



Program Overview

Screenwriting Research Network

*7. International Conference
17–19 October 2014*

*Screenwriting and Directing
Audiovisual Media*

Keynotes by Milcho Manchevski,
Jutta Brückner & Brian Winston
Film University Babelsberg
KONRAD WOLF, Potsdam, Germany



Conference website:

www.filmuniversitaet.de/de/forschung/tagungen-symposien/tagungen/tma/detail/6706.html



Thursday, 16 October

3–5 pm

Sightseeing: Potsdam Park Sanssouci

www.potsdam-park-sanssouci.de/sitemap-eng.html

We organized a guided tour of Sanssouci (castle and park) Thursday afternoon, October 16th, 3-5 pm. The tour is in English language with access for a group of max. 40 entrants. The fee must be shared: depending on the number of participants it could be 9,50 Euro each (40p.) up to 19 Euro (20p.)

Please sign in: <http://doodle.com/qyyrf69hu7yis9m8>

6–9 pm

Opening Reception & Get Together @ Wissenschaftsetage Potsdam

(rsvp) Bildungsforum Potsdam, Am Kanal 47, 14467 Potsdam
(4th floor) > www.wis-potsdam.de/en

Friday, 17 October

9 am

Registration (entrance hall, first floor)

10 am

Welcome by PROFESSOR DR. SUSANNE STÜRMER, PRESIDENT OF FILM UNIVERSITY BABELSBERG KONRAD WOLF, PROFESSOR DR. KERSTIN STUTTERHEIM, CONFERENCE HOST AND KIRSI RINNE, CHAIR SRN

10:30 am

Keynote by MILCHO MANCHEVSKI: WHY I LIKE WRITING AND HATE DIRECTING: NOTES OF A RECOVERING WRITER-DIRECTOR
(Writer/Director, Scholar, Macedonia/USA)

11:30 am

Coffee Break

11:45 am – 1:15 pm

Panel 1: WRITER-DIRECTOR'S SCREENPLAYS

Ian W. Macdonald (University of Leeds, UK) SCREENWRITING AND SUBJECTIVITY

Carmen Sofia Brenes (University of Los Andes, Chile) THE POETIC DENSITY OF THE STORY AS KEY ISSUE IN THE FILM NEGOTIATION BETWEEN WRITER, DIRECTOR AND PRODUCER

Temenuga Trifonova (York University, Canada) THE WRITER'S SCREENPLAY AND THE WRITER/DIRECTOR'S SCREENPLAY: A COMPARATIVE ANALYSIS

Jarmo Lampela (Aalto University Helsinki, Finland) ENSEMBLE AS A SCREENWRITER - THEATRE GOES MOVIES

Panel 2: AUTEUR-FILM

Gabriel M. Paletz (The Prague Film School, Czech Republic) ASPECTS OF AUTHORSHIP -THE OVERLOOKED SCREENWRITER ORSON WELLES

Anna Sofia Rossholm (Linnaeus University, Sweden) SCRIPTING AND PLAY - INGMAR BERGMAN

Richard Woolley (UK) A WRITER AS DIRECTOR - AN AUTOBIOGRAPHICAL CASE STUDY

Panel 3: INDEPENDENT CINEMA AROUND THE WORLD

María Teresa Depaoli (Kansas State University Manhattan, USA) DEFYING CULTURE - WOMEN SCREENWRITERS' STRUGGLE IN THE MEXICAN FILM INDUSTRY, AND THE DYNAMICS OF FASHION IN THE WORKPLACE

Monika Maslowska (University of Malta, Rep. Malta; Bangor University, UK) EMERGING SCREENWRITERS IN MALTA - WHOSE STORIES WILL THEY TELL?

Rubens Rewald (University of São Paulo, Brazil) SCREENWRITING AS PA PROCEDURAL WORK IN PROGRESS

Cath Moore (Deakin University Melbourne, Australia) RIDING THE THIRD WAVE - ANDERS THOMAS JENSEN AND THE INTERNATIONALIZED DANISH SCREENPLAY

1:15 pm – 1:45

Lunch break / Guided tour through the University Library

2:15 pm

Keynote by JUTTA BRÜCKNER: (AUTO)BIOGRAPHIC STORYTELLING

(Writer/Director, Scholar, Germany)

3:15 – 4:45 pm

Panel 4: WRITER'S VOICE

Adam Ganz (Royal Holloway University of London, UK) NARRATION OR NOTATION? - PROSE STYLE AND THE SCREENPLAY

Virginia Pitts (University of Kent, UK) LOST AND FOUND: MUSICALITY IN SCREENPLAY DEVELOPMENT

Rosie Ferrell (West Australian Academy of Performing Arts, Australia) CASHFLOW & DREAMS: AN INVESTIGATION INTO SCREENWRITER'S VOICE

Panel 5: "WORLD CINEMA"

Roberto Moreira (Universit ria S o Paulo, Brazil) ENJOYING IMPROV

Gabriela Sandes Borges de Almeida (Catholic University of S o Paulo, Brazil) THE CREATION PROCESS OF THE DRAMATURGY IN THE SCREENPLAY: THE CASE OF "THE SECRET OF HER EYES", BY JUAN JOS  CAMPANELLA

Susan Liddy (University of Limerick, Ireland) WITH ONE VOICE?; IRISH FEMALE SCREENWRITERS

Tina Kaiser (University of Marburg, Germany) EVASIVE IMAGES: NARRATIVE AND REPRESENTATIVE STRATEGIES IN CURRENT WORLD CINEMA

Panel 6: STORYTELLING FOR GAMES

Mirko Stojkovic (University of Belgrade, Serbia) HERO WITH A THOUSAND FACES ON NARRATIVE STRUCTURES OF THE ELDER SCROLLS

Michael Wellenreiter (University of the Arts Philadelphia, USA) SCREENWRITING AND AUTHORIAL CONTROL IN ROLE PLAYING VIDEO GAMES

Jeff Rush (Temple University Philadelphia, USA) EMERGENCE AND PROGRESSIVE SERIALS: LONG-TERM TELEVISION AND VIDEO GAME STRUCTURES

4:45 pm

Coffee Break

5 – 6:30 pm

Panel 7: CAUSALITY, CONCEPT, DRAMATURGY

Thomas Pope (Minneapolis College of Art and Design, USA) CAUSALITY, CONTINGENCY AND COINCIDENCE: THE THREE ENGINES OF PLOT

Christine Lang (Film University Babelsberg KONRAD WOLF, Germany) VISUAL DRAMATURGY IN MULHOLLAND DRIVE

David Moorhead (University of Bedfordshire, UK) IDENTIFYING SCREENWRITING AS GATEWAY TO CONCEPTUALIZE CINEMATIC ADAPTATION: A CASE STUDY OF EYES WIDE SHUT (1999) AND MATERIALS FROM THE KUBRICK ARCHIVE, EXAMINING THE WRITER-DIRECTOR RELATIONSHIP BETWEEN STANLEY KUBRICK AND FREDRICK RAPHAEL

Panel 8a: CHARACTER CONSTRUCTIONS

Maria Guilhermina Castro (Portuguese Catholic University, Portugal) HOW DO WE CREATE CHARACTERS? CONTRIBUTIONS FROM DIFFERENT ARTS
Ann Igelstrom (Bangor University, UK) FIRST PERSON NARRATORS IN THE ADAPTION PROCESS

Panel 8b: AESTHIC IMPLICATIONS

Pablo Gonalo (Federal University of Rio de Janeiro, Brazil) LANGSAME HEIMKEHR, THE FILM THAT DOES (NOT) EXIST: A SCRIPT BETWEEN LANDSCAPE AND ARCHIVE
Siobhan Jackson (University of Melbourne, Australia) DUMB IDEA? WHAT USE SILENT CINEMA?

Panel 9: CONCEPTS OF CONTEMPORARY PRODUCTIONS

Steven Price (Bangor University, UK) EKPHRASIS AND THE SCREENPLAY TEXT
Egbert Van Wyngaarden (MHMK Macromedia University of Media and Communication in Munich, Germany) AN WE STILL MAKE FILMS THE OLD WAY? STORYWORLD BUILDING WAND COMMUNITY MANAGEMENT AS NEW TOOLS FOR SCREENWRITING AND DIRECTING
Lea Gamula (Film University Babelsberg *KONRAD WOLF*) LIVE STAGE DIRECTION TV SHOWS: NON-FICTION TELEVISION SHOWS AS A DRAMATIC CONSTRUCT IN THE SENSE OF A NARRATIVE STORY

7 pm

Common Dinner

(tba)

alternatively:

7–9 pm

“Best of“ Film University Babelsberg *KONRAD WOLF*, short film screening

Saturday, 18 October

10—11:30 pm

Panel 10: DOCUMENTARY FILM

Paul Wells (Loughborough University, UK) ANECDOTE, ESSAY AND PROCESS; WRITING AND DIRECTING THE ABAC DOCUMENTARIES

Jouko Aaltonen (Aalto University, Finland) SCRIPT AS A HYPOTHESIS – SCRIPTWRITING FOR DOCUMENTARY FILM

Nathaniel Kohn (University of Georgia Athens, USA) WRITING BAYOU MAHARAJAH

Panel 11: FROM PLAYSRIPT TO SCREENPLAY

Ronald Geerts (Vrije Universiteit Brussel / Universiteit Antwerpen / Université Libre de Bruxelles) BREAKING DOWN THE BROKEN CIRCLE BREAKDOWN: FROM PLAYSRIPT TO SCREENPLAY

Armando Fumagalli (Università Cattolica del Sacro Cuore in Milan, Italy) THE “AUTHER” THEORY IN PRAXIS: PIXAR PRACTICE IN SCREENWRITING AS SUBVERSION OF HOLLYWOOD STANDARDS

Marie Valentine Regan (American University of Paris, France) BEYOND INTER-TEXTUAL: THE CREATION OF WRITER/DIRECTOR MATÍAS PIÑERO'S SHAKESPEARIADA

Phil O'Shea (City University London, UK) SCREENWRITING IN THE DIGITAL AGE

Panel 12: DEBATING WRITING

Miranda Banks (Emerson College Boston, USA) REDS AND WRITERS: THE SCREEN WRITER AND POST-WWII ANXIETIES

Raffaele Chiarulli (Università Cattolica del Sacro Cuore, Milano, Italy) STRONG CURTAINS AND DRAMATIC PUNCHES. THE LEGACY OF PLAYWRITING AND THE DEBATE ON THREE-ACT MODEL IN THE SCREENWRITING MANUALS OF THE THIRTIES

Claus Tieber (University of Vienna, Austria) WRITING THE ANGRY YOUNG MAN: THE SCREENPLAYS OF SALIM-JAVED FOR AMITABH BACHAN

11:30 am

Coffee Break

11:45—12:45 pm

Keynote by BRIAN WINSTON: SCREENWRITING IN DOCUMENTARY FILMMAKING

(Writer, Filmmaker, Scholar, UK)

12:45 pm

Lunch Break

1:45 – 3:15 pm

Panel 13: ETHICS & POLITICS

Steven Maras (The University of Sydney, Australia) JIMMY MCGOVERN THROUGH AN ETHICAL LENS

Díog O'Connell (Institute of Art, Design and Technology Dublin, Ireland) SOCIAL CAPITAL AND THE WORKING LIFE OF THE SCREENWRITER

Clive James Nwonka (School of Arts Brunel University London, UK) RESHAPING THE REAL: THE RHETORICAL REALISM OF HUNGER

Panel 14: EUROPEAN TRADITIONS OF STORYTELLING

Jill Nelmes (University of East London, UK) SALLY POTTER WRITER/DIRECTOR

Ula Stöckl (University of Central Florida, USA) THE NINE LIVES HAS THE SCRIPT: SCREENWRITING LESSONS FROM THE INSTITUT FÜR FILMGESTALTUNG

Jan Černík (Palacky University, Czech Republic) EARLY 1950S FILM PRODUCTION IN CZECHOSLOVAKIA

Panel 15: FROM SCRIPT TO SCREEN

Claudia Myers (American University, USA) FROM SCRIPT TO SCREEN: THE DIRECTOR'S PROCESS

Thomas Balkenhol (University Ankara, Turkey) ONCE UPON A TIME, OR WAS IT NOT? NARRATIVE FORMS OF THE TURKISH CINEMA FROM THE PERSPECTIVE OF (DOCUMENTARY) EDITING

Lucian Georgescu (Theatre and Film University, Bucharest) SCRIPTING & IMPROVISATION

Panel 16: "SCRIPTWRITING 2.0"

Samuel Marinov (Georgia State University, USA) QUANTITATIVE ANALYSIS OF TEMPORAL AND SPATIAL CHARACTERISTICS IN SCREENPLAYS USING STI-MAR ANALYSIS SOFTWARE

Evi Goldbrunner (DramaQueen GmbH Berlin, Germany) STORYTELLING WITH THE POSSIBILITIES OF NEW TECHNOLOGY: THE DRAMAQUEEN SOFTWARE

3:15 pm

Coffee Break

3:30 – 5:00 pm

Panel 17: WRITING & DIRECTING

Margaret Mc Veigh (Griffith University Brisbane, Australia)

MOSAIC NARRATIVE: A POETICS FOR NEW MEDIA NARRATIVE

James Fair (Bournemouth University, UK) COGNITIVE SURPLUS –
A CASE STUDY OF COLLABORATIVE SCRIPTING “THE CONFUSION OF
TONGUES”

Kerstin Stutterheim (Film University Babelsberg *KONRAD WOLF*, Germany)
DRAMATURGICAL THOUGHTS ABOUT GAME OF THRONES

**Panel 18: SCREENWRITING IN FRANCE AND “POLITIQUE DES
AUTEURS”**

Sarah Leahy (Newcastle University, UK) MEN OF LITERATURE? WRITING THE
TRADITION OF QUALITY IN 1950S FRANCE

Isabelle Vanderschelden (Manchester Metropolitan University, UK) THE
DEVELOPMENT OF ERIC ROHMER’S SCREENWRITING METHOD IN
THE 1960S

Alison Smith (University of Liverpool, UK) JACQUES ET LES AUTRES: NOUVELLE
VAGUE SCRIPTWRITING AS COLLABORATION

Panel 19: SCREENWRITING EXPERIENCE

Ann Tobin (Northern Film School Leeds, UK) THE WRITER, THE PRACTICE AND
THE PEDAGOGY OF SCREENWRITING

Sandra Sciberras (University of Melbourne, Australia) EXPLORING SOME OF THE
DIFFERENCES BETWEEN WRITER/DIRECTOR DRIVEN SCREENPLAYS AND
THE WRITER FOR HIRE – FROM A PRACTISING WRITER’S POINT OF VIEW

Matthias Brüttsch (University of Zurich, Switzerland) PLOT POINTS: AN ATTEMPT
TO REASSESS A SEEMINGLY SIMPLE CONCEPT

Panel 20: SCREENWRITING BETWEEN FORMATS AND TRADITION

Hugo Vercauteren (Mad Faculty, associated University Leuven, Belgium)
SCREENWRITING TODAY BETWEEN FORMATS AND TRADITION. THE
SCREENWRITING OF “NERO”. A WRITERS ROOM FOR MOTION CAPTURE,
ANIMATION & STORY WORLD

Michael Geidel; Annkathring Wetzel (Germany, Austria) TRANSMEDIA WRITING
AND DIRECTING FOR A MULTI-PLATFORM EDUCATION PROJECT

Hester Joyce (La Trobe University Melbourne, Australia)
THE AESTHETICS AND POETICS OF BIG PRINT

5:30 pm

Optional Guided Tour through the Film University *KONRAD WOLF*

7:30 pm

Conference Dinner

Sunday, 19 October

10 – 11:30 am

Panel 21: SCREENWRITING IN SCANDINAVIA: HISTORICAL PERSPEKTIVES

Raija Talvio (Aalto University Helsinki, Finland) THE STORY SHORTAGE CRISIS
Kjell Sundstedt (Screenwriter/Director, Sweden) THE SCREENWRITERS WHO
DISAPPEARED

Johanna Forsman (Screenwriter, Sweden) TELL, DON'T SHOW - ASTRID
LINDGREN AS SCREENWRITER

Morten Barth (Screenwriter, Norway) A FLAWED MASTER: TANCRED IBSEN

Panel 22: TELEVISION

Eva Novrup Redvall (University of Copenhagen, Denmark) NAILING THE PILOT:
WRITING THE FIRST EPISODE OF AN EUROPEAN HIGH-END TELEVISION
DRAMA SERIES

Petr Szczepanik (Masaryk University Brno, Czech Republic: POST-SOCIALIST
WRITERS' ROOM

Julia Sabina Gutiérrez (Sorbonne Nouvelle University, France) A NATIONAL
AND TRANSNATIONAL SCRIPT, A CASE STUDY OF THE SPANISH TV SERIES
"PUNTA ESCARLATA"

Paolo Russo (Oxford Brookes University, UK) FROM ROMANZO CRIMINALE TO
A.C.A.N. - ALL COPS ARE BASTARDS: EXPORTING THE ITALIAN WRITER'S
ROOM MODEL FROM TV DRAMA TO FEATURE

Panel 23: NARRATIVES IN WAR CINEMA

Jule Selbo (California State University Fullerton, USA)
WAR GENRE; ITS CONNECTION TO FANTASY

Annegret Zetl (Film University Babelsberg / Leipzig University, Germany)
DREAM SEQUENCES IN SOVIET WAR FILMS

Juliane Scholz (Leipzig University, Germany) SCREENWRITING IN NATIONAL
SOCIALIST GERMANY - A PROFESSION BETWEEN FORCED MIGRATION,
INNER EMIGRATION AND POLITICAL LOYALTY

11:30 am

Coffee Break

11:45 am – 1:15 pm

Panel 24: TEACHING SCREENWRITING AND FILMMAKING

Brian Dunnigan (London Film School, UK) REWRITING ARISTOTLE: THE USE
AND MISUSE OF THE POETICS IN THE THEORY AND PRACTICE OF

TEACHING SCREENWRITING AND FILMMAKING

Louise Lindbom (Umeå University, Sweden); Christina Svens (Writer; Umeå University, Sweden) WHAT ABOUT: HOW DOES TUTORING HELP THE SCREENWRITING PROCESS?

James Mavor (Edinburgh Napier University, Scotland) U.A. CASE STUDIES: WEB SERIES

Panel 25: US-AUTEUR FILM

J.J. Murphy (University of Wisconsin-Madison, USA) COMPLEMENTARY COLLABORATION: A CASE STUDY OF KELLY REICHHARDT AND JON RAYMOND

Alex Munt (University of Technology Sydney, Australia) WES ANDERSON & THE EXECUTION DEPENDENT SCREENPLAY

Paolo Braga (Catholic University of the Sacred Heart, Milan, Italy) SUBTEXT AND THE USE OF DRAMATIC IRONY IN PAUL HAGGIS' FILM CRASH

Panel 26: EUROPEAN TRADITIONS OF STORYTELLING II

Stephen Curran (Brunel University London, UK) THE CONTRIBUTION OF EARLY SCREENWRITING TEACHERS TO THE SCREENWRITING DISCOURSE IN HOLLYWOOD, 1911-1921

Irina Martianova (Russian State Pedagogical University, St. Petersburg, Russia) DEVELOPMENT OF RUSSIAN SCREENPLAY

Jan Henschen (University of Erfurt, Germany) THE SCRIPT AS A MEDIUM IN EARLY CINEMA

1:15 pm

Lunch / plenary meeting SRN-members

Throughout the entire conference: A permanent screening of DER IMAGONAUT – a new experience in 180 panorama-cinema.

We would like to thank:

