

# SRN SCREENWRITING RESEARCH NETWORK

**Welcome to the first Screenwriting Research Network newsletter for 2021 . We aim to keep you updated with events around the network and in the world of screenwriting research.**

## On ... Teaching & Learning during lockdown

- **Amazing challenges for uncertain times.** Screenwriting for TV series: from Filipinas to Spain. *"Education has no more boundaries"*, said Treviño after classes. *"The online experience of Guion de Series taught me the only limit to our storytelling is our imagination and nothing else"*, said Arcenas on e-learning. For e-teaching, we have developed three skills: video pitch 'pills' to pitch, +story-writing and concise speaking, these methods were *"enriching and beneficial for my professional development"*, said Bernal. (Professor Ruth Gutiérrez Delgado & students: María Fernanda Treviño (Mexico); Rosa Bernal Pinzón (Panama), José Javier Arcenas (Filipinas); University of Navarra, Spain.

- **Title: Reflecting Darkness** Int. Zoom Workshop. Day/Night

Faceless titles, randomly arrive. Not interacting; silence pervades digital space. Concepts presented; confound consideration; minds locked to present patterns.

Pedagog

Can we be better? Redesigning our screenplays, to a transnational space...

Refreshingly original, ancient voices participate; openly seeing; written worlds reimagined on script pages swept clean of constraining convention.

Ancient/s

Yes ... this is what we need ...

Solitary responses; echo through, digital walls; locking others; from inspiration.

Pedagog ... Wheeew ... tough crowd ... (Sky Crompton, Independent Scholar, Melbourne, Australia).

- **The joy of Padlet.** *Wait, hear me out. It can be depressing speaking to a wall of silent, black squares in the zoom virtual writers' room. But it is heartening to know there are actually students on the other end of the network when they graffiti the Padlet wall with feedback and suggestions. These become an archive of notes for the 'showrunner' writers to reflect upon. Make it anonymous posting and the floodgates open.* (Dr Sue Cake, QUT, Brisbane, Australia).

## More information:



We welcome contributions and feedback.

Please send articles and reviews to Margaret McVeigh

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## 2021 Conference Update

- The SRN conference in Oxford will be replaced by the SRN 2021 Research Seminars Series Online. This is proposed to involve a number of online events consisting of both live sessions and pre-recorded content to be clustered into one/two days every two or three weeks throughout the late Summer/early Autumn months. The live sessions will be organized based on geographic outreach. If you have any enquiries or would like to be involved in the planning and production of these seminars, please contact Paolo Russo: [paolo.russo@brookes.ac.uk](mailto:paolo.russo@brookes.ac.uk)
- For all up-to-date conference and research seminar series announcements, please visit the SRN Conference Website: <https://srn2020.com/>
- A reminder to submit nominations for the best publications of 2019/2021 for scholarly, fully peer-reviewed work underpinned by substantial research, specifically in Screenwriting Studies. Both nominations and self-nominations are welcome. Categories: Best Monograph (£300) single-authored or co-authored volumes. Best Journal Article/Book Chapter (£100). (Range 6000-8000 words). Submissions to have been published between 1 June 2019 & 31 May 2021. All submissions evaluated independently and submitted direct to our Jury of distinguished academics: Professor Emerita Janet Staiger: [jstaiger@utexas.edu](mailto:jstaiger@utexas.edu); Professor Emeritus Tom Stempel: [kestrs@ca.rr.com](mailto:kestrs@ca.rr.com); Associate Professor Eva Novrup Redvall: [eva@hum.ku.dk](mailto:eva@hum.ku.dk). For all details please see SRN Website – Awards: <https://screenwritingresearch.com/category/awards/>

### Recent publications of note

Stephen Curran's **Screenwriting teachers 1910-1922: origins, contribution and legacy** is an historical study that reveals the previously unacknowledged contribution that early screenwriting teachers have made to the development of the Hollywood film industry.

Review by Jamie Shelton:

<https://www.tandfonline.com/doi/full/10.1080/17460654.2020.1841416>

Ian Christie's **Robert Paul and the origins of British cinema**, tells the story of one Britain's most important early innovators in film.

Review by Jamie Shelton:

<https://www.tandfonline.com/doi/full/10.1080/17460654.2021.1895041>

Craig Batty & Stayci Taylor's **Script Development: Critical Approaches, Creative Practices, International Perspectives**, is an edited collection which discusses how script development is theorised and practiced internationally. The book brings together scholars and practitioners from around the world - many of whom are members of the SRN - in chapters which draw upon interviews, case studies, discourse analysis, creative practices and industry experiences, to offer critical insights into how screenwriting and screen production practices are shaped by practicalities, policies and rapid movements of the screen industry around the world. <https://www.palgrave.com/gp/book/9783030487126>

