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# Welcome to the SRN Newsletter

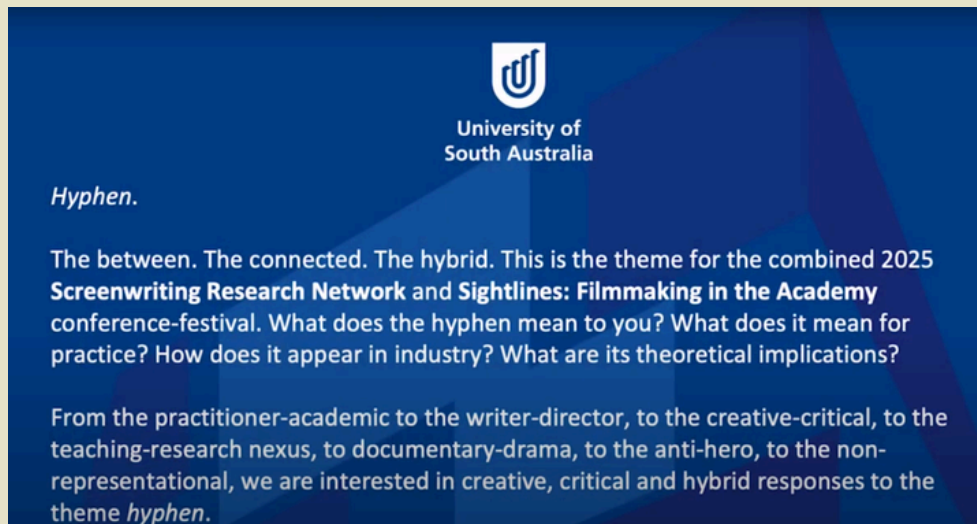
NOVEMBER 2024

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## Call for Proposals: SRN Conference + Sightlines Festival 2025

The University of South Australia is pleased to announce a combined Screenwriting Research Network conference, and Sightlines: Filmmaking in the Academy festival, to be held 17-20 September 2025 in Adelaide, Australia.

The theme for the conference-festival is...



We welcome submissions for in-person presentations in the following formats:

- 20-minute papers:
- Pre-constituted panels:
- Exhibition of creative screen production works:
- Table read/performance of screenplays:

For Panels, please include a 100-word outline of the panel topic or theme under discussion. For Panels and Papers please send a 300-word abstract outlining each paper, 4-6 keywords, and the name and affiliation of each presenter/panellist. References are optional (maximum five). If you are citing sources, please use APA style. Please also include a short biography (100 words maximum) for each presenter/panellist. For Exhibition of Screen Production Works, please submit a preview/excerpt of your completed creative work via online link. For Table Read/Performance of screenplays, please submit a PDF.

Please send your proposals (and any queries) to [srn.sightlines2025@gmail.com](mailto:srn.sightlines2025@gmail.com) by Friday 14 February 2025. Please await confirmation that your proposal has been received.

Conference organisers: Craig Batty, Michael Bentham, Carina Boehm, Sandy Cameron, Kath Dooley and Kim Munro.

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## SRN AGM 2024

*Annual General Meeting  
at SRN conference*

The AGM 2024 recording summarises the main activities of the SRN, the awards for publications and teaching innovation, and an invitation to next year's conference in Adelaide.



## SRN CONVERSATIONS

*Memories of the  
conferences*

Thanks to Lucian Georgescu and Marius Donici, you can look forward to interviews with past conference organizers and Executive Council members. Videos will start appearing on [our youtube channel](#) soon. In the meantime, we present the trailer as a preview.

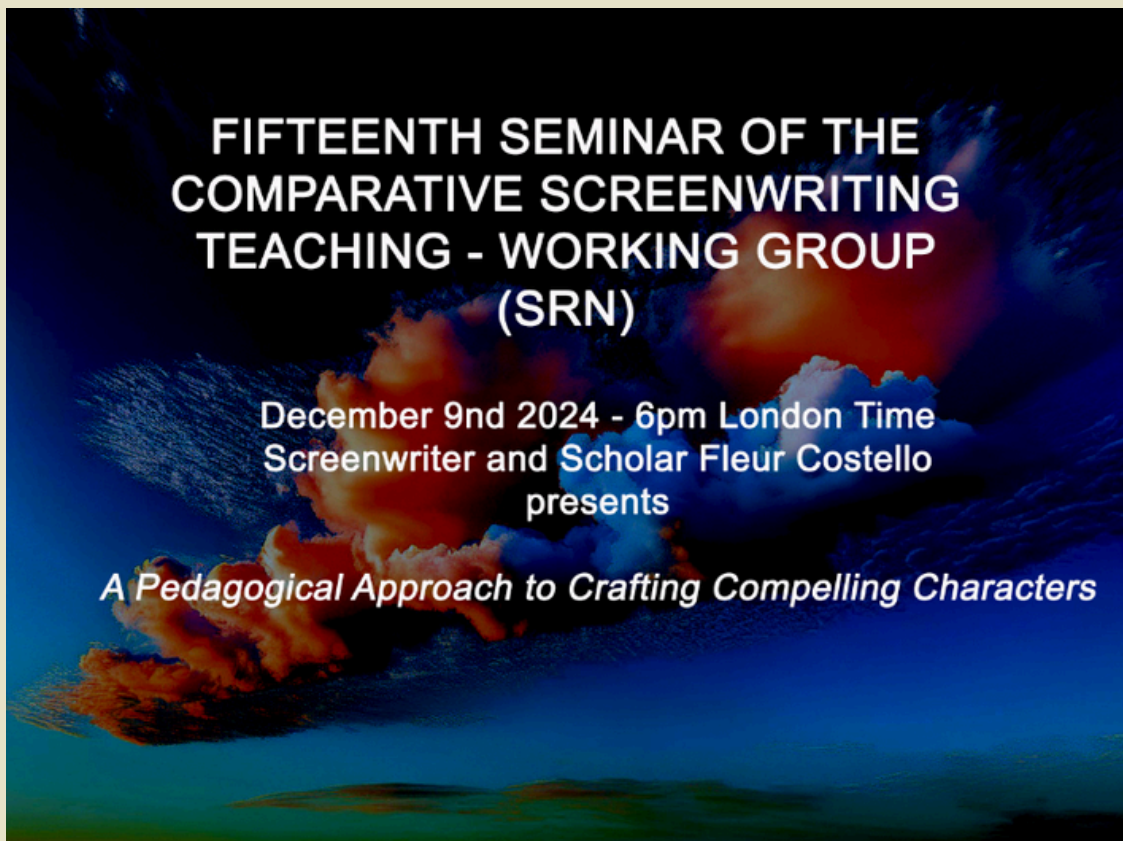


## 15TH COMPARATIVE SCREENWRITING SEMINAR

Working Group on  
Comparative  
Screenwriting Teaching

Romana Turina announces 15th session of the Comparative Screenwriting Seminar, to be held on **December 9th at 6pm** - UK time.

The link to our Zoom Session is soon to be announced via JISC mailing list. This time, we have with us the fantastic screenwriter and scholar **Fleur Costello!**



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## PHD STUDENT ONLINE COMMUNITY

Craig Batty invites PhD students to the next **PhD student online community session** which will take place on **Tuesday 10 December at 7pm Adelaide ACDT – 8:30am London GMT.**

Please find below the Zoom link and password:

Join from a PC, Mac, iOS or Android: <https://unisa.zoom.us/j/83644185294?pwd=k4O0s0f5yMhYDCgUC3WYw2EjWIIi6b.1>

Password: 678858

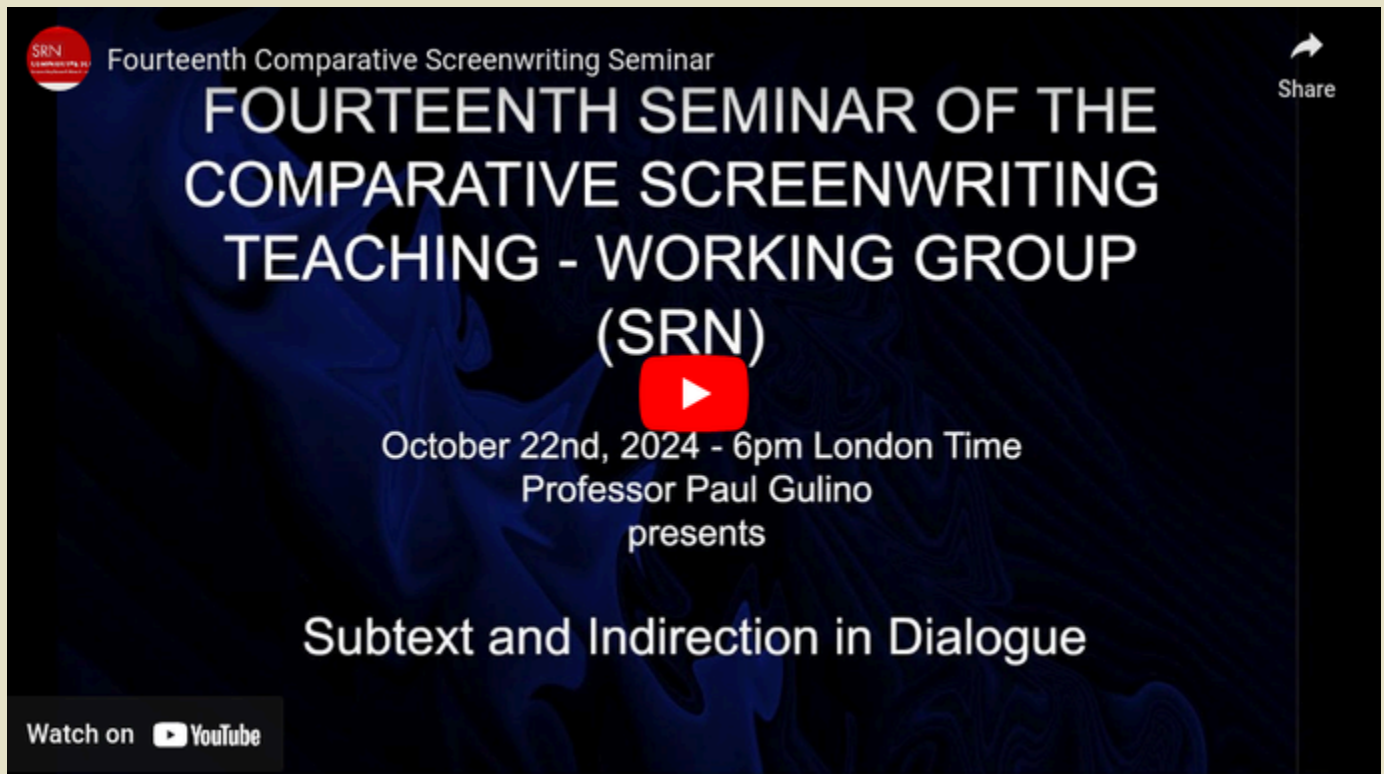
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## 14TH COMPARATIVE SCREENWRITING SEMINAR

*Working Group on  
Comparative  
Screenwriting Teaching*

We share with you the exclusive recorded session of **Paul Gulino's Lecture on Dialogue**, a valuable resource graciously offered for the inaugural meeting of the 2024 Comparative Screenwriting Seminar.

The Comparative Screenwriting Seminar warmly welcomes the input of all SRN members, and we are eager to discuss any topic related to teaching screenwriting that interests you.



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## JOB OFFER

*Teaching Stream in  
Showrunning &  
Screenwriting for Media  
Industries*

The **Department of Cinema and Media Arts in the School of Arts**, Media, Performance and Design at York University invites highly qualified applicants for an **Assistant Professor, Teaching Stream position in Showrunning & Screenwriting** for Media Industries. This is a tenure-track appointment to the Teaching Stream to commence July 1, 2025.

Due date for completed applications: 11 December 2024.

For more information read [full job offer](#).

Direct questions about the position to [fmsearch@yorku.ca](mailto:fmsearch@yorku.ca).

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## FREE THE STORY

A film by Krishna Stott,  
Gautama Ramesh and  
Anna Zaluczowska

Krishna Stott, Gautama Ramesh and Anna Zaluczowska made this film because they believe in interactive storytelling. We're interested in asking the question:

**What do interactive stories and experiences need so that audiences can fully take part in them?**



This film begins a discussion in an attempt to answer this question. It is a video essay that you may find useful for your research or for using with any students that you teach.

Feel free to screen the film – it has an interactive element which audiences can contribute to (there is a link and time to submit within the screening copy – or you can pause).

Find the film on [www.freethestory.net](http://www.freethestory.net) along with a range of screening materials to help aid discussion. Also on the website are a [bunch of fascinating extras](#).

Want to screen this film? Download it [here](#).

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## THE WORKS OF AMY SHERMAN-PALLADINO

*Call for Book Chapters*

Edited by Patricia Prieto-Blanco (Lancaster University, UK)  
and Cristina Pérez Ordóñez (Universidad de Málaga, Spain)

Book Series: Screen Storytelling, Bloomsbury. Series Editor:  
Anna Weinstein

### **Deadline extended to 6th Dec 2024**

The Works of Amy Sherman-Palladino will be the first volume to explore the fruitful albeit ever challenging career of Amy Sherman-Palladino from a screenwriting and production perspective. In doing so, The Works of Amy Sherman-Palladino aims to complement Ryan's and Bushman's 2019 volume "The Women of Amy Sherman Palladino". Daughter of a comedian and a dancer, her writing is funny, fast, full of references to pop and high culture, and her characters always perform complicated verbal and spatial choreographies. This book will celebrate her particular and very popular style of writing, explore writing as a collaborative act (as ASP often writes with her husband), as well as considering how the rhythm of her dialogues is translated into visual strategies. Thus, while centring on her screenwriting career, The Works of Amy Sherman-Palladino also considers her as a director and producer.

In order to connect with the target audience of the book series Screen Storytellers, final essays will be 3000 – 3500 words (including references).

Please, send a long-abstract (250 words, plus references) along with a 150-word biographical statement to [p.prieto-blanco@lancaster.ac.uk](mailto:p.prieto-blanco@lancaster.ac.uk) and [cristinaperezordonez@uma.es](mailto:cristinaperezordonez@uma.es) by 6th of December 2024. Please title the subject line of your email: Abstract – The Works of Amy Sherman Palladino. Direct any questions or inquiries to this email address as well.

We aim to inform potential authors of the outcome of their proposal in February 2025.

### **Abstracts (150 w.) due December 6th 2024.**

For questions about the SCREEN STORYTELLERS book series, contact Anna Weinstein at [aweinst6@kennesaw.edu](mailto:aweinst6@kennesaw.edu).

For more [information](#).

See the first book in the series [The Works of Shonda Rhimes](#).

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## INTERVIEW WITH ANNA WEINSTEIN

*Editor of Screen*

*Storytellers Series*

We are pleased to bring you an interview with Anna Weinstein, editor of the Screen Storytellers Series published by Bloomsbury. Anna is also a former member of the SRN Executive Council.

**The concept for the Screen Storytellers Series mentions that it wants to bring attention to screenwriters. I feel that this is a problem as old as screenwriting itself, that screenwriters are being overlooked. Do you think that will ever change?**

Honestly, I think it's already beginning to change, thanks to the rise of the streamers in the past decade or so. I kicked off the Screen Storytellers series with a volume on Shonda Rhimes in part because of how much my students adore her work. In the U.S., viewers aren't necessarily taking note of who directs episodes of their favorite television shows, but many viewers are aware of who created these shows. Rhimes, Ryan Murphy, J.J. Abrams, Aaron Sorkin, Amy Sherman-Palladino, these are all names my students know. They're excited when these writers have new series coming out. "Have you seen the new Shonda Rhimes show?" I feel like I've heard that question from students a hundred times in the past few years. Television is really taking over as the primary medium for screen storytelling, as we all know – and since the series creators are typically at the helm of their shows, viewers are becoming increasingly familiar with the writers' names, particularly those who've created multiple series. Will this ever be the case for feature film writers? I don't know. It's shocking to me that the new film here is being advertised as a Tom Hanks/Robert Zemeckis film. Eric Roth's name appears only at the end of the trailer, almost in passing. One of our greatest screenwriters, but he barely gets a mention in the trailer.

**Is there something you've missed with previous books and book series on screenwriting (e.g. Palgrave Studies in Screenwriting) since you pushed the Screen Storytellers Series at Bloomsbury? How do the series at Palgrave and Bloomsbury differ from each other?**

The Palgrave series has a broader scope in its range of focal topics related to the academic study of screenwriting – everything from screenwriting ethics to writing for young audiences to writing for virtual reality. With the Bloomsbury series, though the books may cover a similar sweep of topics or approaches, the focus of each volume is the works of a single screenwriter. We have eight books in development right now, including The Works of Steven Moffat, The Works of Tonino Guerra, The Works of Jon Favreau, and The Works of Susan Harris, as examples. So you can see that the titles are all following the same The Works of... template. Another key difference between the series is the audience or readership. I conceived of the Screen Storytellers series to be geared toward student readers and informed film/TV viewers. (continued)

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Really, it's a form of public scholarship, with screenwriting scholars taking deep dives into the writers' films and TV series and presenting critical analyses and discussions for educated readers as opposed to seasoned scholars. It's always bothered me that there are so few books studying one screenwriter's collected works. It seems that just about every academic press has a book series on directors – but where are the books doing this same critical study of screenwriters' bodies of work? One of the most interesting things to me in studying a writer's screenplays is looking at the evolution of her career. It's always fascinating to see the common themes and characters and writerly obsessions threaded through a screenwriter's films or television series. And it's equally exciting to see how a writer approaches similar topics or thematic questions differently with every new decade. These kinds of explorations are extremely helpful to aspiring and professional screenwriters – and of course, in looking at the cultural impact writers have, this is of tremendous interest to casual consumers of film and television as well. There's great value in offering students and general readers critical discussions about the ways in which screenwriters tackle storytelling and how their films and television series have influenced audiences and other screenwriters. And it certainly seems that this type of critical examination and public discussion of screenwriters and their work is necessary if we want to highlight the importance of the writer in this collaborative medium.

**From the forthcoming titles, it strikes me that the books should focus only on contemporary writers. Is that the intention? Or is the series open to historical themes as well?**

The series is absolutely open to historical writers! You're right, though, that most of the forthcoming volumes feature screenwriters who are currently working or have worked in the past thirty or so years. But my hope is that the series will grow to include screenwriters who were active throughout the history of film and television. I've had scholars express interest in developing volumes on women screenwriters working during the Silent era, for instance, as well as writers who were particularly active in the 1960s, such as Jay Presson Allen. So I'm definitely seeking proposals for volumes on writers from all decades. Scholars studying the works of a particular screenwriter should please feel free to reach out to me to discuss a potential volume. It's also important to note that the volumes can be single authored or edited collections, and they can be somewhat slim or lengthier. So there are many possibilities here. Also, I am extremely interested in growing the series to include close studies of international writers' works. What a gift this will be to our students if we can introduce them to influential screenwriters from around the globe!

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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), Isadora García Avis, Lucien Georgescu, Clarissa Miranda, Romana Turina, Juan Carlos Carillo, Hugo Armando Diaz, Jan Černík.

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