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## Welcome to the SRN Newsletter

JUNE 2024

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### **Screenwriting Research Network Conference 2024** ***"Conversation Beyond Script"***

September 11-14, 2024  
Palacký University, Olomouc, Czech Republic

We are pleased to announce that the annual conference has all [papers' abstracts](#) on the website. You will also find the [program of panels](#) on the conference website in the coming days.

[Keynote speakers](#) are also gradually being added to the website.

As part of the conference, attendees can look forward to a special side program of film screenings.

- In cooperation with the Association of [Czech Film Directors, Screenwriters and Script Editors](#), the new Czech film *Forest Killer* (2024) will be screened - a minimalist crime drama based on true events. The screening will be attended by director Radim Špaček and screenwriter Zdeněk Holý.
- In cooperation with the [Czech Film Archive](#), we will present a restored version of the Czechoslovak sci-fi film *Ikarie XB-1* (1963). The screening will be attended by Czech Film Archive staff.

The guests will be available to the conference participants during the official discussion after the screening and in the foyer.

Further information about the conference can be found on the [website](#). There are recommendations for [hotels](#) in Olomouc and other information about the venue.

We also recommend that you follow the conference's **social networks**:

- [INSTAGRAM](#)
  - [FACEBOOK](#)
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## SRN EXECUTIVE COUNCIL

### *Call for Nominations*

As we plan for our next Annual General Meeting of the Screenwriting Research Network, this is a **Call for Nominations to the SRN Executive Council**. At the next AGM, several members will be elected to fill the expected vacancies and will serve for two academic years. The **AGM will be held on Friday 13 September 2024 from 3:45 pm**.

In order to stand for election:

- Find two SRN members who are willing to support your nomination. (You can be one of these.)
- You, and seconder must have formally signed up to the SRN at least one year ago – before 18 June 2023.
- Draft a Statement (max 250 words) to support your nomination. This typically includes a short bio and why you wish to stand for election.

The statement must be submitted to the Secretary of the Executive Council, Anna Weinstein, by August 1, 2024. Email: [annaweinstein@hotmail.com](mailto:annaweinstein@hotmail.com) OR [aweinst6@kennesaw.edu](mailto:aweinst6@kennesaw.edu).

If you are new to the SRN and do not yet know a member to ask to second your nomination, contact the Membership and Inclusion officer who can tell you the date you subscribed and is happy to second nominations for those genuinely interested in furthering the aims of the SRN as part of the Executive Council.

Once all nominations have been received:

- The Secretary will make all nominations and statements available to the Membership in early September.
- If nominations exceed vacancies, there shall be an election by secret ballot.
- From then on, all proceedings will be impartially overseen by two Scrutineers, independent from the Executive Council.
- The results of the Elections will be announced at the close of the AGM and, subsequently, via Jiscmail mailing list, SRN website and Facebook page.

Please consider standing for election! We can assure you it is a very pleasurable task, involving monthly chats online with lovely colleagues and light duties! You can get a sense of the roles on the Executive Council and what they entail by requesting the document 'Positions and Duties of the Executive Council' from the Secretary, Anna Weinstein.

If you have any queries, please do not hesitate to contact our Executive Council Secretary or any current or past member.

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## SRN SERVICE OPPORTUNITIES

### *SRN Executive Council*

Last year, we asked all SRN members to answer a membership survey. After reviewing the suggestions that you left in our “suggestion box”, we have realized that this group has some great ideas... But not enough people in leadership roles to put them into action.

That is why the Executive Council has decided to put out a call for service volunteers that might want to take a more active role in our network. Please look through the list and let us know if you would like to apply for any of the following roles.

In order to apply, you just have to send an e-mail to both the SRN Chair, [Rosanne Welch](#), and the SRN Secretary, [Anna Weinstein](#), letting them know what type of role you would be interested in, and why. Thank you in advance!

### ONLINE ROLES

- Coordinator - Online Script Club (like a book club, but with scripts!) Monthly (or bi-monthly) discussion of screenplays.
- Coordinator - Online seminars on specific topics of interest.
- Coordinator - Online events and meet-ups (social/networking.)

### NEW WORKING GROUP ROLES

- Coordinator - Create and coordinate a new working group on the impact of AI in screenwriting.
- Coordinator - Create and coordinate a new working group on under-represented voices in Film & TV screenwriting.
- Coordinator - Create and coordinate another working group that you feel deserves interest (we're open to more suggestions.)

### OTHER ROLES

- SRN representative or liaison with local writers' guilds, associations and practitioners. The goal would be to foster cooperation with local screenwriting organisations.
  - Coordinator - Developing a syllabus for schools / educational programmes on screenwriting and the role of the screenwriter.
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## SCREENWRITING IN MEXICO

### Call for Papers



International Conference “Screenwriting in Mexico”

Dates: Tuesday 3 to Friday 6 December 2024

Location: Mexico City

The National Autonomous University of Mexico, through its Instituto de Investigaciones Filológicas and the Centro de Poética organizes the International congress. The aim is to discuss the contributions of screenwriters in Mexico, from the era of silent cinema to our times. We invite scholars, researchers, and writers to reflect upon the practice of writing for the screen. We encourage research to focus on women and men of different ethnicities, religious and cultural backgrounds.

We welcome submissions on a wide range of topics related to screenwriting, including:

- Pioneering female writers of cinema in Mexico
- Case studies on individual writers or texts
- Screenwriting for animation
- Writing for non-fiction cinema, television, and other media
- Gender considerations on screenwriting
- Minority voices and excluded groups in screenwriting
- Issues related to culture, religion, identity, gender, and race in screenwriting
- Intercultural collaboration in screenwriting
- Writing for games (including video games, virtual reality and augmented reality)
- Practice-based research

**Proposal deadlines:** April 26, 2024

**Notification of acceptance:** June 14, 2024

**Registration deadlines:** September 30, 2024

All presentations will be delivered in person, **in Spanish or in English.**

We welcome submissions in the following **formats:**

1. Traditional 20-minute papers, followed by questions and answers.
2. We also accept audiovisual essays of maximum 15 minutes.

### Registration

Abstracts and audiovisual essays will be sent through the [Congress website](#).

Early Registration Deadline (July 31): 1000 MXN

Regular Registration Deadline (August 31): 1200 MXN

Late Registration Deadline (September 30): 1500 MXN

Students: 800 MXN

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## SCREENWRITING AND AI: EMERGING THEORIES, MODES, AND PRACTICES

The Journal of Screenwriting is calling for articles for a special issue on screenwriting and artificial intelligence (AI), theories, modes, and practices to be published in late 2025.

**Abstract Deadline: September 1st, 2024**

*Call for Articles  
Journal of  
Screenwriting*

This issue of the **Journal of Screenwriting** focuses on emerging theories, modes, and practices regarding the collaboration between humans and machines, across screen media and in international contexts. It does not wish to question whether AI is orthodox when applied to screenwriting – rather, it analyses the stakes raised by the partnership of human creativity and AI.

We seek theoretical reflections on different approaches, analysis of storytelling and screenwriting strategies, responses to individual practices or project case studies, and studies of the development of the human and AI's paths of discovery. Articles may include (but are not limited to) the following topics:

- Thematic and critical screenplay analysis focusing on human-AI interaction.
- Intermedial perspectives on human-AI collaboration.
- Limitations of textual artefact and screen ideas produced by forms of AI.
- AI and its impact on screenplay styles, modes, and languages.
- Human-AI collaboration in the context of script development
- AI-produced screenplay textuality and experimental practices.
- National and global tendencies concerning Human-AI collaborations in screenwriting.
- Challenging the doxa: marginalized voices and representation of social diversity through emerging human-AI collaboration.
- Institutional, industry, and/or personal resistance to emerging human-AI collaboration in screenwriting.
- Responsible and/or ethical use of AI in Screenwriting.
- Changes to labour practices, production processes and screenwriter's rights.
- New/fringe human-AI collaboration practices in screenwriting.
- New configurations of humans and algorithms in screenwriting software.
- New mapping of the terrain of inter-agencies between people and machines.

In the first instance, please email **abstracts** (400 words) and a short bio (100 words) no later than **September 1st, 2024**, to both of the editors of this special issue: Dr Romana Turina ([rturina@aub.ac.uk](mailto:rturina@aub.ac.uk)) and Dr Maxine Gee ([mgee@bournemouth.ac.uk](mailto:mgee@bournemouth.ac.uk)).

**Final articles** of between 5000 and 8000 words (in accordance with the Journal of Screenwriting house style: <https://www.intellectbooks.com/journal-of-screenwriting>) should be sent by **July 1st, 2025**.

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## DOCUMENTARY STORYTELLING: CRAFTING REALITY THROUGH SCREENWRITING AND FICTIONAL STORY DEVICES

*Call for Articles  
Journal of  
Screenwriting*

The **Journal of Screenwriting** invites submissions for a special issue exploring screenwriting and fictional story devices within the context of documentary storytelling. The special issue will be published in late 2026.

**Abstract Deadline: September 15th, 2024**

We invite scholars with expertise in screenwriting, narrative theory, documentary studies, and related disciplines to critically analyse how some documentaries make use of characterisation, structure, genre, plot, tone, and pacing to create compelling non-fiction stories akin to fictional cinema. Analyses should link to key debates in documentary studies concerning ethics, representation of reality, and fidelity to truth.

Potential areas of focus include (but are not limited to):

- Adapting real events into dramatic structures
- Shaping character/narrative arcs through screenwriting craft
- First-hand accounts of employing fictional devices
- Balancing authenticity and dramatisation
- Ethical implications of fictionalising true stories
- Case studies of narrative approaches
- How mockumentaries (parody) undermine traditional storytelling patterns and innovative change
- How film genre—or a specific genre—has influenced and shaped a documentary text
- Documentary script development

This special issue seeks to develop analytical frameworks that can improve the understanding of screenwriting and fictional storytelling devices present in documentaries, benefiting scholars, students and filmmakers alike.

Please submit abstracts of up to 400-450 words, along with a brief biographical statement of no more than 100 words, by September 15, 2024 to the editors of this special issue:

Dr Levi Dean ([levi.dean@nottingham.edu.cn](mailto:levi.dean@nottingham.edu.cn)),

Dr Thomas William Whyke ([thomas-william.whyke@nottingham.edu.cn](mailto:thomas-william.whyke@nottingham.edu.cn)),

Dr Sadia Jamil ([sadia.jamil@nottingham.edu.cn](mailto:sadia.jamil@nottingham.edu.cn)),

Dr Simon Weaving ([simon.weaving@newcastle.edu.au](mailto:simon.weaving@newcastle.edu.au)).

Final articles will be between 5000 and 8000 words and in accordance with the [Journal of Screenwriting house style](#).

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## REFOCUS: THE FILMS OF GUY RITCHIE

### Call for Chapters

The career of Guy Ritchie encompasses an eclectic selection of films across a number of genres. His most noted work is in the arena of the gangster film, spanning from 1995's *The Hard Case* to 2019's *The Gentleman*, and evidences a journey from genre-defining texts (*Lock, Stock and Two Smoking Barrels*, 1998), through critical disappointments (*Revolver*, 2005) attempted returns to form (*RockNRolla*, 2008) and recent more successful reinventions of the British Gangster paradigm (*The Gentlemen*, 2019 and TV series, 2024).

Alongside this thread Ritchie has had successful forays into larger-budget studio films, including the Sherlock Holmes franchise and working for Disney on 2019's live-action remake of *Aladdin*. Less critically successful studio films have also come out of this – 2015's *The Man From U.N.C.L.E* and 2017's *King Arthur: The Legend of the Sword* stand out as examples – and yet Ritchie has not revisited the critical dismantling received by 2002's *Swept Away*. More recently forays into action films have become Ritchie's standard output, including *Wrath of Man* (2021), *Operation Fortune: Ruse de Guerre* (2023) and recently *The Ministry for Ungentlemanly Warfare* (2024).

This volume will be the first comprehensive study on Guy Ritchie's work, and in the manner of previous ReFocus collections seeks to contextualise, problematise and theorise the entire canon of Ritchie's films. Proposals are welcomed from a variety of theoretical, historical and methodological approaches. Topics may include, but are not limited to:

- The specific contributions by Ritchie to genre film
- The cultural impact of his films
- Themes that are evidenced in his films, particularly in reference to their engagement – or potential lack thereof – with gender and race perspectives
- British identity in Ritchie's films
- Stylistic trademarks and directorial techniques
- Representations of masculinity – including problematic, toxic or other forms of masculinity being represented
- Crime and underworld narratives, including Intertextuality and Inspired Works
- Collaborations with crew and actors
- Cultural influences and references
- Ritchie's engagement with mainstream studio films and big budget productions, including Disney
- Suggestions for other topics are also welcomed as part of this call.

We are currently soliciting abstracts (350 words) for essays to be included in a book-length anthology to be published in 2025.

Essays accepted and included in the refereed anthology should be approximately 6,000 to 8,000 words in length and referenced in the Chicago endnote style by March 31st, 2025. Please send a 350-word proposal and short bio to the editorial team by September 30th 2024 at [refocusguyritchie@gmail.com](mailto:refocusguyritchie@gmail.com).

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## SRN 2024 AWARDS

Books

Articles

Chapters

The SRN AWARDS will celebrate the 5th edition at the 2024 Conference in the Czech Republic this September 2024.

While several books have been submitted the judges would like to see more articles/chapters for consideration by the deadline of 15 July 2024 (for articles published between 1 June 2023 & 31 May 2024). Email directly to the panel of judges listed below.

The Awards this year again be in two categories:

- **Best Monograph** – for single-authored or co-authored volumes (any format)
- **Best Journal Article/Book Chapter** – Both articles and chapters normally range around 6-8,000 words but the format may vary.

While no ratings of journals/publishers will be a factor in the evaluation of submissions, all publications should be scholarly, fully peer-reviewed work underpinned by substantial research specifically in the area of Screenwriting Studies. Submitted titles must have been **published between 1 June 2022 & 31 May 2024**.

### **Guidelines for the submission of nominations:**

All submissions in both categories should be made directly to all the members of the Jury (see contact details below) by 15 July 2024. However, early submissions are most welcome and encouraged.

**MONOGRAPHS** – Nominees and self-nominees should send hard copies of their monographs directly to each Juror via regular mail/courier. Publishers are usually happy to supply complimentary evaluation/inspection copies: only where this is really not possible (including, for instance, volumes due out very close to the deadline), authors can send a PDF copy of the approved preprint manuscript (in this case via email) as a backup option.

**ARTICLES/CHAPTERS** – Individual journal articles (i.e. not the whole journal) or chapters (i.e. not the whole book) should be sent as PDF (as per preprint approved draft) directly to each of the Jurors via email.

Winners will be announced at the 2024 SRN Conference in the Czech Republic.

All submissions will be evaluated independently by our **Jury** of distinguished academics:

Professor Carmen Sofia Brenes [csbrenes@gmail.com](mailto:csbrenes@gmail.com)

Leslie Kreiner Wilson [leslie.kreiner@pepperdine.edu](mailto:leslie.kreiner@pepperdine.edu)

Garrabost Jayalakshmi [gjayalakshmi@napier.ac.uk](mailto:gjayalakshmi@napier.ac.uk)

If you have any enquiries, please contact Rosanne Welch [Rwelch@stephens.edu](mailto:Rwelch@stephens.edu)

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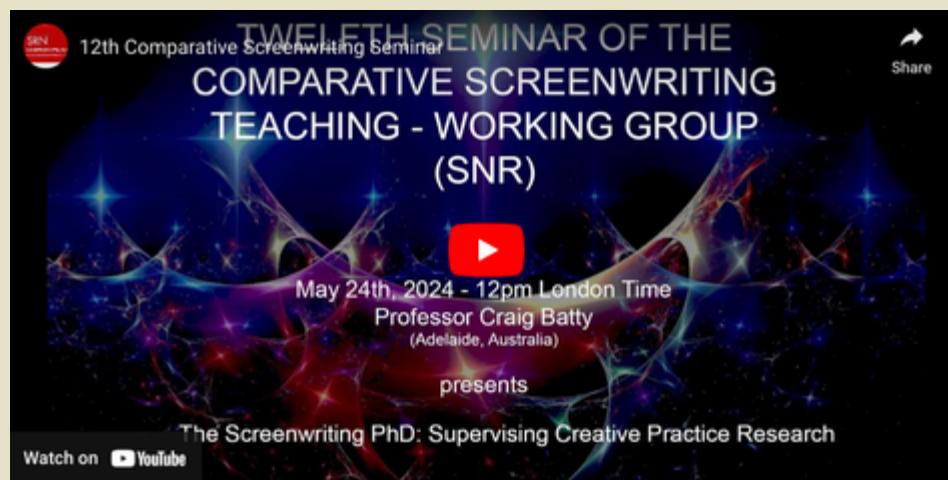
# COMPARATIVE SCREENWRITING TEACHING SRN WORKING GROUP

## *Seminar Recordings*

Dr **Rosanne Welch** presents the use of the flipped classroom for the teaching of screenwriting in a low residency MFA: less sage on the stage/more student researched presentations.



Professor **Craig Batty** on the theory and practice of supervising PhDs in Screenwriting.



## NOTABLE RECENT PUBLICATIONS

On Screenwriting



Jesse Armstrong's Succession Season 1: The Complete Scripts (Faber & Faber, 2024)

The complete, authorized Season 1 scripts of the Emmy, Golden Globe, BAFTA, and Grammy award winning series including an exclusive introduction from creator Jesse Armstrong.

Media magnate Logan Roy shocks his family with a stunning announcement on his 80th birthday. He is staying on indefinitely as CEO of Waystar Royco, the New York city company he founded. This news is not well-received by his children, three of whom have ambitions to run the massive conglomerate.



Several of our colleagues, led by editors Pascal Rudolph and Claus Tieber, have put together a mono-themed issue of academic journal **The Soundtrack** called Screenwriting Sound and Music.

- Anika Babel, 'Music is like a ribbon that knits the storylines together': The musicality of Greta Gerwig's Little Women
- Marcelo C. Mello, Cinema Novo vs. Beatlemania: Discovering the use of sound and music in two unfilmed and unpublished Brazilian screenplays from the mid-1960s
- Kingsley Marshall, 'Can you hear me?' 'Son sur le scenario': The act of writing sound in Mark Jenkin's script of Enys Men (2022)
- Gabriel M. Paletz, Writing sound in the screenplay: Traditions and innovations
- James Deaville, Writing on screens: (Re-)mediating music and sound through captions



Norman Ächtler, Alfred Andersch, the Cinéma des Auteurs, and the Poetics of Screenwriting.

*New German Critique* 1 February 2024; 51, 1 (151): 77–107.

doi: <https://doi.org/10.1215/0094033X-10926467>

## NOTABLE RECENT PUBLICATIONS

On Screenwriting



Hoyoung Kim,  
The Labor of Cultural Conception and Uncertainty in Cultural Work: The Work of Korean Drama Writers  
*International Journal of Communication* 18(2024), 452–469.



Hartzheim, B.H.  
Crafting Consensus in Anime's Writer's Room: Uchiawase as Script Development.  
*Mechademia* 16, 2 (2024): 75–98.

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We welcome **contributions** and feedback! Please send announcements, articles or calls you'd like to share with members to [jan.cernik@upol.cz](mailto:jan.cernik@upol.cz).

**SRN Executive Council members:** Rosanne Welch (Chairperson), Rose Ferrell, Anna Weinstein, Clarissa Miranda, Isadora García Avis, Lucian Georgescu, Hugo Armando Arciniegas, Jan Černík.

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