

16. ANNUAL SCREENWRITING RESEARCH NETWORK CONFERENCE 2024

PROGRAMME BROCHURE

Topic:

"CONVERSATION BEYOND SCRIPT"

OLOMOUC, CZECH REPUBLIC

11TH—14TH SEPTEMBER 2024

PALACKÝ UNIVERSITY



Arts Centre

The Screenwriting Research Network

The Screenwriting Research Network (SRN) is a research group consisting of scholars, reflective practitioners, and practice-based researchers interested in research on screenwriting. The aim is to rethink the screenplay in relation to its histories, theories, values, and creative practices. The SRN was founded in 2006 and has since held fifteen conferences on four continents. The Screenwriting Research Network invites scholars, researchers, practitioners, and enthusiasts to participate in the Screenwriting Research Network Conference 2024. This annual event serves as a vibrant platform for the exchange of ideas, insights, and research findings in the field of screenwriting and storytelling in audiovisual media.

The central theme for SRN 2024 is “Conversation Beyond Script”, encouraging a broad exploration of dialogues and communication within the world of screenwriting and beyond. Although we emphasize the role of dialogues in scripts and films, we also invite you to interpret this theme metaphorically, considering filmmakers’ discussions in the crews, intercultural dialogue, and other related topics.

Palacký University and the Host Department

Palacký University, located in Olomouc, has a deep history dating back to 1573. Since the beginning of 1990s, one of its significant components is the Department of Theatre and Film Studies, which specializes in the research and teaching of theater, film and radio and television studies. Our department is firmly rooted in the rich cultural tradition of Olomouc and provides students with the opportunity to explore the artistic world as both researchers and practitioners. The combination of Palacký University and the Department of Theatre and Film Studies creates an environment where new artists, scholars and creators who have a deep understanding of artistic heritage and contemporary trends develop.

Our department actively organizes theater and film performances, conferences, workshops and other cultural events that bring enrichment not only to students but also to the entire Olomouc community. The most important of these are Academia Film Olomouc’s festival of documentary films with scientific bent, or the PAF curatorial platform.

**2024
KEYNOTE
SPEAKERS**

PETER KRÄMER



**Auteurism, Adaptations
and Beyond:**

**Reflections on 40 Years
of Studying Production
Histories and Story
Development**

Peter Krämer is a Senior Research Fellow in Cinema & TV in the Leicester Media School at De Montfort University (Leicester, UK). He also is a Senior Fellow in the School of Art, Media and American Studies at the University of East Anglia (Norwich, UK) and a regular guest lecturer at several other universities in the UK, Germany and the Czech Republic.

He is the author or editor of twelve academic books and has published over ninety essays in academic journals and edited collections. Drawing on extensive archival research, much of his work – including short monographs on *The General*, *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*, *2001: A Space Odyssey*, *A Clockwork Orange* and *American Graffiti* – deals, among other things, with production histories, in particular story development.

DONAT F. KEUSCH GABRIELE C. SINDLER



PROCLAMATION ON BREAKING THE RULES!

Insights Into the Skills and the Practical Art of Story & Script Development

Donat F. Keusch and Gabriele C. Sindler are CEO & COO of DFK FILMS | dfk script*service. The company has an expertise of more than 3,000 script evaluations. Based on the specific needs of film production, national and worldwide distribution, and financing, DFK FILMS offers the evaluation, in depth analysis, and improvement of screenplays. The basic tool is the newly developed and approved technique: the Story-Step-Outline (SSO). The method is the fundamental step towards a psychoanalytical approach to the author's intentions.

KAMILA ZLATUŠKOVÁ



Education as a Way to Dialogue Between New Creators and Major Broadcasters

The path to quality TV content in the Central and Eastern European region depends on working with talent of all kinds. And education could become a natural bridge in developing a creative dialogue between new authors and major broadcasters. For new talent, future writers, producers, dramaturgs or showrunners, the development of skills and abilities to invent but also communicate quality content is key.

Thanks to high-quality and practical educational programs, these creators are naturally inclined to innovation and experiments necessary in the search for new and original content. They are capable of critical thinking, self-reflection, but also the much-needed psychological hygiene standards. How can such talents open the door to decision-makers? The Television Institute and the CME Content Academy educational program can serve as a case study of the kind of dialogue that can ultimately benefit all involved.

And in the final, above all, the audience.

PROGRAMME

11 / 9 / 2024

12 / 9 / 2024

8.30 Breakfast

9.00 Keynote Speech

10.30 Coffee Break

10.45 Panel 1

12.45 Lunch

13.30 Panel 2

15.30 Coffee Break

15.45 Panel 3

Keynote Speech 17.00

Film Screening:
Forest Killer
(2024) 19.00

Film Screening:
Ikarie XB 1
(1963)

OVERVIEW
PROGRAMME

13 / 9 / 2024		14 / 9 / 2024
Breakfast	8.30	Breakfast
Practice Based / Led WG Table Read	9.00	Keynote Speech
Coffee Break	10.30	Coffee Break
Panel 1	10.45	Panel 1
Lunch	12.45	Lunch
Panel 2	13.30	Panel 2
Coffee Break	15.30	Coffee Break
Panel 3	15.45	Panel 3
	17.00	
Conference Dinner Long Story Short	19.00	

PROGRAMME

WEDNESDAY

11 / 9

KEYNOTE SPEECH

Donat F. Keusch
Gabriele C. Sindler

17.00 FRESKO HALL

PROCLAMATION ON BREAKING THE
RULES! Insights Into the Skills and the Practical
Art of Story & Script Development

FILM SCREENING:
FOREST KILLER (2024)

Radim Špaček
Zdeněk Holý

19.00 FILM HALL

PROGRAMME

THURSDAY

12 / 9

KEYNOTE SPEECH

Kamila Zlatušková

9.00

CORPUS CRISTI CHAPEL

Education as a Way to Dialogue Between New Creators and Major Broadcasters

CONVERSATIONS WITH THE DEAD

Siri Senje

10.45

THEATRE HALL

Henrik Ibsen's Madness – and Mine – a Report From the Practice-based Research Project Writing the Writer

Ole Christian Solbakken

Shrouded in Darkness – Connecting with a Biographical Subject

NARRATIVE DYNAMICS IN ANIMATION

Giulia Cavazza

10.45

LARGE AUDITORIUM

From Storyboard to Script: Disney Animation Studios and the Evolution of Development

Maria Chiara Oltolini

Writing for The Sound Collector A Screenwriter's Perspective on Children's Animation

PROGRAMME

THURSDAY

12 / 9

FRAGMENTED REALITIES

10.45

FILM HALL

Marta Frago

In Dialogue with the Dead: The Snow Society
by J.A. Bayona

Øyvind Vågnes

The Narrativization of Historical Trauma:
The Alexander L. Kielland Accident in Lykkeland
(2018–) and Makta (2023–2024)

Keilla Conceição Petrin Grande

The Red Light Bandit: A Dissonant Third World
Polyphony

UNFULFILLED VISIONS

13.30

THEATRE HALL

Raffaele Chiarulli

In the Beginning Was the Word Carl Theodor
Dreyer's Jesus. The Italian Path of a Screenplay

Fanny Van Exaerde

Conversations Beyond Script... and Behind the
Camera with Jean Cocteau

Gabriel Paletz

Instant Screwball: How Director Gregory La Cava
Went Beyond the Script Inside the Hollywood
Studio System

Audun Engelstad

Selznick, Bergman and the Abandoned A Doll's House

PROGRAMME

THURSDAY

12 / 9

AI AND SCREENWRITING

13.30

LARGE AUDITORIUM

Katri Manninen

Did I or AI Write This? An Exploration of the Screenwriter's Sense of Authorship in Human-AI Collaboration

Rafael Leal

The Robot and Us: An Early Account of the AI Revolution in Screenwriting

Paolo Russo

"Hey, AI! Can you write that?" The measure of (Artificial) Intelligence in a Changing World for Screenwriting

Maxine Gee

Posthuman Creative Collaboration: Exploring Screenwriting and Screen Story Development with Generative A.I.

EXPLORING NARRATIVE FUTURES

13.30

CENTRE

Kerreen Ely-Harper

Building Creative Capacity, Resilience and Connections: Using Social Media Platforms to Promote Narrative Innovation, Adaptability, Inclusion and Diversity in the Undergraduate Screenwriting Classroom

Maria Berns

The Analog and Digital Places as Story Triggers

Patrícia Dourado

Mirian Tavares

Towards a Living Fiction: Between Real-Time Composition and Working with Fragments in Leonardo Mouramateus' Screenwriting Practices – 'There is a Film I Carry with Me'

Charmaine Peters

Barbie and The Real world: Feminist Conversations On- and Off-screen

PROGRAMME

THURSDAY

12 / 9

FILM SCREENING: FREE THE STORY

13.30

FILM HALL

Anna Zaluczowska

Interactive Storytelling Through the Lens of Author and Audience Contracts in Creative Industries and Beyond

REIMAGINING SCREENWRITING

15.45

FILM HALL

Arezou Zalipour

Come Together: A Symbiosis of Culture, Dialogue, and Creativity in a Script-writing Practice as Research Case Study

Dave Jackson

Song & Screenplay

Katherine Chediak Putnam

When the Director Rewrites the Script: The Case of the Brazilian Feature Film ,Perdida‘

Virginia Pitts

‘Lying Truly’ in Autofiction Screenwriting: Conversations with Memory

PROGRAMME

THURSDAY

12 / 9

LANGUAGE AND NARRATIVE

15.45

THEATRE HALL

Elisa Ricci

Adapting Voices: Transforming Dialogues from Outlander Novel to TV Series

Massimiliano Morandi

The Symbol As a Form of Dialogue in the Psychological Thriller Genre

Armando Fumagalli

Dialogue as Action: Two Examples From Romantic Comedies

Juan Carlos Carrillo

A Cinematographic Babel: Variations of Language in a Same Screenplay

COLLABORATIVE VISION

15.45

LARGE AUDITORIUM

Phil Mathews

Sketching Feedback: The Role of Sketching and Mark Making as a Tool Within Screenplay Development

Paolo Braga

The Art of Pitching, in Screenwriting and Beyond

Juliet John

Visual Concept Development as a Form of Scripting

PROGRAMME

THURSDAY

12 / 9

INNOVATIVE STRUCTURES IN SCREENWRITING

15.45

CENTRE

Chris Neilan

No Alarms & No Surprises: A Modern History of the One-Act Feature Film

Steven Maras

Extending Conversations about the Script: The Discursive Construction of Screenwriting in Film Reviewing

Bart Nuyens

Transmedia Storytelling: A Micro-Level Case Study in Poetics

FILM SCREENING: IKARIE XB 1 (1963)

19.00

FILM HALL

Klára Trsková

Michaela Mertová

Jan Trnka

PROGRAMME

FRIDAY

13 / 9

PRACTICE BASED / LED WORKING GROUP SESSION

9.00

CORPUS CRISTI CHAPEL

Marie Macneill
Siri Senje
Brenda J. Robles

SRN Practice Based/Led Working Group Table Read

CROSS-CULTURAL ADAPTATIONS

10.45

THEATRE HALL

Yuchen Zhou

From Barbara to Barbara: Exploring the Dialogue of Cross-cultural Adaptation Through Adaptation Practice

Ignacio Laguía Cassany
Pablo Castrillo Maortua

“Disney Remakes Itself. The Retelling Process from Sleeping Beauty to Maleficent”

Eleanor Yule
Martin Jones

Zombie Comedy and Cross – Cultural Narratives in One Cut of the Dead (Ueda, 2017) and Final Cut (Hazanavicius, 2022)

BRIDGING OLD AND NEW MEDIA

10.45

FILM HALL

Craig Batty

Conversing with Knowledge in Screenwriting Practice Research: How do PhD Theses Speak About the Screenplay as a Contribution to Knowledge?

Isadora García Avis
Tomás Atarama-Rojas

Television Sitcoms through the Decades: Intertextual Dialogue in Marvel’s Wandavision

PROGRAMME

FRIDAY

13 / 9

WORDS MATTER

Christopher Thornton

Rosanne Welch

Jan Černík

10.45

LARGE AUDITORIUM

When Words Matter

From Anita to Amy: Women Write the Repartee We Remember

The Evolution of Film Dialogue 1931–2023: Quantitative Insights into the Speech Patterns of Film Characters

CAST BEFORE STORY

Angie Black

Michael Keerdo-Dawson
Angie Black

10.45

CENTRE

Prioritising Performance: Working with the Cast to Diversify Screenwriting

Exploring & Extending Character-development via a Entangling of Production Phases

LEARNING EXPERIENCES AND SOCIAL INNOVATION THROUGH WORLDBUILDING METHODOLOGY

Jakob Ion Wille

Miguel Angel Cantú García
Daniela Cassandra
Delgado Neves

13.30

FILM HALL

Designing Possible Worlds – World Building Methods and Future Scenarios

The Worldbuilding Mindset in Industrial Design: Shaping the Designer's Perspective

PROGRAMME

FRIDAY

13 / 9

ELEVATING SCREENWRITING SKILLS

13.30 THEATRE HALL

Timo Lehti

What Is It Really About – The Core of the Screen Idea

Raija Talvio

Training Professionals: Continuing Professional Development (CPD) Course in Film and TV Dramaturgy

Hynek Spurný

The Cooperation of a Script Consultant With a Film Producer In The Development Stage

Marie Macneill

Beachcombing for Stories: Finding Inspiration, Inner Dialogue, and Creativity Beside the Sea

REPRESENTATION AND ETHICAL NARRATIVES

13.30 LARGE AUDITORIUM

Karen Jeynes

Autistic Representation on Television: Who Is Putting Words in Our Mouths?

Nic Ransome

In Dialogue with the Nonhuman Animal: A Case for Critical Anthropomorphism

Ben Broomfield

Representations of Suicide: A Conversation Beyond the Script

Sylvie Magerstaedt

Scripting Virtue – Building Better Character(s) On- and Off-screen

PROGRAMME

FRIDAY

13 / 9

INNOVATING NARRATIVE DIMENSION

13.30

THEATRE HALL

Rosamund Davies

Talking to You: The Use of Direct Address in Virtual Reality and Immersive Narrative Scripts

Cecilie Levy

Spatializing the Screenplay: How I Learned to Stop Worrying and Love VR

SRN AGM

16.45

FILM HALL

CONFERENCE DINNER

19.00

LONG STORY SHORT

Address: Koželužská 945, 779 00 Olomouc;
Only for participants who have paid the dinner fee.

PROGRAMME

SATURDAY

14 / 9

KEYNOTE SPEECH

Peter Krämer

9.00

FILM HALL

Auteurism, Adaptations and Beyond: Reflections on 40 Years of Studying Production Histories and Story Development

SCREENWRITING FOR VIRTUAL REALITY (VR)

Kath Dooley

10.45

THEATRE HALL

‘Scripting’ Virtual Reality: Expanding Writing Practices to Account for the Centrality of the VR User

Rachel Landers

A Net of Invisible Things: The ‘Unseen’ Scripting Practices of Internationally Acclaimed VR Creative Lynette Wallworth in Collisions and Awavena

SOUNDSCAPES AND SCREENWRITING

Joachim Wichman Strand

10.45

FILM HALL

Writing Cinematic Sound: Hearing the Soundscape in the Screenplay

Claus Tieber

Fascinating Rhythm: Rhythm in Screenplays of the Early Sound Era

PROGRAMME

SATURDAY

14 / 9

AUTHORIAL VOICES

Anna Weinstein

10.45

CENTRE

From Nicole to Catherine to Julia: The Female Protagonists in Nicole Holofcener's Films

Imran Firdaus

Gaspar Noé's Vortex (2021): Transgressing the Screenplay

M. Sylvi Jane Husebye

The Screenwriter as Auteur. Nora Ephron's Heartbreak

CROSSING THE THRESH- OLDS OF MAINSTREAM CULTURES: PERSPECTIVES FROM WITHIN MEMORY INSTITUTION (NFA)

Klára Trsková

10.45

LARGE AUDITORIUM

African Lusophone Cinemas From the Postclassical Narratology Perspective

Michaela Mertová

Forms of Scripts in Czech Animation

Jan Trnka

Multimedia Theatre Laterna Magika as an Alternative Text Form and Writing Process

CREATIVE PLAY WORKING GROUP SESSION

10.45

MEDIA LAB

PROGRAMME

SATURDAY

14 / 9

DISSECTING SCREENWRITING DISCOURSE

13.30

LARGE AUDITORIUM

Lucian Georgescu

Extra Muros: Theory from the Periphery

Andrea Hanáčková

Bridging the Gap: Screenwriting Adaptation in Podcasting

Matt Kirton

Tone and the Screenplay

CZECH NARRATIVES IN FOCUS

13.30

CENTRE

Radomír D. Kokeš

The Role of the Multiple Plot Structure in the History of (Czech) Silent and Early Sound Popular Cinema?

Martin Kos

Copyright, Credits, and Conditions of Writing: Mediating Authorship from Screenwriters' Perspective in the Czech Silent Cinema

CREATIVE DIALOGUES

13.30

FILM HALL

Shreya Gejji

Narrative Interviews as a Creative Research Method in Screenwriting

Carina Böhm

Beyond My Screenwriting Self – A More-than-human Exploration of the Screenplay Text

Pavlos Sifakis

In Dialogue with Reality: Redrafting the Short Screenplay to the Demands of Film Production

Rita Benis

Dialoguing with Our Masters: Developing a Script Following What Calls

PROGRAMME

SATURDAY

14 / 9

ECHOES OF INFLUENCE

13.30

THEATRE HALL

Oliver Gruner

“A Course of Non-Conformity”: Carole Eastman, Screenwriting Historiography and the New Hollywood

Brett Davies

Lawrence Kasdan on Storytelling: Excerpts and Observations From an Interview with Hollywood’s Most Successful Screenwriter

Hugo Armando Arciniegas

Screenplays by Elvira de la Mora: Melodrama in the Golden Age of Mexican Cinema

Diego Sheinbaum

La Santa (Saint) of Orson Welles: Conversations between Mexican Melodrama and the Parodic Reflexive Tradition

CULTURAL DIALOGUES

15.45

THEATRE HALL

Deborah Klika

The Bind, Its Thematic Premise and Finding the Funny When Two or More Languages Are in Play

Shuchi Kothari

Whiria te Tāngata: Weaving the people together in the writing and production of Kāinga (Aotearoa New Zealand, 2022)

Michael Keerdo-Dawson

Interactivity and Anti-drama: Conscious and Unconscious Narrative Strategies in the Story Development Process for The Limits of Consent

Gabriele C. Sindler
Tsitsi Dangarembga

Infiltrating Film Business with Botho & Ubuntu: Intercontinental & Intercultural Collaboration Between Africa & Europe – A Successful Model in Practice & Theory

ABSTRACTS

A CINEMATOGRAPHIC BABEL: VARIATIONS OF LANGUAGE IN A SAME SCREENPLAY

Juan Carlos Carrillo

Universidad Panamericana, Mexico

In a global world, both the stories told and the audiences are increasingly international and interlingual. *Anatomy of a Fall* (Justine Triet & Arthur Harari [writers] 2023) takes place in English and French, since the protagonist is German living in France; the characters in *Past Lives* (Celine Song 2023) speak in Korean and English, since its characters are South Korean immigrants in NYC; *Decision to Leave* (Park Chan-wook & Chung Seo-kyung [writers] 2022) is in Korean and Chinese, as the Korean protagonist falls in love with a Chinese woman “who does not master the language”. These decisions are crucial to the story and the writing of the screenplay. Paradigmatically of this, Guillermo Arriaga’s script for the film *Babel* (Guillermo Arriaga [wr.], Alejandro G. Iñárritu [dir.], 2006) tells a story that takes place in four different spoken languages—English, Spanish, Moroccan, Japanese—plus deaf-mute sign language. The writer himself does not know all of these languages, but his film is precisely intended to be a manifesto about the problems of lack of communication derived from different human languages.

On the other hand, the use of different varieties of the same language is decisive when writing dialogues. Whether they are the differences by social class of the characters—as in *Amores Perros* (Guillermo Arriaga [wr.], Alejandro G. Iñárritu [dir.], 2000)—, differences due to their region—as in *Welcome to the Sticks* (Bienvenue chez les Ch’tis, Dany Boon, Franck Magnier & Alexandre Charlot [writers], 2008)—or by the register used in one situation or another—as in *My Fair Lady* (Alan Jay Lerner [wr.], George Cukor [dir.], 1964). Even entire films revolve around linguistic structure and traits like *Arrival* (Eric Heisserer & Ted Chiang [wr.], Denis Villeneuve [dr.], 2016). This presentation seeks to share the centrality of verbal language inserted within cinematographic language in its various forms, and to deduce the power of enriching the story that it implies, as well as some challenges and possibilities for screenwriters in this kind of stories.

Born in Mexico City in 1988. PhD in Communication by the Universidad de los Andes (Chile) with a thesis on violence in contemporary Mexican cinema. Studied an undergraduate degree in Hispanic Philology and one in Audiovisual Communication, both at the University of Navarra (Spain). Academic interested in aspects related to screenwriting, narrative and poetics in audiovisual fiction. He is a member of the Screenwriting Research Network and of the Red Iberoamericana de Investigación en Narrativas Audiovisuales. He has been a jury member at several international film festivals. Full-time researcher at Universidad Panamericana (Mexico City), where he also teaches classes in History of Cinema, Audiovisual Narratives and Written Communication.

"A COURSE OF NON-CONFORMITY": CAROLE EASTMAN, SCREENWRITING HISTORIOGRAPHY AND THE NEW HOLLYWOOD

Oliver Gruner

University of Portsmouth, UK

For a brief period in the late 1960s and early 1970s, Carole Eastman was one of Hollywood's most sought-after screenwriters. Penning the iconic *Five Easy Pieces* (1970), the critically admired *The Shooting* (1966) and the experimental, ambiguous *Puzzle of a Downfall Child* (1970) as well as an assortment of television scripts and unproduced features that generated interest from high profile filmmakers at the time, Eastman built a reputation for complex narratives and an ability to capture a range of (historical and contemporary) dialects. Drawing on a range of primary documents – draft screenplays, correspondences, notes, trade and mainstream press reports – this paper explores Eastman's career in relation to wider debates on screenwriting of the late 1960s and 1970s. Historians and screenwriting scholars such as Miranda Banks (*The Writers*), Kevin Alexander Boon (in Horton and Hoxter (eds), *Screenwriting*) and Steven Price (*A History of the Screenplay*) have detailed the transformations, developments and conflicts impacting on screenwriters, in terms of both their status within the industry and changing screenwriting practices.

My paper contributes to such work, considering the ways in which Eastman navigated the ever shifting and highly gendered industrial landscape of 1960s and 1970s Hollywood while also, through her produced and, at times, unproduced, screenwriting projects, contributed to a wider conversation within Hollywood on the era's political and cultural transformations. Heeding Price's recent call to explore "the dialogue between structure and microhistory" (in Davies, Russo and Tieber (eds), *Palgrave Handbook of Screenwriting Studies*), I shift between a close analysis of Eastman's scripts, notes and correspondences and a consideration of wider discussions then taking place within Hollywood with regard to film and feminism, the status of the screenwriter, popular auteurism and the screenplay's form and style.

Oliver Gruner is a Senior Lecturer in Visual Culture at the University of Portsmouth, UK. He is the author of *Screening the Sixties: Hollywood Cinema and the Politics of Memory* (2016) and co-editor, with Peter Krämer, of *Grease is the Word: Exploring a Cultural Phenomenon* (2019). He has published a number of essays on Hollywood screenwriters of the 1960s and 1970s and is currently writing a book on the subject, a project for which he received a Harry Ransom Fellowship at the University of Texas, Austin, in 2020 (undertaken in 2022).

A NET OF INVISIBLE THINGS: THE 'UNSEEN' SCRIPTING PRACTICES OF INTERNATIONALLY ACCLAIMED VR CREATIVE LYNETTE WALLWORTH IN COLLISIONS AND AWAVENA

Rachel Landers

University of Technology Sydney, Australia

The telling of first nation screen stories by outsiders presents a complex set of challenges. This presentation maps the 'invisible' scripting practices of Australian VR creative Lynette Wallworth with reference to *Collisions* (2016) made with the Martu community of Western Australia and *Awavena* (2018), made in partnership with the Yawanawa people of Brazil. Both works won the Emmy Award, in 2017 and 2020, for Outstanding New Approaches to Documentary. Concurrent with the rise of recent innovative VR work such as Wallworth's, there has been an acknowledgement that the conventions of text based 'screen development' may be problematic for grasping the processes by which such works were forged.

In *Screenwriting in a Digital Era* (2014) Millard confronted the limitations of Western centric, and commercialised scripting practices as failing to capture the diverse array of approaches to generating stories for the screen. However, even these critiques and explorations are still connected to the idea that however distinct these development processes are, there are still artefacts produced that are critical 'scripting' building blocks or 'underwriting' (Dooley 2017) to create a finished screen work. The presentation frames 'screenwriting' for VR as problematic because it fails to capture the critical early interactions between the parties and the dance of understanding, listening and trust which, for Wallworth, must be in place for the story to be offered and received. Then offered to the audience as a 'gift' or 'transmission' (Munro 2018). This 'joint approach' moves the work from the 'feeling of being there' to the perspectives of those who actually 'are there'. Of key significance is the question whether Wallworth's discoveries at the frontiers of new technologies could be transmuted back to traditional forms of documentary/drama 'scripting' and offer clues to challenge the "straight-jacket" of mainstream screenwriting' (Ross and Munt, 2018) and funding and introduce innovative strategies for inclusive filmmaking.

Professor Rachel Landers is a filmmaker with a PhD in history. Her films have screened all over the world and won a number of prestigious awards. In 2011/12 she received the NSW Premier's History Fellowship and was appointed Head of Documentary at the Australian Film, Television and Radio School. In 2018 she was appointed head of Media Arts and Production and Animation Production at UTS. She is currently working on several film projects Her feature film *A Dog and Her Boy* is in development with support from Screen Australia, Film Victoria and Screen West. In 2023 she published *Hybrid Documentary and Beyond* for Routledge. She also received a Powerhouse research fellowship in 2023 for her hybrid documentary work.

ADAPTING VOICES: TRANSFORMING DIALOGUES FROM OUTLANDER NOVEL TO TV SERIES

Elisa Ricci

Università Cattolica del Sacro Cuore, Italy

Diana Gabaldon's epic *Outlander* saga, intricately narrated, has captivated millions of readers with its time-traveling adventures. However, transforming such a complex plot into a television series implied various challenges, including maintaining the first-person narrative voice (that of the protagonist, Claire Fraser) and rewriting dialogues that, if left unchanged, would not have the same impact on screen. The creative choices of producers, directors, and screenwriters have thus been influenced by the visual language tropes inherent to cinema and TV, which necessarily exclude the typical prose of novels. Adapting a novel for television involves inevitably rewriting dialogues or monologues not only for technical reasons – such as adjusting to a different narrative pace and synthesis – but primarily to preserve the essence of the plot, characters, and original themes. This is how the viewer's experience can be shaped and made as authentic as possible. Through the comparison between the original text and the television adaptation, interviews with the team, and the analysis of scenes differing from the original, this study aims to explore the strategies adopted, the linguistic dynamics, and the narrative nuances that emerged during the rewriting process.

This paper, therefore, provides a detailed overview of the creative adaptation process, outlining how the rewriting of dialogues can influence the perception and interpretation of the story in a context different from the literary one, namely the visual realm.

Elisa Ricci is a PhD student in Linguistic Sciences at the Università Cattolica del Sacro Cuore in Milan. She specializes in adaptations from novels to TV series, of historical genre, with a particular focus on *Outlander* and *Bridgerton*. She attended a master's program in International Screenwriting and Production in 2021 and worked as an assistant to the creative producer at Cross Productions, a production company in Rome. Her interests include cinema, TV series, adaptations, historical and fantasy novels, History and literature.

AFRICAN LUSOPHONE CINEMAS FROM THE POSTCLASSICAL NARRATOLOGY PERSPECTIVE

Klára Tršková

Národní filmový archiv, Charles university, Czech Republic

The paper examines the narratology strategies used in the fictional works of cinematographic industries in Mozambic, Cabo Verde, Guinea-Bissau and Angola produced after 1975 (which became the year of the declaration of independence of all remaining Portuguese colonial territories). The paper uses the theoretical approach of postclassical narratology, more specifically the concept of “disnarration” of Gerald Prince (those passages or elements in a narrative that consider what did not or does not take place) later on elaborated by the theoretician Robyn Warhol who focuses on the “unnarratable”: the passages that are – for various reasons – not worthy of narrating.

Klára Tršková (1992) is a translator from Portuguese, a film curator at NFA, she is a doctoral candidate at Charles University in Romance literatures. She writes and gives lectures about the literary and cinematographic productions of African Lusophone countries. In the past two years she visited universities in São Tomé, Bissau, Praia, Maputo and Mindelo where she conducted her research.

AUTISTIC REPRESENTATION ON TELEVISION: WHO IS PUTTING WORDS IN OUR MOUTHS?

Karen Jaynes

University of Pretoria, South Africa

When autistic characters speak on screen, who is putting words in our mouths? When writers who aren't autistic put words in our mouths, what effect does that have? Whether we like it or not, TV is the first place that most people will encounter autism, and it can dramatically shape their views and behaviour and have real world impact on autistic people. I will speak to my experience in the South African context, which I believe is relevant to many other contexts particularly those with diverse populations. I will discuss current examples of autistic representation, and the real world impact these representations have. The vast majority of mainstream TV depictions of autism show:

- white cis males;
- children or young adults;
- either genius savants or those who require a great level of support;
- characters that seem like DSM checklists rather than real people; and
- in some cases, harmful behaviours and treatments.

There's almost no representation of women, LGBT+ people, older autistic people, or autistic POCs. This has a strong impact on what people believe autism to be, from teachers who make assumptions about children in their classrooms, to potential employers who believe that autistic people will be too much hard work, to parents receiving an autism diagnosis for their child who base their expectations for that child on the characters they've seen on TV. The TV industry is by and large not concerned with authentic representation, and tropes are easier to sell.

How do we as screenwriters respond to this challenge? I will explore different ways screenwriters have approached representing autism, and different models for how to go about creating autistic characters. I will present the argument for autistic writers being part of the creation process for autistic characters, and what effects this might have.

Karen Jaynes has worked extensively as a writer and director for stage and screen, most recently as writer, co-director and creative producer of comedy series *The Morning After*, and drama series *Recipes for Love and Murder*. She is in demand as a script consultant and advisor, working with local and international funding bodies, production companies and broadcasters, as well as individual writers. She has an MA in screenwriting from Falmouth University, and is currently busy with her screenwriting Ph.D. on autistic representation on South African television through the University of Pretoria. She serves on the advisory committee of GADIM, the Global Alliance for Disability in Media and Entertainment.

BARBIE AND THE REAL WORLD: FEMINIST CONVERSATIONS ON AND OFF SCREEN

Charmaine Peters

La Trobe University, Australia

This paper examines how art reflects life in *Barbie* (Dir. Greta Gerwig, 2023) in conversations held on-screen in Barbieland and off-screen in the real, 'real world'. Movies and scripted television programs consistently act to reflect and/or subvert the cultural values of the era of their creation. The release of *Barbie* ignites cultural arguments related to feminism and patriarchy and their iterations in contemporary society. The film acknowledges the historically controversial nature of Barbie (the doll) to provoke discussion concerning contradictions existing within feminism and patriarchy. In this way, Barbie's (Margot Robbie) existential crisis could be interpreted as echoing the dynamics and discussions occurring in contemporary society in relation to matters of gender and equity.

In *Barbie*, the jokes are not on the individual male, female, or 'other', but rather on the patriarchal structure itself. The contrasting settings of Barbieland's musical-fantasy bright, saturated colours, and the real world's drab, muted backdrop work to balance the levity and gravity of the story's conversations. In the film's pivotal scene, 'real world' character Gloria (America Ferrera) delivers the message that breaks the cognitive dissonance spell the Barbies are under in Barbieland, empowering them to restore their female agency in a patriarchal system. The aim of this paper is to continue these conversations to explore the ways feminist discussions succeed in and beyond the script to deliver a punchline and not a sucker punch!

Charmaine Peters holds a Master in Screenwriting (UniMelb) and is a PhD candidate in the discipline of screenwriting. She resides in Melbourne, Australia. Her practice-led research concerns defining the female comedic voice in Australian television. Her research queries include examining how the use of humour allows for uncomfortable truths to be voiced with comic relief from the female perspective. Her article 'Boxed in: covid-19, comedy, and a captive audience' is published in TEXT Journal.

BEACHCOMBING FOR STORIES: FINDING INSPIRATION, INNER DIALOGUE, AND CREATIVITY BESIDE THE SEA

Marie Macneill

Falmouth University, UK

The screenplay lies at the very core of film and television drama: the foundations upon which cinematic creative collaborations can be built. It is the beginning of the moving-image adventure, but how do we, as screenwriters, begin to process what it is we want to say? How do we grasp the nebulous, and find the opportunity and space for creative dialogue in our own heads? How do we suspend our inner critic and allow ourselves time to pause, draw breath and believe in what it is we want to tell the world? How do we begin to show and tell ourselves the blueprint of our screenplay pages across the gap that lies between expectation and execution? How does this inner dialogue begin?

Before the research, before the drafts, before the cutting and editing, do we need space to realise our experiences or made-up story? Might that space be found in nature? The 'plot walk' or the beach trip to sit on a sea wall and stare at the ocean. How do we suspend distractions and simply wait for something to spring to mind? This ongoing project continues to develop creative pedagogy, teaching, and knowledge, and inspire student and practice-based lecturers to find ideas and develop stories across genres and industry platforms. A study over many years is coming to fruition as Macneill continues to explore how to enable and support screenwriters to find their greatest stories.

Marie wrote 11 episode *The Tribe, and Revelations* – Ep: David and Mr G. for Cloud 9/Channel 5. Film and drama series commissions followed, including BBC, BBC Wales, S4C, Festival Films and Celandine. Shorts: 2019 *Katbottys* (writer/producer) – nomination, Celtic Media Festival; 2020 *The Day of the Coyote* (dir: Derek Hayes) Producer. Award Winner – The Laugh or Die Comedy Fest); 2020 BBC's Writersroom – *Cornish Voices*, developing a 6 x 60' drama series – *End of the Line*. Writer/Director *The Coastguard* (Writer/Director) theatre play (5* review); *To Whom It May Concern* (dir: Orson Cornick) Writer. 2023 *Fruitcake* – short (dir: Remy Madge) Executive Producer, script mentor. 2023 *The Hag Stone* (writer/director), set on Falmouth's Castle Beach, proof-of-concept short for Cornish feature *Three Storms*. Senior Lecturer in screenwriting at the School of Film & Television, Falmouth University. Chapter in *The Palgrave Book of Script Development*, various conference papers and presentations, including SRN, RNA, Haunted Landscapes.

BEYOND MY SCREENWRITING SELF – A MORE-THAN-HUMAN EXPLORATION OF THE SCREENPLAY TEXT

Carina Böhm

University of South Australia, Australia

Words written on the screenplay page. They tell of action, scene setting and make drama with all sorts of dialogue and literary description. But in between all the verbal human fuss and the loudness of my screenwriting self, there is a calm wordlessness. Silences spread. Absences tell. And while these may have been caused by the (my) human self, they tell alongside the stories of others. Screen storytelling has always been intertwined with the affordances of the more-than-human entities that provide the materials, resources and inspiration for its making (Pick & Narraway 2013), yet screen practices continuously struggle to be sustainable. Pick and Dymond (2022) warn that unless we drastically restructure our storytelling towards a cinema beyond cinema, it will go extinct alongside those who sustain it.

Is there a screenwriting beyond screenwriting? This research investigates screenwriting practices that tell beyond just human agency, by investigating how the screenplay's "invitations for others to collaborate on a work of art" (Schrader in Hamilton 1990: ix) can be expanded to its nonhuman contributors. Experimenting with polyphonic assemblage as a telling with many voices (Tsing 2015), I work with the idea of screen work as palimpsest (Davies 2013) to explore the sensuous landscapes that open themselves up beyond the human word. As my screenwriting self becomes entangled with the sensuous silences, absences and presences of others, I experience a collaborative storytelling with others as participative acts of listening. This leads me to propose an understanding of the screenwriter not as 'the' storyteller, but as one who sets up the relational infrastructures that allow others to tell their story.

Carina Böhm is the name of the body that lives the realities of many different stories. She is a screenwriter and PhD candidate at the University of South Australia on Kurna Country. Her research is focussed on evocations of more-than-human perspectives in screenwriting practices. As a writer, she has worked across various story departments for daytime television series. Her publications feature in *New Writing* and the *Journal of Screenwriting*.

BRIDGING THE GAP: SCREENWRITING ADAPTATION IN PODCASTING

Andrea Hanáčková

Palacký University, Czech Republic

This contribution explores the connection between screenwriting and podcasting, examining how the principles of screenwriting translate into the podcasting realm. Tutorials, dialogues, arguments, and academic debates serve as a breeding ground for talented writers, newcomers, and experienced screenwriters alike. Navigating the dense landscape of podcasts poses a challenge: how to distinguish competent analysis from audio trash? Using examples from podcasts such as *The Treatment*, *Draft Zero*, and others, the author elucidates the strengths and weaknesses associated with the transition from a written script to spoken word in podcasting. Grounded in the theory of liminal space in podcasting (Llinarese 2019, Berry 2020), this contribution illustrates the possibilities and limitations of truly inspiring sharing between screenwriters and those who build bridges between them in the auditory medium.

Andrea Hanáčková teaches the theory and practice of radio production and podcasting in conjunction with interdisciplinary links between radio, theatre, and film. She focuses mainly on factual production, radio documentary and features with an emphasis on the role of the author and their performativity (*Authorial Radio Documentary*, 2022). Under her direction, an independent programme of Television and Radio Studies was established, as well as a student radio UP AIR and research centre for audio production and criticism.

BUILDING CREATIVE CAPACITY, RESILIENCE AND CONNECTIONS: USING SOCIAL MEDIA PLATFORMS TO PROMOTE NARRATIVE INNOVATION, ADAPTABILITY, INCLUSION AND DIVERSITY IN THE UNDERGRADUATE SCREENWRITING CLASSROOM

Kerreen Ely-Harper

Curtin University, Australia

Since the advent of social media platforms and their impact on traditional filmmaking and screenwriting practices the teaching of the Canon has become increasingly irrelevant. With the democratisation of film production and the rise of user generated and more recently generative AI content we are increasingly being asked to address what and how should we be teaching our students. In my role as a screen media educator, I am obligated to stay ahead of contemporary media practices, explore emerging technologies and industry trends to ensure the learning activities and assessments remain relevant and resonate with students in their role as the new Canon creators. As media educators how can we ensure the learner screenwriter is in dialogue with the creative process, engages with script development processes to build creative capacity, resilience and connections as a future template for a fast changing increasingly unpredictable industry and real-world environments?

In my presentation I will discuss the impact of Covid on traditional teaching methods and the potential of social media platforms to increase students' digital literacies, develop knowledge and application of screen grammar to their screenwriting and to consider audience responses in story development. I will refer to a recent learning and teaching initiative I have undertaken in my own classrooms where students collaborate in the co-design of a web series to be delivered on a social media platform for an online audience. Through sharing this case-study I aim to promote discussion on how we can increase opportunities for screenwriting students to engage with audiences and integrate social media platforms and immersive technologies into their screenwriting and story development practices. I will demonstrate how a noncanonical pedagogical approach can link back to the Canon through a non-linear delivery approach whilst still connecting students with a diverse range of works, cinema histories and traditions.

Dr Kerreen Ely-Harper is a creative media researcher, educator and filmmaker based at Curtin University, Perth Australia. Her research interests are staging and performing personal stories, life story, memory and trauma narratives on film; screenwriting methodologies; social storytelling and social media narratives. Media projects include short fiction, documentaries, corporate, dance film, virtual 3D digital texts: She is a member of the Australian Screen Production Education and research Association (ASPERA) Learning and Teaching committee.

COME TOGETHER: A SYMBIOSIS OF CULTURE, DIALOGUE, AND CREATIVITY IN A SCRIPT-WRITING PRACTICE AS RESEARCH CASE STUDY

Arezou Zalipour

Auckland University of Technology, New Zealand

In this paper, I analyse and reflect on the complex interweaving of screenwriting strategies and the seven levels of conversation that I designed in a New Zealand-German film co-production entitled *Come Together* (working title), where I have contributed as a co-writer and cultural adviser. The film, slated for production in 2024–2025, is a feature-length drama centred around a Muslim refugee woman who comes to Christchurch, Aotearoa to forget her past, a compelling narrative of fear and forgiveness.

Applying a screen practice as a research methodology, my goal was to explore the integration of integrity and authenticity in the screenplay writing process from its inception. My research findings posit that the role of conversations in crafting authentic screenplays is not only multifaceted and integral to the creative process but also extends beyond the typical boundaries of the creative team – writer, director, and creative producer. Using primary interviews with several groups related to the *Come Together* project including the Muslim community in New Zealand as well as the creative team and in conjunction with my own reflection, I discuss how these dynamic collaborative conversations both converge and diverge, particularly in scripts like *Come Together* that navigate complex cultural, ethnic, and multi-racial contexts. The findings illuminate how the symbiotic layered conversations that I designed in the creative process can contribute profoundly to the screenplay's authenticity, thereby enriching a culturally sensitive narrative. This study offers a significant contribution to the understanding of screenplay development, particularly in projects that involve cultural, ethnic and racial narratives.

Arezou Zalipour (PhD, Waikato; PhD, UKM) is an Associate Professor in Screen Production and Cultural Studies at Auckland University of Technology (AUT). Author of *Migrant and Diasporic Film and Filmmaking in New Zealand* (2019), she pioneered the conceptualisation of 'Asian New Zealand cinema'. Notably, Arezou is a key member of the New Zealand Film Commission's Industry Leadership Group, significantly contributing to NZ's inaugural He Ara Whakaurunga Kanorau Diversity and Inclusion Strategy. As the Director of the AUT Centre for Screen Practice Research, she is a leading contributor to various national and international research organisations and ethnic communities and receives invitations from the screen industry as a cultural advisor and expert in multicultural filmmaking on various filmmaking projects. Her research and creative practice centres on minority, ethnic, and (cross)cultural screen storytelling and practice, and diversity in the screen industry policy, and transnational audiences.

CONVERSATIONS BEYOND SCRIPT... AND BEHIND THE CAMERA WITH JEAN COCTEAU

Fanny Van Exaerde

Université de Lille, France

As a tribute to assistant director Claude Pinoteau's *Behind the camera with Jean Cocteau* (2003, 2023), this paper intends to explore how publications of interviews, memory accounts and diaries written during film productions enhance both screenplays and films, and how the conversational flow around these recording projects contributes to the writing process, the screenplay still being amended on the shooting set. In Cocteau's case, I will investigate writer and journalist Paul Guth's *About Les Dames du Bois de Boulogne*, film diary (1945), Cocteau's *The Beauty and the Beast*, film diary (published in 1958), radio journalist Roger Pillaudin's interview with Cocteau intitled *Jean Cocteau is filming his last film: The Testament of Orpheus diary* (1960); Lucien Clergue photography book, *Phenixology, The Testament of Orpheus by Cocteau* (2003), and both Pinoteau's books. Each of these publications works as a log: the reader is invited to follow either the narrative structure of the film or the chronological order of the production schedule. As a reader, we attend to the day-to-day of the filmic process and witness how and why text alterations are made – most of the times, conversations are the main reason: Cocteau exchanging with actors or noticing during rehearsing that this line or this exclamation is too long, too short, not explicit enough. Text revisions can thus be read and dated thanks to these published accounts, reflection of the genuine collaboration on set.

This corpus is thoroughly polymedial: all of these publications combine recollections, live interactions transmuted into written form, photographs, and sometimes: drawings, letters, screenplays excerpts... Consequently, they are also polyphonic: they capture work-related discussions and display interviews with specific screenwriters, actors or technicians. Meanwhile, screenplay fragments are intertwined with the text, scattered throughout the pages: the characters share the same space as the film crew itself. This paper will show that these texts expand the script by giving voice to the backstage of the shooting, bringing the time of production to life at the same time as the time of the film as well as the time of reading: each appear to be a temporal-overlapping, polyphonic publication.

Fanny Van Exaerde works at the Catholic University of Lille as a research engineer. Defended in 2023 at the Vrije Universiteit Brussel and the University of Lille, her PhD. thesis focuses on Jean Cocteau's screenplays in the light of a historical recontextualization and an approach that is both genetic and intermedial. Her research interests include Jean Cocteau's work, twentieth-century literature, textual genetics, archives, screenplays, intermediality, iconotextuality, cinema and, more recently, ordinary writings. As a co-ordinator of the "Cinema" section, she takes part in the editing process for the Cocteau Dictionary project (Champion, 2027).

CONVERSING WITH KNOWLEDGE IN SCREENWRITING PRACTICE RESEARCH: HOW DO PHD THESES SPEAK ABOUT THE SCREENPLAY AS A CONTRIBUTION TO KNOWLEDGE?

Craig Batty

University of South Australia, Australia

As the number of screenwriting doctorates thrives internationally, it becomes important to map the work being undertaken and, from the stance of research education, better understand these candidates' development as creative researchers. While some research of this type has been conducted in the fields of filmmaking and screen production, very little has been done in screenwriting. In this paper I analyse a selection of completed screenwriting doctoral theses to address the question: how do candidates articulate the screenplay as a contribution to knowledge? Underpinning this is a desire to better understand how and with what conceptual clarity candidates have presented the screenplay (major creative artefact) as an outcome of research; an artefact that might very well be aimed at industry uptake, but which for the doctorate has a very particular function: to contribute to knowledge.

The paper will bring together empirical data in the form of text analysis of a sample of theses awarded in Australia between 2009 and 2023, with contextual literature on screenwriting practice research and doctoral learning – specifically, on contribution – to determine the state of play regarding thesis expectations and standards in this new creative research discipline. Text in the twelve sample theses was mined for references or allusions to knowledge contribution, to determine the extent to which the theses provided evidence of candidate awareness of and fluency in articulating the role of the screenplay in knowledge production. Analysis of the text corpus was then used to create an evaluation framework for what emerged were varying levels of cognisance of how the screenplay as creative research artefact produces, embodies and/or communicates knowledge. Composite descriptors of thesis type and learner type were then devised to help show how notions of contribution and how it was arrived at differ across theses, providing insights into the current state of the field of screenwriting research. It is hoped that the study's findings will help doctoral candidates and supervisors gain a better sense of how examiners might assess knowledge contribution in the screenwriting doctorate.

Professor Craig Batty is Executive Dean of UniSA Creative at the University of South Australia. He is the author, co-author and editor of 15 books, including *Script Development: Critical Approaches, Creative Practices, International Perspectives* (2021), *The Doctoral Experience: Student Stories from the Creative Arts and Humanities* (2019), and *Screen Production Research: Creative Practice as a Mode of Enquiry* (2018). He has also published over 80 book chapters and journals articles on the topics of screenwriting practice, screenwriting theory, creative practice research and doctoral supervision. Craig is editor of the *Journal of Screenwriting*, and also continues some practice as a script editor, consultant and coach.

COPYRIGHT, CREDITS, AND CONDITIONS OF WRITING: MEDIATING AUTHORSHIP FROM SCREENWRITERS' PERSPECTIVE IN THE CZECH SILENT CINEMA

Martin Kos

Masaryk University, Czech Republic

This paper deals with the issue of exercising and claiming authorship by Czech screenwriters vis-à-vis the industrial structure and production practices as well as the process of establishing creative standards in the 1920s. It focuses on the nature of relationship between the pioneering generation of professional screenwriters who worked almost solely as freelancers, and local film companies. Despite the growing interest in the Czech silent cinema and domestic screenwriting practice, the question of authorship has drawn a minor scholarly attention within the research of individual screenwriting careers and personal poetics. Drawing on the concepts of Jonathan Gray and Matt Stahl, the paper, thus, examines the screenwriters' position in the contemporary film production environment, their forms of employment and contracts, and the role of their public image. Based on the records of personal testimony, contemporary film trade press, and historical evidence, the paper addresses various problems faced by the screenwriters in the silent era, with regard to performing their creative power. Special attention is paid to the topic of film adaptations of popular local novels. Relating to the issue of acquiring rights, the paper shows how adapting books for the screen limited screenwriters' artistic choices and complicated their working conditions. Moreover, it argues that this process also frequently resulted in diminishing the credit assigned to the particular screenwriter in favour of promoting the author of the original story. In so doing, it deepens our understanding of the Czech silent cinema ecosystem, explains the patterns of creative and legal practice, outlines the forms of local industrial dialogues, and uncovers crucial aspects of being a professional screenwriter in the regional film industry.

Martin Kos is a Ph.D. candidate at the Department of Film Studies and Audiovisual Culture at the Masaryk University in Brno, Czech Republic. His main research interests concern silent era in the Czech cinema, analysis of narrative techniques and film authorship. Currently, he focuses on the development and screenwriting process of the Czech silent epic drama *St. Wenceslas* from 1926 to 1929 for his PhD thesis. In 2015, he contributed to the collection of essays on Jiří Trnka's *Old Czech Legends* and cooperated three years later with the National Film Archive in Prague on the special DVD edition of Jan Stanislav Kolár's films. He frequently publishes his research outcomes in the Czech peer-reviewed film studies journal *Iluminace*, and his articles on the Czech screenwriting practice in the silent era were published in the special issues of *Journal of Screenwriting and Studies in Eastern European Cinema*.

DESIGNING POSSIBLE WORLDS – WORLD BUILDING METHODS AND FUTURE SCENARIOS

Jakob Ion Wille

The Royal Danish Academy, Denmark

At the Royal Danish Academy, we combine storyworld building and speculative design to create visual fictions in various media formats, such as film, games, and interactive installations. These design-based collaborative approaches to developing media content to some degree challenge the status and role of the screenplay and traditional media production. In this presentation, I will showcase three examples of work done by students at the Royal Danish Academy and present and reflect on some of the new methodologies utilized in the design courses. The three examples are:

1. a course in speculative design, worldbuilding, and design fiction;
2. a course in art direction and worldbuilding; and
3. a master thesis film production combining world-building methods and production design.

Common to the different courses, besides utilizing world-building methods, is their focus on future scenarios, the transformative potential in stories and themes related to sustainability. In the speculative design course, students worked on design fictions as interactive installations, exploring a relatively broad concept of future existence. In the art direction course, students designed computer games. The course is part of two related projects: one being Planet Junk, initiated by Alex McDowell (University of Southern California), and the other being The Climate Expedition. The Climate Expedition is a project using storytelling and new media to engage the broad public in themes related to sustainability. The third project is the live-action film Wild Child, created by film school students and design students who developed the fictional universe and created the production design.

All of the projects combine storyworld building methods (McDowell) with speculative design methods and scenario thinking (Stuart Candy, Anthony Dunne & Fiona Raby). The projects also build on new methods and tools on how to create fictional universes developed by the author and Simon Jon Andreasen from the National Film School of Denmark.

Jakob Ion Wille is a dramaturg, PhD and associate professor at the Royal Danish Academy's Department of Visual Communication, and head of the educational program Visual Game and Media Design. Has worked with films, TV series and exhibition design as a script consultant, screenwriter and has published a number of research articles and books on e.g. production design and world building including Wille, Andreasen & Wille (2023): *Håndbog i Universskabelse* (How to create a Universe), or Samfundslitteratur and Wille (2017): *Analyzing Production Design: Positions and Approaches*.

DIALOGUE AS ACTION: TWO EXAMPLES FROM ROMANTIC COMEDIES

Armando Fumagalli

Università Cattolica del Sacro Cuore, Italy

The traditional teaching about dialogue in a script has always insisted in the fact that good dialogue should not be a theoretical reflection on reality, but it should be an action, an element of what a character wants to achieve, and that it should be part of the strategy of a character to achieve a goal. So a good dialogue has an intention, and an obstacle, and – obviously – conflict (Robert McKee, *Story* 1997; Robert McKee, *Dialogue*, 2016; Paolo Braga, *Words in Action*, 2015). This is something quite acknowledged by many authors and teachers of screenwriting, but you do not find in literature many examples on how this is done, and how much this is true in contemporary films.

Dialogue is always important but there are some genres which rely on dialogue more than others: one of them is the genre of love stories, with its subgenre of romantic comedies. I would like to show the components of action/reaction, in both cases divided into three clear and different segments in two long scenes of dialogues (each one around 4 minutes) on two very successful and beloved romantic comedies: *My Best Friend's Wedding*, written by Ron Bass and directed by P. J. Hogan in 1997 (starring Julia Roberts, Cameron Diaz and Dermot Mulroney), and *You've Got Mail*, written by Nora and Delia Ephron and directed by Nora Ephron (starring Tom Hanks and Meg Ryan). Both dialogues are a three act attack and counterattack sequence, with the character who attacks first that at the end is defeated. In showing and commenting these two scenes I would like to highlight some common features of effective dialogues in romantic comedies and in every genre.

Armando Fumagalli is Director of the Master Program 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 also teaches “History and Industry of International Cinema” and “Writing and Producing for Animation” at the M.A. in “The Art and Industry of Narration: from Literature to cinema and TV”. Since 1999, he is a script consultant for the International projects of Lux vide, like the three seasons of *Medici. Masters of Florence*, and the TV series *Leonardo* (2021, Rai – Sony Pictures Television). His last books are *L'adattamento da letteratura a cinema*, 2 vols. (2020) and – edited with Cassandra Albani and Paolo Braga – *Storia delle serie TV*, 2 vols. (2021).

DIALOGUING WITH OUR MASTERS: DEVELOPING A SCRIPT FOLLOWING WHAT CALLS US (THE PROXIMITY OF AN EXAMPLE)

Rita Benis

University of Lisbon, Portugal

Following what call us in film writing and discovering our own screenwriting style, can mean learning with the proximity of a screenwriting example. Most screenplays reveal some sort of a “voice” by which we can find “the authorial presence of the screenwriter(s) whose consciousness has shaped every aspect of the text” (Ferrell 2017). We speak of an enunciation style, focused on rhythm, on organizing the geometry of the text by affinities, patterns, speed, tensions, creating a singular screenplay’s pace/ mood. When one is developing their singular screenwriting style, finding their screenwriter’s voice, looking for ways to approach the right inner rhythm of a particular idea or story, it is always fruitful to enter in dialogue with the works/examples of those whose screenwriting creative process had impressed us, the works which had an impact and spoke to our heart. The singular writing experiences, the way each screenwriter composes and decomposes seeks, and builds (when trying to make a cinematic idea visible) their own screenwriting style, potentially offers a role model, a source of inspiration, unveiling that unique creative clue precious to a future screenwriter. Ultimately, screenwriting is not only about telling stories, but also about voices telling stories. It is about individuals (or group of individuals) who bring their unique, original, singular voice to give life to a visual story. In other words, the style of a screenplay is as much, if not more, a matter of individual vision than one of construction techniques. Discovering our own screenwriting affiliation is a fundamental step towards the encounter with one’s own personal style as a writer of moving images, as a visual storyteller. The present communication aims to explore and analyse cases of dialogue, affiliations, collaborations in screenwriting that reveal the importance of these encounters had on the work of the screenwriters.

Rita Benis is a researcher at Center for Comparative Studies (University of Lisbon). With a grant from FCT, she’s currently finishing her doctorate on Manoel de Oliveira’s screenwriting. Master in Comparative Literature, taught Screenwriting, Film Adaptation and History of Cinema. Member of the research project Film, Audiovisual and Contemporary Imaginaries, and has translated and published books, chapters, and articles on the relationship between image and writing. She co-edited the electronic magazine *Falso Movimento – escrita e cinema*, and the book *Escrita e Imagem, Documenta/Sistema Solar* (2020). Award-winning screenwriter works in cinema since 2000: collaborated with Teresa Villaverde, Margarida Gil, Jorge Cramez, Inês Oliveira, António Cunha Telles, Vincent Gallo and Catherine Breillat, among others. She is on the board of direction of the association MUTIM – Mulheres Trabalhadoras das Imagens em Movimento.

DID I OR AI WRITE THIS? AN EXPLORATION OF THE SCREENWRITER'S SENSE OF AUTHORSHIP IN HUMAN-AI COLLABORATION

Katri Manninen

Aalto University, Finland

In my presentation, I will share the preliminary findings from my practice-based research on human-AI collaboration and the sense of authorship. To explore how working with AI impacts a seasoned screenwriter's sense of authorship, I am ideating and writing the first draft of a feature film screenplay using three AI agent types (chatbots). These represent three stages of the ideation process: a Co-Writer bot for collaborative ideation, a Critic bot for pruning outdated and weak ideas, and a Consultant bot for analyzing story needs. I'm documenting my interactions through a think-aloud protocol and analyzing them using thematic analysis to identify shifts in my sense of authorship when leveraging each bot's unique capabilities. This research aims to uncover best practices for integrating AI into the screenwriting process, capitalizing on its collaborative potential while sustaining the human screenwriter's agency and authority.

Rather than viewing AI merely as a tool, this study challenges existing perceptions by emphasizing the collaborative, conversational abilities of interacting with artificial intelligence. In my presentation, I aim to answer two questions:

1. How does using different AI chatbots affect the ideation process and sense of authorship?
2. What strategies and techniques for working with AI can preserve and augment the writer's sense of authorship?

Katri Manninen is a doctoral student at Aalto University researching screenwriters' sense of authorship, with a focus on artificial intelligence collaboration. A professional screenwriter based in Southern Finland, she has over 25 years of experience writing for television, film, and publishing. Manninen has written or co-written 4 produced feature films, 29 published books, and worked as a screenwriter on 17 TV series, having created 12 of those shows. Her thriller series *Shadow Lines* won global acclaim and nods from *The New York Times* and *The Wall Street Journal*. In her doctoral thesis, Manninen investigates how working with different AI chatbots (co-writer, critic, analyst) impacts seasoned screenwriters' sense of authorship.

"DISNEY REMAKES ITSELF. THE RETELLING PROCESS FROM SLEEPING BEAUTY TO MALEFICENT"

Ignacio Laguía Cassany, Pablo Castrillo Maortua

Universidad de Navarra, Spain

In recent statements, Rachel Zegler, the actress set to portray Snow White in Disney's upcoming live-action remake, stated that the protagonist of this film is "not going to be dreaming about true love" but "about becoming the leader she knows she can be" (D23 Expo, 2022). Aside from fan-fueled online controversy, this apparently casual remark may in fact be expressive of a meaningful change in Disney's approach to its own source materials—one that goes beyond what is commonly understood as a remake. Indeed, the House of Mouse has deployed in recent years a concerted effort to retell the classics that originally built its brand, updating the stories to include contemporary values and thus, in principle, make them more appealing to contemporary audiences.

This paper will aim to determine how this creative process is being carried out by analyzing a successful case of Disney self-retelling, that of *Sleeping Beauty* (1959) and its spin-off/remake, *Maleficent* (2014). Here we understand the retelling process and Disney's work of rewriting its own stories in the sense articulated by authors like *Hundertmark* (2021) and *Rowe* (2022), among others. Our analysis will delve into three narrative categories: the evolution of the princess, the change in the expression of antagonism, and the presence of the comedic sidekick; and it will do so at the level of the screenplay, by comparing the most important dialogue lines from both films—thus also establishing a dialogue between the two stories.

Ignacio Laguía is a doctoral student at the University of Navarra, where he also graduated from a B.A. in Film and Media. His research focuses on the narrative model created by Disney to adapt literary fairy tales as animated films, and their evolution in the history of the company.

Pablo Castrillo is a screenwriter and associate professor in the Film Department at the University of Navarra (Spain), where he also serves as Vicedean of Student Affairs at the School of Communication. His most recent publication is the book *History and Story in the American Political Thriller Film: Hollywood in the Labyrinth* (Lexington Books, 2023). He has also published scholarly work in the *Journal of Popular Film and Television*, the *Quarterly Review of Film and Video*, and the *Journal of Screenwriting*.

EXPLORING & EXTENDING CHARACTER-DEVELOPMENT VIA A ENTANGLING OF PRODUCTION PHASES

Michael Keerdo-Dawson, Angie Black

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Narrative that is defined through adhering to the written screenplay, filmed, and edited during the ordinarily discrete production phases. In most industrialised productions there are few opportunities for conversations with actors and key creatives to happen during production, or to reflect, discuss the story direction, character exploration and the possibility of changing direction once the production phase has commenced. Our project aims to develop further strategies for collaborative screen stories through the production of a feature film, informed with a diverse cast and co-directors in 2 territories, Australia and Estonia. The research explores an alternative character-development process for narrative films involving an entanglement of production phases in conjunction with improvisationbased workshops where characters are formed. By experimenting with entangling these phases: screenwriting, casting, rehearsal, filming, and editing will all overlap with one another with built-in intervals for reflection and potential changes in direction.

The aim being to create more space and time for discussions and collaborations with key-creatives and cast members as the story develops. Improvisation workshops will run simultaneously in Estonia and Australia from February to May 2024, with the aim to have two-thirds of the production completed by September 2024. Through these initial entangled creative collaborations, we propose to present our preliminary findings for discussion and debate.

Michael Keerdo-Dawson is an Estonia-based lecturer and artistic researcher at the Baltic Film, Media and Arts School with a specialism in experimental approaches to screenwriting, storytelling, and film production. He is currently a PhD candidate due to defend his thesis on interactive filmmaking this spring. Michael also has a decade of experience in the British film and television industry for the UK's largest public broadcaster, ITV. He has written and directed a number of short and feature films selected for prestigious film festivals including Tallinn Black Nights Film Festival and Fright-Fest. His latest project is a film co-production with Australia which explores screenwriting and film production through extended character-development workshops and the use of deliberately entangled production phases.

Dr Angie Black is a senior lecturer in Film & Television at VCA, The University of Melbourne. They are an award-winning director who specialises in filmmaking as practice-led research. Angie holds a PhD on performance approaches in film production and an MA in screenwriting.

EXTENDING CONVERSATIONS ABOUT THE SCRIPT: THE DISCURSIVE CONSTRUCTION OF SCREENWRITING IN FILM REVIEWING

Steven Maras

The University of Western Australia

One of the areas in which conversations of the script take place is in reviewing. But there has been little analysis of the inter-relations between screenwriting and reviewing practice. Building on preliminary research discussed at the SRN conference in Milan in 2018, in this paper I report on my completed research project looking at a well known Australian film reviewing program At The Movies. Using content analysis I focus specifically on the discursive construction of screenwriting in the program, use of terms such as screenwriting, screenplay and the script, and also terms such as plot, dialogue, and character. I identify a specific engagement with screenwriting in the reviews, focused not on maintaining any specific screenwriting doxa but focused on the 'well-made' screenplay.

Steven Maras is Associate Professor of Media and Communication at the University of Western Australia. He is author of *Screenwriting: History, Theory and Practice* (Wallflower, 2009) and editor of *Ethics in Screenwriting: New Perspectives* (Palgrave, 2016). He also co-edits the Palgrave Studies in Screenwriting book series. His most recent publication is *Selective Affinities: At the Movies, Film Reviewing and Screenwriting* (Intellect, 2024).

EXTRA MUROS: THEORY FROM THE PERIPHERY

Lucian Georgescu

Universitatea Națională de Artă Teatrală și Cinematografică, Romania

The discourse on screenwriting is predominantly rooted in the Anglo-American tradition, with English serving as the industry and academic lingua franca. When respect is paid to founding figures from Eastern Europe, these are primarily Russians. In the vast landscape of screenwriting, size, beyond language, holds significance, with recognition often eluding smaller cultures. The triumvirate of Eisenstein, Kuleshov, and Pudovkin stands prominently, yet contemporary missionaries of the craft are exclusively American, leaving lesser-known figures from marginal cultures in the shadows. The case of the Hungarian Lajos Egri is an exception to the rule, as his impact would have been limited, if he had not crossed the Ocean. On the contrary, the works of the famous Czech František Daniel (known as “Frank”, in the U.S.), “Cesta za filmovým dramatem” (1956) or “Stručný přehled vývoje evropských dramatických teorií” (1957), remain, however, largely unknown internationally. The plight of the Romanian luminary Dumitru Carabăț, the author of “De la cuvânt la imagine – o teorie a adaptării” (1989) and “Spre o poetică a scenariului cinematografic” (1998), is even more profound, as he remained obscured behind the Wall. This paper aims to shed light on Dumitru Carabăț contributions to an original, but obscure to a wider audience, screenplay Poetics.

Professor Carabăț (1932-2020) is an unheralded luminary of the Romanian film school. As one of the founding fathers of this esteemed national academic institution, his teachings have left an indelible mark on his students, members of the NCR (New Romanian Cinema) movement, who have gone on to achieve international acclaim: Caranfil, Porumboiu, Netzer, Giurgiu, Muntean. However, the work of their teacher remains unknown, apart from his industry highlight, the Cannes screenwriting award – with Yves Jamiaque – of “Codin” (Henri Colpi, 1963). Despite the significance of his works for both practitioners and researchers, a language barrier has hindered their accessibility. This presentation is a summary of his theory, and advocates for a comprehensive translation of his seminal works, to ensure that Carabăț’ contributions to screenwriting are duly appreciated internationally.

Professor of screenwriting at UNATC, began teaching in the early nineties, as an assistant to Professor Carabăț. Authored the national film school writing curricula, consistent with the legacy of his mentor. Research focus on the road movie narrative paradigms: “Pe drum cu Jim” (On the Road with Jim) on Jarmusch as a road movie auteur, and “Dialoguri despre scenariu” (Dialogues on Screenwriting). Other interests include the open-source concept applied to cinema distribution, and the impact of the streaming industry on film language. He is a guest editor of the Intellect JMDP special edition (2024), a member of the SRN Executive Council, UCIN, FIPRESCI and Creative Commons.

FASCINATING RHYTHM: RHYTHM IN SCREENPLAYS OF THE EARLY SOUND ERA

Claus Tieber

Universität Wien, Austria

The integration of sound in the screenplay led to a greater emphasis on rhythm and a certain musicality of the screenplay in general. One of the aesthetic problems of early sound films was a film's tempo. The inclusion of dialogue seemed to slow down the action. Questions of tempo and pace were thus regularly discussed in the American trade press (see Jacobs 2015, 6ff). The overall question of film rhythm became a practical problem, not just an academic topic. In my paper I will argue that the screenplay offers the basics on which these problems were solved. Rhythm is a form of structuring time. On the page of a screenplay, the film's duration is structured in scenes and/or shots. Rhythm is a pattern of repetition and variation that can be detected on the pages of a screenplay: in its format, in its repetitions and variations on all levels, from scene headers, to the repeating of single words. The coming of sound led to more repeated elements in the screenplay format – this aspect already makes it more rhythmical than the screenplay formats of the silent era. This tendency can clearly be detected in American screenplays, less so in European ones. In my presentation I will use case studies from Hollywood, Germany and Austria to present my approach.

Claus Tieber was principal investigator of a several research projects about screenwriting at the University of Vienna and the University of Salzburg. He teaches film studies at universities in Vienna, Brno, Kiel and Salamanca. After working as a commissioning editor for TV movies at the Austrian Broadcast Company (ORF) he started to write his Habilitation (post-doc thesis) about the history of the American screenplay (*Schreiben für Hollywood: Das Drehbuch im Studiosystem*, Münster: Lit Verlag, 2008) and switched from practice to research. He recently edited volumes on film music (*When the Music Takes Over in Film*, ed. with Phil Powrie and Anna K. Windisch, Palgrave 2023) and screenwriting (*The Palgrave Handbook of Screenwriting Studies* (ed. with Rosamund Davies and Paolo Russo, 2023)). He is a former chairperson of SRN.

FORMS OF SCRIPTS IN CZECH ANIMATION

Michaela Mertová

Národní filmový archiv, Czech Republic

Scripts for Czech animated films are a remarkable source of information about the creation of the film and the development of Czech animation too. Their form changed over time according to the needs of the producers, but also the individual experiences and preferences of authors. I would like to present some key scripts that have been preserved not only in the collection of the Národní filmový archiv in Prague in the context of historical development.

Michaela Mertová graduated from Charles University in Prague. Since 2000 she has worked as a film historian and curator of the animated films collection in the Národní filmový archiv in Prague. In 2012 published the catalogue Czech animated film I. 1920–1945 and the DVD Czech animated film 1925–1945, in 2017 the DVD *Hermína Týrlová. Výběr z tvorby / Selected Works*. Also she collaborated exhibitions of animated films (Film Poet Jiri Trnka in Teplice 2012, Jiří Trnka – Ateliér / The Studio in Pilsen 2015 and in Chvaly 2016, The Fairy-Tale World of Šárka Váchová in Chvaly 2019).

FROM ANITA TO AMY: WOMEN WRITE THE REPARTEE WE REMEMBER

Rosanne Welch

Stephens College, USA

From the Call for Papers this presentation serves as a response to the central theme for SRN 2024 “A Conversation Beyond Script,” encouraging a broad exploration of dialogues and communication within the world of screenwriting and beyond. While we emphasize the role of dialogues in scripts and films, we also invite you to interpret this theme metaphorically, considering filmmakers’ discussions in the crews, intercultural dialogue, and other related topics.

This presentation particularly touches on: Plurality of voices and polylogues, Collaborative conversations in filmmaking, and Intercultural dialogue in film and television. As I compare the repartee written by female screenwriters to the repartee written by male screenwriters I find that male screenwriters fall back on demeaning jokes more often than women who tend to treat the male/female speakers more like equals. The presentation will highlight dialogue in these (and other) U.S. films and television shows.

- Female Written: *Gentlemen Prefer Blondes*, *Dinner at 8*, *The Thin Man* (and sequels), *Adam’s Rib*, *Pat and Mike*, *When Harry Met Sally*, *Mean Girls*, *30 Rock*, *The Golden Girls*, and *The Gilmore Girls*.
- Male Written: *Casablanca*, *Maltese Falcon*, *The Front Page*, and *Double Indemnity*.

Rosanne Welch, Phd, is current Chair of the Executive Council of the SRN and deeply enjoyed hosting many of our members at SRN 2023 in Columbia, Missouri on the campus of Stephens College where she serves as Executive Director of their MFA in TV and Screenwriting and teaches the History of Screenwriting. Her television credits include *Beverly Hills 90210*, *Picket Fences*, *ABCNEWS: Nightline* and *Touched by an Angel*. She edited *When Women Wrote Hollywood* (2018), runner up for the Koppelman Award; co-edited *Women in American History: A Social, Political, and Cultural Encyclopedia* (2018 Outstanding References Sources List and Best Historical Materials List, by the ALA); and wrote *Why The Monkees Matter: Teenagers, Television and American Popular Culture* (2016). In 2022 she co-wrote *American Women’s History of Film*. Welch serves as Book Reviews editor for *Journal of Screenwriting*, on the Editorial Board for *California Journal*.

FROM BARBARA TO BARBARA: EXPLORING THE DIALOGUE OF CROSS-CULTURAL ADAPTATION THROUGH ADAPTATION PRACTICE

Yuchen Zhou

Bournemouth University, UK

With the invention of movies, stories told in words are finally being brought to the audience in the form of moving images. A study commissioned by the Publishers Association and produced by Frontier Economics in 2018 claims that film adaptations based on literature achieve higher box office than films from original screenplays. The success of film adaptations in the film market has led filmmakers to no longer be satisfied with producing film adaptations based on literary works from their cultural backgrounds; cross-cultural film adaptations are also seeing an increasingly popular trend. Hollywood adapted Chinese characters Mulan and Kung Fu Panda; both of them have achieved amazing box office. However, adapting foreign literature is not exclusive to the Western world; China has a long history of adapting Western literature. During the last century, 57 Chinese films have been based on Western literature, while 12 of them are based on British literature. They not only evidenced the developing maturity of Chinese film production technology but also witnessed the localisation of British literature in China through filmmaking.

How might contemporary screenwriting practice be used to explore adapting British literature into a Chinese cultural context? This paper will take the well-known British novelist Thomas Hardy's short story, *Barbara of the House of Grebe*, as an example and develop a transnational adaptation script that "conveys the essence" (Hutcheon 2012) of the author's original text. By analysing the process of relocating key elements, such as themes, plots, settings, background and characters, to explore the dialogue of cross-cultural adaptation of how British stories are transposed into the Chinese cultural domain.

Yuchen is a PGR (PhD candidate) in the Department of Media Production, Faculty of Media & Communication at Bournemouth University, her research mainly focuses on Chinese film adaptations based on British literature. Yuchen is also highly interested in the areas of filmmaking and scriptwriting, she completed her MA film directing course at Bournemouth University in 2022 and her short film *Feeling Good Tonight* (director, co-screenwriter) has been selected by the Infinity Film Festival (2023).

FROM NICOLE TO CATHERINE TO JULIA: THE FEMALE PROTAGONISTS IN NICOLE HOLOFCENER'S FILMS

Anna Weinstein

Kennesaw State University , USA

Every few years, fans of Nicole Holofcener are gifted another indie-feeling film featuring a flawed protagonist – almost always female – whose moral center is slightly askew. Consistent across all Holofcener's films is her attention to the secret lives of her characters, allowing viewers to be in the know in regard to the characters' "shameful" behaviors and waiting to watch the inevitable fallout when the private is made public. Holofcener's commitment to examining women characters who read as whole and layered, and especially risking unlikability by allowing these characters to make choices that are morally ambiguous, has set her apart from her peers beginning with her first feature, *Walking and Talking* (1996). Journalists have referred to Catherine Keener and Julia Louis Dreyfus as Holofcener's "muse" as well as her "alter-ego." And in fact, Holofcener herself has described these actors as both influencing her writing and bringing to life facets of her autobiographical struggles.

This presentation will draw on Holofcener's screenplays as well as published interviews with the screenwriter to examine how she leans into her own vulnerability to create complicated portraits of women who read as honest and relatable despite their often questionable choices. Important here is a discussion of the bravery involved with bringing one's personal truths that audiences might perceive as "shameful" to character studies, while at the same time admitting the work is semi-autobiographical. Holofcener's most recent film, *You Hurt My Feelings* (2023), is in many ways a meta-study on this conversation – a writer writing herself into her characters, exposing truths (dark and light), and fretting over whether she can be loved by people who do not love her work. There's an argument to be made that all her films are a meditation on perspective – on what can and cannot be seen, on what people choose to focus on and look away from, and on the ways in which people hide, lie, or deceive themselves despite that nagging suspicion that others can see through to the truth of their character.

Anna Weinstein is an Assistant Professor of Screenwriting at Kennesaw State University in Atlanta. She serves as Secretary for the SRN and co-chair of the Film Area for the Popular Culture Association (PCA). She is the founding editor of two book series: *PERFORM: Succeeding as a Creative Professional* (Routledge), which includes eight volumes to date, including *Writing for the Screen* (2017); and the forthcoming series *Screen Storytelling* (Bloomsbury Academic), which will feature volumes dedicated to the study of significant and/or underrepresented screenwriters' works. The first book in the Bloomsbury series, *The Works of Shonda Rhimes*, is due to be published in 2024. Anna is the author of *Writing Women for Film & Television: A Guide to Creating Complex Female Characters* (Routledge, 2023) and is co-editing a collection on Nicole Holofcener for Edinburgh University Press's Refocus series.

FROM STORYBOARD TO SCRIPT: DISNEY ANIMATION STUDIOS AND THE EVOLUTION OF DEVELOPMENT

Giulia Cavazza

Università Cattolica del Sacro Cuore, Italy

A script could be used in the beginning to show suggestions of what might be done with the material, but more often the ideas were talked over, tossed around, beaten to death, changed, discarded, revamped, built upon, and “milked” without a single word being put down on paper. Since animation is a visual medium, it is important that the story ideas, the characters, the business, the continuity, and the relationships be presented in visual form rather than in words. So the storyboard was invented (Thomas, Johnston 1981, p. 195).

These words describe very well the centrality of storyboards in the Classic Era of Disney Animation Studios, when the building of a story was mainly a group effort, shared between people with different skills (writers, artists and animators) and Walt Disney supervised every stage of the production. The progressive expansion of the company, which shifted Disney’s focus to live action movies and theme parks, changed the balance in the animation department, allowing new authors to emerge: among them Bill Peet, who first signed single-handedly the treatments and adaptation of *One Hundred and One Dalmatians* (1961) and *The Sword in the Stone* (1963). But it was not until the beginning of the Disney Renaissance, in the late 1980s, that scripts began to be systematically employed as first stage of the development’s process.

During my PhD research, I have always found especially interesting the complex dialectic between word and visual in the early stage of development and how it changed through the decades; therefore, in this paper I would address the most significant stages that took the Disney team from storyboard to script and how this process affected the “conversation” on story.

Giulia Cavazza (1991), after a degree in Modern Philology, attended the Master program in International Screenwriting and Production at Università Cattolica del Sacro Cuore (Milano). She worked for three years as story editor in Lux Vide, especially on the first season of *Doc and Blanca*, both successful tv series sold internationally. She is now a PhD student in Linguistic Sciences and Foreign Literatures, with a research project about the evolution of adaptation strategies in the history of Disney Animation Studios.

GASPAR NOÉ'S VORTEX (2021): TRANSGRESSING THE SCREENPLAY

Imran Firdaus

University of Technology Sydney, Australia

The French commercial screen development and production model aligns with that of industrial film production and its associated divisions of labour. Across three decades, controversial screenwriter and director Gaspar Noé has managed to transgress the norms of industrial screen development in relation to screenplay forms, 'scripting' and inventive approaches to the screenplay in production (Maras, 2009). Noé treats the screenplay as a scaffolding for constructing a visual and aural screen reality.

For *Vortex* (2021), Noé wrote a 14-page micro scénario d'origine (original micro-scenario), which was a minimal document limited to the characters' descriptions and Noé's intention of how he wanted to treat and unfold the cinematic narrative. It avoids traditional scripted dialogue since, during production, Noé guides actors with creative prompts for improvised dialogues. The micro scénario d'origine reveals the work of 'the screenplay in production' where Noé 'scripts' with the camera, light, and body choreographed across a split screen to represent the isolation of a couple separated by dementia.

Noé followed in the footsteps of Rainer Werner Fassbinder and Keisuke Kinoshita with his intensive approach to scripting in production. This paper explores how Noé transgresses the screenplay via alternative screenplay development, screenplay form and scripting in production. With a case study of *Vortex* (2021), this paper reveals Noé's improvisational approach to the screenplay via a highly collaborative model, drawing on the research of Steven Maras (2009), Alex Munt (2010), J. J. Murphy (2012), and Kathryn Millard (2014).

Dr Imran Firdaus is a Film Scholar, Filmmaker, and Art Organizer based in Sydney/Dhaka. Imran received his PhD for the dissertation *Gaspar Noé: A Poetics of Transgression* from the University of Technology Sydney (UTS) in April 2023 under the supervision of Associate Professor Alex Munt. Imran teaches Media Arts and Production courses as a Casual Academic to undergraduates at UTS. His films and video art have been exhibited in Amsterdam, Caaserta, Dhaka, London, Oslo, Sydney, and Yogyakarta. During his undergraduate study at the University of Dhaka, Imran established and organised the International Inter-University Short Film Festival (II-USFF) in association with the Dhaka University Film Society from 2007 to 2009 and 2015. Imran's recent article, 'Sharing is Transgressing: Piracy, Film Societies and Independent Filmmaking in Dhaka', is available on the *Senses of Cinema*.

HENRIK IBSEN'S MADNESS – AND MINE

Siri Senje

Kristiania University College, Norway

Aristotle has been considered the father of dramaturgy, while in fact he also spoke of the purpose and the generative processes of the drama. Concerning method, he specifically advises the writer of drama to place the scene before his eyes” for (...) those who feel emotion are most convincing through natural sympathy with the characters they represent; and one who is agitated storms, one who is angry rages, with the most lifelike reality. Hence poetry implies either a happy gift of nature or a strain of madness. In the one case a man can take the mold of any character; in the other, he is lifted out of his proper self.

Accordingly, the dramatist must, like her audience, actively identify and empathize with her characters and their struggles; she must see, hear, feel, while putting herself in her character’s shoes. Aristotle demonstrates an almost uncanny understanding of the workings of the writer’s imagination and of creative processes. He may be describing what we call “creative flow” and the improvisational element in dramatic writing. By improvisational, I here refer to acts of creation that occur “in the moment,” while the writer engages with pen or keyboard, an activity that is hardly prioritized in conventional script development.

Are there methods through which such madness or “aristotelian flow” can be encouraged? Can the writer or team of writers facilitate their own imaginative flight and the state of being “lifted out of the proper self”? In the practice-based research project Writing the Writer, three screenwriters are developing an original drama series based on the ten chaotic years between Henrik Ibsen’s engagement to Susannah Thoresen in 1856 and his life-changing breakthrough in 1866. After three months of living in imagined proximity to Henrik and Susannah, I will report on methods, progress and dilemmas in the project so far.

Siri Senje is a screenwriter, stage director and professor of screenwriting at Kristiania University College. She completed her doctorate at the Norwegian film school in 2013 with the project Imagining for the Screen. Senje has written for theatre, film and television and published several books. Her research has been published in the *Journal of Screenwriting*, *Norsk Medietidsskrift* (Norwegian Media Journal), *Kunnskap Kristiania* and *Rushprint*. Senje has served as a gatekeeper at the Norwegian Film Institute and as a curator/dramaturge at Norwegian Center for New Playwriting (Dramatikkens Hus). The results of her most recent research project, The Feedback Phenomenon, was published in the *Palgrave Handbook of Script Development* in 2022.

"HEY, AI! CAN YOU WRITE THAT?" THE MEASURE OF (ARTIFICIAL) INTELLIGENCE IN A CHANGING WORLD FOR SCREENWRITING

Paolo Russo

Oxford Brookes University, UK

2023 was the year AI took centre stage. Beyond the wider public debate, a provisional agreement has been reached on the EU "AI Act" that enforces transparency requirements (i.e. disclosure of AI-generated content and of copyrighted data used to train Generative AI) and that AI systems be overseen by humans. While clearly informed by a philosophy that wants AI to be useful to people rather than replace them (cf. Acemoglu and Johnson, 2023), the Act also identifies "high risk" areas for employment, thus echoing the findings of a recent OpenAI working paper assessing the impact of Large Language Models (such as GPT-4) on labour and projecting "high" or "full exposure" for professions such as writers, creative writers, authors, journalists, interpreters, translators, editors and copywriters (Eloundo et al., 2023).

Meanwhile, in the US, the long WGA strike culminated in a new Minimum Basic Agreement that "sets a monumental precedent for labor relations" (Litwin, 2023). It too introduces transparency requirements on the use of AI by companies; and, crucially, it establishes that AI-generated material cannot be considered literary, source or assigned material. Furthermore, the Guild "reserves the right to assert that exploitation of writers' material to train AI is prohibited" by law (WGA MBA, 2023). This fast-evolving scenario begs the hard question: can and/or will AI replace screenwriters (and, for that matter, other professions working with scripts – e.g. readers, editors, etc.)? This paper puts the use of AI to the test. From multiple pulpits we are assured that AI (scrip)writing tools such as ChatGPT, Jasper, ShortlyAI, Writesonic and Writecream can generate ideas, outlines and other development documents, plotlines, enhance character development and improve dialogue among many other things. Can they really? Through an empirical approach framed by my recent modelling of Screenwriting as a Complex Adaptive System (SCAS), I will focus on dialogue by testing the actual effectiveness, usefulness, and implications of using an AI tool such as ScriptHop.

Paolo Russo is Senior Lecturer in Film at Oxford Brookes University (UK). He is a member and former Chair of the Screenwriting Research Network. He is co-editor of *The Palgrave Handbook of Screenwriting Studies* (2023). Among his other publications: 'Dream Narrative in Inception and Shutter Island' (Routledge 2014); '(The Facts Before) The Fiction Before the Facts: Suburra' (Palgrave Macmillan 2018); and 'Screenplectics: Screenwriting as a Complex Adaptive System' (Palgrave Macmillan 2023). A professional screenwriter and a member of the Writers' Guild of Great Britain, Russo was on the writing team of Season 1 of *Topo Gigio* for Italian broadcaster RAI.

IN DIALOGUE WITH REALITY: REDRAFTING THE SHORT SCREENPLAY TO THE DEMANDS OF FILM PRODUCTION

Pavlos Sifakis

As a filmmaker in Greece, I have written and directed three professional short films since 2019, all funded by the Greek Film Centre and/or the Greek Public Broadcaster. One of the most interesting, albeit frustrating experiences as the screenwriter of these films, was “adapting” the script so that with each consecutive draft it would fit the various demands and restrictions of film production. While this is not breaking news to practicing screenwriters worldwide, it was enlightening to actively observe how every minor alteration or major obstacle we encountered in pre-production (from budgetary limitations and abrupt location changes to creative feedback and rehearsals with the actors) informed the story, as well as the dialogues and actions of characters in my scripts.

Therefore, in this paper, my aim is to focus on my latest short film that was shot in December of 2023, titled *Hunter*, in order to construct a roadmap of the various drafts, starting from before funding was secured all the way to the final, shooting draft that was finalized two days before production. Furthermore, I intend to reflect on my experience as the writer and director of the films in order to observe, discuss, and analyse in detail, by way of investigating the various drafts and pre-production material (location scouting, actors’ rehearsals, etc.), how the many aspects of film production impacted the screenplay text and led to meaningful, narratological changes in the script.

In short, my aim with this presentation is to offer a meaningful exploration of the dialogue that exists between the script’s development and the often-grim reality of making the film and explore if and how the screenplay can retain its artistic merits while constantly shifting in order for the text to be useful as a blueprint for film construction as well as an autonomous, cohesive narrative.

Pavlos Sifakis was born in Athens in 1986. He has a BA in Filmmaking from Aristotle University of Thessaloniki, an MA in Screenwriting from University of the Arts London and a PhD in Creative and Critical Writing from Bangor University. He has written and directed three short films [*Ecdysis* (2021), *Tzitzipongo* (2022) and *Hunter* (2024 – in post-production)] that screened at numerous film festivals worldwide. In 2021 he taught screenwriting at undergraduate and post-graduate level at Bangor University Wales and in 2022 he taught screenwriting and directing at Public Vocational Colleges in Athens. He is currently writing for the Greek TV series *Shipwreck* (2023) and also developing his first feature film (*Bloody Mary*) based on the script he wrote for his PhD. His research interests include character and character change, screenwriting practices in Greece and the literary merits of the screenplay text.

IN DIALOGUE WITH THE DEAD: THE SNOW SOCIETY BY J.A. BAYONA

Marta Frago

Universidad de Navarra, Spain

J. A. Bayona writes and directs the film *The Snow Society* based on previous materials, such as the homonymous memoir (Vierci, 2008) and the documentary *Stranded: I Have Come from a Plane That Crashed on the Mountains* (Arijón, 2007), but with a very personal perspective. This involves giving voice and engaging in a dialogue with the anonymous heroes who never returned from the well-known air crash in the Andes in 1972. Bayona's story suggests that, through the actions and sacrifice of the deceased, another 16 people managed to survive. This paper will examine the various narrative resources in the script that generate this dialogue with the dead – from narrating the story from the perspective of a deceased person to shifting the “character's moment” to one of those who did not survive, or superimposing the names of the victims.

Bayona's approach in this work is consistent with the rest of his filmography. There is a thematic and stylistic cohesion in Bayona's work that involves presenting something monstrous or horrible as a prelude to death. Bayona is interested in the psychological state of the “living dead.” This is often a character approaching the final moment after experiencing horror or someone who crosses the threshold of existence but still has something to reveal to the world of the living. The supernatural is not only present in *The Orphanage* but also in films like *The Impossible* or *A Monster Calls*, and likewise, as it will be shown here, in the film version of *The Snow Society*.

Marta Frago is Associate Professor in 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 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), Chapters of books, and multiples articles in scientific journals, such as *Javnost*, *Atlantis*, *Fotocinema*, or *Communication & Society*.

IN DIALOGUE WITH THE NONHUMAN ANIMAL: A CASE FOR CRITICAL ANTHROPOMORPHISM

Nic Ransome

The University of Melbourne, Australia

While there is no “entirely separate or ‘stable’ space of ‘screenwriting ethics’” (Maras, 2016), animal studies catalyses significant ethical provocations when used to interrogate family animation feature screenplays that tell anthropomorphic animal stories. Kari Weil (2010) suggests an “ethical relating to animals” in both theory and art, which she calls “critical anthropomorphism”. She further describes this as an approach in which we “may imagine their pain, pleasure, and need in anthropomorphic terms” while always being aware that we cannot “know their experience”. Anthropomorphic animal feature screenplays centre a dialogue between the human and the nonhuman animal: a dialogue rooted in emotional and moral engagement.

Drawing on interviews with screenwriters, I will first address the core paradox of writing nonhuman animals: are they human characters wearing animal skins to mythologise, metaphorise, problematise and sanitise human behaviour, or are they animal characters using borrowed human language and behaviour to communicate arguments about our treatment of, relationship to, and compassion for nonhuman animals? Even zoomorphised characters ask challenging questions about our assumed superiority to nonhuman animals, and our arbitrary classification of species according to anthropocentric morphology and behaviour.

I will then argue that all anthropomorphic animal characters in feature narratives – even those ‘written as human’ – demand for animals in real life what Martha C. Nussbaum (2021, 2023) calls “the right to thrive”. Finally, I will advocate that screenwriters who create anthropomorphic animal characters have an ethical duty to dialogue with, and for, those who have no human voice – to ask us to think and feel deeply about the wants and needs of nonhuman animals, their society and culture, their rights and survival. And then, as we face the unprecedented climate breakdown and accelerating ecological catastrophe of the Anthropocene, to act.

Nic Ransome is a PhD candidate in Creative Writing at the University of Melbourne, researching anthropomorphic animals in family animation feature screenplays and films from the perspective of animal studies, funded by a Stella Mary Langford Scholarship. His creative element is a family animation feature screenplay centred on anthropomorphic birds. He has most recently been a sessional tutor in Writing for Screen at the University of Melbourne, and previously taught on MA Screenwriting degrees in the UK and guest lectured at film schools internationally. Before commencing his doctoral studies, he was a screenwriter, script editor, film company executive and educator with over 20 years of experience. He was Deputy Editor of ScriptWriter Magazine from 2001–2006.

IN THE BEGINNING WAS THE WORD CARL THEODOR DREYER'S JESUS. THE ITALIAN PATH OF A SCREENPLAY

Raffaele Chiarulli

Università Cattolica del Sacro Cuore, Italy

Movies that were planned but never made are a wide and ever-expanding field of academic research, leading to the discovery of lost or hidden fascinating stories (Fenwick, Foster, Eldridge 2020). This branch most certainly entangles with Screenwriting studies, as to the recovery and the value appreciation of the screenwriters' creative work. These two sectors argue the History of Film should fully include movies which never made it to the screen, too. In fact, just as we understand a director's poetics also thanks to the movies he wished he had directed, we can evaluate a screenwriter's work thanks to the pages he wrote, whether they turned into moving images or not. Especially in case a script has been published, it is possible to analyse screenwriting as an autonomous practice and art form, even though it skipped the production stage. For instance, non-produced scripts have sometimes been published, so they can be read as if they were theatre plays (*The Little Prince* by Orson Welles, *San Paolo* by Pier Paolo Pasolini, *Proust* by Harold Pinter). Other times they found their way into being radio adaptations or audiobooks (Gatiss 2024).

This paper will look into Carl Theodor Dreyer's and his script about Jesus of Nazareth case, along with the resonance it had in Italy. As early as the 30s, the great Danish director conceived of a movie about Jesus. His purpose strengthened throughout the Nazi occupation of Denmark, with a suggestive equalization between the ancient Roman dominators and the evil present-day invaders. Dreyer wrote a meticulous and constantly redrafted script, until he signed a contract with American producer Blevins Davis after the war. Davis was an unreliable figure: the director was at the entrepreneur's mercy, while the script remained on paper. After sixteen years of uninterrupted rescheduling, in 1967 Dreyer finally got free and accepted to direct the movie for Italian television. He worked again on the script, but died the following year, without being able to realize his most ambitious project. Some important documents are left about his agreement with RAI: these are two versions of the script, both published in Italy at a distance of years from each other (in 1969 and 2023), along with a once forgotten radio adaptation (1976), later found in the Rai Teche archive. They testify to how a script can keep living and rise again many times, despite not having been turned into a movie.

Raffaele Chiarulli, PhD, is research fellow in Philosophy and Theory of Languages at the Catholic University of the Sacred Heart (Milan), where he teaches Audiovisual Languages and Contemporary Italian Cinema. He wrote *Staged in Hollywood. Adaptation from Stage to Film in Classical American Cinema* (2013) and *Social Movies. From Digital Cinema to Social Cinema* (2015). In 2021, he won the SRN Award for Best Journal Article.

INFILTRATING FILM BUSINESS WITH BOTHO & UBUNTU: INTERCONTINENTAL & INTERCULTURAL COLLABORATION BETWEEN AFRICA & EUROPE –A SUCCESSFUL MODEL IN PRACTICE & THEORY

Gabriele C. Sindler, Tsitsi Dangarembga

DFK FILMS, Switzerland; Institute of Creative Arts for Progress in Africa, Zimbabwe

The world is in search of new ideas as to how we can progress as humanity. So far, African films have contributed little to this discourse. Humanity and all that is associated with humanity can only benefit from engaging with the knowledge of non-dominant imaginaries presented in their narratives, which cinematic narratives. Every successful film is based on a great script. The story, the characters and their universe, the topics/subjects and every other aspect must be fully worked-out AND fully adapted to the specifications of the 7th art. The result must have the potential to impress audiences on more than just one continent. Gabriele C. Sindler – amongst Europe's experienced script analysts and consultants – supports Tsitsi Dangarembga in her tireless work for female filmmakers on the African continent. Dangarembga's Harare-based ICAPA Trust launched a pan-African training program for female-dominated creative teams: Script Analysis | Story & Script Writing | From Script to Production & Distribution. Up to now the workshops were attended by participants from Botswana, Zimbabwe, or Egypt. Tsitsi Dangarembga and Gabriele Sindler reflect on their practical efforts in the development of African scripts and films by systematically and methodically analyzing their intercultural African-European cooperation.

Gabriele Sindler is a board member of the German Screenwriting Guild, experienced guest lecturer at film schools, universities, masterclasses, and jury member. The internationally operating Swiss-based DFK FILMS | dfkscrip service has an expertise of more than 3000 script analyses. Based on concrete needs in film production, domestic and worldwide distribution, and financing, DFK FILMS offers analysis, evaluation, and improvement of scripts. The basic tool is the newly developed and approved technique: the Story-Step-Outline (SSO) | *40-Steps-Method. The method is the basic step to a psychoanalytical approach to the writer's intentions.

The author, director and activist Tsitsi Dangarembga lives and works in Zimbabwe, USA, and Germany. She attended Cambridge University and Sidney Sussex College before studying psychology at the University of Zimbabwe and screenwriting and directing at the German Television Academy Berlin. Her literary works include the collection of essays *Black and Female*, and the *Tambudzai Trilogy* comprising of *Nervous Conditions*, *The Book of Not* and *This Mournable Body*, which was shortlisted for the Booker Prize 2020. In 2022, she was awarded the Windham-Campbell Prize for fiction.

INSTANT SCREWBALL: HOW DIRECTOR GREGORY LA CAVA WENT BEYOND THE SCRIPT INSIDE THE HOLLYWOOD STUDIO SYSTEM

Gabriel Paletz

Prague Film School, Czech Republic

The classic screwball films of director Gregory La Cava like *My Man Godfrey* (1936) and *The Half Naked Truth* (1932) are among the most celebrated comedies of Classical Hollywood. Yet there is not one monograph about him or on his methods of going beyond the screenplay in Classical Hollywood film production. La Cava was known for defying the pre-approved screenplays “shot as written” in the Hollywood studio system, by improvising dialogues and rewriting the script on set. His methods give his movies a unique freshness. This paper shows how La Cava went beyond the script in the production conditions of Classical Hollywood—to the frustration of many producers, inspiration of his actors and delight of both past and contemporary audiences.

INTERACTIVITY AND ANTI-DRAMA: CONSCIOUS AND UN-CONSCIOUS NARRATIVE STRATEGIES IN THE STORY DEVELOPMENT PROCESS FOR THE LIMITS OF CONSENT

Michael Keerdo-Dawson

Tallinn University, Estonia

This paper elucidates a tension between a screenwriter's creative impulses to conform to or rebel against dramatic narrative conventions. This artistic research, using screenwriting as a mode of creative enquiry, examines the effect of interactivity on the story development process of an otherwise traditional linear film. When interactivity is applied as a deliberate narrative strategy, the film must accommodate multiple trajectories due to the unfixing of the totality of the film as a set sequence of scenes. In the unfixing it enacts, interactivity becomes a propagator of complexity which forces the writer-director to seek out different narrative possibilities.

The Limits of Consent (2022) is the major creative output of this artistic research; a psychological drama that employs a branching narrative which leads the audience to different endings (nine in total) depending on the choices they make at key intervals. The development of the film's story over a three-year period involved many iterations, from the initial outline to various drafts of the screenplay, to multiple edits of the film. At every stage of the screenwriting and later editing process, the inclusion of the nonlinear device—interactivity—forced me, the film's writer-director, to employ compensatory moves in order to solve resultant story problems. The compensatory moves which interactivity brought about most often involved my embracement of anti-drama (i.e. any screenwriting choice which is in opposition to dramatic conventions). I embraced anti-drama as an unconscious narrative strategy to preserve the drama that the film sets up in its opening linear sequence. This choice highlighted and then reconciled my contradictory desire to entertain the audience and experiment with the form. Interactivity allowed for the twin pursuit of these desires and consequently encouraged me to explore anti-dramatic trajectories more meaningfully and, crucially, without the kind of fear that can undermine experimental ambitions.

Michael Keerdo-Dawson is an Estonia-based lecturer and artistic researcher at the Baltic Film, Media and Arts School (BFM) with a specialism in experimental approaches to screenwriting, storytelling, and film production. He is currently a PhD candidate due to defend his thesis on interactive filmmaking this spring; he has published articles in the journals *Studies in Eastern European Cinema* and the *Interactive Film & Media Journal*. Michael also has a decade of experience in the British film and television industry for the UK's largest public broadcaster, ITV. During that time he also worked as an independent filmmaker. His latest project is a film co-production with Australia which explores screenwriting and film production through extended character-development workshops and the use of deliberately entangled production phases.

LA SANTA (SAINT) OF ORSON WELLES: CONVERSATIONS BETWEEN MEXICAN MELODRAMA AND THE PARODIC REFLEXIVE TRADITION

Diego Sheinbaum

The Universidad Nacional Autónoma de México, Mexico

In the film versions of the novel *Santa* (1903), *Vázquez Mantencón* (2005) sees “the gateway to the kitchen of the Mexican Film Industry of the first half of the 20th century.” No wonder, *Santa* of 1918 was one of the few successes of Mexican silent fiction cinema and *Santa* of 1931 was the first sound film. The three versions that followed (*Norman Foster and Alfredo Gómez de la Vega* 1943, *Fernando de Fuentes* 1949, *Gómez Muriel* 1968) helped consolidate a type of Mexican melodrama that places in the centre a sinful and virgin woman, bad and good at the same time. This archetype would be divided and combined in different ways in the following decades, even forming the subgenre of cabaret films. Within this context I am interested in the intervention of Orson Welles. His screenplay *Santa* (November 1940) arose from a passionate encounter with the first Latin actress to achieve success in Hollywood, the Mexican Dolores del Río. The director Chano Urueta was the one who proposed to the actress to make a new adaptation. He wrote a script (alternative to Welles’) that the actress never accepted. Possibly that’s why the film never was made. Welles’ screenplay was found by David Ramón (1991) among Dolores del Río’s papers, along with Chano Urueta’s letters that give an account of the process. The conversations even refer to photographer Gregg Toland’s notes on the project. To these conversations we must add the voice of Norman Foster, who was a colleague of Welles and would end up filming the 1943 version, where is clear the influence of the libretto of the director of *Citizen Kane*. How did del Río and Welles construct their version. How does Welles’ passion for the voice – as a radio artist – emerge in this screenplay? And what does it tell us about the way he was experimenting with labyrinthine narrative constructions, flashbacks and silenced voices appearing in stream of consciousness?

Diego Sheinbaum (Mexico City, 1974) Doctor in Comparative Literature and researcher at the Poetic Center of the Universidad Nacional Autónoma de México (UNAM). His lines of research are: 1) The reflexive, parodic and carnivalesque tradition in Literature and Cinema; 2) Poetics and Rhetoric of the Screenplay in Mexico. He has been a screenwriter for National Geographic, Discovery Channel and Maroma Producciones. His most recent articles are “Reflections on Cinematographic Writing in Mexico (1965-2013)”, “The Poetics of Aristotle among Hollywood Screenwriters” and in 2024 he and Maricruz Castro Ricalde publish the book *Behind the Shadows: Women Screenwriters at the Turn of the Century in Mexico*.

LAWRENCE KASDAN ON STORYTELLING: EXCERPTS AND OBSERVATIONS FROM AN INTERVIEW WITH HOLLYWOOD'S MOST SUCCESSFUL SCREENWRITER

Brett Davies

Meiji University, Japan

Lawrence Kasdan has been called a “legend” of Hollywood screenwriting, whose four-decade career included popular classics and critically acclaimed contemporary dramas. He wrote screenplays for genre-shaping hits such as *The Empire Strikes Back* (1980), *Raiders of the Lost Ark* (1981), *The Bodyguard* (1992), and *The Force Awakens* (2015); simultaneously, he established himself as a writer-director of adult-oriented character studies that reported and commented upon America’s largest ever demographic, through eleven pictures including *Body Heat* (1981), *The Big Chill* (1983), *The Accidental Tourist* (1988), and *Grand Canyon* (1991). It is perhaps due to this very versatility that Kasdan’s body of work had never been analysed as a cohesive whole, which led to my research project examining his output holistically. The study culminated in an interview with Lawrence Kasdan himself, in which he revealed for the very first time that he will not write any further feature scripts. Our conversation, then, acts as a retrospective on a career in screenwriting, in which Kasdan’s reflections on storytelling will be of interest to scholars and practitioners of the screenplay.

Utilising excerpts from the 150-minute interview, this presentation will contextualise and critique Kasdan’s rationales when creating narratives, interrogate his proclivity for favouring character over plot, and examine how his upbringing impacted upon what he calls the “duality” present in so many of his protagonists. Additionally, the interview reveals how Kasdan’s recent move into documentaries (notably, as writer-director of *Light & Magic* [2022]) dovetails with his work on features – both storytelling forms demonstrating Kasdan’s preference for character revelation via subtext rather than declamatory speeches. Through the examination of this primary source, then, the presentation will provide an analytical overview of Lawrence Kasdan’s writing career, as well as offer firsthand insights into the creation of some of the most influential films in the history of Hollywood cinema.

Brett Davies is Associate Professor of English in the School of Global Japanese Studies at Meiji University in Tokyo. He has published extensively in both cinema studies and linguistics, with his Master’s dissertation demonstrating how a corpus of film screenplays could be utilised to improve conversational language use among Japanese students of English. His doctorate thesis analysed the career of writer-director Lawrence Kasdan, and his book, *ReFocus: The Films of Lawrence Kasdan*, was published by Edinburgh University Press in March 2024. His areas of research include the use of homage and pastiche in modern Hollywood cinema, intertextuality, and thematic relationships between Japanese and American films.

'LYING TRULY' IN AUTOFICTION SCREENWRITING: CONVERSATIONS WITH MEMORY

Virginia Pitts

University of Westminster, UK

To address a gap in knowledge about the effects of absent mothers on girls and their later adult lives, and to trigger new ways of thinking about this under-researched phenomenon, I have written a screenplay, *Bloom*, which draws directly from my experiences as a girl forcibly estranged from her mother. Having reshaped personal memories within a semi-fictionalised narrative frame, the screenplay can be described as autofiction, a neologism coined by Serge Doubrovsky to describe a hybrid of autobiography and fiction. A distinctive element of the methodology employed in this practice-research project is the inclusion of psychodynamic therapy and associated memory work to address the trauma unearthed during the screenwriting process.

This paper reflects on the effectiveness of therapy-supported autofiction screenwriting, analysing the specific creative process it generates, and the resulting artefact. The rationale for fictionalising aspects of personal experience and constructing two central characters that exteriorise my own conflicting personality traits is discussed with reference to scholarship on life writing and memory work (Goyal 2014; Hutto et al. 2017; DeSalvo 1999; Almond 2020; de Muijnck 2022), Philippe Lejeune's notion of "lying truly" in autofiction, and the role of auto-fictional avatars in self-reinvention (Robin 1997; Schmitt 2020). Refuting accusations of narcissism levelled at autobiographical writing by women, I assert the epistemic significance of subjective autoethnographic methodologies and personal experience in the production of knowledge (Derrida 1985; Piotrowska 2020) and, with specific reference to *Bloom*, argue that women's writing about personal experience is a political act that produces distinct creative results (Harrod 2019; Levy 2022). I offer an expanded definition of autofiction writing for screen and conclude that such writing constitutes a transformative act of self-emancipation and autonomous subject-formation which, by re-authoring one's life experiences, stabilises identity, improves health, and provides the opportunity for gender expression with the potential to enlighten audiences.

Dr Virginia Pitts is a Senior Lecturer at the University of Westminster, where she teaches screenwriting and directing actors, and supervises both traditional and practice-based research projects. An award-winning educator, filmmaker, and researcher, Virginia has been commissioned to write short and feature length screenplays. Publication topics include kinaesthetics, improvisation and entrainment in collaborative screenwriting; intercultural filmmaking; early independent digi-features; adaptation; and political documentary. Virginia is currently developing a participatory practice-based research project involving therapy-supported autofiction screenwriting for women estranged from their birth mothers in childhood; drawing on therapeutic life-writing practices, each participant will be empowered to re-author their own narrative by developing a short film screenplay to be included in a themed anthology film.

MULTIMEDIA THEATRE LATERNA MAGIKA AS AN ALTERNATIVE TEXT FORM AND WRITING PROCESS

Jan Trnka

Národní filmový archiv, Czech Republic

This presentation will be focused on the phenomenon called Laterna magika (one of the first multimedia theatre in the world, with its roots dating back to the 1950s). More precisely on its screenplays and process of their writing seen as an alternative to mainstream film screenwriting and traditional playwriting and as culturally and historically specific dialog between distinct media forms and practices. Based on influential concepts such as game changing screen idea or scripting and on detailed analysis of the form of scripts and the nature of their development, I argue that there were two basic, highly innovative models of text and writing – convergent and iterative – and suggest that the process of screenplay development should be understood as the development of complex software which was characterized by a combination of linear-sequential and dispersive-prototypical approach, in which creative re/conceptualization of the future multimedia work fluidly continued during its execution.

Jan Trnka (1984) works as film historian and curator of the screenplay collection at Národní filmový archiv Prague. In addition to practical tasks related to the development and care of the collection, he actively deals with broad issues related to history, theory and practice of Czech screenwriting, the history of memory institutions and a research of local film culture. He published several articles and the monography *The Czech Film Archive 1943–1993. Institutional Development and Problems of Practice* (2018).

NARRATIVE INTERVIEWS AS A CREATIVE RESEARCH METHOD IN SCREENWRITING

Shreya Gejji

University of Auckland, New Zealand

In tertiary institutions that offer creative programmes, many students and scholars are engaging in a dialogue about the relationship between traditional academic research methods and creative work. This paper is based on my investigation of this while undertaking a cross-disciplinary PhD with Creative Practice. Using narrative interviews, an ethnographic method that has storytelling woven into it, I interviewed eight Indian immigrant women in New Zealand to understand their experiences of working in undervalued labour, how it shaped their identity and impacted the way they negotiated power in their everyday lives. Their ‘stream of consciousness’ self-narrativization was recorded, transcribed, coded and decoded to examine trends and patterns. The screenwriter in me hoped to find anecdotes that would become the foundation for my screenplay. Instead, I was drawn to “structures of feeling” (Williams, 1954) as the women revisited memories, celebrated their reinvented selves, yearned for visibility and laughed about past mistakes. Now, characters in my film borrow their cadence, pauses, sharp intakes of breath as I pour these womens’ lives into my screenplay. Academics have long discussed the role of ethnography as a form of storytelling. This paper unpacks this idea further to examine its function as a creative method specifically in the context of crafting a screenplay. I explore the challenges of reconciling this academic methodology in the screenwriting process, particularly since it demands a more interpretive licence, moving away from lived experiences and risking anonymity of subjects. Paying special attention to what these conversations enable and disable, I analyse the ways in which participant voices and narratives emerge in dialogue and reflect in characters. I also interrogate the ethics of ‘harvesting’ their stories for my screenplay and consider how personal violence may be caused when fictionalising life stories.

Shreya is a Kiwi-Indian writer, producer and screenwriting instructor, currently in the final year of her PhD with Creative Practice from the University of Auckland. In 2022, her debut short film *Perianayaki* premiered at the New Zealand International Film Festival where it won four out of the five national awards including the coveted title of Best New Zealand Film. The film travelled to over 20 international festivals including Melbourne International Film Festival and Film Bazaar in India where it won the Jury Award. She was also one of the writers on the anthology feature *Kāinga*, the third film in the *Waru and Vai* trilogy which screened at several prestigious international film festivals. Her ongoing doctoral thesis focuses on first generation immigrant Indian women in New Zealand working in undervalued labour.

NO ALARMS & NO SURPRISES: A MODERN HISTORY OF THE ONE-ACT FEATURE FILM

Chris Neilan

Edinburgh Napier University, UK

In *Story* (1997), Robert McKee stated confidently that three-acts were the minimum for a feature-length film, declaring that the one-act form was suitable only for the short story or the short film of five to twenty minutes. He later updated his view in an article on his personal website in which he noted what seemed to him a new movement for one-act features, defined by inner conflict and ‘minimalism’ (n.d.: 1st para). He stated that whilst three-, four- and five- act films ‘dynamically progress their conflict around major turning points to an all-or- nothing climax’ a one-act feature ‘accumulates pressure gradually, often exclusively within the protagonist’s psychological and emotional life, and usually ends on a quiet release’ (para. 2). The lack of ‘major turnings’ is the key defining element.

In fact, theorists such as Dancyger & Rush (2002) had already identified one-act features, and today, the one-act form is flourishing in independent cinemas, garnering significant critical acclaim and even mainstream success: notable examples include Chloe Zhao’s Best Picture-winning *Nomadland* (2020), Greta Gerwig’s *Lady Bird* (2017) and Sean Baker’s *The Florida Project* (2017), in addition to masterpieces of world cinema by canonical writer-directors such as Nuri Bilge Ceylan’s *Uzak* (2002), Chantal Akerman’s *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles* (1975) and Apitchapong Weerasethakul’s Palme d’Or-winning *Uncle Boonmee Who Can Recall His Past Lives* (2010).

This video-essay will examine a number of these texts at the level of narrative structure, exploring the techniques which the screenwriter can employ (and which they can avoid) to create successful screen dramas in the one-act form. In doing so, it aims to help illuminate the role which the one-act feature film has played and continues to play in cinematic culture, and to combat the misinformation propagated by screenwriting handbooks like *Story*.

Chris Neilan is an award-winning author, screenwriter and filmmaker with a PhD in creative writing from Manchester Metropolitan University, focused on unconventional narrative structures. He is a Lecturer in Screenwriting & Development at Edinburgh Napier University. He was shortlisted for the 2016 Sundance Screenwriters Lab and the 2021 Sundance Development Track. His films have played at 16 international film festivals and won several awards. He was awarded 2nd place for Short Fiction in the 2017 Bridport Prize, shortlisted for the 2020 Aurora Prize and the 2021 and 2023 Bridport Prize, and nominated for the 2021 Pushcart Prize, the 2021 Shirley Jackson Awards and the 2021 & 2022 Best Small Fictions anthology. His hybrid novel, *Stellify*, was published by Broken Sleep Books in Jan 2022. His screenwriting ‘anti-handbook’, *Unconventional Screenwriting*, is forthcoming from Bloomsbury.

POSTHUMAN CREATIVE COLLABORATION: EXPLORING SCREENWRITING AND SCREEN STORY DEVELOPMENT WITH GENERATIVE A.I.

Maxine Gee

Bournemouth University, UK

Generative Artificial Intelligence (Gen A.I.) technologies have been the source of much recent debate within the creative industries; especially in WGA and SAG-AFTRA strikes of 2023 where tentative guidelines for working with Gen A.I. were established. In 2023, the Writers Guild of Great Britain also developed a framework for its members to engage with Gen A.I. The AHRC funded project Shared Post-Human Imagination: Human-AI Collaboration in Media Creation seeks to explore the emerging Gen A.I. environment within the film production industry. The project is led by an interdisciplinary team at Bournemouth University including Dr Szilvia Ruszev, Dr Maxine Gee, Dr Melanie Stockton-Brown, Associate Professor Tom Davis and Professor Xiaosong Yang.

This paper will explore the findings of the screenwriting and screen story development workshop, one of four workshops exploring elements of the media industry, organised as part of this project. I will discuss the outcomes of the workshop which will encompass collaboration, creativity and representation in screen story development and scriptwriting practice with Gen A.I., as well as engaging with current industry practices and ethical concerns around copyright, data sets and job security. As part of the workshop, I will cocreate a screenplay with Gen A.I., building on my previous experience in Human-A.I. screenplay co-creation. I will examine my creative process in developing this screenplay and how that was shaped by the data gathered during the project.

Dr Maxine Gee is a Principal Academic in Screenwriting at Bournemouth University. She holds a PhD by Creative Practice in Screenwriting from the University of York. In 2015, she was a Japanese Society for the Promotion of Science Summer Fellow. Her award-winning short films *Terminal* (2018) and *Standing Woman* (2020) have screened at a range of international film festivals. Maxine has published on science fiction screenwriting for BSFA FOCUS magazine, posthuman noir in *Cinema: Journal of Film and Philosophy*; web series in the Palgrave *Handbook of Script Development*; *Folk Horror*, gender and Japanese survival horror for *The Journal for Cultural Research*, and on her practice research screenplay *Golems Inc.* in *Sightlines: Filmmaking in the Academy*. In 2022 she received funding from the ESRC Festival of Social Science for an interactive theatre event exploring neurodivergence and how future humans are portrayed in science fiction film and television.

PRACTICE BASED/LED WORKING GROUP TABLE READ

Join us for the 4th annual table read of excerpts from members' research screenplays, this time with actors from Po škole ("After School"), student theatre group. Once again we have an exciting variety of screenplays which cover a range of research topics, that each writer will introduce before the performed reading of their excerpt. At the end there will be time for a Q&A with the writers and performers.

Moderator: Max Gee

Writers:

- Marie Macneill – *Three Storms*
- Siri Senje – *Henrik and Susanna*
- Brenda J. Robles – *Juliette Awaken*

PRIORITISING PERFORMANCE: CONVERSATIONS WITH ACTORS TO SHAPE DIVERSE NARRATIVES

Angie Black

The University of Melbourne, Australia

The highly standardised and industrialised models dominating western film development and distribution have left little room for alternative approaches to screenplay form or content, severely curtailing different ways of seeing and making. Producing films within the Academy provides some space and place for filmmakers to create films that not only promote greater gender parity and story diversity, both on screen and behind the lens, but also provides a research model for exploring filmmaking with a distinct female and/or queer gaze. Having successfully completed an independent, feature film from inside academia (*The Five Provocations* 2018), maintaining a presence in the margins is both a choice and strategy for creating provocative work.

This presentation draws from previous research and publications on filmmakers Miranda July (USA), Celine Sciamma (France), Mike Leigh (UK), and innovative approaches to screenwriting where performance guides the narrative. It examines my own filmmaking practices of story creation through character development, beginning with casting before story, and shares project outcomes initially presented in progress at the 2017 SRN conference. The feature film *The Five Provocations* resulted from an innovative film production process, prioritising actors and performance before story and script. Collaboration with a diverse cast at the initial stages of the project, and prior to the screenwriting process, offers a solution to a solo perspective view of the story. Casting a diverse cast before story creation ensures a greater diversity of characters and emotional integrity to the completed film. The project involved practice-led research exploring performance as an approach to filmmaking, live performance mediation, character-devised improvisation for screenwriting and addressed gender disparity in screen media. This method is evolving in a 2024 project, aiming to enhance collaborative screen storytelling by producing a feature film with a diverse cast and co-directors across two territories, Australia and Estonia.

Dr Angie Black is a senior lecturer in Film & Television at VCA, The University of Melbourne. They are an award-winning director who specialises in filmmaking as practice-led research. Angie holds a PhD on performance approaches in film production and an MA in screenwriting. Their debut feature film, *The Five Provocations* (2018) premiered at Melbourne Queer Film Festival, is released through Label distribution, and showcases their dedication to innovative filmmaking and commitment to on-screen diversity. Angie has published book chapters, journal articles and directed a collection of short films, many of which have been awarded, finalists or selected to screen at prestigious film festivals, including Locarno, Frameline and Melbourne International Film Festivals. As a creative practice researcher, their work examines approaches to filmmaking, screenwriting and performance practices, with a focus on gender, sexuality and cultural diversity on screen.

REPRESENTATIONS OF SUICIDE: A CONVERSATION BEYOND THE SCRIPT

Ben Broomfield

University of Lincoln, UK

When an audience experiences a film, they are invited to suspend their disbelief and surrender their judgements to actively “participate [...] in telling the story” (Truby 2007, p. 76) – and to see the main character’s journey as their own (Mamet 1998, p. 40). If, then, the main character ends their own life, to what extent is the story – inadvertently yet actively – offering a rationale for the act of suicide?

Conversations concerning suicide representation in film have generally covered suicide method and how it relates to culture and gender. My paper seeks to explore the nature of suicide’s narrative function and the potential effects of its use in a script.

By analysing several key representations of suicide in film, such as *Le Feu Follet* (1963), *The Killers* (1964), and *The Virgin Suicides* (1999), my paper argues that a fictional story, as a communication framework, is limited in its capacity to explore suicide from a philosophical, psychological, and social perspective. Therefore, a representation of suicide in a story – even when adapted from true events – will deviate from a real-life suicide in an indeterminable number of ways and be – at best – a distorted, performative suicide. Presenting this artificially conceived image of suicide – complete with faux-motivations and pseudo-complexities, the narrative may unwittingly participate in the conversation of suicide that goes beyond the boundaries of the story and shape the audience’s processing of the suicide.

Ben Broomfield is a lecturer in screenwriting at the University of Lincoln. He is currently writing a PhD proposal on the representation of suicide in the narrative feature film, which will draw upon his experience as a practicing screenwriter and passion for telling ethically sustainable stories.

SCREENPLAYS BY ELVIRA DE LA MORA: MELODRAMA IN THE GOLDEN AGE OF MEXICAN CINEMA

Hugo Armando Arciniegas

Universidad Nacional Autónoma de México, Mexico

This presentation is part of the research project *Escritoras pioneras del cine sonoro en México* (Pioneering female writers of sound cinema in Mexico), carried out at Universidad Nacional Autónoma de México (UNAM), which aims to rescue the works of the first female screenwriters in this country, during the so-called Golden Age of Mexican cinema. In particular, I analyze two scripts in which Elvira de la Mora (1902-1990) participated, *Más allá del amor* (1949) and *Dos huerfanitas* (1950), the last of which is an adaptation of the renowned work *Deux orphelines*, by Adolphe Philippe D'Ennery and Eugène Cormon. In theoretical and methodological terms, I investigate how De la Mora treats the melodramatic matrix in its transition to cinema. That is, how the traditional confrontations between good-evil, villain-victim, or poverty-wealth are represented in these scripts, in the Mexican context of the mid-twentieth century. My hypothesis is that these scripts account for a tension between variants and invariants common to the melodrama genre, now in dialogue with the predominant values in the Mexican cinema of the time and materialized in subgenres such as the so-called Ranchera comedy.

Hugo Armando Arciniegas is a PhD student in Literature at Universidad Nacional Autónoma de México (UNAM). He is working on his thesis on the screenplay and film adaptation of *Before Night Falls*, by Cuban writer Reinaldo Arenas. He is part of the project *Pioneering female writers of sound cinema in Mexico* (UNAM), where he studies the scripts by Mexican writer Elvira de la Mora. His most recent publications include the research papers “Revisión bibliográfica sobre *Antes que anochezca* de Reinaldo Arenas y sus reescrituras (1993-2022)” (*Lingüística y Literatura*, 2023) and “Entre locas y bugarrones: género, régimen político y traducción en Reinaldo Arenas” (*LTHC*, 2024). He has edited two volumes of critical essays on Latin American literature: *La palabra ajena* (Ediciones UIS, 2020, 2023). In 2023 he obtained the honorable mention in the 13th Concurso de Crítica Cinematográfica Alfonso Reyes “Fósforo”, as part of Festival Internacional de Cine UNAM 2023.

SCRIPTING VIRTUE – BUILDING BETTER CHARACTER(S) ON AND OFF SCREEN

Sylvie Magerstaedt

University of Notre Dame, Australia

Films and television programs no doubt play a significant role in our contemporary lives. They can entertain, uplift, distract and educate us, but could they also help to make us better people? And, if so, what is the role of the creators in facilitating this process?

The rise of streaming platforms over the last two decades has given new prominence to so called long-form storytelling. As this paper will demonstrate, this format, with its strong emphasis on character, has opened new avenues for exploring the virtue and character as presented on screen. If it is right that, as Creeber (2004: 6) argues, serial television ‘drama is intrinsically better suited [than cinema] to explore and dramatise the complexity of character psychology as a whole’, television studies may offer an untapped potential to help us understand the virtues and their role in cultivating character. It is suggested that, in turn, analysing character through the lens of philosophical theories on virtues can expand the vocabulary and toolkit for both screenwriting theorists and practitioners, shifting the focus from a more schematic view of character development towards a more holistic approach. Through a discussion of examples from recent television dramas the proposed paper will outline how virtue theory and screenwriting theory can fruitfully interconnect in order to create better characters on- and possibly also off-screen.

This paper is part of a wider project exploring the interconnections between television studies and philosophy that aims to examine how television drama can help deepen our understanding of virtues, demonstrate how virtue theories may expand the conceptual vocabulary of film and television scholars, and develop practical tools for filmmakers and screenwriters to support the development of convincing and well-rounded characters.

Sylvie Magerstädt is currently working as a Senior Lecturer in Film and Media at the University of Notre Dame Australia. Her work sits at the intersection of philosophy, film and television studies, with a particular interest in storytelling, myth and character. She has published three monographs, exploring a range of topics, from the revival of epic cinema (*Philosophy, Myth and Epic Cinema: Beyond Mere Illusions*, 2014) and the ethics of science fiction (*Body, Soul and Cyberspace in Contemporary Science Fiction Cinema*, 2014) to television representations of the ancient world (*TV Antiquity. Sword, Sandals, Blood and Aand*, 2019). Before joining academia she also worked briefly in scriptwriting departments for two German TV productions. Sylvie is currently completing a monograph on Ancient Britain on Screen and working on her most recent research project, which aims to investigate how fictional television and philosophical virtues can fruitfully interact and inform each other.

'SCRIPTING' VIRTUAL REALITY: EXPANDING WRITING PRACTICES TO ACCOUNT FOR THE CENTRALITY OF THE VR USER

Alex Munt, Kath Dooley

The University of South Australia, University of Technology Sydney, Australia

This presentation builds upon two core concepts derived from recent research in screenwriting: 'scripting,' (understood here as an expanded notion of screen 'writing') and improvisation. In the context of this presentation, these terms are broadened to encompass the spatialized storytelling of Virtual Reality (VR), incorporating processes associated with game design and user experience design. Maras' exploration of 'scripting' practices goes beyond the confines of the page-bound manuscript, presenting a more dynamic conceptual framework for the creative screenwriting process (2009). This framework has been further developed, considering visual aids, sketches, models (Munt 2012), and 'underwriting' (Dooley 2017), which incorporates multimodal forms of writer-generated material in the creative development of screen ideas. Regarding improvisation, filmmaker and theorist Millard conceptualizes screenwriting as a practice akin to composing for the screen through processes of 'organizational improvisation,' drawing inspiration from jazz music and photography (2014, 182). Millard's 'Manifesto for Sustainable Screenwriting' has provided inspiration for low-budget and practice-based research in production realms.

The principles articulated by Maras, Millard, and others are further explored and extended in imaginative ways in this presentation with reference to emerging models of story design, prototyping practices, and other approaches adopted by VR writers. The presenters cite case studies as evidence of a reconsideration of conceptualization and development processes, acknowledging the unique sense of presence and embodiment that VR engenders. This expansion pushes the boundaries of scripting practices into the immersive realm, where scripting has undergone spatialization. It provides a future-focused approach to screenwriting today, in the realm of VR, in what is a rapidly changing technological and cultural landscape.

Associate Professor Alex Munt is a screenwriter and director. He is based in the School of Communication, Faculty of Arts and Social Sciences at the University of Technology Sydney. His films have screened at the Sydney Film Festival, SXSW and been distributed worldwide. His research interests include independent film, artists' moving image, VR and spatialised media.

Associate Professor Kath Dooley is a practitioner/academic based at the University of South Australia. She is author of *Cinematic Virtual Reality: A Critical Study of 21st Century Approaches and Practices* (Palgrave Macmillan, 2021). Her research interests include screen production methodology for traditional and immersive media, screenwriting, women's screen practice, and diversity in the screen industries.

SELZNICK, BERGMAN AND THE ABANDONED A DOLL'S HOUSE

Audun Engelstad

Inland Norway University of Applied Sciences, Norway

In the spring of 1947, Hollywood star-producer David O Selznick announced his plans to make a film version of Henrik Ibsen's *A Doll's House*, with Dorothy McGuire in the lead. Some months later, Selznick approached the Swedish director Alf Sjöberg, who Selznick had been trying to recruit for some time, with an offer to direct *A Doll's House*. Sjöberg was no stranger to Ibsen's work, in fact he had recently directed *A Doll's House* for Swedish radio theater. Sjöberg suggested he could bring along his screenwriter from his previous film, *Torment* (Hets), a young man called Ingmar Bergman.

Today, we can imagine the combination of Selznick, Sjöberg and Bergman would have turned out a sensational film, one way or the other. The film, however, was never produced. When Selznick finally received the script, after a long and anticipated wait, he was disappointed. His first thought was to hire Lillian Hellman for a rewrite. But in the end, the project was abandoned all together. So what kind of screenplay did Bergman write, and what kind of film did Selznick envision? This paper is based on research at the Bergman archive in Stockholm (where they have a Swedish language copy of the script) and the Harry Ransom Center in Austin where the Selznick files are collected. The paper will present an analysis of the Bergman script, considering casting plans and other production notes found at the HRC. By doing this, I hope to illustrate how Selznick's vision of a Hollywood melodrama clashed with Bergman's attempt to make *A Doll's House* into a warm family drama with a downbeat ending.

Audun Engelstad has extensive experience with story analysis and narrative theory. His publication includes a book on film narratology, and several journal articles and book chapters on film genres and TV drama. Currently he is embarking on an extensive research project on Ibsen and film, of which this paper is part of.

SHROUDED IN DARKNESS – CONNECTING WITH A BIOGRAPHICAL SUBJECT

Ole Christian Solbakken

Kristiania University College / The Norwegian Film School, Norway

This paper examines how to connect with a biographical subject when the source material on their life is scarce. The subject of my biographical drama is Emanuel Vigeland (1875–1947), a Norwegian artist who is mostly known for his own mausoleum, which is today a renowned museum in Oslo. The mausoleum is a big gesamtkunstwerk with an 800 square meters fresco painting called “Vita”, which means life. Emanuel’s life, as well as his mausoleum, is shrouded in darkness. But by spending time in the mausoleum your eyesight gets accustomed to being in the darkness, and you begin to see more and more of the big mural. Life, as Vigeland sees it, is a battle between death, sex, compassion, and violence. Was that how his own life was?

The sources I have found consist of facts – where he was born, when he married and had children, what kind of artwork he made, and so on. But what about the interior of his life? What was it like to be Emanuel? In my research I’m trying to connect to him by engaging in what he was doing – by making visual art. What kind of insights about him can I find while doing this? Is this a way to light up the darkness on his inner life/emotional world? It’s a way for me to communicate with him – trying to see what he was seeing, trying to explore his craft, and maybe get to connect with him both as an artist and as a human being with a story to tell. This project is my PhD-project and is part of a bigger research project about biographical drama.

Ole Christian Solbakken is a Ph.D. fellow at Kristiania University College and The Norwegian Film School. He has a bachelor’s degree in Scriptwriting from The Norwegian Film School. Solbakken is also a screenwriter, with credits including the animated film “Christmas on Cattle Hill”. He has done research on pre-words storytelling and has a background in film studies.

SKETCHING FEEDBACK: THE ROLE OF SKETCHING AND MARK MAKING AS A TOOL WITHIN SCREENPLAY DEVELOPMENT

Phil Mathews

Bournemouth University, UK

This Paper will look beyond conventional forms of written script feedback and consider how sketches and drawing can facilitate feedback and work effectively as a means to communicate ideas of time, pacing and structure within screenplay development. Screenwriters work with words however their primary focus is not with language but with images and sounds as McKee (1998) suggests: Pity the poor screenwriter, for he cannot be a poet. He cannot use metaphor and simile, assonance and alliteration, rhythm and rhyme, synecdoche and metonymy, hyperbole and meiosis, the grand tropes. Instead, his work must contain all the substance of literature but not literary. (McKee, 1998, p. 394). Screenwriting as a temporal form with a format codified to frame time visually with a page of screenplay is equivalent to a minute of screen time. This subtextual and implied sweep and movement through time as a reader considers the text is ever present and understood by both writer and reader in the process. This research is interested in exploring screenplays on a textural level as well as the textual level in the development stages. Script drafts are often printed hard copy and read similarly to other texts except for one vital distinction. They are often read by industrial readers and people in development within the exact timeframe they are meant to play out if translated to the screen.

As a researcher and script editor, I read screenplays with pen or pencil in hand and sketch and doodle throughout the screenplay as well as offering written notes in an attempt to capture wider considerations and responses. The sketches are not always formed or recognisably symbolic, nor are they illustrative in a representational sense of imagery or characters although they sometimes can be. These sketched notes, observations and feedback are often made on a secondary reading when there is time to revisit and address ideas and thoughts in greater depth. Visual representations of story forms are nothing new with Frytag's (2004) pyramid as just one example widely recognisable to screenwriters. Also given the high proportion of screenwriters who are dyslexic or kinaesthetic in their approach to learning, visual frames of reference and sketching can form integral parts of how a screenplay is shaped, discussed, developed, and conceived. This paper will consider whether wider approaches to script development beyond written feedback can offer further scope and connect with screenwriters beyond conventions using examples of sketched feedback and student accounts of how it is received.

Dr. Phil Mathews Principal Academic in Screenwriting at Bournemouth University, UK, and Deputy Head of department for media Production. Mathews gained his practice-based doctorate in 2018 focused on the area of romance genre and character arcs. Prior to this Mathews wrote for television including the series *Doctors* for BBC1, and co-wrote the BAFTA nominated short *Soft*, 2006. Mathews' research interests cover screenwriting practices, the romance genre, the pedagogy of screenwriting and filmmaking practices.

SONG & SCREENPLAY

Dave Jackson

Liverpool John Moores University, UK

Prior to studying, teaching and writing screenplays and concurrent with those practices I was and am still involved in writing, recording and performing storytelling songs with various independent rock bands, and have used songs I have written as the inspiration for screenplays. My screenplay *Violet City*, filmed between 2010 and 2016 as an independent feature film and initially released on Amazon Prime in 2017 began life as a series of songs, that also developed into a novel. I have recently recorded an album, *The Telling*, with my band *The Room*. It is a series of 11 songs, set in a mythical 16th century Europe, which tells a complete story, and I am using as a treatment for a screenplay of the same name.

My paper will discuss the relation I see between storytelling songs, screenwriting, and cinema, the symbiosis between these forms in my own work and in the work of others. For instance, Bob Dylan's 'Lily, Rosemary, and the Jack of Hearts' reads like a prose treatment for a feature film. My earliest memories of certain songs like Vaughn Monroe's (Ghost) Riders in the Sky' imprinted cinematic images on my childhood imagination.

I have been writing, performing and recording with: *The Room*, *Benny Profane*, *Dead Cowboys*, *The Room in the Wood*, and as *Dave Jackson* from 1980 to the present. I have released 15 albums and numerous singles with these acts and toured in the UK, USA, Germany, Austria, Lithuania, Latvia, and Russia, and the Philippines. I have been teaching Creative Writing at Liverpool John Moores University since 2000, and wrote a novel and commentary entitled 'Violet City: Personal and Cultural Mythologies in the Creation of a Fantasy Novel'. I adapted the novel as a screenplay in 2010 and the film *Violet City* was released through Indie Rights in 2017. I wrote a chapter for *The Palgrave Handbook of Script Development* entitled 'Script Development from Novel to Green Screen Fantasy Feature' published in 2021.

SPATIALIZING THE SCREENPLAY: HOW I LEARNED TO STOP WORRYING AND LOVE VR

Cecilie Levy

The Norwegian Film School / University of Amsterdam

This paper will focus on the production of the virtual reality (VR) experience *Finding Frida*, created for my PhD in artistic research at the Norwegian Film School. As a screenwriter accustomed to traditional film and television, I encountered the challenges of ‘writing into a space’ (Røed et al., 2023) and dramatic compression when crafting a ‘spatialized screenplay’ (Ross & Munt, 2018). The dialogic and collaborative nature of the process also highlighted the importance of a common language within the project’s multidisciplinary team. *Finding Frida*, centered around a virtual encounter with a forgotten artist, presents key-moments from Norwegian textile artist Frida Hansen’s life, woven with motifs from her art that represent themes about life. The project’s aim is to create emotional landscapes that ‘hold’ the story and immerse the spectator in a mood or a movement. A seven-minute VR sequence demonstrates the project’s creative direction regarding materiality, transitions and visual style. Through practice-led research, this ongoing project investigates how to adapt storytelling to compact ‘representational spaces, embodying complex symbolisms’ (Burman, 2020).

In this presentation, I will give an overview of *Finding Frida*’s development. My aim is to show how, as a screenwriter, I addressed questions of dramaturgy, dialogue and narration when moving from temporal to spatial storytelling. I will explore the issue of the first-person perspective in VR and how that impacts narrative devices like dramatic irony (Gulino, 2024) and subtext. I will also discuss how to establish rapport with a virtual character without a string of expository scenes that all require expensive world building. Finally, I will reflect on the interplay between research and writing, detailing how theories on film and interactive media opened an internal dialogue: I conclude by showing how this enriched my creative process and added layers of understanding to my practice as a screenwriter.

Cecilie Levy is an independent screenwriter and part-time lecturer in dramaturgy at the University of Amsterdam in the Department of Media Studies. In 2023 she completed her PhD in Artistic Research at the Norwegian Film School (part of Inland Norway University of Applied Sciences) with her project *Light From Aside: A Screenwriter’s Perspective in Virtual Reality*. Her work as a screenwriter includes shorts, children’s series, films for television and feature film. Cecilie’s work has been screened internationally, on television and festivals, and has won several awards, including the Prix Jeunesse (Prix Europa), the Lucas Award and a nomination for an International Emmy® Kids Awards. In addition to her other roles, she is currently engaged at the Norwegian Film School as a part-time researcher in screenwriting.

TALKING TO YOU: THE USE OF DIRECT ADDRESS IN VIRTUAL REALITY AND IMMERSIVE NARRATIVE SCRIPTS

Rosamund Davies

University of Greenwich, UK

Virtual and mixed reality (XR) narratives are becoming an established, if still minor part of audiovisual production. The approach taken to both narrative design and scripting of such productions differs both from standard film and television norms and indeed from project to project, since there are few 'standard' approaches yet in place. One recurring feature of such narratives, however, is the frequent use of direct address to the viewer. This is often to engage them in interaction with the story, a feature that many XR narratives share with videogames. The viewer may be asked, for instance, to carry out an action or to say something. However, even where there is no scripted action on the part of the viewer, they may still be addressed directly, either by a character within the story, or through a form of voiceover narration. XR writer/director Sacha Wares, has suggested that such strategies are necessary, not only with regard to engaging the audience's externalised interaction, but also to engage them emotionally in the story. She proposes that, within XR narratives, it is not possible to effect such emotional engagement through dramatic dialogue between characters alone, underlining a potential key difference between the use of dialogue in XR compared to its use within film and television narratives.

In this paper I will discuss the use of direct address to the viewer in the scripting of XR narratives, alongside/in preference to dialogue between characters, in different virtual and mixed reality scripts. I will compare and contrast the use of these elements to their employment in scripting for film and television. My argument will be based on both textual analysis and interviews with immersive writers/directors, including Wares and others. It will relate techniques employed within the scripts to the particular dramatic aims of the writers and directors.

Rosamund Davies is Senior Lecturer in Screen and Media Writing at the University of Greenwich, where she leads the theme Narrative, Place, Identity, within the Centre for Creative Futures. She has a background in professional practice in the film and television industries, in which she worked with both independent production companies and public funding bodies. Rosamund's research encompasses theory and practice across writing and audiovisual media. She is co-editor (with Paolo Russo and Claus Tieber) of the *Palgrave Handbook of Screenwriting Studies* (2023). Rosamund is author of many journal articles and chapters on screenwriting, including 'The Screenplay as Boundary Object' (2019, *Journal of Screenwriting*); and 'Nordic noir with an Icelandic twist: Establishing a shared space for collaboration within European co-production' (2020) in Craig Batty, Stayci Taylor (eds.) *Script Development: Critical Approaches, Creative Practices, International Perspectives*.

TELEVISION SITCOMS THROUGH THE DECADES: INTERTEXTUAL DIALOGUE IN MARVEL'S WANDA VISION

Isadora García Avis, Tomás Atarama-Rojas

Universitat Internacional de Catalunya, Spain; Universidad de Piura, Peru

In the past few decades, transmedia storytelling has become more and more prominent, acquiring relevance as a narrative strategy that maximizes the potentialities of communication ecosystems (Scolari, 2013), in which audiences become “hunters and gatherers” of content (Jenkins, 2006) in order to enhance their personal experience with a story (and its story-world). This phenomenon can be observed in the case of *WandaVision* (Disney+, 2021), a TV series that belongs to the Marvel Cinematic Universe. Marvel has developed a wide transmedia franchise, with stories disseminated across many different media, and with a high level of active audience participation (Atarama-Rojas, 2023). Even though most of the intertextual connections set up by Marvel are established across their own graphic novels, video games, TV series and films, *WandaVision* is specially innovative, because it also opens up a new type of intertextual dialogue, unique within this storyworld. By using the format of the television sitcom as an integral part of its story, and as a key tool in the development of its main character, the diegetic universe of this TV series invites audiences to establish new intertextual connections with the very concept of the family sitcom itself.

This research paper will reflect on the role of intertextual dialogue as a screenwriting resource that can enhance the narrative of transmedia stories. Using *WandaVision* as a case study, the analysis of its intertextuality will be two-fold. Firstly, the paper will examine the references and narrative connections that can be found between this TV series and other works within the Marvel universe. Secondly, the central role that the sitcom format plays within the story will also be analyzed, focusing on the aesthetic and narrative references made to American sitcoms from different decades. Ultimately, this study aims to open up new horizons for research on intertextuality in the realm of transmedia franchises, going beyond the dialogic connections established within a specific storyworld or narrative universe. In the case of *WandaVision*, as this study will demonstrate, the audience's television culture and knowledge of the sitcom format may also inform their viewing experience, proposing new intertextual dialogues that can amplify and enrich their involvement with the Marvel franchise as a whole.

Isadora García Avis is lecturer at the School of Communication Sciences, Universitat Internacional de Catalunya (Spain), where she teaches modules on film and television narrative, screenwriting for television formats and transmedia storytelling. Her main academic interests focus on adaptation studies, screenwriting, and television formats.

Tomás Atarama-Rojas is an associate professor at the School of Communication Sciences, Universidad de Piura (Peru). He obtained his PhD at the Universidad de los Andes (Chile), with a doctoral dissertation on transmedia storytelling and social audience in the Marvel Cinematic Universe.

THE ANALOG AND DIGITAL PLACES AS STORY TRIGGERS

Maria Berns

More and more, we remember through and with the help of the algorithms that different digital systems and platforms use. This turns them not only into players but also into producers of new memories. As memory is being reformulated by algorithms, are digital technologies and informational perspectives influencing screenwriting and expanding narrative possibilities? How would we write scripts in the future? Probably, this writing proposes interactions within a database following the characteristic logic of cybernetic culture to create an open, multimodal, and intermediate narrative that creates another kind of story. The screenplay would not establish a single route but a range of possibilities. It might be a construction that follows a network logic out of the schemes of beginning, development, and resolution. Thus, everything can be a beginning, a development, and a resolution at the same time. Conceived as a neural network, the script can be an architecture of nodes in planes and layers organized in levels that create provisional structures that produce different films.

There are many points of entry. It is a script without resolution, and different possible developments or plots coexist. It is to think of the script in terms of flows and processes that follow unique narrative mechanisms and not fixed unities of action, time, and space. This paper will explore the possibilities that the dialogue between analog (which includes the physical place where the writing takes place) and digital technologies opens to us.

María Berns is a filmmaker and sociologist. She completed graduate studies in Mexico and the United States in sociology, film and literary creation. In Tijuana, she produced and directed spots for UNICEF and directed the first film workshop for children in Baja California. She was a visiting filmmaker at the film school of Istanbul Bilgi University and at Rochester Institute of Technology. During 2008–2009 she worked as Coordinator of Correspondents at NOTIMEX. With a grant from IVEC, she developed the screenplay project Visit as Art in a neighborhood near the Port of Veracruz. She is the author and director of Axolotl Festival de Cine Escapates de la Ciudad de México, a festival conceived as a curatorial project and an intermedia and transversal film project carried out in 2015 and 2016. As part of the Axolotl Cinema platform, which she founded, in 2017 she carried out the expanded screenwriting project Mutterland with the support of the Germany-Mexico Dual Year. She has been a speaker at several international congresses and colloquia with themes that link migration and cinema through her expanded script proposal, an intermediate format for the writing, production and exhibition of film scripts. She teaches screenwriting at CIBEF and is a scriptwriter for the Italian production company Triality.

THE ART OF PITCHING, IN SCREENWRITING AND BEYOND

Paolo Braga

Università Cattolica del Sacro Cuore in Milan, Italy

The art of pitching extends to screenwriting at various levels. Firstly, naturally, in the presentation phase of a script. Secondly, when a film scene depicts a character delivering a sales pitch (Jerry Maguire/Tom Cruise in the homonymous film; Daniel Plainview/Daniel Day-Lewis in *There Will Be Blood*; Jim Joung/Ben Affleck in *Boiler Room*; Don Draper/Jon Hamm in *Mad Men*). Then, there's a third, more indirect level: business public speaking gurus (Carmine Gallo; Nancy Duarte) who have recently incorporated screenplay concepts into their lessons on selling a product or brand.

The goal of this paper is to highlight the common elements of pitching at these three levels. If it's true that a pitch presenter must be a skilled storyteller, what is the essential narrative structure of a pitch? I particularly rely on the analysis of film scenes to identify the common narrative pattern in these types of speeches: a plot of rupture with the past and discovery of the new. The speaker positions themselves as a trailblazer toward a different world, challenging the audience to abandon the certainties of today for a better tomorrow. Their words aim to activate the resources of imagination—envisioning the fruits of the suggested path—and courage—the risk of leaving the known path.

We delve into the detailed structure of this narrative pattern, emphasizing the sequence of characteristic beats. In particular, we highlight the importance of two fundamental beats. The first is that of the “promise”, where the speaker illustrates their vision (the strength of the product; in the case of pitching a story to a producer, the strength of the potential film). The second characteristic beat is that of the “concession”: addressing the objections and hesitations of the audience to dismantle them. We conclude by focusing on the dramaturgical core of a pitch, which proposes a transformation from mediocrity to excellence—from the ordinary self to the true self. This sets it apart from other types of speeches, such as invective, pre-battle speeches, and inspirational speeches.

Paolo Braga is Associate Professor at Università Cattolica del Sacro Cuore (Milan), where he teaches Screenwriting, Semiotics and Journalism. 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 characters 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 books. Among his most recent publications are *Words in action. Forms and Techniques of Film Dialogue* (Peter Lang, 2015) and Armando Fumagalli, Cassandra Albani, Paolo Braga (Eds), *Storia delle serie TV* (volumes 1 and 2), Dino Audino, Rome 2021.

THE BIND, ITS THEMATIC PREMISE AND FINDING THE FUNNY WHEN TWO OR MORE LANGUAGES ARE IN PLAY

Deborah Klika

University of Greenwich, UK

This presentation takes a scene from a feature film in development to explore the nature of the bind and reflect on how it operates in the fifth sequence. It asks does the existence of two or more languages assist with imbedding the bind and/or comicality? Czech in the Rear View Mirror is a black comedy based on actual events. It is about two Czech migrants who set off to drive across the top end of Australia in pursuit of fulfilling their dreams only to find that some dreams come at a price and that running away from one oppressive regime does not ensure freedom. This paper explores the nature of the bind, born of a fatal flaw that is denied, and how comic tension is underscored when two or more languages are in play. Utilising Marks, “The actions of the protagonist serve the function of expressing the theme,” I analyse the thematic premise of the film to ask if the theme is evident in this scene and to ponder if the bind, a notion I proposed at the 2023 conference, when the main character’s want or goal is undermined by their flaw, is informed by the thematic premise Dara Marks notes that “The Fatal Flaw is a struggle within a character to maintain a survival system long after it has outlived its usefulness.” (Inside Story, 2007, 114) The fatal flaw of the main character in this black comedy is that the female protagonist cannot lie – and in this scene she is confronted with the fact that in order to survive sometimes we need to learn to lie.

In showing a scene from the film I explore how language can enable the comic tension, and further discuss if the scene fulfils the theme of the film – displacement teaches lying – and whether this has been succeeded – if so how and if not why not.

Deborah’s area of research is screen comedy and screenwriting pedagogy. For her PhD by creative practice at the University of York, she examined the nature of plotting in screen comedy, specifically when transposing a sitcom to a film and then a film to a sitcom. Deborah is currently on the next draft of her feature film script, a dark comedy about her Czech parents driving across the top end of Australia in 1960, when her mother could neither drive nor speak English.

THE COOPERATION OF A SCRIPT CONSULTANT WITH A FILM PRODUCER IN THE DEVELOPMENT STAGE

Hynek Spurný

The profession of a script consultant in the audiovisual industry is currently essential, as it greatly contributes to the successful completion of the film development stage and provides screenwriters and producers with a supportive point in creating a functional literary script. In my research, I focused on the perspective of a producer who approaches a script consultant and involves them in the development of a film script. I sought answers to questions such as: What types of projects and under what conditions are script consultants approached? Do they apply their services more for projects in early or late development? How do they approach working on the assigned script? Lastly, how do script consultants communicate with the producer during the work process, how is the entire workflow set up, and what are the other possibilities for the script consultants involvement in the project?

Hynek Spurný is a film producer who graduated in film production from FAMU in Prague. He founded and runs his own film production company Altum Frames, where he focuses on the development and production of fiction and animation films. His goal is to work with authors with a significant creative vision and a strong emphasis on authenticity. With his projects Hynek regularly participates in international co-production and pitching forums (Kids Kino Industry in Warsaw, Animation Production Days in Stuttgart and Visegrad Film Forum). At the moment, his short animated film “World I live in” by director Ester Kasalová is going into distribution and he is developing two feature projects, which are the docufiction documentary “Master Frank” by director Jiří Šlofar and the coming-of-age comedy “Busted” by director Lukáš Citnar.

THE EVOLUTION OF FILM DIALOGUE 1931–2023: QUANTITATIVE INSIGHTS INTO THE SPEECH PATTERNS OF FILM CHARACTERS

Jan Černík

Palacký University, Czech Republic

This paper explores the evolution of film dialogue from 1931 to 2023, utilizing quantitative linguistic analysis to uncover shifts in speech patterns among film characters. Building on the work of scholars like Sarah Kozloff, Paolo Braga, and Warren Buckland, the study extends dialogue research by focusing on how these patterns not only reveal aspects of screenwriters, genres and characters but also offer insights into audience preferences. By analyzing a sample of 58 commercially successful films, the research identifies trends such as the decreasing words per minute spoken by characters, the steady lexical density of film dialogues, and the diversification of character types since the 1990s. These findings suggest that while the complexity of expression in film dialogue has remained consistent, audience preferences have shifted toward films with more characters who speak less, reflecting changes in narrative structures and the psychological engagement of viewers.

THE NARRATIVIZATION OF HISTORICAL TRAUMA: THE ALEXANDER L. KIELLAND ACCIDENT IN LYKKELAND (2018-) AND MAKTA (2023-2024)

Øyvind Vågnes

University of Bergen, Norway

When the Norwegian oil rig Alexander L. Kielland capsized in the North Sea on 27 March 1980, killing 123 people, it was the worst disaster in Norwegian seas since the Second World War. In my paper I will engage with its narrativization in two widely watched and critically acclaimed contemporary TV series, discussing the ethical and narrative challenges the screenwriters were faced with in the depiction of the accident. The dramatization of historical trauma places particular demands on storytelling. Although both *Lykkeland* (State of Happiness) and *Makta* (Power Play) are exhaustively researched, screenwriters Mette M. Bølstad and Johan Fasting are, in writing dialogue and scenes, creating and constructing their own versions and interpretations of conflicted and painful past events. The two series have very different takes on historical material: Whereas the character-driven period drama *Lykkeland* (Maipo/NRK) through three seasons chronicles the growth of the petroleum industry in Norway 1969-1990, the political comedy *Makta* (Motlys/NRK) is a playful take on the advent of Gro Harlem Brundtland (the Norwegian Labour Party) to the position of Prime Minister in the 1970s and -80s. Whereas *Lykkeland* lays claim to authenticity and historical detail, *Makta*, with its Brechtian break with such parameters, strategically departs from the tenets of conventional period drama. Their depictions of the worst industrial accident in Norwegian history are markedly different in fascinating and telling ways.

What are the implications of these different narrative aims for how the two series engages with historical trauma? In what ways have the writers engaged with historical material in their research and in their creative depiction of events that are very much rooted in reality? In which ways does genre commit storytellers to dramatizing past events in particular ways, and to what degree is “who said what, and who did what” open to creative speculation? My paper is based on extensive interviews with Bølstad and Fasting, as well as recent research on the relationship between historical trauma and fictional representation.

Øyvind Vågnes, professor of media studies at the department of information science and media studies at the University of Bergen, Norway, is currently working on a book on Norwegian television drama, as well as a string of articles on the depiction of trauma in tv series. Having published widely on trauma and visual culture in the past, his most recent research interrogates the various contested questions writers are faced with in engaging with individual and collective trauma in serial narrative. Vågnes teaches at the master's program in screenwriting at the University of Bergen and has published six novels with Tiden Norsk Forlag.

THE RED LIGHT BANDIT: A DISSONANT THIRD WORLD POLYPHONY

Keilla Conceição Petrin Grande

Centro Federal de Educação Tecnológica de Minas Gerais, Brazil

The present work aims at studying the screenplay for *The Red Light Bandit* (1968), based on the multiple voices that form the plot of the narrative and also the composition of the protagonist. In his text, Rogério Sganzerla sets in motion a series of fragmentary, contradictory, dissonant speeches, expressed by no less incongruous enunciators: radio announcers, anonymous characters, electronic billboards, parts of journalistic texts, TV programs, in addition to the truncated speeches of the bandit himself. In this way, the screenplay is created from a game of dissonances, through the excessive accumulation of data, information, facts (unproven), which, instead of leading the narrative to the formation of a broad and well-connected fictional universe, results in a fragmented and dispersive thread, in which it would be useless to join the parts, because they do not correspond to each other to form a cohesive whole. This fractured and disjointed form that the screenplay takes leads us to a reading of *The Bandit* from the perspective of allegory as conceptualized by Walter Benjamin. For the German theorist, unlike the symbol, the allegory is inorganic and does not compose a unity between its parts; thus, there is no possibility of teleology, and the story does not move towards an evolutionary and redemptive process, it moves simply towards catastrophe. It is within these aspects – a dissonant polyphony and a shattered structure – that we also consider Sganzerla's screenplay as an allegory of the Brazil that is contemporary to him: a chaotic, fragmented society, with depersonalized individuals and disintegrated institutions. In addition to Benjamin, our theoretical contribution is also based on the studies of critics Ismail Xavier, Jean-Claude Bernardet, and Mikhail Bakhtin.

Graduated in Literature from Centro Universitário do Sul de Minas – Portuguese and English languages and their literature; Master's degree in Language Studies from the Centro Federal de Educação Tecnológica de Minas Gerais – CEFET/MG, whose research was on the relationship between the work of Argentine writer Jorge Luis Borges and cinema. PhD from the Postgraduate Program in Literary Theory and Comparative Literature at the Universidade de São Paulo-USP, with research on cinematographic scripts as a literary genre based on the study of three Brazilian scripts: *Limite* (Limit) (1931), by Mário Peixoto; *Terra em transe* (Earth in trance) (1967), by Glauber Rocha and *O bandido da Luz Vermelha* (The Red Light Bandit) (1968), by Rogério Sganzerla. Teacher since 2005, with experience in teaching Portuguese Language and Literature; professor at Centro Federal de Educação Tecnológica de Minas Gerais – CEFET/MG since 2014. Member of the research group called Script Studies: files, processes and cartography.

THE ROBOT AND US: AN EARLY ACCOUNT OF THE AI REVOLUTION IN SCREENWRITING

Rafael Leal

Independent, Brazil, Germany

The release of ChatGPT in November 2022 has been provoking waves of innovation, fear and ethical challenges in many text-based activities, including Screenwriting. This is an exploratory study of the intersection between screenwriting and Large Language Models, where the author, as a practitioner as well as a researcher, delves into the transformative impact of AI tools in Screenwriting, with a primary focus on the use of ChatGPT in daily script development activities and research. Unlike web search tools, such as Google, that show a list of results after a prompt, LLMs such as ChatGPT allow instruction tuning, establishing a dialogue-like prompt that results in a more accurate – often astonishing – set of results for complex tasks. The study starts with a first-person account of one year of professional usage of ChatGPT as a Screenwriter, followed by an introduction of the main concepts and categories regarding prompt engineering in Screenwriting, such as Zero-shot, Few-shot and Chain-of-Thought Prompting, as well as Self-Consistency.

In other words, the study investigates how the integration of LLM influences the creative process, examining shifts in idea generation, character development, and plot structuring, and how screenwriters can operate the tool in order to get results. Through a first-person account of the author's own experiences, the research illuminates the ways in which AI has been becoming an integral part of the writer's toolkit, potentially reshaping traditional approaches to script development, author theory and to screenwriting research itself. This also brings ethical implications, such as biased data, racism and sexism, authorship and data protection, opening up an important discussion about the impact of LLM in the film industry and especially in script development. Furthermore, the research explores the dynamics of collaboration between the human screenwriter/researcher and the LLM, delving into the intricacies of navigating this relationship, emphasizing the challenges that arise from the synergy between human and machine in a creative environment, something that does not happen without conflict.

Rafael Leal is a screenwriter and producer for film, TV and new media, based in Berlin, who has created films and series for Disney, NBC/Universal and Fox, among others, in partnership with some of the most important Brazilian production companies. Holding a PhD in Film and Media from Universidade Federal Fluminense (Brazil), Rafael developed part of his doctoral research at LMU München (Germany) with a DAAD grant, about virtual reality and metaverse, modalities that are growing in importance in his artistic practice. Rafael acted as script doctor in dozens of projects and mentored more than 250 screenwriters in labs such as Feira Literária das Periferias, Gullane Narrativas Negras and recently at Netflix's Segundo Ato. Currently, Rafael is co-creator and head-writer of an original series for Disney+.

THE ROLE OF THE MULTIPLE PLOT STRUCTURE IN THE HISTORY OF (CZECH) SILENT AND EARLY SOUND POPULAR CINEMA?

Radomír D. Kokeš

Masaryk University, Czech Republic

My paper aims to explore the origins of the feature-film narrative tradition in Czech cinema. However, it also raises a broader question: Isn't it proper to assume that multiple, relatively episodic film plot patterns with multiple protagonists were not so exceptional in the field of popular cinema before the second half of the twentieth century, as is usually supposed? I intend to open the way to this question through the problem of preferred models of plot development in feature films in Czech cinema from 1925 through 1931, as they can be identified through my formal analysis of all preserved Czech works of the era. Indeed, I can already say that after 1925, it is precisely the tension between two frontier narrative models that can be identified, the second of which is certainly not a mere alternative to the prevailing first: the unified narrative and the multiplied narrative (as I call it). Although, of course, it will not be possible to answer the following questions during the presentation of the paper, they will be in the background of my argument: How can the manifestations of this tension be described as a range of narrative alternatives, what plot patterns can we talk about, what more specific narrative techniques are associated with them, how can they be explained in light of specific historical conditions?

Radomír D. Kokeš is an assistant professor in the Department of Film Studies and Audiovisual Culture at Masaryk University in the Czech Republic. Primarily, he examines the narrative and stylistic poetics of Czech cinema through 1933, the spiral narrative as an innovative schema of audiovisual storytelling, and features of seriality in fictional worlds. In his Czech-written book *Světy na pokračování* (2016), he proposed an original theoretical and analytical concept of audiovisual fictional seriality and serial worldbuilding. His latest research output, "The Poetics of a Regional Cinema: Czech Films of the 1920s and Early 1930s," is a chapter in the book *The Barrandov Studios* (ed. Bernd Herzogenrath), published by Amsterdam University Press in 2023.

THE SCREENWRITER AS AUTEUR. NORA EPHRON'S HEARTBREAK

M. Sylvi Jane Husebye

Independent, Norway

The following questions are relevant and urgent to understanding the work of a screenwriter: Can a screenwriter be an auteur? How to measure the screenwriter's input to the finished film? How to compare moving images to written text? And can a screenplay be studied as an independent text?

Claudia Sternberg in her article in *Journal of Screenwriting* (2014) looks back on the development of academic studies of screenplays since her book *Written for the Screen: The American Motion-Picture Screenplay as Text* (1997). Her conclusion is that this academic field has not developed so much as was hoped for. Searching the academic field for new developments since her article, I find that my master thesis *The Screenwriter As Auteur: Assessing The Writer's Contribution in Contemporary Hollywood. Nora Ephron's Heartburn, When Harry Met Sally and You've Got Mail* (2004) in Film Studies at Chapman University, CA, still may inform the ongoing discussions within the field of the screenwriter's contribution.

In my master thesis I draw upon Sternberg's studies, the narratology of David Bordwell and Gérard Genette, plus thematic analysis and auteur theory, in studying screenplays and the screenwriter's contribution to the finished film. I present a case study of screenwriter Nora Ephron's contribution to the films mentioned. Through analysis of the original screenplays, and by comparing it to the finished films, I measure the screenwriter's contribution and conclude that Ephron may be named auteur. For the SNR conference in 2024, I propose a paper based on my article in *Edda* (2008) where I analyze Ephron's contribution to the film *Heartburn*.

Marianne Sylvi Jane Husebye, born 1965. Master of Management (Norwegian school of business, Oslo, Norway, 1989). Project under the Norwegian screenplay development funding arrangement (2001–2002). Master of Arts in Film studies (Chapman University, CA, 2004). I always had the urge to write. At Chapman I included creative screenwriting classes when graduating in the theoretical studies. When returning to Norway it was not easy to find a relevant job in the film industry or academia. I took ordinary daytime jobs and kept writing. It is often easier to write and publish books rather than write a screenplay and have it made. I have written 11 books. I have kept an eye on the screenwriting research field. I find that my work still may inform the discussions. I have started to work towards a PhD based on my master thesis topic. I am not connected to any university yet.

THE SYMBOL AS A FORM OF DIALOGUE IN THE PSYCHOLOGICAL THRILLER GENRE

Massimiliano Morandi

Università Cattolica del Sacro Cuore, Italy

For several decades, at all levels of film production, audiences have become familiar to the increasingly use of symbols in films and television series. The symbol can be an object, an image or even a scene. The greatest screenwriting professors, such as John Truby or Robert McKee, taught how to best use the power of symbols. The opening scene or Tag Line are just two of the many narrative expedients used in screenplays that express symbolic power with words or images. Often the general audience does not immediately understand the meaning of a symbol in the story line, in some cases the audience will never catch it. But screenwriters and directors from all over the world continue to use them. They are convinced that symbols can exert a power of attraction on the viewers, much stronger and more incisive than dialogue. The symbol remains an important element, which, even if the audience doesn't understand, gives depth to the narrative. This explains, in part, how cinema genre films such as psychological thrillers – which make heavy use of symbols – continues to attract directors' and actors' interest.

Often the symbol is an addition, something that goes beyond the structure of the narrative. But what happens when the symbol has a fundamental value in order to understand the dynamics of the story line? In my paper I would like to examine two films belonging to the psychological thriller genre. Two great directors, Gilles Villeneuve and Robert Eggers, used the symbol as a real substitute for dialogue. *Enemy* (2013), the film directed by Denis Villeneuve, shows an exasperated use of the symbolism. The symbols become a substitute for the internal dialogue of the protagonist – played by Jake Gyllenhaal. The film grossed only \$4.6 million, despite positive reviews from critics (*Prisoners*, released the same year and directed by Villeneuve, grossed \$122 million). *The Lighthouse* (2019), a film directed by Robert Eggers, used the symbol in a more instrumental and less invasive way, but still of great impact to appreciate the profound meaning of the movie. Again, despite the excellent reviews from critics, the film had low earnings at the box office: 18 million dollars, on a budget of 11 million (*The Witch*, the last film directed by Eggers in 2015, had grossed 40 million).

Massimiliano Morandi studied at the University of Bologna where he graduated with a thesis in history of philosophy on Spinoza. He completed his university studies in Parma, graduating with a thesis in Philosophical Anthropology. He then obtained a Master's degree in "International Screenwriting and Production" at Università Cattolica del Sacro Cuore. Today he is a PhD student in Semiotics at Università Statale di Milano and continues his research in the field of dramaturgical theory at Università Cattolica del Sacro Cuore in the working group of professor Armando Fumagalli.

THE WORLDBUILDING MINDSET IN INDUSTRIAL DESIGN: SHAPING THE DESIGNER'S PERSPECTIVE

Miguel Angel Cantú García, Daniela Cassandra Delgado Neaves

Universidad Autónoma de Nuevo León, Mexico

Industrial design is a discipline typically fixated on the expeditious production of tangible outcomes; it can sometimes neglect the holistic understanding of contextual factors. However, the infusion of a worldbuilding perspective into this discipline could catalyze a paradigm shift. Designers are nudged to explore overlooked dimensions of a project, like culture, economy, or infrastructure, fostering collaborations across disciplines. This integration of narratives redefines the essence of a successful project, emphasizing comprehensive backgrounds over superficial technicisms.

This transformative approach was demonstrated in the experiences of industrial design students at the Faculty of Architecture, UANL. Over four cycles from 2021 to 2023, these students participated in the Junk workshop, an innovative platform challenging them to envision a world nearly three centuries into the future. Throughout the workshop, students embraced collaborative tools and engaged with Alex McDowell's world creation methodology: international collaboration, interviews with multidisciplinary experts and interconnection of concepts added depth to their exploration. The outcome has been profound—a nuanced perspective on their profession, a redefined role as designers, and a holistic approach to complex projects. This method ensured an unwavering focus on the interdependence of variables at both macro and micro scales, challenging paradigms within the thematic realms of their projects.

Miguel Angel Cantú is an Industrial Designer with a Master's degree in Science with a focus on Design Management and Innovation at the Faculty of Architecture, UANL. His thesis centered on the teaching of drawing from various psycho-pedagogical perspectives, aiming to elucidate the processes that have been relatively understudied until now. Alongside his research, he has served as a drawing instructor at the Faculty of Architecture for 5 years, and concurrently works as a freelance illustrator for clients in the United States and Great Britain.

Cassandra Delgado is an Industrial designer graduated from the Universidad Autónoma de Nuevo León. She is currently taking a Master's Degree in Design Management and Innovation on the topic of affordances and usability, focusing on a case study of the brassiere. As a teacher and an illustrator, she has centered her career in drawing and storytelling, while also dedicating herself to freelance digital art and comics.

TONE AND THE SCREENPLAY

Matt Kirton

De Montfort University, UK

Story, character, theme and structure dominate craft of screenwriting discourse and research; comparatively little is written about tone. However, tone remains a major talking point in development meetings across the UK film and TV industries. Countless projects have been lost in development hell, dropkicked to turnaround, and passed on by commissioners due to the screenwriter – and their work's – inability to confidently articulate tone. Turning to research and the academy for answers this article aims to kickstart new discussion whilst developing practical guidance for professional screenwriters and students hoping to better practically understand tone and the screenplay. The article examines what tone is and the various ways it presents in the screenplay. Primarily the article argues that tone can be measured in screenplay characters responses to death. It closely analyses two protagonists actions and dialogue in the immediate aftermath of violent murders in TV shows *Happy Valley* (2014) and *Killing Eve* (2018). Finally, the article turns its attention to a third show, the author's own *The Mother of All Murders*, and aims to answer – once and for all – the bafflingly simple question: What is its tone?

Matt Kirton is an ITV / Red Planet Prize finalist and Liverpool Everyman Young Writers' Programme graduate. He has had plays produced in London, Liverpool and at the Edinburgh Fringe. In November 2016, Matt won Green Door Pictures' Write to Green Light receiving a development option with Green Door Pictures and Lionsgate UK for pilot script SIN OF GOD. Matt has developed original shows with Expectation Entertainment, FilmNation UK, Leopard Pictures, Two Cities and Red Planet Pictures. Represented by Christian Ogunbanjo at United Agents, Matt has taught at Liverpool John Moores University and the University of Salford, and is currently a Lecturer in Creative Writing at De Montfort University.

TOWARDS A LIVING FICTION: BETWEEN REAL-TIME COMPOSITION AND WORKING WITH FRAGMENTS IN LEONARDO MOURAMATEUS' SCREENWRITING PRACTICES – 'THERE IS A FILM I CARRY WITH ME'

Patrícia Dourado, Mirian Tavares

University of Algarve, Portugal

Our presentation explores two experimental tools in the production and screenwriting practices of Brazilian filmmaker Leonardo Mouramateus: real-time composition and working with fragments. Real-time composition is a trait that the filmmaker incorporates into his work through a dialogue with the improvisation and composition practices of Portuguese choreographer and dancer João Fiadeiro. And working with fragments of scenes, framings, and sensations, cherished and nurtured over the years, was one of the methods found by Mouramateus to stay in creation – films that he claims to carry with him. Both practices are working methods employed by the filmmaker to create and make his films viable within the gaps of production in an industrial system, especially in the realm of fiction cinema, and in the face of economic limitations imposed by this system in a region without an industrial base. These two aspects contribute to the presence of what we call 'Living Fiction'. A desire for artifice that becomes life itself and doesn't separate art and life; quite the opposite: it feeds off life while simultaneously serving as nourishment for it and for the next fragments to be created. The study is grounded in the filmmaker's archives of creation, with a specific focus on script versions, drawings, notes, recorded rehearsals, and interviews related to films such as "António one two three" (2017) and "Life lasts two days" (2022). The theoretical and methodological foundation of this study is Cecília Salles' Critical Theory of Creation Processes, as studied in the Research Group on Creation Processes, at the Pontifical Catholic University of São Paulo (PUC-SP), and the Visual Arts and Creation Processes Working Group, at the Research Center for Arts and Communication (CIAC) of the University of Algarve (UAlg).

Professor in the Master's Programme in Creation Processes at the University of Algarve. Postdoctoral Researcher at the Arts and Communication Research Centre at the University of Algarve, and member of the Creation Processes Research Group at PUC-São Paulo. She holds a PhD and a Master's degree in Communication and Semiotics from PUC-São Paulo. Screenwriter with experience in fiction, animated series, documentaries, institutional and digital education.

Associate Professor at the University of Algarve. Coordinator of the Arts and Communication Research Centre, and Director of the PhD Programme in Digital Media Art. She holds a PhD degree in Contemporary Communication and Culture from UFBA and a Master's degree in Communication and Semiotics from PUC-São Paulo. Curator of numerous artistic exhibitions, essayist, art critic and columnist for Meer Magazine and Algarve Informativo.

TRAINING PROFESSIONALS: CONTINUING PROFESSIONAL DEVELOPMENT COURSE IN FILM AND TV DRAMATURGY

Raija Talvio, Marja-Riitta Koivumäki

Aalto University, Finland

In 2023 Aalto University launched a new form of training for experts of screenwriting: a Continuing Professional Development (CPD) course in film and tv-dramaturgy. The 35 ECTS course aims to develop the skills needed when working as a dramaturge, script consultant or script editor during different phases of script development, production or even postproduction of film and television works. The course is particularly meant for professional screenwriters and MA graduates who already have substantial experience and knowledge of the field. The course can be completed while working.

The training focuses on exploring different approaches to working with writers and producers to support them in developing their projects to a higher level. A lot of attention is paid to analytical skills, and how to give constructive feedback in such a way that it truly enhances the personal voice of the writer and serves the goals of the team. During the course, participants share their knowledge and professional experiences with each other thus enhancing each other's skills; and contribute to the redefinition and consolidation of the role of dramaturge within the industry. In our presentation we will give an overview of the course curriculum, details about the planning process (gathering information from the field, discussions with major institutions and production companies), explain the student admission process and the funding, as well as details of the implementation of the training including students' exercises and assignments.

Raija Talvio, Doctor of Arts, is the current Professor of Screenwriting at Aalto University, Department of Film in Finland. The topic of her doctoral thesis (2015) was the emergence of screenwriting as a profession in 1930s Finland. She is also an awarded screenwriter whose credits include the feature films *Little Sister* (1999) and *August Fools* (2013), several hours of television drama and a stage play for the Finnish National Theatre. Talvio was a member of a screenwriting research team, 'Aristotle in Change' 2008–2012, funded by the Academy of Finland.

Marja-Riitta Koivumäki, Doctor of Arts, is working as a project specialist in screenwriting at Aalto University, School of Art and Design, Department of Film, Finland. She was the Senior Lecturer of Screenwriting at Aalto 2003–2022. Koivumäki was a member of a screenwriting research team, 'Aristotle in Change' 2008–2012, funded by the Academy of Finland. Her dissertation (2016) is titled *Dramaturgical approach in cinema: elements of poetic dramaturgy in A. Tarkovsky's films*.

TRANSMEDIA STORYTELLING: A MICRO-LEVEL CASE STUDY IN POETICS

Bart Nuyens

Royal Institute for Theatre, Film and Sound (Erasmus University College Brussels), Belgium

My paper delves into the specific challenges writers face in developing transmedia narratives and teaching the associated writing skills. The interaction between platforms in a transmedia story functions as a form of conversation or dialogue, with each medium responding to and contributing to the development of the overarching narrative. Despite the seminal work by Jenkins on Transmedia Storytelling, a significant body of literature exists without yielding clear answers on what precisely constitutes a successful transmedia narrative and how creators can best navigate this storytelling approach. As Ryan (2017, p.39) aptly notes, while transmedia franchises are prolific, “the art of orchestrating documents representing various media for a unified narrative experience remains to be mastered.”

In the European audiovisual sector, transmedia concepts operate on a smaller scale compared to their Anglo-American counterparts in terms of both narrative scope and budgets (Renger, 2020). This unique context provides an opportune environment for examining the creative practice of transmedia storytelling at a micro level. To achieve this, I scrutinize a writing workshop led by Flemish transmedia producer Bram Renders, relating it to his own creative approach. Renders successfully adapted the Norwegian web series *Skam* (2015-2017) into the transmedia experience *wtFOCK* (2018-2023), which, in certain aspects, surpassed the original. In collaboration and dialogue with undergraduate students in our writing program, Renders explored poetic and esthetic strategies for compelling transmedia projects aligned with their media consumption habits. The workshop emphasized a transmedia approach from the start, investigating the dynamics between native and extended transmedia. I evaluate the methodology and findings of this workshop, comparing them to the creative and narrative strategies employed in *wtFOCK*, as well as relevant secondary literature on the creative practice of transmedia storytelling. The outcomes not only provide insights into creative processes at the micro level but also offer suggestions for didactic approaches to Transmedia Storytelling in art schools, prompting further questions for future exploration.

Bart Nuyens is researcher at the Royal Institute for Theatre, Film and Sound (Erasmus University College Brussels), where he teaches narratology and essay writing, and coaches undergraduate and master's students in their final projects. He is a member of the Writing Department's research group studying recent developments in film and TV dramaturgy. His work has explored the cultural implications of TV series co-productions and their adaptations, narrative complexity, and collaborative authorship. His current research focuses on complexity in Transmedia Storytelling and the teaching of these narrative forms. He is co-editor of the special issue on seriality of the *Journal of Literary and Intermedial Crossings* (2023).

VISUAL CONCEPT DEVELOPMENT AS A FORM OF SCRIPTING

Juliet John

Australian Film, Television and Radio School, Australia

In conventional narrative screen production, during the period of pre-production, suspended between issuing of the shooting script and the commencement of principal photography, the triumvirate of director, production designer and director of photography devise the visual concept for the project. The visual concept is a unifying device that describes how the story will be told through formal means such as lighting, composition, spatial design and colour (Barnwell 2017). To develop their ideas, a language of visual imagery is built alongside the words of the script that propels the project towards its realised audio-visual format. The reference material is drawn from a variety of sources such as art photography, fine art and design, and functions to ensure collaborators are expressing a singular unified vision for the story and characters. Parallels have been drawn between approaches to visual concept development and approaches to script development and will be examined in the context of theoretical models used in screenwriting research such as the Screen Idea and the Screen Idea System.

Juliet John is an art director with 25 years' experience in the Australian screen industry. She has been teaching screen production at a tertiary level since 2015 and is the Program Convenor of the Master of Arts: Screen at the Australian Film, Television and Radio School in Sydney. Juliet has recently submitted her PhD thesis on visual concept development in contemporary screen production.

WHAT IS IT REALLY ABOUT – THE CORE OF THE SCREEN IDEA

Timo Lehti

Aalto University, Finland

The terms Screen Idea and Screen Idea Work Group (SIWG) play a significant role in defining the purpose of a television series writers' room. Within this group, the headwriter and the episode writers hold key positions as they shape and develop the screen idea. Many headwriters place great emphasis on the importance of all participants in the writers' room fully grasping the essence of the series. It is essential for the writers to comprehend the true nature of the series in order to write episodes that align with the headwriter's vision. Thus, the question arises: what should we call this "vision," which is sometimes referred to as the DNA of the series?

I propose that we refer to this as the Core of the Screen Idea. If the Screen Idea is likened to an empty lot where almost any plant could grow, the Core of the Screen Idea is the carefully planted apple tree. If it is properly nurtured and watered, it will grow and it may be the starting point for an orchard – or in this case, the foundation where all the characters, stories, themes and eventually scripts stem from. In the hierarchy of storytelling, the Core of the Screen Idea assumes utmost importance, as all creative choices are intrinsically linked to it. It differs from the germ of an idea, which some see as the starting point for the Screen Idea. All of these ideas may exist solely within the minds and verbal communication of the members of the SIWG. The Core of the Screen Idea may enhance the theoretical interpretation of writing processes of television series and activities occurring inside the writers' room.

Timo Lehti is a Doctoral Candidate and a University Lecturer in Aalto University. In 2018–2021 he worked as the project manager of the Virtual Writers' Room -project and he co-wrote the The Writers' Room ebook. In 2021 Timo gave a speech about the Magic of Teamwork in TEDxMetropoliaUniversity.

WHEN THE DIRECTOR REWRITES THE SCRIPT: THE CASE OF THE BRAZILIAN FEATURE FILM 'PERDIDA'

Katherine Chediak Putnam

University of Southern Queensland, Australia

Scriptwriters are well-acquainted with the expression “writing is rewriting.” The first draft of a screenplay marks the commencement of a lengthy developmental journey that may span many years or even decades of a writer’s lifetime. However, in certain instances, when a script is greenlit for production, a new creative voice enters the process—the Director.

Directors read the screenplay and assess whether the material aligns with their vision for the film, as well as considering the production budget and limitations. Some Directors collaborate with the screenwriter to further develop the story, while others opt to rewrite the screenplay themselves, a process commonly referred to in the film industry as the “Director’s Pass”. Examples of the Director’s Pass include Greta Gerwig’s rewrite of the 2019 adaptation of *Little Women* (originally written by Sarah Polley), Christopher Nolan’s 2014 *Interstellar* (originally written by Jonathan Nolan), and John Krasinski’s rewrite of the spec script *A Quiet Place* (2018), to name a few. The Director’s Pass can manifest in various forms, ranging from a complete rewrite to minor adjustments aimed at enhancing the visual storytelling elements, streamlining locaKons, or simplifying scenes. This paper will delve into the Director’s Pass function and its practical implications, utilizing my experience as the Director of the Brazilian feature film *Perdida* (Putnam et al., 2023) as a case study. The discussion will focus on how my Co-Director and I rewrote the screenplay, restructuring the original script into the shooting draft of the film.

Dr. Katherine Chediak Putnam is a Brazilian film lecturer at the University of Southern Queensland and a film practitioner based in Queensland, Australia. Her research and teaching focus on screenwriting for genre cinema, cinematic language, and gender studies. Katherine is an established filmmaker, having co-written two horror short films—*Stray* (2018) and *Inferno* (2020)—and directed the latter. Both films were showcased at prestigious international film festivals such as the Seattle International Film Festival, Sitges Film Festival, Dances with Films, and BiFan. Notably, *Stray* was nominated for an Australian Writers’ Guild Award for Best Short Screenplay. In 2023, Katherine’s Brazilian feature film debut, *Perdida*, was released in Brazilian theatres and on Disney+. The film, co-produced and distributed by Disney Brazil, marked a significant milestone in her career.

WHEN WORDS MATTER

Christopher Thornton

Jagiellonian University, Poland

Film is a visual medium. This is not breaking news and not intended to be. So often beginning screenwriters are encouraged to pare down the amount of dialogue in their scripts (“Show, don’t tell,” “Let the pictures tell the story”) and most of the time it is very sound advice. Yet there are many instances when dialogue (and even narration) is crucial to the story. Dialogue can be an important vehicle for characterization, advance the plot, run counter to the visual information, and add another dimension to the story. We also know there are numerous meaningful lines in movies that have become a kind of “signature” for the entire film: “Forget it Jake, it’s Chinatown.” Voiceover can reinforce point-of-view, reveal elements of character that the visual elements do not, and supplement the visual progression of the story in ways the visuals could not. Film is a visual medium, so true, but it also incorporates words and sound, and, when used creatively result in a multidimensional storytelling experience. We left the silent era almost 100 years ago and have never returned. And so—the importance of words, where and when they matter.

This presentation will explore the effective use of dialogue and narration that have enhanced numerous films. Examples will include *Casino* and *Goodfellas* (voiceover), *Annie Hall* (dialogue combined with subtitles), *American Gangster*, *Croupier*, as well as movies from the cinematic canon (*The Lady Eve* and *The Big Sleep*), and time permitting, perhaps a few others. The aim is to demonstrate that cinematic storytelling is not only visual presentation but incorporates other dramatic devices, like dialogue and even monologues—to enrich the cinematic experience and improve the quality of the stories being told.

Christopher Thornton has been attending SRN conferences since 2015. He teaches in the Department of American Literature and Culture Studies at Jagiellonian University in Krakow, Poland. Besides teaching he is a practicing writer, author of two screenplays and is currently working on a six-part miniseries for TV. He has also taught at MIT and Emerson College in the Boston area, the American University in Cairo, and the European Institute for International communication in Maastricht, the Netherlands.

WHIRIA TE TĀNGATA: WEAVING THE PEOPLE TOGETHER IN THE WRITING AND PRODUCTION OF KĀINGA (AOTEAROA NEW ZEALAND, 2022)

Shuchi Kothari

University of Auckland, New Zealand

Kāinga (Home in Māori) (2022) is the third feature film in Brown Sugar Apple Grunt's critically acclaimed portmanteau trilogy of indigenous and immigrant women's stories in Aotearoa New Zealand and the Pacific after *Waru* (2016) and *Vai*, (2018). Each anthology film consists of eight one-shot 10-minute stories about women told by women, united around a single predetermined theme. For *Kāinga* it is home. Set in the same house from the 1970s to the present, this multilingual film unfolds the complexities of Asians making their home in bi-cultural Aotearoa New Zealand in te reo Māori, Mandarin, Japanese, Tagalog, Korean, Marathi, Farsi and English.

This paper sifts through dialogues and conversations about authorship, ownership, and authenticity in the development of the film with three producers (Indian, Papua New Guinean-Scottish, Māori-Chinese) and 11 writers and directors from different New Zealand Asian backgrounds. As a producer focusing on story, I worked with our team over a five-day residential writing retreat to complete the first draft of the screenplay(s). We debated the authenticity of one's right to write and direct a particular story, and voice particular experiences. We grappled with how to achieve the authenticity of languages on screen when some of our writers were not always fluent in their 'mother tongue'. We negotiated the balance of professional and non-professional Asian actors needed to achieve authentic representation. We had difficult conversations about authorship and ownership of each story and the ceding of creative control for the goal of a unified story made by a collective. Our process developed a model for intercultural collaborative filmmaking informed by the other productions in the trilogy, and advocacy for equitable and authentic pan-Asian representation on and off the screen.

Shuchi Kothari is a critically acclaimed screenwriter and producer (*Kāinga*, *Firaaq*, *Apron Strings*, *Coffee & Allah*, *Rann*, *Shit One Carries*). Her films have screened globally in film festivals including Venice, Cannes, Toronto and Telluride and on online platforms such as Mubi, Netflix and Amazon. Shuchi's creative work often focuses on issues of inclusion, exclusion, cultural hegemony and personal resistance. Shuchi is the recipient of WIFT (New Zealand)'s "Outstanding Contribution to the Screen Industry" award for her sustained work as filmmaker, mentor, and screen industry advocate. She's the co-founder of The Pan-Asian Screen Collective in Aotearoa New Zealand. Shuchi publishes in the fields of Asian representation, Creative Research, and Health Communication. She heads the screen production programme at the University of Auckland where she teaches screenwriting and creative producing.

WRITING CINEMATIC SOUND: HEARING THE SOUNDSCAPE IN THE SCREENPLAY

Joachim Wichman Strand

University of Western Australia

This paper aims to investigate the emergence of cinematic sound on the screenplay page. Shifting from hegemonic ocularcentrism to the openness of the soundscape complicates dominant definitions of the diegetic and the nondiegetic as it blurs the edges of exterior and interior perception in screenwriting. Accordingly, the poetics of cinematic sound becomes an essential requirement for understanding the meanings, methods, and materials of screenwriting practice, and for the creative mapping and technical execution of the screenwork that brings cinematic audio-vision to the screen. The paper achieves using information gathered from practice-based research that involves both original creative screenwriting and critical analysis of theoretical and artistic texts to answer a single question: how the screenplay functions as hypertextual monstration of cinematic sound that informs the representation of narrative elements and the interior emotional geography of characters via formalised literary devices. Thus, the paper is informed by comics, literature, screenwriting, sound design, and draws on a case study of the writing of sound in Robert & Max Eggers *The Lighthouse* (2018).

The case study shows the connections existing between filmic sound events and their presence and formal manifestations in its corresponding screenplay. These events all contain soundscapes in which the compositional elements not only represent environments but are also de- and re-materialised to afford subtle shifts and complex displacements to both dislocate and re-connect the filmic character and the cinematic viewer and disrupt and make plastic the limits of exterior and interior perception. Consequently, diverging from the prevailing view that representation in contemporary cinema, in general, and screenwriting, in particular, is visual and that it comes into being by virtue of the lens, this paper demonstrates that, on the contrary, the written representation of cinematic soundscapes in the screenplay is as creatively and technically consequential for the construction of cinematic audio-vision.

Dr Joachim Strand is a film practitioner, screenwriter, and academic who achieved his Masters of Creative Arts in 2006 (published 2007) and his PhD in 2024. He has worked for the Curtin University Film department, and as a lecturer in film at the SAE Institute, while also editing, writing, shooting, and directing a variety of short narrative and corporate work. Joachim currently works as a lecturer in Media and Communication in the School of Social Sciences at the University of Western Australia.

WRITING FOR THE SOUND COLLECTOR A SCREENWRITER'S PERSPECTIVE ON CHILDREN'S ANIMATION

Maria Chiara Oltolini

Università Cattolica, Italy

Before my first encounter with Eagle VS Bat, the creators of *The Sound Collector* (2023), a preschool animated series co-produced between Italy and the United Kingdom, I had been warned. This, the head-writer told me, is not your typical children's cartoon. Firstly, it's a series about a partially deaf guy enchanted by sounds, and his best friend Mole. Then, it's made by MacKinnon & Saunders, an internationally renown company specialising in high-end puppets for cinema and television. Lastly, it is a series with slow, leisurely pace, taking all the time it needs to narrate the small things of everyday life. Considering that the first adjustment an animation screenwriter must make is understanding the importance of creating fun, fast-paced adventures and physical gags, *The Sound Collector* had all the makings of an expensive failure. Yet, it received an excellent response from both audiences and critics. It was also a delight for me to write episodes when the series entered production.

In this article, I will reconstruct the stages of the series from my perspective as a screenwriter. Specifically, I will seek to highlight how the series managed, despite all its niche characteristics (the animation technique, the use of live-action footage taken from the British landscape, the delicate theme of inclusivity), to become a mainstream series capable of speaking to a very broad audience. In doing so, I will delve into the value of classic narrative choices, such as the use of an authoritative narrator or the faithful representation of the characters' emotions, endearing them to the audience and instilling empathy. Furthermore, as will be explained in the paper, the apparent slowness of the narrative, the local representation and the sensitive portrayal of disability create a tranquil and feel-good atmosphere that has an impact on young viewers.

I have a BA, MA, and PhD from Università Cattolica (Milan), where I have been working as a Teaching assistant and Adjunct professor for several years. My research interests include children's literature and adaptation as a form of intermedia and intercultural expression, focusing on the relationships between Japanese visual culture and world's literature. I am also an author of children's fiction, who started to work at the animation studio Calon (Wales), writing episodes for animated tv series for children (*YoYo, Inui, Julio Bunny*). As a freelance, I wrote the autobiographical novel of an Italian youth with tetraparesis (MP3 – *Sulle ruote me la rido*, 2017). I also wrote episodes for international animated series (*BatPat, Berry Bees, Grisù, The Sound Collector*) and dramatised audio-guides for Museo Egizio (Turin). A project based on my PhD thesis, centred on the World Masterpiece Theater case, will be published in 2024 by Bloomsbury Academics.

ZOMBIE COMEDY AND CROSS – CULTURAL NARRATIVES IN ONE CUT OF THE DEAD (2017) AND FINAL CUT (2022)

Eleanor Yule, Martin Jones

Liverpool John Moores University, UK

Although Japanese blockbuster, *One Cut of the Dead* (Ueda, 2017) and Cannes opening French adaptation, *Final Cut* (Hazanavicius, 2022) draw upon the cult American Zombie comedy genre, [Romero (1978), Landis (1981), O'Bannon (1981)], the reflective metacinematic narrative at their centres directs the audience, “to exchange the pleasure of immersion with the awareness of artifice” (LaRocco, 2021), exposing the stylistic conventions and underlying doxas inherent within their own National Cinemas.

Final cut opens with a film-within-a-film metacinematic narrative adopted from the Japanese original showcasing a production teams' final chaotic output; a hand-held, guerrilla style Zombie movie where the camera is an active participant in the diegesis (Rødje, 2017). In a dramatic change of style the second and third acts chart the behind-the-scenes crises that led to the final film. Consequently, *Final Cut* (and the Japanese original) fit loosely into the category of the poly-narrative found footage film (Jones, 2023), with the meta-filmic aspects of *Final Cut*, reflecting the Japanese original upon which it is based. *One Cut of the Dead*, is frequently referred to, and exists, within the diegesis of *Final Cut* in extended conversations about fidelity to the original's script and the inclusion of Yoshiko Takehara, who reprises her role as the film's producer, and whose interactions with the French creatives expose a clash in cultural values and stylistic preferences. The acknowledgement of the success of *One Cut of the Dead* and the constant demands to stick to the original script (along with the last-minute stipulation that French characters adopt the names of their Japanese counterparts) also establishes the superiority of the original which, again, prioritises questions of fidelity and the often-problematic relationship between the remake and the original. Finally, *Final Cut* also poses and makes transparent important considerations in terms of the role of cross-cultural adaptations and inherent national cinematic tropes.

Dr. Eleanor Yule is an award-winning writer and director and interdisciplinary Senior Lecturer at LJMU working across both Media and Film Studies at the Liverpool Screen School. She has written and produced over thirty films. Her screenwriting research includes a PhD on Medieval Film, a book publication on 'Scottish Miserablism' and the study of Pinter's anachronic adapted screenplays.

Martin L. Jones is Coordinator and Tutor for the LJMU MA Short Film Festival and a PhD student at Liverpool John Moores University. He is currently working on a thesis that examines the found footage film with reference to narratology, moving beyond the traditional preoccupation with the visual distinctiveness of the genre.

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