana Isabel Soares** has a PhD from the Literary Theory Program (Faculdade de Letras de Lisboa, 2003). Her post-doctorate (at the same program, in 2010) was on poetry and Portuguese documentary films. She is a Professor at Universidade do Algarve, where she teaches subjects related to Literary and Film Studies. She is a full member of the Research Center for Arts and Communication and was one of the founders of AIM - Portuguese Association of Researchers of the Moving Image. While she served at the Ministry of Education (2011-2012) she collaborated in the preparation of the National Film Plan.

## Ana Sofia Pereira

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Universidade Nova de Lisboa, PT

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### *Dina and Django* – Beyond Conventional Storytelling

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*Dina and Django* (1983), Solveig Nordlund's first feature film, is truly unique amongst the Portuguese cinematic history in the way it uses different artistic mediums within its narrative. Made by a Swedish director about the Portuguese Revolution and folklore and based on true events, the film starts with a fictional story within the fictional narrative, with "cordel literature" (from the Portuguese: popular and cheap booklets and pamphlets with folk novels and impossible love stories) that Dina (the main character) reads and that imprints the entire narrative. Besides the "cordel literature", we see real images from the Carnation Revolution, songs from said revolution that the film's narrative seems to react to, classical films that the characters interact with and even emulate, etc.

Using these fragments from different mediums, *Dina and Django* creates an intricate and original intermedial metafilm and narrative that questions its own reality, medium and characters whilst asserting its own reality, medium and characters as they, the characters, seemingly gain power over the fragments from the other mediums. In the end, the entire film, even the real revolution, seems to succumb to the "cordel literature", the fictional impossible cheap love story that is not real and never comes true.

This paper addresses an understudied film that has been frequently forgotten in Portuguese Cinematic Culture and Studies. As such, the paper aims to: (1) analyse the film's screenplay and structure; (2) study the way in which this film from 1983 portrays minorities (women and low class individuals) within its intricate narrative; (3) explore national and "auteur" cinema and what it might bring to conventional and nonconventional storytelling; (4) question how a foreign woman director interpreted the Carnation Revolution and the representation of women within this context and how that might have influenced the film's success in Portugal at the time.

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#### Biographical note

**Ana Sofia Pereira** is currently finishing her PhD on the topic "Women Screenwriters: A Dynamic Definition of language in the Feminine in Portuguese Cinema" at Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, funded by a scholarship by FCT. She founded Cimbalino Filmes, a Portuguese production company, right out of College, and she has worked as a freelance screenwriter and script doctor for several production companies both in Portugal and in North America. Additionally, she has taught screenwriting at a university level in several institutions, namely her Alma Matter, the School of the Arts, for over ten years.

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## Emma Bolland

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Sheffield Hallam University, UK

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### Performing Screenwriting as Art Practice: where and how does the film reside?

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This presentation investigates the screenplay-as-research-artefact as a site for art practice, tracking the evolution of a series of works emerging from a translation and reverse adaptation–repurposing script as literature and art work – of the scenario for Louis Delluc’s lost impressionist film *Le Silence* (1920). The related works – or work in flux – emerging from the ongoing engagement with Delluc’s scenario have moved across forms, contexts and platforms:

As performance: a single voice *neobenshi* film narration at experimental film symposia; hybrid academic paper-performances, co-opting the conference setting as gallery or stage; two-voice ‘creative-critical’ performances; and as a filmed critical, interrogative table reading, with the researcher-readers including academics, artists, writers, and filmmakers. As a publication, sections of the scripts have appeared in both academic journals and experimental literatures, and have also formed visual text-works. The work is now being developed as an inter-medial essay in two parts: a book chapter and a related film essay.

At each stage of the developments outlined above, the expanded script has been adapted and reformatted depending on the demands for performance, readers, and the materiality and stylistic demands of publications. The presentation, following the changing iterations of both the texts and the functions of the expanded script – emphasising a ‘literature in flux’ – will ask how far a screenplay can be removed from the endpoint of film and still retain its ‘screenplay-ness’. It will ask if–in the context of an art rather than an industry practice–what kinds of relations between text and moving image can be imagined.

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#### Biographical note

**Emma Bolland** is an artist and writer who works experimentally with literatures, translations, script and screenwriting, text, space, performance, drawing, and the moving image. This includes an investigation of the problematics and ambiguities of an expanded understanding of translation–between languages and language codes, and between modes of writing, reading and speaking. Currently a Specialist Visiting Lecturer in Art Writing and Text Based Performance for the BA and MA Fine Art at Sheffield Hallam University, she is also completing a Practice Based Ph.D., ‘Truth is Structured Like a Fiction: Autofictive Practice and the Expanded Screenplay’.

## Dave Jackson

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Liverpool John Moores University, Liverpool Screen School, UK

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### Chaos and Structure in the Work of David Lynch

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Where Campbell, Propp and Vogler's mythic/fairy tale models and the classical 3-act paradigm still slavishly prevail in contemporary screenwriting, Hollywood features, especially, have become more and more predictable, often generating meaningless conflict via implausible characterisation in order to meet the 'necessary' plot points or stages of the hero's journey.

In comparison with more sophisticated multi-stranded serial TV dramas, where a *changed* hero's return with an 'elixir' is not always guaranteed and moral and ethical distinctions are often blurred, action movies like *John Wick*, *Atomic Blonde*, *Solo: A Star Wars Story* and *Logan*, operate in what increasingly feels like a tired formulaic fashion. Even the habitual fourth wall breaking in the *Deadpool* films feels like a gimmick tacked on to straightforward 3-act structures.

David Lynch's films and TV shows have always played games in terms of audience expectation, pace, genre and characterisation. Ever since *Lost Highway*, his films have disrupted traditional notions of the hero's journey. In *Lost Highway*, *Mullholland Drive*, *Inland Empire* and 2017's *Twin Peaks: The Return* TV series, Lynch has developed a method of storytelling that refuses easy interpretation. His protagonists have shifting, untethered identities and respond to their environments in often confused and dreamlike fashions. From the fugue-state transformation of Fred Madison in *Lost Highway* to Dale Cooper losing his bearings in time and place at the end of *Twin Peaks: The Return*, his work has increasingly opened up spaces for interpretation, chaos and mystery, hinting at narratives beyond a particular screen-work that will remain unexplored.

This presentation will look at the tensions between chaos and structure in Lynch's work and the influence he has had on later filmmakers.

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#### Biographical note

**Dave Jackson** is a senior lecturer in Creative Writing at Liverpool John Moores University. His PhD by creative practice was entitled *Violet City: Personal & Cultural Mythologies in the Development of a Fantasy Novel*. He developed the novel as a screenplay for a micro-budget feature film. *Violet City* has been digitally distributed by Indie Rights through Amazon Prime, iTunes and other digital platforms since 2016. Prior to entering academia, Dave was singer/songwriter with various post-punk and alternative rock bands including, The Room, Benny Profane and Dead Cowboys. He still writes, records and performs as The Room in the Wood.

## Jan Henschen

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University of Erfurt, DE

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### Bringing Order into Everyday Life – The Script *The Joyless Street* (Willy Haas, 1925) and its System of Arrangement

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The screenplay for Georg Wilhelm Pabst's break-through movie *The Joyless Street* (*Die freudlose Gasse*, Germany 1925) is archived in two versions: as handwritten first draft by screenwriter Willy Haas and as a shooting-script with notes from the director-assistant Mark Sorkin. Haas adapted the social-drama-plot (struggle for surviving the chaotic inflation in Austria in 1921) from the Austrian crime-novel *Die freudlose Gasse* by Hugo Bettauer in late 1924. *The Joyless Street* became a huge international success for director Pabst, historically seen it was one of the first German films of the 1920s that turned away from expressionistic style towards a certain naturalism which developed into the "Neue Sachlichkeit". In addition, this social drama is the only film featuring both stars Asta Nielsen and Greta Garbo together.

In my talk about the scripts I would like to present two strategies of dealing with order: on the one hand the narrative aspect of organising a plot with a huge variety of individual drama coming together in the entitling »joyless street« and forming a social drama by the chaos of everyday-life in times of economic crisis. On the other hand, the scripts present specific prescriptions of giving this dramatic chaos a visual style and a spatial order. Bringing both aspects together, I would like to present the »system of arrangement« in screenwriting that was paradigmatic for the cinema in Germany in the Mid-1920s.

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#### Biographical note

**Jan Henschen:** I'm researcher/ assistant professor at the Department for German Literary Studies at the University of Erfurt. My main research project is the early history of screenwriting in Germany and media theories on pretexts for the moving image.

**Samuel Marinov**

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Georgia State University, US

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## **Interdisciplinary Computer-Assisted Approach To Screenplay Genre Analysis Based On The Plutchik Theory Of Emotions**

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Emotional response of screenplays' readers and their projection of a possible emotional impact on the audiences (such as likes/dislike, attached/unattached, etc) plays a very important role in decision-making process for "green-lighting" or rejecting submitted screenplays. As a result, direct and indirect references to emotions in screenplays have been a subject of increased scrutiny by screenwriting researchers and scholars.

In the 2015 paper called: "*Pattern Recognition in Narrative: Tracking Emotional Expression in Context*," Adam Ganz and Fionn Murtagh analyzed the emotional impact of dialogue between Rick and Ilsa in "Casablanca". At the 2018 SRN Conference in Milan, there was a presentation by Danica Giles, called: "*Character Values and Film Success: A Psychological Perspective*," and another one, by Philippa Burne called: "*Crossing borders with love - Writing the Romantic Comedy*", both of which dealt directly or indirectly, with the subject of emotions.

Whether it's called: "Sentiment Analysis" (the term used in product-marketing industry) or "Emotional Profiling"- as we used in our own investigation - it deals with the same subject: identifying the role of emotions on screenplay readers and ultimately, on film viewers.

Our approach was to use a computer program that would create emotional profiles of screenplays for three major genres: Action, Drama and Comedy - based on the well-established psychological theory developed by Robert Plutchik. At the core of it, is a list of words, which according to that theory, is associated with certain emotions. Our goal here was to see how our program, which used a cluster of emotions, could differentiate the genres by their emotional profiles. It turns out that even though a very limited database of screenplays was available, the program could clearly see the differences in those genres.

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### **Biographical note**

**Samuel Marinov** is a screenwriter, playwright, film and theatre director, drama scholar, and teacher.

## Anthony Twarog

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University of Wisconsin-Madison, US

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### The Other Black List: The Blurred Role of the Bkclst.com Screenwriting Service

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Much of the existing scholarship on services that hail the screenwriting community has positioned such services as para-industrial interfaces for the film industry. Few have examined the screenwriting services industry as an industry, with shifting practices, negotiated hierarchies of power, and interfaces of its own. As many media scholars have noted, however, screenwriters are increasingly working for free in order to compete for dwindling opportunities at shorter freelance contracts. To the degree that screenwriting has become a permanently aspirational career, screenwriting services are more imbricated into the Hollywood development process than ever. Building on scholarship by Erin Hill, Bridget Conner, Ian W. Macdonald, and David Hesmondhalgh, I use The Black List as a case study to argue that screenwriting services workers are active participants in the development process and that their erasure in industry discourse contributes to their professional precarity. Launched in 2012 by former development executive Franklin Leonard and software engineer Dino Sijamic, the Black List screenwriting service offers customers partial script coverage for a flat rate and script promotion on the [bkclst.com](http://bkclst.com) site for a monthly subscription fee. Through a close reading of the publicly disclosed deep texts created by Black List personnel to legitimize their screenwriting service—examined texts include promotional interviews, videos, blog posts, message board posts, articles, and the website itself—I argue that the Black List service has been widely promoted in trade publications and by high-level development workers precisely because it reinforces the dominant industrial conditions of the development process in Hollywood: the network sociality of the hiring process for screenwriters and the invisibility and precarity of script readers. Taking advantage of the chaotic blurring between professional and non-professional screenwriters, The Black List similarly blurs the line between job applicants and customers, reconfiguring script readers as consumer-facing workers performing emotional labor for screenwriters.

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#### Biographical note

**Anthony Twarog** is a PhD student in the Media and Cultural Studies department at UW-Madison. After receiving a BFA in Screenwriting from NYU in 2012 and an MA in Critical Studies from USC in 2014, he worked freelance as a screenwriter and full-time as a coordinator in the film industry for four years. He's interested primarily in development industrial practices, especially for screenwriters, script readers, and the screenwriting services industry.

**Teresa Bosch Fragueiro, Ignacio Berdiñas**

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Universidad Austral, AR

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## **Applying Artificial Intelligence to deconstruct scripts, a new type of order**

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The present paper aims at analyzing the possibility to organize the content creative chaos with a system based in Artificial Intelligence that allows processing, classify and give structure to the information found in scripts. The system gathers the feedback of the audience from the Social Media identifying those elements that conform to the model and tying that feedback point by point.

Applying Artificial Intelligence to Natural Language Processing (Chu, E. and D. Roy, 2017) we classify the comments to extract the general feeling of the user towards the movies or tv episodes. Then we apply more natural language processing to the scripts but now with the objective of extracting key words and events that happened during the movie or the episode. Finally, we use computer vision to extract information about what is seen by the viewer. The merge between the information from both script and film will generate some key events. Through the process of analysis, we take advantage of a graph database which allows us to organize the information to be analyzed later. What we measure in the concept map is how the audience reacts to these specific events. This way of laying out the information permits us to set up a webpage to query the database in order to show the processed insights to the end user.

At the moment the system was applied to the acclaimed series *The Big Bang Theory* and we are working to add more than two hundred high-impact films in audiences throughout the world. The result is a demo that allows us to see where the system can expand and how it can continue to improve to be useful for screenwriters, producers, and academic researchers.

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### **Biographical note**

**Teresa Bosch Fragueiro** is Phd Candidate Researcher and Content Developer in the entertainment industry, focuses on Transmedia Storytelling, World Building, Story Development and Interactive Media. She has a Master's Degree in Screenplays for Film and Television (University of Navarra, Spain). Visiting Scholar in the Media Arts and Practice division of The School of Cinematic Arts at University of Southern California (USC). Researcher at Austral University Argentina and Montevideo University, Uruguay. Content Developer for Latam and US Hispanic Media Industry at Mediabiz Talent Agency.

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