

SRN SCREENWRITING RESEARCH NETWORK

Welcome to the quarterly newsletter from the Screenwriting Research Network. We hope to keep you updated with events around the network and in the world of screenwriting research.

Executive Council News

The Executive Council for SRN 2019 - 2020 are continuing members: Carmen Sofia Brenes (Chair), Paolo Russo (Secretary), Margaret McVeigh (Newsletter Editor) and newly elected members: Rosanne Welch (Treasurer and Newsletter Assistant Editor), Rose Ferrell (Membership Officer), Rafael Leal (Website Coordinator) and Alexandra Ksenofontova (Early Career Representative). SRN members can contact any member of the EC if there are matters you would like brought up at our monthly Skype meetings. Minutes from our meetings are posted on the SRN website <http://www.screenwritingresearch.com>

SRN Conference 2019 - Reflections on Porto ...

This issue we thought we would bring you Reflections from SRN Members who attended the conference. Those who have been there from the beginning and those who have only just begun ...

Memories of the first SRN Conference in Leeds

Attending this year's 12th SRN conference in Porto brought back memories of the very first SRN conference in Leeds, England in September 2008 ...

In late July 2008, I had received an official invitation to give a keynote at "Re-thinking the Screenplay" conference, which was being co-sponsored by the University of Leeds in partnership with research colleagues from the University of Art and Design Helsinki. I remember worrying that it was not only a very long way to travel for a one-day event, but also a huge risk: What if only five people showed up? To my surprise, about forty scholars and practitioners attended the conference. It proved to be a very stimulating conference. Among the presenters were Eva Novrup Redvall, Adam Ganz and Paul Wells.

The Leeds conference gave much-needed visibility to the group and led to many important developments in screenwriting studies: *The Journal of Screenwriting*, the Palgrave Studies in Screenwriting Series, and, of course, the current SRN itself, which, according to Paolo Russo, now consists of 560 members in 51 countries. In hindsight, the Leeds conference would prove to be a pivotal event for the organization, yet I doubt that any attendees of the initial conference in Leeds ever imagined its significance at the time.

(J. J. Murphy, Professor Emeritus of Film, University of Wisconsin-Madison USA)

Reflections on Porto ... (continued)

The SRN Conference is unlike any other conference I have ever attended, but I think it is hard to explain why. It isn't only about the interesting back to back and simultaneous panels, making it hard for you to choose which panel to attend, or about the keynote speakers you would otherwise have trouble coming to contact with. It is mostly about the people you meet, the connections you make, the discussions you have, at the end of the panels, in the coffee breaks, during lunch. I believe that what makes this conference unique is the willingness of people to know about your research, to help you, to share their experience with you. More than any other conference, the SRN Conference has helped me further my research, has opened my eyes to other ways of thinking about cinema, television screenwriting. (Ana Pereira, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa)

Screenwriting research can be rather isolating, especially when one is not a practitioner. More so, when one is from the Global South. Under such circumstances, SRN conferences have breathed life into my lonely endeavours. Last year I had attended the conference in Milan and had the opportunity to interact with so many screenwriting scholars under the same roof. This year turned out to be even more special as I received an award for my debut article. It was pleasantly unanticipated and has been a huge source of encouragement for my PhD research. (Rakesh Sengupta, Doctoral Student, Department of South Asia School of Languages, Cultures and Linguistics, SOAS University of London)

I enjoyed the wonderful array of presentations, but two were most valuable to me. Siri Senje's overview of four types of critical feedback which can be applied to feedback in many contexts. The other session was Rafael Lael's work in VR. It is always inspiring to hear Lael speak about his work, because he has such a 'go do it' cheeriness which seems unstoppable. But here it was the opportunity he gave us to see the layout of a VR script which was eye-opening. Thanks, Rafael! (Dr Rose Ferrell, Adjunct Lecturer, Western Australian Academy of Performing Arts Edith Cowan University, Australia)

My family came to Brazil from Porto about a century ago, and being there for the first time, I felt a weird connection: the city - strangely familiar - reminded me of my hometown in a very specific way. What stays with me from the Porto SRN conference has something about this - a weird connection with people I see once a year and (some of them) a little more often in my inbox. From the brilliant keynotes to the exciting and mind-blowing research presented in the panels, year after year, the SRN conference has been a much anticipated and thrilling time in my life. (Rafael Leal, Pontifical Catholic University of Rio de Janeiro)

Recent publications of note

Monika Bednarek (2019) ***Creating Dialogue for TV: Screenwriters Talk Television***

presents interviews with five Hollywood professionals who talk about all things related to dialogue - from naturalistic style to the building of characters to swearing and dialect. Screenwriters/Showrunners David Mandel (*Curb Your Enthusiasm*, *Veep*),

Jane Espenson (*Buffy*, *Battlestar Galactica*), Sheila Lawrence (*Gilmore Girls*, *Ugly Betty* & Doris Egan (*Tru Calling*, *House*, *Reign*) field a linguist's inquiries about writing dialogue. It considers creative processes behind the words in a television show .<https://www.taylorfrancis.com/books/9780429029394>

Brian Dinnigan (2019) **Screenwriting is Filmmaking** (Focuses on the theory and practice, history and philosophy of screenwriting in the context of filmmaking and the development of a writer's personal voice - with analyses drawn from a wide range of classical and contemporary films and practical exercises aimed at the writing of shorts and features.

Alexis Krasilovsky (2018) **Great Adaptations: Screenwriting and Global Storytelling** (NY/London: Routledge) is second place Winner in the International Writers Awards competition. Writers Guild of America member Catherine Clinch describes the

book as "the definitive work on the topic of screenplay adaptations."

<https://www.routledge.com/Great-Adaptations-Screenwriting-and-Global-Storytelling/Krasilovsky/p/book/9781138949188>

Book Chapter

Fanny Van Exaerde (2019) "Écrire sous l'Occupation pour Cocteau. Les scénarios de L'Éternel retour" in HÉRON Pierre-Marie, GULLENTOPS David (eds.), **Jean Cocteau d'une Grande guerre à l'autre**. Rennes: Presses Universitaires de Rennes pp. 215-236.

Call for papers

Revelation Academic Conference, July 9-10 2020, Perth Western Australia

21st Century Screen Media: Ruptures and Continuities. Please consider submitting a paper or short screen work. This conference happens alongside the Revelation Film Festival and the new XRWA events to see and do in Perth! Abstracts due 10th February. See: <https://www.revelationfilmfest.org/academic-conference>

SRN Oxford Brookes 2020 September 9-12, 2020, Oxford Brookes University UK

"PUSHING BOUNDARIES".

Abstracts due: 15 December 2019.

See: <https://screenwritingresearch.com/2019/10/04/srn-2020-conference-oxford-call-for-papers/>

More information:



We welcome contributions and feedback which can be sent to Margaret McVeigh: m.mcveigh@griffith.edu.au