Abstracts

Session 1
Theorising / New Approaches

"The Screenplay Reader and the Concept of Knowledge"
Ann Igelstrom (Bangor University, UK)

This paper discusses how a narration's distribution and regulation of knowledge in a screenplay shapes the reader's relationship to the story, the characters, and the anticipated spectator. David Bordwell (1985, 2008) and Edward Branigan (1984, 1992) speak of a 'hierarchy of knowledge' that exists between the spectator and the character, which leads the spectator to feelings of curiosity, suspense, and surprise. I will relate their theories to the screenplay text and argue that, in addition to the character and the anticipated spectator of the film, a hierarchy of knowledge in the screenplay also includes the screenplay reader. A primary focus will be where the reader can be situated on the hierarchy and how the reader's position can serve narrational strategies. The paper will also address the distance between the reader of the screenplay and the story. Branigan uses a spectator's different points of view of the story to distinguish between subjective and objective levels of narration. Does a reader's point of view of the screenplay's story vary or does it remain the same? Do 'we-constructions' and descriptions of camera movements change the reader's point of view? And finally, what is the purpose of altering the reader's distance from the story? Through using examples from screenplay texts, my aim is to show how the narration's distribution of knowledge and the reader's position in relation to the story are used to elicit particular effects. These effects include heightening the intensity of the story and establishing a closer connection between the reader and the characters.

Ann Igelstrom is a PhD student at Bangor University, supervised by Steven Price, and at the time of the Conference she will be halfway through her second year. In her thesis she relates narrational theories from film and literature to the screenplay in order to investigate how the terminology can be transferred and used for screenplay text analyses. The main focus is on how the specific traits of the screenplay format serve narrational ends.

"Dialogism and the Screenplay"
Rosamund Davies (University of Greenwich, UK)

This paper will investigate the potential relevance to screenwriting of Bakhtin's (1981) theory of dialogism and the novel. My enquiry is situated within the context of extensive debates over the creative and institutional limitations of the screenplay as blueprint (Geuens 2000, Pasolini 2005, Maras 2009, Staiger 2010, among others). This has resulted in research into scripting as an activity that is not necessarily text based (Maras 2009, Millard 2010, Murphy 2010). My own analysis will however focus on the written script, with reference to my own recent practice in writing a feature film screenplay, as well as to other screenwriters. It will take as a starting point Bakhtin's claim that, in contrast to the monologic discourse of myth, discourse within the novel can be polyphonic, or 'multivoiced': articulating conflicting and multiple levels of meaning and truth. It will then explore the possibilities of a screenplay functioning as a 'multivoiced' text, rather than as a blueprint; the significance of Bakhtin's conception of myth, when compared to the use of myth in contemporary theories of screenwriting, and the potential relevance and limitations of his theory of the novel to the screenplay form. I will conclude with what I consider to be the implications of my investigations for the role of the screenplay; the collaboration between writer, director and producer, and to wider discussions of the development of the screen idea.

Rosamund Davies has a professional background in script editing and is senior lecturer in media writing at the University of Greenwich. Her research focuses on screenwriting, visual narratives, alternative narrative structures and cross art–form and cross-genre practice. Her chapter on aesthetics and affect in online video will be published by the BFI in 2011 in the book *Ephemeral Media* (ed. Grainge). Her research into the screenplay has theorised both screenplay and film as palimpsests, analysing layers of meaning and discourse. Her article 'Screenwriting Strategies in Marguerite Duras's

script for *Hiroshima, Mon Amour* (1960)' was published in the first volume of *The Journal of Screenwriting* (2010).

"Poetics 2: the Reckoning"
Ian W. Macdonald (University of Leeds, UK)

This paper develops the main points I proposed last year, in Copenhagen, into a methodology for the research and study of screenwriting. Instead of asking questions, therefore, or suggesting possible avenues for exploration, this paper attempts to construct a set of guidelines that can be used directly, when working within the field of screenwriting. These guidelines need to be tested in a practical example, and this paper refers to a case study from British practice.

The guidelines are based around certain assumptions, for example on the screenplay as object, that: the screenplay has traces of the screen idea; it has a deferred meaning; it uses literary tools to refer to cinematic tropes; it is the focus for the activity of all involved in producing that film, before it is produced; it describes the screen idea through the agency of the screenwriter; the screen idea is constructed by 'scripters' who may not be the screenwriter; the screenplay and other documentary evidence is always partial, etc. Any set of guidelines needs to take account of, among other things: the systems perspective (i.e. the construction of the narrative between producer and audience); the conceptual framework (e.g. the social milieu); the contextual framework (i.e. the set of institutions that operate on and around this activity); the domain (i.e. the view of existing works by the field); the field (the 'gatekeepers' for this activity); and the 'informing poetics' constructed from the interaction of these and other elements.

But is this approach any practical use? Does it help us understand the process and whatever 'product' is created? Or is it just a detour, a diversion, or – in English parlance – a red herring?

"*Send Us Your Stories As Treasure Ships Carrying Your Richest Thoughts*: Photoplay How-To Manuals and Narrative Democracy"
Rob Appleford (University of Alberta, Ca)

Next time [your rejected spec] script looks shabby ask your mother, wife, or landlady to lend you [a flatiron], if you are a man, or go to the laundry and help yourself if you are a woman. Then place the shabby script on a regular ironing board and give it a thorough going over. When you finish, it will be almost as crisp as though it were newly typed, unless it is so hopelessly wrinkled that the ironing has no effect. (Clarence J. Caine, *How To Write Photoplays.* 1915)

In my paper, I will examine manuals and lectures on Hollywood scenario/photoplay writing from the years 1909 to 1924.

While film historians like Janet Staiger have pointed out that "the heyday of the amateur scenarist [in Hollywood] was actually brief (from about 1907 to 1914)" (165), it is also true that the publication of photoplay 'how-to' manuals and lectures directed at amateur scenarists increased exponentially after this "heyday" had passed. These 'how-to's' can be read as contributing to the rationalization of the classical Hollywood style as recounted by Bordwell, Staiger, Thompson et. al., where the formalism of cinematic storytelling is standardized. These photoplay 'how-to's' do recycle codes of storytelling and style in a conservative way, from manual to manual, and from lecture to lecture. But they also promote more idiosyncratic and potentially more volatile ideas about individual agency, collective identity, and – as I will argue in my paper – 'narrative democracy'. These 'how-to's' tap into deep-set anxieties about the 'American character' and its relation to narrative. And their attempts to work through the complex relationship between the amateur-scenario-as-industry-document and the amateur-scenario-as-vox-populi reveal much about how narrative was understood as cultural, political, and material capital in the pre-classical Hollywood era.

Work Cited: Bordwell, Staiger, and Thompson (eds.). *The Classical Hollywood Cinema: Film Style & Mode of Production to 1960.* NY: Columbia UP, 1985; Caine, Clarence J. *How To Write Photoplays.* Philadelphia: Street & Smith, 1915

Rob Appleford is associate professor in the English and Film Studies Department at the University of Alberta. His work on film and performance has been published in *Social Text, American Indian Culture and Research Journal, Modern Drama, Theatre Research in Canada/Récherches Théâtrales au Canada,* and *Canadian Literature.* He is the editor of *Critical Perspectives On Canadian Theatre in*

English, Volume One: Aboriginal Drama And Theatre (Toronto: Playwrights Canada Press, 2005), and is currently working on a study of the poetics of screenwriting called *The Dream Under The Hat.*

"The Strange Case of Ronald Tavel: Warhol's Only Screenwriter"

J. J. Murphy (University of Winsconsin, Madison, USA)

For a five-year period from 1963-1968, the Pop artist Andy Warhol turned his attention away from painting and sculpture to filmmaking. Warhol gained attention for a series of notorious silent films, such as *Sleep*, *Empire*, *Blow Job* and *Eat*, which critics connected to minimalism and viewed as precursors to structural film. Yet Warhol confounded admirers by collaborating with the writer Ronald Tavel on a number of synch-sound films, beginning with *Harlot* (1964). The collaboration proved unlike any other between a director and writer. For one thing, Warhol deliberately subverted the various "scenarios" that Tavel wrote for him. He prevented the nonprofessional actors from learning the screenwriter's lines or allowing for rehearsals, causing Tavel to hide the scripts on set, to hold up giant cheat sheets for the actors to read, to whisper the dialogue from off-camera, and at times to intervene in the productions when the actors became confused about what they were supposed to do next. In *Space* (1965), Tavel walked off set after Warhol's most famous superstar, Edie Sedgwick, openly criticized his script. Yet the results of Warhol's collaboration with Tavel resulted in films that are among the most interesting he created: *Screen Test # 1*, *Screen Test # 2*, *The Life of Juanita Castro*, *Vinyl*, *Kitchen* (all 1965), and *Hedy* (1966).

In this paper, I argue that this was, in fact, a very productive if unorthodox collaboration. In a sense, Warhol incorporated the frustrations and tensions that often exist between screenwriters and directors as an essential element of the films. As he and Tavel often did with the actors, Warhol consciously tied to provoke and frustrate his screenwriter in order to create a sense of unpredictability to the productions.

J. J. Murphy is an independent filmmaker. He has written articles that have appeared in *Film Quarterly*, *Film Culture*, *Millennium Film Journal*, *Field of Vision*, Film Studies: An International Review, and *The Journal of Screenwriting*. He is the author of *Me and You and Memento and Fargo: How Independent Screenplays Work* (Continuum, 2007), and is currently completing a new book on the films of Andy Warhol for The University of California Press. He teaches film production, screenwriting, and cinema studies in the Department of Communication Arts at the University of Wisconsin-Madison, USA.

"La théorie du premier mensonge" ('The Theory of the First Lie')

Fabien Boully (Université Paris Ouest Nanterre La Défense, F)

Mars 2010, 13ème édition du Festival des scénaristes à Bourges: Thomas Bidegain participe à un atelier consacré à *Un prophète* (2008), le film de Jacques Audiard dont il est co-scénariste. A cette occasion, il révèle une petite théorie du cinéaste: la "théorie du premier mensonge". Cette théorie propose un principe en apparence très simple: si l'on parvient, au début d'un film, à imposer au spectateur le postulat dramatique "irréaliste" qui sert à fonder une intrigue, ce spectateur sera conditionné à accepter les éventuelles entorses au vraisemblabe qui apparaîtront ensuite. Plus exactement, et pour interpréter tout de suite cette théorie, on peut dire que le premier mensonge sert à redéfinir les codes du vraisemblable, afin que les autres mensonges n'en soient plus.

Sur mes lèvres (2001, César 2002 du meilleur scénario), troisième film de Jacques Audiard, écrit avec Tonino Benacquista, offre un bel exemple de cette théorie-pari: d'entrée de jeu, il convient d'admettre que Carla (Emmanuelle Devos), malentendante équipée d'un sonotone, puisse être secrétaire d'une agence immobilière où sa fonction principale est de répondre toute la journée au téléphone... C'est la première marche pour accepter, à l'autre bout du film, que cette jeune femme découvre que l'argent volé par le gérant d'une boîte de nuit est dissimulé dans un frigo, uniquement en se fiant aux sons qu'elle a entendus cachée dans la penderie de l'appartement. La théorie du premier mensonge ou l'art de faire avaler des couleuvres au spectateur!

Cette magnifique théorie scénaristique, d'un cinéaste dont les films impressionnent par leur maîtrise narrative, invite à l'analyser et la questionner à différents niveaux.

Fonctionne-t-elle vraiment et, si oui, que veut dire qu'elle «fonctionne» ? Le coup de force symbolique qu'elle institue s'accompagne-t-il d'un traitement dramaturgique et d'effets de mise en scène spécifiques pour suspendre l'incrédulité du spectateur? L'application de ce principe théorique est-il repérable dans plusieurs films de Jacques Audiard et sous quelles formes? Le retrouve-t-on les films

dont il a été le scénariste, comme *Mortelle randonnée* (Claude Miller, 1983), *Baxter* (Jérôme Boivin, 1989) ou *Vénus beauté institut* (Tonie Marshall, 1999). Surtout, cette théorie peut-elle être généralisée et "exportable" pour analyser le travail d'autres scénaristes ?
Cette communication sera donnée en français.

English: March 2010, the 13th Screenwriter's Festival in Bourges: Thomas Bidegain participates in a workshop on Un prophète (A Prophet, 2008), Jacques Audiard's film which he co-wrote. On this occasion, he reveals a little filmmaker's theory: the "theory of the first lie." This theory proposes a seemingly simple principle: if we succeed at the beginning of a film to impose on the viewer an "unrealistic" dramatic premise that serves to establish a plot, the viewer will be conditioned to accept any deviations from the vraisemblabe that will appear next. More specifically, and immediately applying this theory, we can say that the first lie serves to redefine the codes, so that following lies are no longer experienced as such.
Sur mes lèvres (2001, 2002 César for Best Screenplay), the third film by Jacques Audiard, co-written with Tonino Benacquista, is a good example of this theory-bet: from the outset it suffises to recognize that Carla (Emmanuelle Devos), who is hearing-impaired and equipped with a hearing aid, could be the secretary of a real estate agency where her main function is to answer the phone all day ... This is the first step in order to, at the end of the film, accept that this young woman discovers that the money stolen by the manager of a club is hidden in a refrigerator, only relying on the sounds that she heard hidden in the closet of the apartment. The theory of the first lie or how to let the viewer "swallow a snake" as the French expression goes!
This attractive screenwriting theory, by a filmmaker whose films impress with their masterful narrative ask to be analyzed and questioned at different levels. Does it really work, and if so, what does it mean when we say it "works"? Is the symbolic coup de force it establishes accompanied by a dramaturgical treatment and specific effects of mise en scène in order to have the viewer suspend his disbelief? Is the application of this theoretical principle detectable in more films of Jacques Audiard and in what forms? Can it be found in films of which he was only the writer, like Mortelle randonnée (Claude Miller, 1983), Baxter (Jerome Boivin, 1989), Venus beauté institut (Tonie Marshall, 1999). Above all, is it possible to generalise this theory and "export" it to analyze the work of other screenwriters?
This paper will be given in French.

Fabien Boully est maître de conférences à l'Université Paris Ouest Nanterre La Défense, où il dirige le département des Arts du spectacle et le Master Professionnel « Scénario et écritures audiovisuelles ». Il enseigne également au Conservatoire européen d'écriture audiovisuelle. Il est l'auteur de plusieurs articles parus dans *Esprit, Vertigo, La Licorne, CinémAction, Senses of cinema*, etc. ou dans des ouvrages collectifs comme *La Vie nouvelle, Nouvelle vision* (Léo Scheer), *Histoire(s) de films français* (Bordas), *Le Dictionnaire mondial des images* (Nouveau Monde) ou, *Fictions patrimoniales sur grand et petit écran* (PUB). En 2007, il a publié un ouvrage sur *Mon Oncle* de Jacques Tati (Atlande) Il a codirigé le livre *James Bond (2)007. Anatomie d'un mythe populaire* (Belin) et coécrit, en 2008, l'ouvrage *James Bond, figure mythique* (Autrement).

"The Ealing Studio Screenwriters"
Jill Nelmes (University of East London, UK)

This paper will discuss the role of the screenwriters who were based at Ealing studios from 1938 to 1958. In particular it will discuss three writers who were an essential part of the development of some of the most successful films produced at Ealing; Angus McPhail, T.E.B. Clarke and Diana Morgan. The three screenwriters worked in a studio which placed an emphasis on collaboration and in many ways contributed to giving the Ealing stamp or style, being part of a system in which experienced writers were teamed with new directors to help ease their transition into filmmaking.
Angus MacPhail is credited with writing 23 films over a period of 11 years, although mostly as co-writer. He is perhaps the most important writer at Ealing in terms of overall influence yet it appears he did not consider himself a successful writer. Charles Drazin suggests MacPhail did not have the confidence to write as sole author and argues his talent was in bringing plot lines together and unifying a films narrative.
T.E.B. Clarke wrote 15 screenplays over 14 years, his career spanning the same period as the main directing team, from the mid-war to the late 1950's. Clarke is most famous for *Passport to Pimlico* (1949), *The Blue Lamp* (1950) and *The Lavender Hill Mob* (1951). Diana Morgan's career at Ealing was much more short lived – she is credited with writing or co-writing six films over a ten year period which includes *Went the Day Well*(1942) and *Pink String and Sealing Wax* (1945). It's particularly interesting that she was the only female writer in a studio, which was so male dominated. The paper will give a close reading of the differing writer's styles and their working practices with reference to the screenplays held in the Special Collections at the BFI.

References: Barr, C., *Ealing Studios*, Berkeley; London: University of California Press, 1998; Drazin, C., *The Finest Years*, London: Andre Deutsch, 1998

"Extrapolating Narrative Models to Enhance Creative Practice: A PhD in Screenwriting Case Study"
Craig Batty (Bournemouth University, UK)

Films are not only visual, they are visceral; they allow an audience to feel the unfolding drama, and psychologically connect with the characters. Even for the screenwriter, the experience of writing a film can be deeply moving, where a range of character emotions are assimilated and then poured back into the narrative. The most important thing to remember though, for both the audience and the screenwriter, is this: something can only be felt outside of the text if enough work has been done within the text.

This was the opening to my practice-based PhD in Screenwriting, which I completed in 2009. As the wording suggests, there was a clear interplay between theory and practice; between academic thought and creative process; between textual analysis and textual production. With this in mind, I would like to argue the necessity for any practice-based PhD to fully embrace the notion of thinking and doing at one and the same time; otherwise, it becomes a PhD that is focussed on practice but is intrinsically detached from theory.

As such, this paper aims to outline some of the key principles that I consider necessary for undertaking a practice-based PhD in Screenwriting. Using references to both my own PhD project and wider ideas of the practice-based PhD, the paper will place the role of the screenwriter at the centre of the investigation, celebrating his or her negotiation between creative and critical; between practice and theory; between doing and thinking. It will be argued that, like a screenplay protagonist, the practice-based PhD in Screenwriting should take its author on a journey: a journey to improve both a skill in and an understanding of screenwriting.

As Harper suggests, screenwriting as a form of creative writing should seek to create its own 'site of knowledge' (2006: 3), which has its concerns firmly rooted in process and practice, not 'post event' speculation. As such, the PhD should seek to enhance creative and critical awareness of screenwriting so that it can be of practical and aesthetic value. Its physical make-up as a thesis should also serve its root cause, and as will be argued, a useful model is that of a creative artefact supported by an interwoven critical commentary; in other words, a creative artefact informed by critical reading, and a critical commentary informed by creative writing.

Dr Craig Batty is Principal Lecturer in Screenwriting at Bournemouth University, UK. He is a writer and script consultant, and has worked on various short film, feature film and television projects. He is the co-author of two books, *Writing for the Screen: Creative and Critical Approaches and Media Writing: A Practical Introduction*, and the author of the forthcoming book *Movies That Move Us: Screenwriting and the Power of the Protagonist's Journey*. He has also published many articles and chapters on screenwriting practice, theory and pedagogy.

"Imitation and Adaptation: A Pedagogy"
Debbie Danielpour (Boston University, USA)

Because originality is highly valued in all the arts, it initially appears counter- productive to teach screenwriting students the craft by encouraging them to imitate established genres or to adapt literature. This pedagogical method, however, teaches students genre-specific narrative structure and conventions, avoids the paralysis that sometimes comes with "complete" artistic freedom, and ultimately allows students to discern the qualities of their unique voice.

Countless contemporary American films are adaptations, sequels, parodies or mash-ups, yet many fear that learning via imitation will cause students to write derivative or cliché scripts. By exploring the history of emulation in art and the fact that the value placed on originality is relatively new, the pedagogic push for originality starts to appear short-sighted. Further analysis reveals how reaching for "highly original" may produce innovation but few screenplays of critical value. Identifying an example of "original" within the genre boundaries of the horror screenplay demonstrates how a screenwriter can break new ground while still writing within the conventions of the genre. Fiction to film adaptations also prove to be highly innovative and original works, ultimately refining the definition of creativity, innovation and originality in screenplay writing.

Debbie Danielpour's creative work spans screenwriting, fiction and libretti. Recently, she sold an option on her original feature film *Stand Accused*, one of her stories was published in the journal *Natural Bridge*, and she's writing the libretto adaptation of *The Great Good Thing*, a commissioned work for composer Bruce Wolosoff. Her essay, "Imitation and Adaptation: A Pedagogy," on which the proposed paper is based, is forthcoming in *The Journal of Screenwriting*. Another essay is under forthcoming at *Academe*. She's been a professor of fiction writing, film studies and screenwriting for over twenty years.

"Should we teach... screenwriting?!"
Lucian Georgescu (National University of Theatre and Film, Ro)

The Romanian Film School is celebrating 20 years of freedom, but as we do speak about a New Romanian Cinema, there is not much to be said about a „new" Romanian Film school.

Two decades after the Revolution there are significant production achievements, but little educational progress. In spite of the official pompous declarations, the New Romanian Cinema is not the result of the National Film School learning process, even though most of the current successful filmmakers are its graduates. The recent successes of the Romanian cinema created a hysteria among the youngsters which in spite of the low financial market potential and lack of a real industry are thriving to make their way in the glamorous world of the "prizes factory". And their way starts here, at the National University of Theatre and Film in Bucharest... For the Screenwriting Department the result was the burden of a triple amount of students whom age is constantly lowering. Together with this age decrease there is also a cultural and academical regress and the gap between generations is growing as the national education system is getting poorer. In this context, the „classical" screenwriting teaching approach becomes a real danger. The formalist direction - be it a very academical one, or a vulgar "pragmatical 3-acts-structure" – is a black hole which traps inside texts which – with the help of the so common, unpersonal and wide spread today Final Draft formatting - are easily declared „scripts"! Meanwhile their young authors "screenwriting" graduates without a real understanding of what a writer should be!

The paper presents the opinion of the author that in the current context we should NOT teach screenwriting in the film school undergraduate classes and presents as an alternative a new approach to the writing curriculum in the Romanian Film School.

Lucian Georgescu belongs to the first Romanian post revolutionary generation. He is a writer, film critic, screenwriter (*Mimi, Night within a day, Keep an eye on happiness, The Phantom Father*), director (*The Phantom Father*), a member of the Romanian Filmmakers Union, member of the Steering Committee of the National Critics Association and teaches screenwriting at the National University of Theatre and Film in Bucharest as Senior Lecturer (PhD) in Screenwriting. His texts where published in

Romania (*Pro Cinema, Romania Literara, Noul Cinema, Literatorul, Dilema* etc) and abroad ("Les revues de cinema dans le monde" Telerama – Corlet, Paris). He owns a PhD in film theory.

"Below The Line: Unknown Spaces and Uncertainty in Film Development"
Margot Nash (University of Technology, Sydney, Aus)

This paper examines the 'unknown' and the 'uncertain' as active and creative spaces, both for the screenwriter developing new work and for those who turn the screenplay into a film. It is an investigation into the uncertain nature of the creative process in general, and the all-pervasive quest for certainty in film development in particular. It argues that gaps within a screenplay offer opportunities for others to engage creatively with the text, and that an uncertain development process offers a gateway to adventure and innovation.
The mysterious nature of the creative process and the elusive shadow narratives that enrich a screenplay with subtext are, by their very nature, problematic spaces to write about. How do we write what isn't there? How do we argue for an uncertain process in a money-driven and anxious industry? Yet perhaps through developing strategies to encourage an uncertain process - rather than endlessly searching for certainty through prescriptive formulas, the unexpected, the miraculous and the thrilling might appear. Uncertain development strategies, and strategies to create the gaps, or elisions, within a screenplay where the subterranean world of subtext thrives, are few and far between, yet these are transformative spaces that invite a creative response. An uncertain development process offers writers the opportunity to explore the unknown, and a strong shadow narrative has the power to activate audiences to develop their own readings, to participate rather than passively receive. These active spaces are the antithesis of control, which is what market-driven film development strategies exemplify, with their obsession with certainty whilst constantly searching for the new.
Screenwriting texts rarely enter the murky world of the unknown yet, as many artists albeit working in less expensive mediums seem to know instinctively, it is within the balance of discipline, and spontaneity, that creativity lies.

Margot Nash is a filmmaker and a Senior Lecturer in Creative Practices at the University of Technology, Sydney where she teaches screenwriting and coordinates the postgraduate writing program. Her areas of research include the theory and practice of screenwriting, developing subtext, and Australian oppositional and independent film history. Her films have all won awards and been selected for both national and international festivals. They include the experimental shorts *We Aim To Please* 1976 (co filmmaker), *Shadow Panic* 1989, the documentary feature *For Love Or Money* 1982 (co filmmaker) and the feature dramas *Vacant Possession* 1994 and *Call Me Mum* 2005.

"Everything you always wanted to know about becoming a screenwriter after studying in Brussels"
Dominique Nasta & Frédéric Zeimet (Université Libre de Bruxelles)

Dominique Nasta and Frédéric Zeimet will pinpoint the main steps leading to a screenwriting career after a two-year training in Scriptwriting and Film analysis at the Université Libre de Bruxelles: the discussion will tackle both academic and professionnal aspects and include references to scriptdoctoring, writing for television, European versus US teaching methods, access to international workhops inside specialized festivals.

Dominique Nasta teaches Film Aesthetics and Film Analysis at the ULB. She was Head of the Film Department from 1990 to 2010; she is the author of *Meaning in Film : Relevant Structures in soundtrack and narrative* (P.Lang,1992) and of several essays on Early melodrama, East European cinemas, Emotion and music, European modernity. **Frédéric Zeimet** is a Luxembourg based screenwriter and scriptdoctor. He graduated from the ULB scriptwriting and film analysis department in 2007 and won the Best Junior European Screenwriting Prize in 2010.

"THE FUTURE: What is ahead in screenwriting?"
Jule Selbo (California State University at Fullerton, USA)

What does it mean for the screenwriter/and or those involved in screenwriting analysis to examine or determine the need for "currency" within the craft and art of the screenplay? How does the academic looking at the craft, history and art of screenwriting assess outside forces at work on the contemporary screenwriter? What are the opportunities and challenges in creating content for the smaller and smallest screens? Should new technology be considered before story content? How do those involved in creating or studying screenplays take into account the desires or commercial aspects of the global marketplace? What about the screenwriting that concentrates on creating content that would most naturally fall in the area of "national cinema"; how is that assessed or analyzed in relation to more globally commercial fare? And most importantly, with the new opportunities in technology, production, distribution and marketing available, what changes might we see in screenplays and the heretofore "normal" divisions of screenwriter, director and producer? There are events that can be examined such as American screenwriter/director Kevin Smith's recent announcement at Sundance 2011 of his new distribution plans and how he hopes that filmmakers can "take back the indie". Webseries, graphic novels, Internet content, mofilms and narrative games are outlets – many of them "independent" for screenwriters. In the early 1900s, the "independents" took on the Edison Trust (MPPC) in order to control content and distribution. By 1919 American filmmakers found reason to form a group independent from the quickly powerful "major studios" and created United Artists – which quickly, it can be argued, became mainstream even as it struggled. In the 1950s there was another swing towards independent films – new technology helped make that possible. In the 1960s in the United States, American filmmakers/screenwriters such as George Romero, Roger Corman, Dennis Hopper, Coppola and others introduced a new independent venture in film – in content, production and distribution. The aforementioned are broad stroke references at some of the changing landscapes of American film – and meant to set a context to look at what lies ahead for filmmakers/screenwriters today. I believe it is worth examining today's major studios output, the audience's interest in types of story, the themes that resonate today – as well as the distribution outlets now available that will affect how screenwriters work and think and how the product of today can be examined and analyzed.

Jule Selbo is Chair of the Radio-TV-Film Department and a tenured Associate Professor of Screenwriting at California State University at Fullerton and is co-editor of the Journal of Screenwriting Intellect Press. She has contributed the chapter "Screenwriters Who Shaped the Pre-Code Woman And Their Struggle With Censorhip" to the book *Analysing the Screenplay* (Routledge, 2010). Her articles on "The Constructive Use of Film Genre for the Screenwriter" as well as book reviews on Suner's New Wave Turkish Cinema and Grodal's Embodied Visions have been published in the *Journal Of Screenwriting* (Intellect Press). Jule's textbooks *SCREENPLAY, Idea to Script in Eleven Steps* (2007) and *THE REWRITE* (2008) are used in universities across America. Both are published by Garth Gardner Publishing, Washington DC, NYC and London.
Jule Selbo's feature film credits include *Hard Promises* starring Sissy Spacek and William Peterson. She has written live action films for most of the major Hollywood studios. Some of her animated feature works includes the animated *Hunchback of Notre Dame, Part Deux*, released in 2002 and winner of the Best Premiere DVD award. The film was also nominated in the Best Screenplay category. She also wrote *Cinderella Two*, a Disney Video release, nominated for a Best DVD Premiere award. Her *Little Mermaid, Ariel's Beginning* for Disney was released in late 2008. Jule completed a feature script for the Jim Henson Company, *Ugly*, co-written with Matthew Jacobs and is currently working on a trilogy of projects, including a graphic novel for Driving Force Entertainment. She has produced and written over 200 hours of television, among her credits: George Lucas' *Young Indiana Jones Chronicles*, *Hercules* (Universal) ABC'S *Life Goes On*, Aaron Spelling's *Melrose Place*, PBS'S *Voyage of the Mimi*, FOX'S *Space: Above and Beyond*, HBO'S *Prison Stories: Women on the Inside* (Cable Ace Award nomination), MTV'S *Undressed* (Glaad Award nomination), *Nickelodeon's Sports Theatre* as well as *The Flash*, *Sinbad* (Syndicated), *Tales from the Darkside*, *Monsters*, *Search for Tomorrow* (Writer's Guild Award for Outstanding Writing). More animation work includes Disney's *Angela Anaconda* and *Heroes* as well as PBS's *Maya and Miguel* and *Angelina Ballerina* (2009) and Nick Jr.'s *Olivia* (2009-2010) and Hasbro's *Pound Puppies* (2010).

"Script Development Policy and the Scriptwriters' Experience"
Díóg O'Connell (Institute of Art, Design & Technology (IADT) Dun Laoghaire)

This paper explores the impact changing script development policy has on the nature of Irish screen stories in recent times. The Irish Film Board spent its first fifteen years changing and adapting policy, particularly around the process of script development, following industry reports and its own board's ideological objectives. This paper uses a case study approach to assess whether these changes in policy led to a more 'writer-friendly' Board that ensured creative autonomy and independence or whether it led to a more streamlined approach to scriptwriting. The paper will give a review of changing script development policy from the Film Board's re-activation in 1993 until the consolidation of recent schemes in 2010. This is followed by a survey over a two year period (2009-2011) of the style and structure of scripts developed under the various schemes. This survey examines what scripts got film board support based on a template of genre-based stories, auteurist-led stories / mainstream or art-house and under what schemes these scripts were supported. Using a case study approach, this paper will assess, from the writers' perspective, whether these policies streamline the process of scriptwriting requiring writers to fit into an infrastructure of industrial norms. Has the Irish Film Board achieved the status of 'writer-friendly' by creating an infrastructure for writers that moves them in from the periphery of the film production process? The case study approach involves researching at a pre-production level what scripts were submitted for funding, what scripts achieved funding and what was the experience of the writers. The aim of the paper is to establish what kind of structures and supports have been developed over time for the scriptwriter working with the Irish Film Board and how they impact on the professional life of the screenwriter.

Dr. Díóg O'Connell is a lecturer in Film & Media Studies at IADT, Dun Laoghaire, Co. Dublin. She teaches Scriptwriting, Irish Cinema and Film Studies. Her book, *New Irish Storytellers: Narrative Strategies in Film* is published by Intellect, 2010. She is co-editing a collection of essays on Irish Documentary titled *Documentary in a Changing State*, due for publication in Autumn 2011.

"Telling, spelling and selling in Belgium : yesterday and tomorrow"
Erik Martens (Cinematek)

Screenplay writing in Belgium has changed drastically over the years. So has the country itself. The two language communities have their traditions and their own characteristics. Since politics in the 1960ties decided that each language community would have a separate system of government support, French and Dutch speaking film makers went their own way, whether they liked it or not.

Erik Martens (°1962) writes about film, is Belgian correspondent for the International Film Guide, is editor-in-chief of the dvd's edited by the Royal Belgian Film Archive, is screenplay reader for the Flemish Film Fund (VAF).

Dramaturgy is a traditional old method to assist writers as well as directors in narrative performance art. But it seems only to be old fashioned because today one can buy many screenwriting manuals, which have been published over recent years. Unfortunately the screenwriting manuals (as far as I have read) never explain 1) the basic ideas and the potential of dramaturgy 2) dramaturgical pattern for open forms from multi perspective to postmodern movies. With the combination of these three presentations we hope to give a more fundamental idea and insight view of what dramaturgy – when we no longer stick with the classical Hollywood schemes – can give a modern screenwriter today.

"Paying off the Redemption: Towards Open Economies of Drama"
Riikka Pelo (School of Art and Design, Aalto University, Helsinki, Fi)

The concept pair "setup" and "payoff" is part of practical vocabulary when discussing dynamics of a screenplay: once something in the story is set up it must be paid off close to resolution. I will study this dramaturgical dyad as a principle for building up the closure in classical dramaturgy. In addition, payoff as a dramatic tool, is examined as grounded in the idea of religious redemption present in the Antique tragedy. Modern theories of drama are then again concerned with lack of redemption resulting at open, fragmentary and profane forms of drama. As the question of redemption gets problematic and the relationship between the setup and payoff loosened in the contemporary cinema too, e.g in Haneke's films, what kind of new dramatic economies can be recognized in the film dramaturgy based on open rather than closed forms drama?

Riikka Pelo, Doctorate Candidate, Researcher, Screenwriter, Aristotle in Change –Variations in Screenwriting –research project, Department of Film, Television and Production Design, The School of Art and Design, Aalto University, Helsinki, Finland

"Implicit Dramaturgy in the US-TV-serial *Breaking Bad*"
Christine Lang (HFF Konrad Wolf, Potsdam-Babelsberg, D)

Along the example of *Breaking Bad* will be discussed narrative strategies of TV-serials entitled "Quality-TV". These long-term-productions (e.g. *The Sopranos, Mad Men, The Wire*) are these days first of all part of pop cultural discussions referencing at cultural as well as aesthetical knowledge. With this presentation the implicit narration will be the focus, based on an analysis of the implicit dramaturgy of *Breaking Bad*. It will be discussed to what point the knowledge of how to use implicit dramaturgy can help to open classic dramaturgy pattern and what kind of patterns of dramaturgy of Open Forms has been used on that basis.

Christine Lang: Doctorate Candidate, Researcher, Screenwriter, Assistant teacher / Assistant for Dramaturgy and Aesthetics at HFF, Faculty 1 / department of screenwriting and dramaturgy, HFF Konrad Wolf, Potsdam-Babelsberg, Germany

"Dramaturgy for postmodern movies – *Shutter Island*"
Kerstin Stutterheim (HFF Konrad Wolf, Potsdam-Babelsberg, D)

With my presentation I'll give an overview of how one can use the knowledge of 'classic dramaturgy' for film dramaturgy – especially in cases of 'open form'. Concentrating on the main aspects of dramaturgical patterns of open form I'll explain this with the example of "Shutter Island" by Martin Scorsese (director) and Laeta Kalogridis.
Main aspects are: relationship between explicit and implicit level of dramaturgy; Bedeutungsfazit = central point of meaning; activation of space, nonlinearity as well as the 'shuttered hero'. More important than with traditional closed form movies is the implicit dramaturgy. Here, one can find the main topic, the theses for all the fragments put together in an open form movie (the traditional rule for dramaturgy and writing: every peace has to have a meaning and why it has to be part of the story especially within the situation it is used in). The "Bedeutungsfazit" (Klotz) = central point of meaning is a dialog or situation giving us the implicit theme as a kind of a clue to understand every situation, every sequence, every gesture, every word. This is the point where all parts were linked with. With the

very successful movie "Shutter Island" There is the astonishing possibility to show and give knowledgeable ideas of what dramaturgy can offer screenwriting authors as well as producers, editors and film critics.

Kerstin Stutterheim is a Professor for Dramaturgy and Aesthetics in the Media and Author, Filmmaker, Researcher, Faculty 1 / department of screenwriting and dramaturgy, HFF Konrad Wolf, Potsdam-Babelsberg, Germany
Last publications: *Handbuch der Filmdramaturgie* (handbook film dramaturgy), with Silke Kaiser; Peter Lang Publishing 2009; "Fiktionalisierte Wirklichkeiten. Dokudrama und Realfiction-Filme als Grenzgänger im deutschen Fernsehen". In: *Bastard – Prozesse der Ausgrenzung, Phänomene der Entgrenzung* (Hg. Bartl / Catani, 2010); "Das Alte und das Neue. Identifikationsangebote in den frühen nonfiktionalen Filmen der DEFA". In: *DDR - erinnern, vergessen. Das visuelle Gedächtnis des Dokumentarfilms.* Hg. Tobias Ebbrecht / Hilde Hoffmann / Jörg Schweiniz. Schüren 2009, S. 109-132. As Editor: *Studien zum Postmodernen Kino* – with Julia Dabbert und Sophie Luise Bauer, Peter Lang Verlag (03)2011; *Design & Geschichte* (gemeinsam mit Hans Höger und Ulrich Braun), Schriftenreihe 'querfeldein' Bd. 2, 2009; *Design & Politik* (gemeinsam mit Hans Höger), Schriftenreihe 'querfeldein' Bd. 1, Würzburg 2005

Session 8
Elements of the Screenplay

"L'espace dans le scénario"
Julia Sabina Guttierrez (Université Paris III, F)

Le but de cette communication est d'analyser l'œuvre d'un scénariste dans une perspective non linguistique, celle du scénariste comme écrivain, mais spatiale, celle du scénariste comme créateur des images, des lieux, et, en définitive, de l'espace où l'histoire va se dérouler.

Il paraît intéressant d'aborder l'étude du travail d'un scénariste depuis son élément le plus cinématographique : la construction spatiale d'une histoire ; un élément normalement lié aux architectes d'images que doivent être le réalisateur et le monteur. Nous ne devons pas oublier que le scénario est un travail écrit, mais qu'il raconte également ce qui arrivera dans les images du film.

Nous nous sommes attachés à analyser la dimension narrative des scénarii, en nous penchant plus spécifiquement sur le travail du scénariste Rafael Azcona (1926-2008), scénariste de comédies dans le cinéma et la télévision, célèbre en Espagne et Italie. Ce scénariste a transmis à l'écran un univers propre et personnel, identifiable pour les spectateurs depuis son premier film. Mais, comme l'explique Jean-Claude Carriére, un scénario est " une chenille qui va devenir papillon ", des feuilles écrites qui serviront comme instrument de travail à toute une équipe de professionnels et qui seront modifiés, en acquérant un volume à travers la mise en scène des réalisateurs et l'apport des acteurs, du monteur, de la sonorisation …

Comment un style caractéristique a-t-il pu survivre à Azcona quand ces lignes disparaissaient peu à peu dans tout ce processus ? D'autant que nous devons également tenir compte du fait qu'il ai collaboré avec cinéastes avec des univers si propres et personnels comme ceux de Marco Ferreri, Carlos Saura ou Luis García Berlanga. L'objectif de cette recherche sera donc d'analyser l'espace à l'intérieur de l'oeuvre d'un scénariste, afin de vérifier de quelle manière son écriture a pu influer sur le regard spatial de cinéastes particuliers.

English: The purpose of this paper is to analyze the work of a screenwriter in a non-linguistic perspective, that of the scripwriter as a writer, but spatial, of the writer as a creator of images, places, and, ultimately, the space where the story will unfold.

It seems interesting to approach the study of the work of a screenwriter from its most cinematographic element: the spatial construction of a story; element normally associated with the work of visual architects such asa the director and editor. We must not forget that the script is a written work, but that it also tells what will happen in the images of the film.

We want to analyze the narrative dimension of scenarios, by looking more specifically to the work of screenwriter Rafael Azcona (1926-2008), writer of comedies for film and television, and very well known in Spain and Italy. This writer has put on the screen a unique and personal world, recognisable for audiences since his first film. But, as explained by Jean-Claude Carriere, a scenario is "a caterpillar that will become a butterfly", written pages that will be used as a working tool to a team of professionals that will be changed and acquiring volume through the work of stage directors and the contribution of actors, the editor, sound …

How can Azcona's characteristic style survive when his words are gradually disappearing in the process? Especially since we must take into consideration that he worked with filmmakers who create their personal worlds such as Marco Ferreri, Carlos Saura and Luis García Berlanga. The objective of my paper will be to analyze the space inside the work of a writer, to check how his writing may have influenced the spatial views of particular filmmakers.

Candidate au Doctorat sous la direction François Jost, **Julia Sabina Gutiérrez** se trouve dans la phase finale d'écriture de sa thèse sur *L'espace dans l'oeuvre du Rafael Azcona, scénariste*. Elle a donné des cours sur l'humour dans le scénario à l'Academia de las Artes y las Ciencias cinematográficas de España, qui sont en voie de publication. Julia Sabina Gutiérrez a aussi une carrière parallèle comme scénariste.

"Dexter and Identity: Could the real Dexter Morgan please stand up?"
Chloe Liddy-Judge (Mary Immaculate College, Irl)

This paper will examine the character of Dexter Morgan, the unique anti-hero from Showtime's 'quality' television drama, *Dexter*. Even after five seasons, it would seem that Dexter eludes our capacity to decode him. Is he a cold blooded sociopath or a victim of sorts; a monster created to fulfil the desires of his late adoptive father, Harry? Throughout the programme, Dexter is on a quest to uncover his identity, a search for an 'authentic' masculine self if such a self even exists. It will be

argued that he is offered a number of 'doubles' throughout the series; characters such as Brian Moser, Miguel Prado, Frank Lundy and Arthur Mitchell who offer him a glimpse of what his life could have been. Instead Dexter lives by "the code of Harry"-the Harry we see in fuzzy edged images that may be objective flashbacks, subjective memories, or imagined scenes. Similarly, is the ghostly Harry- who counsels Dexter in the present- a means of justifying his killing? These visions of Harry insist that we question Dexter's reliability as a narrator. Indeed, Dexter as a text provides us with more questions than answers. In this way, Dexter Morgan is truly a protagonist for a postmodern age – indefinable, unknowable and morally ambiguous.

Chloe Liddy-Judge is a 2nd year PhD student in Mary Immaculate College, Ireland. My research is within the field of television studies and is under the supervision of Dr. Marcus Free. The title of my PhD is "Reflexive Antiheroes, Reflexive Fandom and the Rejection of 'Mainstream' American Society in Contemporary 'Quality' American Television Drama and Its Fan Base: Case Studies of *Dexter*, *Breaking Bad* and *The Wire*".

"The labyrinth of the mind: thought and consciousness representation in contemporary mind films and tv-series"
Silvia Van Aken (MAD-Faculty, Genk, B)

This paper will focus on the interdisciplinary and international character of thought and consciousness representation across media, especially how screenwriters integrate character's thoughts and consciousness in screenplay for feature film and tv-series. The first narrative experiments with character representation in feature film took place in the silent era, f.e. *Life of an American Fireman* (1903), with a short dream sequence. But the first important mind film is the German expressionist movie *Das Kabinett Des Dokter Caligari* (1920). Later on we see examples in France (f.e. *L'Année Dernière à Marienbad*, 1961), in Sweden (f.e. *Cries & Whispers*, 1972), and in America (f.e. *The Woman in the Window*, 1944). But the major breakthrough of the mind film was since the 1990s: *Jacob's Ladder* (1990), *Requiem for a Dream* (2000), *Mulholland Drive* (2001), *The Fall* (2006), *The Lazarus Project* (2008), *Inception* (2010), *Black Swan* (2010), etc. Not only feature films but also tv-series innovate with consciousness representation in narrative experimentation, e.g. the influential tv-series of Dennis Potter *The Singing Detective* (1986) and the biographical tv-film *Temple Grandin* (2010). Other notable tv-series that experiment with character thoughts are *Carnivale* (2003-2005), *Battlestar Galactica* (2004-2009) and *Lost* (2004-2010). I will examine the narrative structures and techniques used in scripts for recent mind films and tv-series, and also on the 'presumed effect' on the viewer. Screenwriters nowadays integrate avant-garde with traditional screenwriting techniques in their 'mindscreen scripts', presumably to attract wider audiences. The aim of most contemporary 'mindscreen scripts' is probably not to distance the public like some older avant-garde mind films, but to immerse them into the character's mental world.

Silvia Van Aken is a lecturer and a researcher at the research group Image&Word of the MAD-faculty (Catholic University College Limburg & Provincial College Limburg). At the moment she is writing a PhD thesis at the Faculty of Social Sciences of the Katholieke Universiteit Leuven: "The labyrinth of the mind: A narratological study of American mind films from 2000-2010".

"Good and Evil in Screenwriting"
Tom Pope (Minneapolis College of Arts and Design, USA)

The collision of good and evil -of good guys and bad guys- is a central element of genre screenwriting. In fact, it's almost impossible to imagine most films without the interaction of good and evil as a defining and even necessary element. But the idea of good and evil has become so commonplace that it's never been questioned or defined, let alone investigated. What exactly are these two seminal forces in dramatic writing? What motivations, psychological types, relationships to society, and philosophic ideas characterize them? Are evil and good co-dependent, with neither able to exist without the other? I will answer these questions, and demonstrate that these character types and relationships are surprisngly complex and varied. I will introduce a schema by which both good and evil can be defined in their many forms, diagram their multi-facted natures and surprisingly complex identities, and make suggestions how the dynamic between good and evil can create a complicated moral and

power universe that has not been adequately examined. This paper hopes to introduce an entirely new field of dramatic investigation.

Tom W. Pope is a practicing scriptwriter and lecturer in the Department of Art History, where he teaches courses on the Western and the musical among others. He also teaches screenwriting at the Minneapolis College of Art and Design. In his 30 year career, he has worked with numerous major directors, including Francis Coppola, Barry Levinson, Ridley Scott, Penny Marshall, Wim Wenders, and Frank Oz. He has worked on *Benjanmin Button, Someone to Watch Over Me, Lords of Discipline, Hammett*, and many others. He's written the screenplays for *Bad Boys, Someone To Watch Over Me, F/X, Hammet, Lords of Discipline* and many other films. His 1998 book, *Good Scripts/Bad Scripts*, analyzes twenty-five of the best and worst recent American screenplays to determine how they succeed (or not).

"Introduction : les nouveaux scénarios"

Gil Bartholeyns (Université de Lille III, F) et Daniel Bonvoisin (Média Animation, B)

Le développement spectaculaire de l'industrie du jeu vidéo, premier secteur de l'économie du divertissement en chiffre d'affaires, révèle l'importance qu'a pris le jeu dans les occupations de loisir. Mais parce qu'il est ludique, et donc frappé du sceau de la futilité et du populaire, le jeu est rarement pris au sérieux par le chercheur et peine à trouver sa place dans l'univers des œuvres culturelles. Qui pourrait citer, comme pour le cinéma, quelques réalisateurs de jeux ? Pourtant, les jeux constituent un art de raconter à part entière, qui mobilise de nombreux scénaristes et produit des grands récits.
L'objectif de ce panel est double. D'un côté, on cherchera à dégager la spécificité de la scénarisation ludique par rapport au récit traditionnel littéraire ou cinématographique. Pour cela, on examinera trois types de jeu : le jeu vidéo, le jeu de rôle « sur table » et le jeu de rôles grandeur nature (où les joueurs interprètent physiquement les personnages). Cette spécificité tient de toute évidence dans l'interactivité. Mais c'est une dimension complexe qui pose un paradoxe : comment scénariser la liberté d'action, la multiplicité des récits ? En d'autres termes, comment les auteurs-animateurs s'y prennent pour donner au joueur le rôle du narrateur tout en produisant une histoire pour ce même joueur ? D'un autre côté, on voudrait mettre en évidence la spécificité de la scénarisation de chaque type de jeu et explorer le mode d'interactivité, le régime d'immersion fictionnel, bref le dispositif médiatique propre tantôt au jeu vidéo (interface visuelle et discursive), tantôt au jeu de rôle sur table (essentiellement imaginatif et oral), tantôt au Grandeur Nature (physique et littéralement immersif).
Enfin, ce panel voudrait penser la scénarisation dans sa dimension proprement contemporaine. L'arrivée du ludique dans le champ de la narration met en lumière deux faits majeurs qui transforment indéniablement la manière de raconter des histoires aujourd'hui. Le premier fait est l'importance croissante de la notion d'univers. Second dans la narration traditionnelle (où il se déploie à partir d'un récit), il est premier dans toute narration ludique (où tous les récits potentiels se déploient à partir de lui). Cela suppose des univers faciles à jouer, c'est-à-dire fondés sur des imaginaires préalables ou du moins largement partagés, tels que le médiéval-fantastique ou le western. La question de la référentialité est ici centrale. Le second fait en découle directement: il s'agit de l'intermédialité. Dès lors que des récits sont traduits en mondes, ces mondes peuvent être repris et les récits continués dans d'autres médias. Du roman au film, et du film au jeu (par exemple, *Star Wars*), du récit littéraire au jeu, et de ces deux formes vers les films (dans le cas de Tolkien), mais aussi de la narration ludique vers la narration cinématographique (par exemple, *Resident Evil*): la scénarisation doit désormais être pensée sous cette condition à la fois génétique et socio-économique, et non plus dans le cadre d'un seul média ou forme énonciative."

"Jeu vidéo, scénarisation et sérialité"

Mathieu Letourneux (Université de Nanterre Paris-Ouest, F)

Longtemps cantonnés à des éléments scénaristiques rudimentaires, parfois limités à un texte introductif et un texte conclusif, relayés tout au plus par quelques éléments stéréotypiques (décor, *sprites*) qui rappellent vaguement l'univers de fiction sur fond duquel était menée la partie, les jeux vidéo ont atteint, au fil des décennies, une sophistication de plus en plus grande. Celle-ci a conduit les producteurs à donner à la mise en intrigue et à la scénarisation une fonction beaucoup plus importante. Pourtant, liée aux logiques contradictoires de l'interactivité et de la narration, la tension entre la structure du scénario et le jeu continue à se manifester, contraignant les auteurs à des sutures plus ou moins complexes, de façon à offrir au joueur une partie qui apparaisse comme un récit élaboré. Pour créer cet effet d'homogénéité narrative, une série de procédés sont employés: absence de solution de continuité (graphique ou dynamique) entre les phases de jeu et les cinématiques; reprises de détails convoquant des œuvres clés (un monstre qui rappelle *Alien*, etc.) ou des grandes scènes de genre (une rue déserte de Western, etc.); convocation de routine narrative (par exemple, le héros épargne le méchant, mais le méchant tente un coup en traître, donc le héros doit le tuer) introduisant des effets de récit dans l'œuvre. Plus généralement, c'est par l'inscription du jeu dans le cadre plus large des mécanismes de sérialité propres à la culture médiatique que le scénario atteint sa force de conviction.

Matthieu Letourneux est maître de conférences à l'Université Paris Ouest-Nanterre, spécialiste des cultures et littératures populaires et de jeunesse. Il s'intéresse aux questions de sérialité et à leur

incidence sur la production et la réception des œuvres, aux relations des œuvres aux genres, des fictions aux supports, et aux circulations médiatiques. Ses travaux dans ce cadre ont porté sur les supports de diffusion des œuvres populaires, sur le rôle de l'éditeur comme figure d'auctorialité sérielle, sur les relations entre texte et image, sur les échanges entre jeux/jouets et fictions narratives. Il a publié récemment *Le roman d'aventures, 1870-1930* (Limoges, PULIM, «Médiatextes», 2010) et dirigé les volumes *L'avenir du livre de jeunesse*, avec Cécile Boulaire et Claudine Hervouet (Paris BNF, 2010); *Tallandier* (avec Jean-Luc Buard, *Le Rocambole*, n° 39-40, Encrage, 2007) ainsi que *Culture médiatique*, (Compar(a)ison, Peter Lang, Genève, 2006). Il vient d'achever un livre coécrit avec Jean-Yves Mollier: *Tallandier, 100 ans d'édition populaire* (à paraître, 2011).

"Jeu de rôle sur table : le scénario entre narrativité initiale et narrativité finale"
Olivier Caïra (Université Evry, F)

Du fait de leur incomplétude fondamentale – incomplétude des univers, des systèmes de simulation et des personnages – les jeux de rôle sur table obligent les scénaristes à imaginer de bonnes histoires sans chercher à raconter une seule histoire. On y observe une forme maximale d'interactivité, tant dans les possibilités de "navigation" (chronotope indéfini, par opposition au jeu vidéo ou au jeu de rôles grandeur nature) que dans l'élasticité des rattachements à un genre fictionnel (notamment le passage du genre "sérieux" à sa parodie). Les scénaristes associent des éléments de narrativité initiale (intrigue, enjeux liés au background des personnages-joueurs, répertoire des scènes, rencontres et épreuves les plus probables) à des éléments de narrativité finale (sanctions ou récompenses qui donnent sens à l'aventure, expérience de la difficulté, évolutions de l'univers et des personnages). Dans cette perspective, on distinguera plusieurs cas: le scénario écrit pour être joué; le scénario écrit pour être publié, ou scénario indépendant; le scénario inscrit dans une campagne.

Olivier Caïra est maître de conférences en sociologie à l'IUT d'Evry et au Centre Pierre Naville (Université Evry) et membre associé du Groupe de Sociologie pragmatique et réflexive (Écoles des hautes études en sciences sociales, Paris). Dans le cadre de ses travaux sur le jeu et la narration, il est chercheur associé au séminaire de narratologie du Centre de recherches sur les arts et le langage (EHESS) et au séminaire «Fiction et immersion» du Centre d'étude et de recherche en arts plastiques (Université Paris 1). Il a notamment publié *Hollywood face à la censure* (2005) et *Jeux de rôle: les forges de la fiction* (2007), tous deux chez CNRS Éditions. Son prochain ouvrage, *Définir la fiction : du roman au jeu d'échecs*, paraît au deuxième semestre 2011 aux Editions de l'Ecoles des hautes études en sciences sociales.

"Généalogie du scénario grandeur nature: les formes de l'interaction dramatique"
Gil Bartholeyns et Daniel Bonvoisin

Dans le jeu de rôles grandeur nature, aucune instance supérieure ne raconte une histoire, le récit collectif est réalisé par tous, et chaque joueur ne connaît jamais qu'une partie ou version de l'histoire. Pourtant, les auteurs et animateurs souhaitent faire vivre des aventures au plus grand nombre, faire découvrir un monde, et même transmettre un sens général à tous les participants. Dès lors, quelles stratégies – quels modes de scénarisation – adoptent-ils ? La réponse ayant évoluée avec le développement du Grandeur Nature depuis la fin des années 1980, nous suivons cette évolution pour dégager plusieurs modalités, souvent co-présentes : depuis l'épreuve qui attend chaque groupe à tel endroit, jusqu'à l'intrigue "implémentée" par le biais des intérêts complexes de chaque personnage, en passant par la suite d'événements, prévus et mis en scène, sur le mode plus ou moins générique ou modulaire du type "si N, alors N', etc.". Dans la mesure où l'interactivité est un trait fondamental de la narration, il s'agira de voir le genre d'interactions (sociales), le style de jeu que produit chaque modalité. Or ces styles, qui sont des modes de "réalités", sont largement définis, en amont, par le choix d'univers et de règles ; ce qui en fait un premier niveau de scénarisation: les récits qui sortiront d'un âge barbare où l'action héroïque est valorisée ne ressembleront en rien à ceux qui sortiront du palais où il faut tirer son épingle du jeu sans être trahi.

Gil Bartholeyns est maître de conférences à l'Université Lille 3, titulaire de la chaire de culture visuelle du CNRS/université. Formé aux études cinématographiques et à l'histoire à l'Université Libre de Bruxelles et l'École des hautes études en sciences sociales (Paris), ancien chercheur du FNRS, de l'University of Oxford et du Musée du quai Branly, il est mem- bre des comités de rédaction de *Culture*

visuelle et *Techniques & Culture*, et dirige la spé- cialité « Image et sciences humaines » de l'École doctorale SHS Lille Nord de France. Il a publié notamment *Image et transgression au Moyen Âge* (PUF, 2008), *Adam et l'astragale* (Ed. de la Maison des sciences de l'homme, 2009), *La Performance des images* (Ed. de l'Université Bruxelles, 2010), *Cultures matérielles. Anthologie raisonnée* (Ed. de la Maison des sciences de l'homme) ; ainsi que plusieurs études sur le cinéma et le jeu (en collaboration avec D. Bonvoisin), derniers en date : « Manières de faire des mondes grandeur nature » (2010) et « Le Moyen Âge est un jeu », *L'Histoire*, n°359, déc. 2010.

Daniel Bonvoisin est formateur d'enseignants et animateur socioculturel dans le domaine de l'éducation aux médias, au sein de l'association belge Média Animation, reconnue par la Communauté française de Belgique. Spécialiste du cinéma, du jeu vidéo et des nouvelles pratiques médiatiques, il participe aux études publiées dans ces domaines. Il a été journaliste en relations internationales, rédacteur en chef de la revue *Hémisphères*, consacrée au développement. Membre fondateur de BE Larp, la Fédération belge du jeu de rôles gran- deur nature, cofondateur de Larp.eu (*An international and open community dedicated to live-action roleplaying theory*), il organise et scénarise des GN depuis 1995. Il publie régulièrement sur ce sujet notamment sur la question des spécificités de cette activité du point de vue de la fiction, des représentations et des processus de reconnaissance; en dernier lieu: «Le Moyen Âge sinon rien. Statut et usage du passé dans le jeu de rôles grandeur nature» (2009); «Il était une fois mon personnage» (2010); «Les créations ludiques contemporaines sont-elles solubles dans le patrimoine?» (2011).

English: *"Introduction: the new scenarios"*
Bartholeyns Gil (University of Lille III, F) and Daniel Bonvoisin (Media Animation, B)

The spectacular development of the video game industry, the most important sector of the entertainment economy, reveals the importance that gaming took in leisure activity. But because it is fun, and marked as futile and popular, games are rarely taken seriously by the researcher and struggling to find their place in the universe of cultural works. Who can name a game designer, as you can a film director? Nevertheless, games are an art of storytelling in its own right, which involves many writers and produces great stories.
The objective of this panel is twofold. On the one hand, we seek to identify the specificity of the game script compared to traditional literature and film narrative. We will consider three types of play: video games, role-playing "table" and role-playing scale (where players physically interpret the characters). Their specificity is clearly in interactivity. But it has a complex dimension which includes a paradox: how to script the freedom of action, the multiplicity of narratives? In other words, how the authors/game masters go about according the player the role of the narrator while at the same time producing a story for that player? On the other hand we want to show the specificity of the script of each type of game and explore the mode of interactivity, fictional immersion, in short the dispositif médiatique specific to either video games (visual and discursive interfaces), live action RPG (physically and literaly immersive) or table top RPG (essentially imaginative and oral). Finally, the panel would like to consider the script in its proper contemporary dimension. The arrival of gaming in the field of narrative highlights two major facts that undeniably change the way in which we tell stories today. The first fact is the growing importance of the concept of 'universe' ('world'). Secondary in traditional narrative (where it is deployed from a story), it is primary in any ludic narrative (all the potential stories unfold from it). This requires worlds that are easy to play, meaning based on pre-existing imaginary or at least commonly known, such as medieval fantasy or the western. The question of referentiality is central here. The second fact follows directly: intermediality. When stories are translated into worlds, these worlds can be resumed and continue to exist in other media. From novel to film, and film to game (eg Star Wars), literary narrative to game, and both to films (in the case of Tolkien), but also from game narrative to film (eg Resident Evil): the script must now be thought of in the light of this condition, both genetic and socio-economic, rather than through a single medium or form of utterance.
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"Video games, scripting and seriality"
Letourneux Mathieu (University of Nanterre Paris-Ouest, F)

Longtime confined to the rudimentary elements of scriptwriting, sometimes limited to an introductory and a concluding text, relayed by at most a few stereotyped elements (setting, sprites) that are vaguely reminiscent of the fictional universe on which it was based, video games have reached, over the decades, a growing sophistication. This has led producers to allocate more importance to plot and setting in scripting games. However, due to contradictory logic of interactivity and narrative, the tension between the structure of the scenario and the game continues to emerge, forcing the authors to create more or less complex sutures, in order to offer the player something which appears as a complete and elaborate story. To create this effect of narrative homogeneity, a series of procedures are used: no closing of continuity (graphic or dynamic) between the phases of the game and the cinematics, repetition of details evoking key works (a monster that reminds *Alien* , etc.) or important key scenes of a genre (a deserted Western street, etc.); convening narrative routine (e. g., the hero spares the bad guy, but the

villain nevertheless tries a shot, so the hero must kill him) introducing narrative effects in the work. *More generally, it is by the inclusion of the game in the wider framework of mechanisms of seriality that typify media culture that the script reaches its persuasiveness.*

"Role play on the table: the scenario narrative between initial and final narrative"
Olivier Caira (University of Evry, F)

Because of their fundamental incompleteness - incomplete worlds, of simulation systems and people - table top role playing games require writers to imagine good stories without trying to tell a single story. We observe a maximum form of interactivity, as well in the possibilities of "navigation" (undefined chronotope, as opposed to video games or life size role playing games) as in the elasticity of the attachments to a fictional genre (especially the transition of genres from "serious" to parody). The writers combine basic narrative elements (plot, issues related to the background of player characters, scenes directory, meetings and events most likely) to elements of the final narrative (sanctions or rewards that give meaning to the adventure, the experience of difficulty, evolution in the universe and characters). From this perspective, we distinguish several cases: the script written to be played, the script meant for publication, or independent scenario, the script included in a campaign.

"Genealogy of the life size scenario: the forms of dramatic interaction "
Gil Bartholeyns and Daniel Bonvoisin

In live action RPG, no superior instance tells the story, the narrative is developed collectively by all players, and each player knows only part of the story. However, authors and game masters wish to make live adventures, to make discover a world, and even create a common meaning for all participants. Therefore, what strategies - what types of screenwriting - will they use? The answer has evolved with the development live action RPG since the late 1980s, we will follow this evolution to discover several modalities, often co-present: from the test that awaits each group in one place, until the plot "implemented" through the complex interests of each character, through the chain of events, planned and directed, on modes more or less generic or modular of the type" if N, then N ', etc.. ". To the extent that interactivity is a fundamental trait of narration, it will be important to see the kind of interaction (social), the style of play that each category produces. However, these styles, which are modes of "realities" are widely defined by the choice of universe and rules, making it a first level of scripting: the stories that are situated in a barbaric age in which heroic action is highly esteemed will not look anything like those that come out of the palace where you need to succeed at the game without being betrayed.

"Missing Persons? Sexually Active, Mature, Female Characters in British and Irish Films"
Susan Liddy (Lancaster University, UK)

Studies have shown consistent underrepresentation of midlife and older women in U.S. films. (Bazzini et al 1997; Lincoln and Allen, 2004; Lauzen and Dozier, 2005) From the 1930s to the late 1970s, women over 50 yrs old were more likely to be represented as childless, 'shrews'or saintly and asexual mothers. (Stoddard 1983). Apart from very high profile exceptions, midlife women and their sexuality is rarely the subject American narrative films, though there are some signs of change in recent years. (Weitz, 2006) This paper is concerned with examining the representation of mature female sexuality in British and Irish films from 1998-2010 to ascertain whether Weitz's findings are replicated on this side of the Atlantic. A two phased approach is adopted. A quantitative content analysis is a necessary starting point, in order to establish the number of films that have represented sexually active mature woman as protagonists, or central characters. In phase two, a narrative analysis of those films which do represent mature female sexuality is undertaken with reference to story, plot and character. Drawing on psychoanalytic theory and Kristeva's concept of the abject, an attempt is made to theorize the absence and marginalization of sexually active, mature, female characters.

Susan Liddy is a second year Creative Writing PhD student at Lancaster University. It is a practice based degree combining a feature film script and thesis. The thesis relates to the representation of mature female sexuality in British and Irish films 1998-2010. She holds a research MA on Irish women's magazines and an MA in Screenwriting. She lectures in the Department of Media and Communications, MIC, University of Limerick. In 2006, she received script development funding from the Irish Film Board for a feature length script, *Curious*; it is currently in further development with Blinder Films, Dublin. From 1999- 2004, she produced a number of television documentaries with Puddle Films. In October 2010 her feature script *Cam Girls* was shortlisted for the Script Factory's 'Serious Screenwriting Development Scheme.'

"The Dynamics of Screenplay Adaptation and Feminine Writing"
Maria Teresa Martinez-Ortiz (Kansas State University, USA)

Screenplay writing is collaborative work in a constant state of process. These ever-changing aspects become evident in screenplays adapted from literary works, since the vast majority of films are adapted from another source. Thus adaptation offers the most familiar illustration of, as Steven Price suggests, the film's "palimpsestic" structure because the subtleties of presence, absence and ghostliness concerning both screenplay and film become palpable.
On the other hand, the notion of authorship gets more complex when there is more than one screenwriter involved in the adaptation process, especially when the screenwriters in question do not work as a team. Who then is the adapter in those cases? To illustrate the complex process of semiosis that screenplay adaptation entails, I analyze *El imperio de la fortuna* [The Realm of Fortune] (1985), by Paz Alicia Garciadiego, a Mexican woman screenwriter. Born in Mexico City, Garciadiego is one of the most conspicuous contemporary Mexican screenwriters. Her adaptations include works from Rulfo, Mahfouz, Maupassant, García Márquez, and more. *The Real of Fortune* is an adaptation from a little known text by Juan Rulfo: *The Golden Cock* (1956?). Rulfo, who died in 1986 is still, arguably, the most influential Mexican writer of all times. In 1964 Roberto Gavaldón directed the first film based on Rulfo's original text. Interestingly, he teamed up with two prestigious writers of the Hispanic American Literary Boom: Carlos Fuentes and Gabriel García Márquez, to write a screenplay based on the original source.
My analysis, therefore, seeks to highlight the process(es) of transformation and the notion of authorship that takes place from Rulfo's source text to Garciadiego's screenplay in relationship to both the first and second film proper adaptations.

Maria Teresa Martinez-Ortiz is an Assistant Professor of Spanish, Women and American Ethnic studies at Kansas State University. She received her PhD from Purdue University in 2001. Her research centers on Latin American, cultural, women, film studies and semiotics, with an emphasis on Mexican and Latino/a literature and film. She has published several articles in scholarly journals and book

collections dealing with notions of national and gender identity. Martinez-Ortiz is currently preparing a monograph on the history of the Mexican screenplay, specifically addressing the role of women screenwriters.

"La création cinématographique en prison. L'écriture partagée dedans-dehors"
Leila Delannoy (Université Paris-Ouest Nanterre La Défense, F)

Notre travail de recherche, développé depuis plus de deux ans, porte sur des dispositifs de création cinématographique menés par l'association Lieux Fictifs en prison, à la maison d'arrêt pour hommes du centre pénitentiaire des Baumettes à Marseille. Ils peuvent se définir comme des ateliers de formation, de création et de production cinématographiques dans lesquels interviennent cinéastes, vidéastes et metteurs en scène pour mettre en partage leur pratique avec un groupe de personnes incarcérées. Huit stagiaires détenus constituent ce groupe de travail, participant à cette expérience de création cinq jours par semaine, six heures par jour. Dans le cadre d'un projet européen « Frontières dedans-dehors » initié depuis plus d'un an, ce groupe travaille en collaboration avec d'autres personnes qui elles vivent au dehors.

Dans le cadre de ces ateliers de formation, de création et de production cinématographiques installés en prison, le scénario des œuvres se construit dans une démarche collective parmi le groupe des personnes détenues mais aussi dedans- dehors, avec les autres participants à l'extérieur de la prison. C'est le processus artistique et humain qui fait émerger l'œuvre. Initialement, les artistes viennent avec une proposition qui doit ensuite être interrogée, déconstruite et reconstruite par l'ensemble des participants. Les personnes détenues, en tant que co-auteurs, s'approprient l'écriture artistique comme un outil politique de lutte contre le stigmate carcéral incorporé en eux. Ces ateliers sont participatifs au sens où loin d'être pensés selon une logique d'enseignement, il s'agit de s'appuyer sur l'écriture cinématographique, la création et la production pour redevenir collectivement des sujets pensant et agissant dans le vivre ensemble que constitue la société, depuis ce lieu d'enfermement. Il faut souligner le fait que l'exigence artistique est au cœur du processus et que l'aspect collectif de ces écritures cinématographiques ne les réduit pas à un "art d'atelier".

Cette communication abordera donc la question de la formation à l'écriture cinématographique dans la dimension de l'éducation artistique non formelle, mais soulèvera aussi des réflexions liées à l'écriture partagée dedans-dehors et à l'impact de ces processus artistiques sur les personnes détenues, qui redeviennent propriétaires d'un rythme, d'un temps, d'un regard, d'une parole, par le biais de l'écriture.

English: Our research, as developed over two years, looks into the projects of cinematographic creation, organized by Lieux Fictifs (Ficticious Places), in the prison for men in the penitentiary of Les Baumettes in Marseille. These projects can be defined as training, creation and production workshops in which video and filmmakers share their practice with a group of prisoners. Eight convicts participated in the creative experience, five days a week, six hours a day. As part of a European project "Borders inside-outside" initiated since more than one year, this group is working with others who live outside.

As part of these workshops of cinematographic creation and production installed in prison, the screenplay is constructed in a collective effort among the group of detainees as well as 'inside-outside' with other participants outside prison. It is the artistic and humane process that produces the art. Initially, the artists come up with a proposal which must then be questioned, deconstructed and reconstructed by all participants. The detainees, as co-authors, appropriate artistic writing as a political tool to fight against the stigma that prison burnt in them. These workshops are participatory in the sense that far from being designed according to a logic of instruction or education, it is based on screen writing, creation and production in order to collectively re-become thinking subjects who take action in living together in society, from this place of confinement. It should be emphasized that artistic concerns are at the heart of the process and that the collective aspect of these film writings does not reduce it to an 'art class'.

This paper addresses the issue of training in film writing in the context of non-formal arts education, but also raise considerations related to the shared writing 'inside-outside' and the impact of the artistic process on detainees, who regain possession of a rhythm, a time, a look, a word, through writing.

Leïla Delannoy mène un doctorat de sociologie sous la direction de Philippe Combessie au sein du LASCO (Laboratoire d'analyses socio-anthropologiques du contemporain), un des laboratoires du centre de recherche SOPHIAPOL (Sociologie, Philosophie et anthropologie politiques) à l'Université Paris-Ouest-Nanterre-La Défense. Sa thèse porte sur «la création artistique en prison: une comparaison internationale».

"The evolution of the Indian middle class in Hindi cinema"

Sanyukta Chaudhuri (Whistling Woods International, Mumbai, In)

Besides Cleopatra, if there is anything truly enigmatic in this world, then it is the Indian middle class! Technically, the Indian Middle Class comprises families living in towns and cities whose income lie between 75% and 125% of the median of Rs 4500, but a closer look at this strata, will reveal an eclectic mix of cultures and caste, a group of people who display a certain social restlessness and are clearly the fastest growing segment of the Indian population. Such fascinating traits have made this class a constant favorite of the Hindi film screenwriters. But what is very intriguing in this context is the paradigm shift that has come about in the depiction of the middle class on the big screen in the past decades.

Though the middle class has always been a significant part of Hindi cine goers right from the 1910's, it was in the '70s that characters from this class started emerging on celluloid. This decade saw the rise of the angst ridden middle class protagonist who was well educated and exposed to a world that he could not afford to live in. The middle class thus always aspired to be 'more' than what they are. And this discrepancy between their actual milieu and the aspired one gave rise to a gamut of emotions and situations, which lured the creative impulses of the screenwriter and made for some exciting scripts. The protagonist in the seventies was struggling to make his ends meet, was unlucky in love, was mostly jobless, frustrated, rebellious and angry at the apparent state of affairs.

But gradually in the nineties, the middle class protagonist started looking at life differently. The issues of joblessness, bitterness in love, and crises in everyday lives remained the same but HIS attitude changed. The protagonist was now more relaxed and fun loving and addressed the same grave issues with gusto instead of grief…

What led to this development in the screenwriter's mindscape? This paper aims at exploring the trajectory of the changing trends in screenwriting with respect to the middle class over the years in Hindi cinema.

Sanyukta Chauduri is a Faculty member at Mass Media Studies, Whistling Woods International, teaching television and developing and structuring curriculum for mass media courses. She also is a Creative Director and Television Writer and was Executive Producer at Sony Entertainment Television (2004 –2006).

"Collaborative screenwriting with one vision"
Eva Novrup Redvall (University of Copenhagen, Dk)

Screenwriting of long running drama series for television is most often a highly collaborative process with many writers involved. This paper investigates how the Danish public service broadcaster DR since the mid 1990s has worked deliberately on creating a model for developing high quality drama where one writer is given creative control and a sense of authorship of a new series. The concept of 'one vision' has been the guiding principle for organising the development and screenwriting of the prestigious drama series for Sunday nights at 8 pm, which have not only become extremely popular domestically, but have also won four Emmy Awards for best international drama since 2002.

Based on research for a three-year Postdoctural project on the screenwriting strategies of Danish TV drama, the paper presents the arguments for and against 'one vision' as an organising principle, drawing on case studies and qualitative interviews with the main players at DR. Offering a comparative perspective, the paper also draws on material gathered for a report on Scandinavian Film and TV culture (Bondebjerg & Redvall 2011), which among other things investigates the recent success of Danish TV drama in comparison with the production strategies chosen by the Norwegian and Swedish public service drama departments.

The paper analyses the implications of a concept like 'one vision' in relation to theories of individual and collective authorship, focusing on the remarkable difference between the widespread notion of the director as an auteur in Danish filmmaking and the focus on the writing team in television where directors are brought in to direct individual episodes. Finally, it is discussed how the recent success of the television drama series is currently challenging the traditional production strategies of the film industry and pointing to new ways of collaborating, not the least on cross-media projects.

References: Bondebjerg, Ib & Eva Novrup Redvall (forthcoming 2011): *A Small Region in a Global North. Patterns in Scandinavian Film & TV Culture.* Copenhagen: Centre for Modern European Studies, University of Copenhagen.

Eva Novrup Redvall is Assistant Professor in Film and Media Studies at the University of Copenhagen. She holds a PhD on screenwriting as a creative process, focusing on collaborations between directors and screenwriters. Her latest book is *Danish Directors 2: Dialogues on the New Danish Fiction Cinema*, co-edited with Mette Hjort and Eva Jørholt. She organised the annual conference on screenwriting research in Copenhagen in 2010 and is part of the editorial board for the *Journal of Screenwriting*. She is currently working on a Postdoctoral project funded by The Danish Research Council on the screenwriting of Danish television drama series.

"London, Texas - Screenwriting Across Borders"
Line Langebek (Bournemouth University, UK) & Spencer Parsons (Northwestern University, USA)

Writing partnerships or teams are hardly an unseen feature in the scriptwriting development world, but in this Skype-age is it time to rethink our working processes and any prospective collaborative partners? This paper will explore the development process of the feature length film *I'll Come Running* (a 'broken romantic comedy' set in both Aarhus, Denmark and Texas, US, directed by Spencer Parsons and co-written by Parsons and Line Langebek) and the impact its cross-national development process had on the script process and potentially the final produced product. Do we write differently when all communication takes place behind a screen or over the phone? Could further writing partnerships be developed across borders and continents?

This joint presentation will explore the way in which a feature film script was developed and written over a two-year period via emails, phone calls and finally face-to-face meetings and consider how the cultural and national background of the writers influenced and shaped the story and its characters. Did the story dictate its writers or did its writers dictate the story? As improvisation with actors was added to the mix, the multilayered process garnered new perspectives and whilst 'Europuddings' have these days become an insult, perhaps it is time to discuss the concept of 'global puddings'? A globalized world has become a fact of life (for both good and ill), and the cross-cultural experiences encouraged (and even created) by contemporary technology and economics demand motion picture storytelling that represents this reality…and why shouldn't film and video storytelling result directly from experiences and relationships created by these conditions? Indeed, the purpose and value of national cinemas and

aesthetics might be better understood and appreciated now in contrast with the emerging international cinemas enabled and even created through our new technologies and living conditions. So we ask: What are the pitfalls these potential new writing partnerships must consider before embarking on a collaboration? How would this story have shaped up had it been written by an American only? Or - a Dane? What happens in the hinterland between Denmark, London and Texas? Perhaps as the world grows smaller, the stories grow bigger.

Screenwriter **Line Langebek** has had several feature film commissions, produced short films (including: *He Said*, *Cheers* and *Echoes*), a feature-length documentary (*Duam Drite: We Want Light*, co-written with French director Vincent Hazard) as well as contributing to *ScriptWriter* (Twelvepoint.com), *Broadcast Magazine* and Norwegian Radio's "Pullover" programme. The feature film *I'll Come Running*, was co-written with director Spencer Parsons and she is currently writing a vampire coming-of-age story for UK/Ghanaian director Baff Akoto as well as a dark comedy drama for director Matthew Murdoch. She lectures in Scriptwriting at Bournemouth University's Media School in the UK and lives in London.

"*Sorry Blondie, I Don't Do Back Story* - Script-Editing: The Invisible Craft"
Paul Wells (Loughborough University, UK)

Though much attention is often given to script development, script structure and processes of interpretation in adapting the script to the screen, little address is given to the process of script-editing. Drawing upon examples of my own practice in relation to the soap opera, *Eastenders*, and the animated series, *Bob the Builder, Spongebob Squarepants* and *The Simpsons*, this paper will look at some of the techniques and issues involved when editing script, and will explore the creative decisions, technical needs, and problem solving, specific to each genre and medium.
Indeed, it is this very specificity that determines the approach to script editing. For television soap opera, this might be about time constraints in relation to story structure; the need for 'holding' or 'bridging' scenes; over-extended monologue / dialogue; and overall, high degrees of disguised repetition and postponement. For animation, however, the script-edit remains specific to the technique, production process, and exhibition outlet. The edit may be required before the animation begins, or merely implicit in the devising process, or subsumed within another approach to practice. Further, if TV soap opera, or sit-com, and to a certain extent, a live action feature is predicated on a 'text' script – inevitably subject to re-write or re-draft – then animation is subject to different processes of script visualisation, which often mean a 'script-edit' is taking place on a storyboard or shooting script as much as it is a traditional text script.
The discussion will seek to argue that script-editing is a much undervalued aspect of the script development process, and offers far more to the final outcome of a piece, than merely the clichéd idea that script-editing is merely about that which has been 'taken away'. Though it is clear that the 'old school' model of using the 'blue pencil' is apparent in the cutting of material, it is what this adds, and indeed, what material replaces the cut aspects that advances and completes a script. Script editors often make the difference between a script that works, and one that may be unsuccessful.

Professor **Paul Wells** is Director of the Animation Academy Research Group, whose work was judged to be 'world leading' in the recent Research Assessment Exercise in 2008. He has published widely in the field of Animation Studies, including *Understanding Animation* (Routledge 1998), *Animation and America* (Rutgers University Press 2002), *Animation : Genre and Authorship* (Wallflower Press 2002), *Halas & Batchelor Cartoons : An Animated History* (with Vivien Halas, Southbank Publishing, 2006), *Fundamentals of Animation* (AVA Academia, 2006), *Scriptwriting* (AVA Academia, 2007), *Drawing for Animation* (with Joanna Quinn, 2008), *Re-Imagining Animation* (with Johnny Hardstaff, AVA Academia, 2008) and *The Animated Bestiary* (Rutgers University Press, 2009). Wells is also an established scriptwriter, director and broadcaster in radio, television and theatre, winning a Sony Award for his six part radio history of the horror film, *Spinechillers*, and a New York Festival of Radio Award for his series on American film and cultural history, *America the Movie*. His series, *Britannia – the Film*, also became an Open University set text. His TV credits include *Cartoons Kick Ass* (Illuminated / Channel Four), the three part BBC series, *Animation Nation*, and adaptations of his theatre productions of *Jack the Ripper* and Truman Capote's *In Cold Blood*. He has also written for soap opera, comedy sketch shows and contemporary drama, and recently has worked with writers from *The Simpsons* and *Spongebob Squarepants*. His book on *Scriptwriting*, has formed the basis for his animation masterclasses and workshops across Europe, the United States and Canada. Wells has

"Collaborative screenwriting with one vision"
Eva Novrup Redvall (University of Copenhagen, Dk)

Screenwriting of long running drama series for television is most often a highly collaborative process with many writers involved. This paper investigates how the Danish public service broadcaster DR since the mid 1990s has worked deliberately on creating a model for developing high quality drama where one writer is given creative control and a sense of authorship of a new series. The concept of 'one vision' has been the guiding principle for organising the development and screenwriting of the prestigious drama series for Sunday nights at 8 pm, which have not only become extremely popular domestically, but have also won four Emmy Awards for best international drama since 2002.
Based on research for a three-year Postdoctural project on the screenwriting strategies of Danish TV drama, the paper presents the arguments for and against 'one vision' as an organising principle, drawing on case studies and qualitative interviews with the main players at DR. Offering a comparative perspective, the paper also draws on material gathered for a report on Scandinavian Film and TV culture (Bondebjerg & Redvall 2011), which among other things investigates the recent success of Danish TV drama in comparison with the production strategies chosen by the Norwegian and Swedish public service drama departments.
The paper analyses the implications of a concept like 'one vision' in relation to theories of individual and collective authorship, focusing on the remarkable difference between the widespread notion of the director as an auteur in Danish filmmaking and the focus on the writing team in television where directors are brought in to direct individual episodes. Finally, it is discussed how the recent success of the television drama series is currently challenging the traditional production strategies of the film industry and pointing to new ways of collaborating, not the least on cross-media projects.
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Eva Novrup Redvall is Assistant Professor in Film and Media Studies at the University of Copenhagen. She holds a PhD on screenwriting as a creative process, focusing on collaborations between directors and screenwriters. Her latest book is *Danish Directors 2: Dialogues on the New Danish Fiction Cinema*, co-edited with Mette Hjort and Eva Jørholt. She organised the annual conference on screenwriting research in Copenhagen in 2010 and is part of the editorial board for the *Journal of Screenwriting*. She is currently working on a Postdoctoral project funded by The Danish Research Council on the screenwriting of Danish television drama series.

"London, Texas - Screenwriting Across Borders"
Line Langebek (Bournemouth University, UK) & Spencer Parsons (Northwestern University, USA)

Writing partnerships or teams are hardly an unseen feature in the scriptwriting development world, but in this Skype-age is it time to rethink our working processes and any prospective collaborative partners? This paper will explore the development process of the feature length film *I'll Come Running* (a 'broken romantic comedy' set in both Aarhus, Denmark and Texas, US, directed by Spencer Parsons and co-written by Parsons and Line Langebek) and the impact its cross-national development process had on the script process and potentially the final produced product. Do we write differently when all communication takes place behind a screen or over the phone? Could further writing partnerships be developed across borders and continents?
This joint presentation will explore the way in which a feature film script was developed and written over a two-year period via emails, phone calls and finally face-to-face meetings and consider how the cultural and national background of the writers influenced and shaped the story and its characters. Did the story dictate its writers or did its writers dictate the story? As improvisation with actors was added to the mix, the multilayered process garnered new perspectives and whilst 'Europuddings' have these days become an insult, perhaps it is time to discuss the concept of 'global puddings'? A globalized world has become a fact of life (for both good and ill), and the cross-cultural experiences encouraged (and even created) by contemporary technology and economics demand motion picture storytelling that represents this reality...and why shouldn't film and video storytelling result directly from experiences and relationships created by these conditions? Indeed, the purpose and value of national cinemas and

aesthetics might be better understood and appreciated now in contrast with the emerging international cinemas enabled and even created through our new technologies and living conditions. So we ask: What are the pitfalls these potential new writing partnerships must consider before embarking on a collaboration? How would this story have shaped up had it been written by an American only? Or - a Dane? What happens in the hinterland between Denmark, London and Texas? Perhaps as the world grows smaller, the stories grow bigger.

Screenwriter **Line Langebek** has had several feature film commissions, produced short films (including: *He Said*, *Cheers* and *Echoes*), a feature-length documentary (*Duam Drite: We Want Light*, co-written with French director Vincent Hazard) as well as contributing to *ScriptWriter* (Twelvepoint.com), *Broadcast Magazine* and Norwegian Radio's "Pullover" programme. The feature film *I'll Come Running*, was co-written with director Spencer Parsons and she is currently writing a vampire coming-of-age story for UK/Ghanaian director Baff Akoto as well as a dark comedy drama for director Matthew Murdoch. She lectures in Scriptwriting at Bournemouth University's Media School in the UK and lives in London.

"Sorry Blondie, I Don't Do Back Story - Script-Editing: The Invisible Craft"
Paul Wells (Loughborough University, UK)

Though much attention is often given to script development, script structure and processes of interpretation in adapting the script to the screen, little address is given to the process of script-editing. Drawing upon examples of my own practice in relation to the soap opera, *Eastenders*, and the animated series, *Bob the Builder, Spongebob Squarepants* and *The Simpsons*, this paper will look at some of the techniques and issues involved when editing script, and will explore the creative decisions, technical needs, and problem solving, specific to each genre and medium.

Indeed, it is this very specificity that determines the approach to script editing. For television soap opera, this might be about time constraints in relation to story structure; the need for 'holding' or 'bridging' scenes; over-extended monologue / dialogue; and overall, high degrees of disguised repetition and postponement. For animation, however, the script-edit remains specific to the technique, production process, and exhibition outlet. The edit may be required before the animation begins, or merely implicit in the devising process, or subsumed within another approach to practice. Further, if TV soap opera, or sit-com, and to a certain extent, a live action feature is predicated on a 'text' script – inevitably subject to re-write or re-draft – then animation is subject to different processes of script visualisation, which often mean a 'script-edit' is taking place on a storyboard or shooting script as much as it is a traditional text script.

The discussion will seek to argue that script-editing is a much undervalued aspect of the script development process, and offers far more to the final outcome of a piece, than merely the clichéd idea that script-editing is merely about that which has been 'taken away'. Though it is clear that the 'old school' model of using the 'blue pencil' is apparent in the cutting of material, it is what this adds, and indeed, what material replaces the cut aspects that advances and completes a script. Script editors often make the difference between a script that works, and one that may be unsuccessful.

Professor **Paul Wells** is Director of the Animation Academy Research Group, whose work was judged to be 'world leading' in the recent Research Assessment Exercise in 2008. He has published widely in the field of Animation Studies, including *Understanding Animation* (Routledge 1998), *Animation and America* (Rutgers University Press 2002), *Animation : Genre and Authorship* (Wallflower Press 2002), *Halas & Batchelor Cartoons : An Animated History* (with Vivien Halas, Southbank Publishing, 2006), *Fundamentals of Animation* (AVA Academia, 2006), *Scriptwriting* (AVA Academia, 2007), *Drawing for Animation* (with Joanna Quinn, 2008), *Re-Imagining Animation* (with Johnny Hardstaff, AVA Academia, 2008) and *The Animated Bestiary* (Rutgers University Press, 2009). Wells is also an established scriptwriter, director and broadcaster in radio, television and theatre, winning a Sony Award for his six part radio history of the horror film, *Spinechillers*, and a New York Festival of Radio Award for his series on American film and cultural history, *America the Movie*. His series, *Britannia – the Film*, also became an Open University set text. His TV credits include *Cartoons Kick Ass* (Illuminated / Channel Four), the three part BBC series, *Animation Nation*, and adaptations of his theatre productions of *Jack the Ripper* and Truman Capote's *In Cold Blood*. He has also written for soap opera, comedy sketch shows and contemporary drama, and recently has worked with writers from *The Simpsons* and *Spongebob Squarepants*. His book on *Scriptwriting*, has formed the basis for his animation masterclasses and workshops across Europe, the United States and Canada. Wells has

published further books on the Horror Genre, British Cinema and Special Effects, and curated exhibitions, public events and programmes worldwide. He has spoken in 30 countries and his work has been published in 12 languages, and he is a consultant on the Animazing Spotlight Professional Feedback Programme, sponsored by Pixar Animation, the American Cinemateque and the UPA Legacy Project. Wells is currently part of the steering groups for ABAC – the Archive for British Animation Collections – and a major Animation Exhibition at the Barbican, London.

"Scriptwriting for comics, a particular art"
Pascal Lefèvre (Sint-Lukas Brussel, MadFaculty Genk, B)

This paper will trace the particularities of scriptwriting in comics and give a brief overview of the prominent types of scriptwriting in the field of graphic narratives (comic strips, comic books, bande dessinée, manga, graphic novels…). Since the 19th century various practices and methods have been developed. Some are linked to local traditions (e.g. the production of shoyo manga for girls in Japan) or to popular international publication formats (for instance gag comics in dailies). Others are also related to a particular collaboration between creators (think of Schuiten and Peeters, Dupuy and Berberian).

Pascal Lefèvre started his carreer as a researcher at the Belgian national broadcasting corporation (BRTN). Since 1998 he has been lecturing on comics and visual media at various Flemish university colleges of art and design (in Brussels, Antwerp and Genk) and since 2009 he is an affiliated researcher at the University of Leuven, Belgium (where he obtained in 2003 his PhD in Social Sciences, Communication). He is the author of various academic publications and wrote scripts of some short comics and art videos (as the libretto of *Burning History*).

"Adapting comic strips to short animations for TV"
Nix (Marnix Verduyn) (Comic Strip Artist, B)

Adapting comic strips to short animations for TV can be a tricky task. How do you write scripts based on comics? What works on paper and doesn't on the screen? How fast should you tell it? How can you be clear without being predictable? How can you write scripts that lower production costs without losing quality? When is a script finished? Does brainstorming with script partners delivers more results than writing at distance? Is brainstorming on humour funny? Is a script understandable for a international public or only for your closest circle of friends? How important are cultural differences? The Germanic and Romance cultural differences, but also the United States and Asia. How about political correctness? For most of these questions you never really get an answer unless you try it out. Nix will share some of his experience with the adaption of his comic strip Kinky & Cosy to animation with you.

Marnix Verduyn, trained as a civil engineer, is a Flemish comic strip artist who worked for various dailies, the comics weekly Spirou and for television (TMF and VRT). His comic strip characters are Kinky and Cosy, the blonde-haired twins in their little red dresses, and Billy Bob, a philosophical cowboy. In 2006, Kinky and Cosy were awarded the Prize for Humour at the comic strip festival in Angoulême, France; currently they are being turned into a long-running cartoon series for television. He has also worked as a lecturer at Sint-Lukas Brussels, organised exhibitions (Angoulême 2004, New York 2008).

"Auteurs Animators: Narration, Adaptation, and French Animated Cinema"
Richard Neupert (University of Georgia, Athens, USA)

French feature-length animation has managed to thrive over the past decade despite the strong competition from American 3D animation. One key strategy for the most successful French features involves retaining key traits from European storytelling traditions, including the strong influence of French and Belgian comic book aesthetics. Exemplary French features, including Michel Ocelot's *Princes et Princesses*, Sylvain Chomet's *Les Triplettes de Belleville* and *L'Illusionniste*, as well as Marjane Satrapi's *Persepolis*, have managed to synthesize comic book and art cinema script traditions. These "auteur animators" successfully grapple with adapting narration strategies from graphic novels and other formats with scripts that owe much to auteurist, modern European cinema. Importantly, they avoid most contemporary "classical Hollywood" script structures, which provide the formulaic basis for most American animated features, with their generic patterns, rigorous story termination points, and strict closure devices. "Auteur Animators" explains some of the narrative techniques that have helped these very different writers and animators build upon the historical norms of European scriptwriting and graphic novel traditions, while escaping the generic formulas of Hollywood today. For instance,

rather than writing a conventional screenplay, Ocelot writes and sketches what he labels a "scénarimage,"an elaborate storyboard mixing sketches, dialogue, music, and technical cues. Similarly, Chomet creates a visual storyboard outline for his movies that resemble bande dessinée panels to make visual his sketchy story summary, and, in the tradition of Jacques Tati's personal mode of writing, depend more on visual representation than dialogue. By contrast, *Persepolis* is highly verbal. But, in adapting the written narrator's voice from her graphic novel, *Persepolis*, Satrapi and Parronaud decided to add a "cinematic" framing narrative situation, telling the drama in flashback. Their script changes greatly changed the perspective and tone of the final film. Thus this paper explains how these animators expand upon European traditions and thereby defy the dominant American animation screenplays from the same era which are built around scripts written by teams of writers following norms and rules from live action cinema.

Richard Neupert is the Wheatley Professor of the Arts and J. Meigs Distinguished Teaching Professor in Film Studies at the University of Georgia. He is author of *A History of French Animation* (Wiley Blackwell, 2011), *A History of the French New Wave Cinema* (University of Wisconsin Press, 2007), and *The End: Narration and Closure in the Cinema* (1996) and translator of *Aesthetics of Film* (Aumont, et al) and Michel Marie's *French New Wave: An Artistic School*. Areas of special interest include French cinema, Animation history, and narratology.

"Screenplay and Adaptation: Methodological Reflections"
Patrick Cattrysse (Université Libre de Bruxelles, Universiteit Antwerpen, B)

This paper explores some interfaces between adaptation and screenwriting studies. For practical purposes, it focuses on one particular type of adaptation studies, called 'descriptive adaptation studies', and references are restricted to one significant study of screenwriting, namely Steven Maras' (2009) *Screenwriting. History, Theory and Practice*. Following Maras' use of 'frame analysis', this presentation suggests to adopt the 'adaptation' frame with respect to the study of screenwriting, and to consider some questions, which emerge from that perspective. Three topics are discussed: the 'object problem', the intermediate vs. independent status of the screenplay, and the 'adaptation frame' as applied to the study of the screenwriting process.

Cette contribution explore quelques points de rencontre entre l'étude de l'adaptation et l'étude du scénario. Pour des raisons pratiques, les considérations se basent sur un type d'étude de l'adaptation particulier dénommé l'étude descriptive de l'adaptation, et les références se limitent à une seule étude significative du scénario, notamment celle de Steven Maras (2009) *Screenwriting. History, Theory and Practice*. En empruntant la notion de 'frame analysis' à Maras, cette présentation propose d'adopter le 'frame' ou la perspective de l'adaptation et d'explorer quelques questions qui surgissent à partir de ce point de vue : le problème de l'objet, le statut intermédiaire vs. indépendant du scénario et l'application de la perspective 'adaptative' à l'étude du procès de l'écriture de scénario.

Patrick Cattrysse currently teaches 'Film narratology' at the University of Antwerp (Belgium) and 'Screenplay analysis' at the Université Libre de Bruxelles (Belgium). He also teaches 'Media Criticism & Theory' and 'Intercultural Communication' at Boston's Emerson College European Center (Netherlands). His main fields of research cover adaptation studies and narrative and screenwriting studies. Patrick Cattrysse currently works on the development of a research program for studying (film) adaptation in a descriptive, systemic and historical way. Proposals are based on 'descriptive studies of translation' and other more recent findings in pragmatics, cognitive studies, and the philosophy of science.

"Adaptation's Missing Link: Literature into Film via the Screenplay: Jonze and Eggar's amplification of *Where the Wild Things Are*"
Jamie Sherry (Bangor University, UK)

This paper explores the role of screenwriting in the process of adaptation, with particular emphasis on the screenplay as the bridging intermedial text, by examining the Spike Jonze and Dave Eggers 2009 adaptation of Maurice Sendak's children's book *Where the Wild Things Are* (1963). The field of adaptation studies has liberated itself from issues of 'fidelity'; however, examinations of adapted films primarily focus on the relationship between the literary source text and resultant film text, failing to adequately interrogate both the industrial and creative processes that take place in this transition from one media to another. This paper highlights the neglected importance of the screenwriting process in the re-imagining of literature, establishing the film screenplay as a significant literary artefact that is also the simulacra event of creative transition from literature to film. It will also examine how attitudes to the screenplay, compromised by notions of multi-authorship and non-literariness, are affected by authorship.

The process of adapting literature is commonly explored as a reductive act. The original text is regarded as being compromised by the demands of film, rather than analysing how literature benefits from, and is enhanced by, its cinematic reinterpretation in the screenplay. The Jonze and Eggers adapted screenplay for *Where the Wild Things Are* (2009) allows us the opportunity to evaluate the cinematic amplification of Sendak's simplified 338-word picture book, into a complex narrative that explores childhood, family, nostalgia, death, and the very notion of adaptation. Whilst attention was paid to the usual paratexts of film-making, such as Eggers' subsequent novelisation, *Wild Things* (2009), the thematic and narrative developments from book to film were germinated in the process of producing the co-authored screenplay. Film projects such as Where the Wild Things Are can illuminate the adaptation/screenwriting process, as well as helping us understand the resurrectory power of film to re-position the literary source and screenplay.

Jamie Sherry is a Lecturer in Screenwriting at Bangor University, where he teaches writing for film and television, as well as supervising MA and PhD projects. His research focuses on the relationship between adaptation and screenwriting, subjects he has presented papers on at numerous conferences. He is on the steering committee for the Association of Adaptation Studies, co-managing their annual conference, and he regularly peer-reviews articles for journals, including *Adaptation* (OUP). He has published articles in journals and on websites including UK Writer and Ballardian. He is currently completing the co-written monograph, *A Concise History of Adaptation Studies* (Routledge, 2012).

"Literary Adaptation for Micro-Budget Filmmaking"
Alex Munt (Macquarie University, Sydney, Aus)

Literary adaptation is typically framed in relation to the literary classics or high-profile best sellers. In contrast, this paper will investigate the role of the screenplay in adaptation for the micro–budget filmmaking context. It will seek to examine the adapted screenplay –its form, function and status– for this emerging mode of digital cinema. Specifically, this paper will draw on the work of screenplay theorist Steven Maras and his concept of 'digital scripting', together with the work of Jack
Boozer, to locate the screenplay within the film pre-production process. The focus will be towards directors writing their own adapted screenplays. Gus Van Sant's *Mala Noche* (1986) based on the novella by Walt Curtis will be offered as a significant case study for an adapted screenplay designed for a small scale filmmaking process. *Mala Noche* (Van Sant's debut feature) has been described by film critic Dennis Lim 'as one of the great DIY triumphs of its day'. Screen theorists, Dancyger and Rush, argue the primary challenge of adaptation is to 'translate the voice of the novel into the language of film'. In *Mala Noche*, Van Sant's use of voiceover narration in conjunction with graphic montage will be discussed as central to this process of 'translation'. The second part of this paper will examine my own micro-budget feature *LBF* (2011) as an adapted screenplay written for a micro-budget context. It will be presented as a case study in practice-led research in screenwriting. *LBF*, with the tagline 'A Pop-Art Film', is based on the novel by Australian author Cry Bloxsome. My focus will be on the creative process of adaptation within the specific parameters of microbudget filmmaking. This paper will draw on questions that relate to the ongoing theorisation of the screenplay in the digital age and its relationship to the field of adaptation studies.

Alex Munt is an independent filmmaker and screen theorist. In 2009, he completed a PhD on 'Assembling a Micro-Budget Digital Feature: Screenplays, Patterns & Practices'. He has published on microbudget cinema in *Senses of Cinema*, *SCAN Journal* and *Metro Magazine*. He has contributed to radio interviews (2ser) and workshops (UTS MICROwave Microbudget Filmmaking Symposium) on this topic. Alex's debut feature film *LBF* has been selected to world premiere at SXSW film festival in March 2011. Alex is a Lecturer in the Department of Media, Music, Communication & Cultural Studies, at Macquarie University in Sydney.

"Making Plays: Writing for Stage and Screen"
Samuel Marinov (Georgia State University, Atlanta, USA)

Throughout its history, cinema has gone through different stages in its relationship with theatre and drama. Although film began as a medium basically recording theatrical performance, it soon found its own unique voice with its distinct ontological and artistic principles. In the process, the links between those dramatic media – especially in theoretical terms – became more strained, as film began to establish its own theoretical foundation. However, in practice, especially in screenwriting, the connections between film and drama have never really ceased to exist. This became particularly true with the emergence in the 1960s of such prominent figures as Harold Pinter and David Mamet in the West and Alexander Volodin in Russia, all of whom have established themselves as both significant playwrights and screenwriters. Pinter's *Betrayal, Caretaker, Celebration,* and *The Birthday Party* among others, as well as Mamet's *American Buffalo, Glengarry Glen Ross,* and *Oleanna,* and Volodin's *Autumn Marathon, Five Evenings* and *Never Part from the Loved Ones* – have become both important theatrical plays and successful film productions. The success of those dramatic works in both the theatre and film certainly warrant them a closer examination. In that regard, the following questions might be asked: What is it in their writing that makes Pinter, Mamet, and Volodin to be so successful in both the theatre and film? Structure of their plays? Characters development? Story? Their personal

skills/background? Or perhaps all of the above? This presentation will attempt to answer at least some of those questions, using Bakhtin theories of Chronotope, Heteroglossia, and Author/Hero in Artistic Activity, all of which could be useful for underlining the general principles common to both playwriting and screenwriting.

Samuel Marinov is a retired professor of film, history and interdisciplinary studies at Georgia State University. He's also a practicing screenwriter, director, and translator.

"The Textual Specificity of Russian Screenplay"
Irina Martyanova (Russian State Pedagogical University, Saint-Petersburg, Ru)

Usually Russian scientific research did not interesting in the textual specificity of the screenplay, demonstrating the critical attention to screenplays as texts, regarding them as mere pre-texts for movies. The cinema has changed the language competence of modern Russian people and has had an influence on their sense of pragmatism. This new cinematic frames of visual reception appeared in the consciousness of modern Russian screenwriters and readers. Russian screenplays including the reader in difficult modelling of the observable world and convince that the potential of literary realization of a film-metaphor of life is inexhaustible. Russian screenplay possesses signs of literary cinematography. Literary cinematography is understood as the text characteristic because in the texts we can find the words of lexico-semantic group of "Cinema", film-perception frames, images or cinema hints. This text type is visual, especially it is visual in the character of the punctuation, graphic and delimitation (the radical cutting of the text), has a montage composition in which various but first of all composite-syntactic means represent a dynamic situation of supervision. The composition demonstrates the aesthetic effects of words in combination, the strategic effect of the dynamic structure of the screenplays as a whole.

The present paper debates the value of Russian screenplays as verbal texts to both original and adapted, the transformation from Russian prose and drama narrative to screenplay. The first Russian screenplays were interpretations of the novels written by L. Tolstoy and F. Dostoevsky. There is very important to different interpretation and adaptation of literary text. The strategies of interpretation depend on some of the distinctive genre-specific features of screenplay form and classical narrative.

The material of the paper are the screenplays of S. Eisenshtein, M. Bulgakov, U. Tynanov, A. Tarkovsky, L. Petrushevskaya, B. Akunin, G. Gorin.

Martyanova Irina Anatolyevna is working in the Philological department in Russian State Pedagogical University, Saint-Petersburg, as a professor of Russian Language, Culture of Speech and Rhetoric. She is the author of 160 articles on Syntax, Russian Text and Culture of Speech, and Author of the books: *Script`s Interpretation of Literary Genres* (1990); *Century of Cinema and Russian Text* (2001); *The Text of Screenplay and The Screenplay of Text* (2003). More than100 publications are connected with the problem "The Compositional and Syntactic Organization of the Russian Screenplay". Current Research Interests: Literature and Film (the specific features of Russian modern literary style and the principles of script`s text-organization); Linguistics of Speech and Text, Culture of Speech.

"When Authorship Undermines Scriptwriting: The Soviet Hollywood That Failed"
Maria Belodubrovskaya (University of Winsconsin, Madison, USA)

Throughout the Stalin period, the Soviet film industry faced a perpetual shortage of filmable screenplays, a condition known as the "scenario crisis." It has been argued that the "crisis" was an outcome of the scarcity of scriptwriters and their inability to write stories on ideologically appropriate subjects. But why was there a shortage of scriptwriters and why was it difficult to write stories for the state? In this paper, I argue that the "crisis" was caused by the lack of a Hollywood-style division of labor in Soviet cinema and the related Soviet tradition of authorship.

The Soviet film industry lacked a division of labor where one group of experts writes the screenplay and another group of experts films it. Studios did not have any writers on staff, and film directors, who wrote their own shooting scripts, often rewrote the original screenplays approved for production. As a result, studio outputs were unpredictable, and many films were banned upon completion. In the late-1930s plans were made to introduce specialized scenario departments modeled after Hollywood. However, developing in-house staffers willing to write on order was a long-term endeavor that the Soviet film industry could not afford, and the initiative was abandoned. Instead the industry settled for a homegrown strategy: it inaugurated the screenplay as an independent work of literature, and entrusted scriptwriting to established freelance writers. This only worsened the crisis. Writers insisted on their authorship and resisted censorship. When their screenplays were rejected, they were unwilling to submit new ones. Meanwhile, lacking writing staffs, studios had no alternative but to beg writers for more.

I base this argument on primary documents from Russian archives. I show that the Soviet "scenario crisis" was not an outcome of political pressure, but the result of existing scriptwriting practices that conflicted with state production goals.

Maria Belodubrovskaya is a PhD candidate in Film Studies at the University of Wisconsin-Madison. Currently, she is completing a dissertation on Soviet cinema under Stalin, for which she was awarded a 2010-2011 Andrew W. Mellon/ACLS Early Career Fellowship. She has published work on Abram Room's A Strict Young Man (1936) and on the early animation of Ladislas Starewitch. Her Starewitch essay received a best-paper award at Le Giornate del Cinema Muto in Pordenone, Italy in 2008. Her article, "The Jockey and the Horse: Joseph Stalin and the Biopic Genre in Soviet Cinema," is forthcoming in Studies in Russian and Soviet Cinema.

"Screenwriters in Toronto: Centre, Periphery, and Exclusionary Networks in Canadian Screen Storytelling"
Michael Coutanche (Ryerson University, Ca)

This paper draws on results from our 2010 online survey of members of the Writers Guild of Canada (WGC) to investigate the social dynamics of the screenwriting profession in Toronto. We describe how Toronto is concurrently a centre and a periphery in the screen industry, and discuss how the social dynamics of economic innovation in Toronto's screen industry are conditioned by three key factors: exclusionary networks in the market for screenwriting talent; Toronto's secondary position in the international division of cultural labour; and the difficulties experienced by the domestic screen industry in meeting its cultural and economic objectives, which evidently are related to the characteristics of the screen products it delivers to Canadian audiences.
Toronto is the central hub of Canada's English-language screen industry, and Toronto's gravitational pull attracts many aspiring screenwriters to the city. At the same time, Toronto occupies a secondary position in the international division of cultural labour. The screen industry is highly concentrated in a small number of cities in North America, where Hollywood and New York City eclipse Toronto in terms of size, prestige, and the financial rewards they can offer successful screenwriters. These factors constrain Toronto in the scale and variety of cultural outputs it can produce, as well as in the range and quality of opportunities it can offer to screenwriters.
Our research emphasizes the importance of taking into account the industrial, institutional, and political-economic factors when seeking to understand how talented labour contributes to economic and cultural innovation. Our survey results show that screenwriting is steeply stratified, with a relatively small number of highly visible and well remunerated individuals at the centre, and many part-time or economically inactive screenwriters on the margins. We show that in English-speaking Canada the screenwriting occupation is defined by exclusionary networks dominated by white middle-aged well-educated anglophone males. The social process of selection of some and exclusion of others has important implications for innovation in the Canadian screen industry, which in Canada revolves mainly around television. The television industry in Canada is required by law to produce and disseminate Canadian content, and Canadian governments devote considerable attention and public subsidies to this purpose. Public support for Canadian screen content production is motivated by concerns about nation-building and national cultural expression. It also has come to be regarded as a means to spur development of promising "cognitive-cultural" metropolitan economic activities. We suggest that, in view of the social dynamics of innovation in the screen industry identified here, Canadians need to ask the same question the Writers Guild of America asked in 2007: "whose stories are we telling?"

"From the Concept to the Rubbish (?). The case of Italian Television Series"
Sara Zanatta (University of Trento, It)

In this paper I will explore the creative act of screenwriting focusing on the Italian television system, that is still in-between a hand-craft tradition and a relatively recent industrial approach.
Hence, starting from a production practice, such as the writing of a script for the small screen, I intend to consider the complexity of a process that involves creative and extra-creative personnel. Therefore my goal is to: identify the different stages of work and the nature of the successive texts produced by the screenwriter; define the mediation's mechanisms activated, namely the relationship between creativity and power (the screenwriter with the network and/or the production firm) and creativity and

creativity (among creative workers); finally, argue the kind of authorship the writers are involved in. To address these questions I will concentrate in particular on three case studies: a long running series (genre: detective-comedy) broadcasted on the major public television channel; a Spanish format (genre: comedy-fairytale) adapted for the Italian public and broadcasted on the private network; a miniseries (genre: historical) considered the most prestigious formula in the television schedule, due to the authorial (and cinematographic) marks. My theoretical background includes the production of culture perspective – helpful to understand how the expressive symbols of culture come to be – and the reflection about creativity – and the attendant issues of authorship, authority, intention – both in film studies and applied to other "creative industries" (i.e. music, advertising and so on).

The paper is based on the main findings of my PhD research and the analysis adopts multiple qualitative techniques: in-depth interviews of screenwriters, producers, network executives, story-editors, and directors; participant observation during brainstorming sessions among the authors; and, document analysis of concept, "bibles", scripts, notes and related materials.

Sara Zanatta is a PhD in Sociology and Social Research at the University of Trento (Italy). Her main research interests are the theoretical framework of the production-of-culture approach, with special emphasis on the key institutional actors involved in the realization of television fiction. She has also worked on other popular media products. She is co-author of *Una galassia rosa* [tr. Pink Galaxy. Research on popular literature for women readers] (FrancoAngeli, 2009) and editor of *Le donne e il fumetto* [tr. Women and Comics in Italy: topics, women cartoonists and heroes] (Tunuè, 2009). Department of Sociology and Social Research University of Trento (Italy).

Session 15
Screenplay, Screenwriting and Intermediality

"Writing with Light: Photography and the Screenplay"
Kathryn Millard (Macquarie University, Sydney, Aus)

'Only through the captured picture does time become visible, and in the time span between the first shot and the second the story emerges' (Wim Wenders, 'Once: Pictures and Stories')
This presentation examines some of the ways that photography and text have been used to record the 'screen idea' (Macdonald). From the cine-novels of Alain Robbe-Grillet (*Last Year at Marienbad*), the photo-books and scripts work of filmmaker and photographer Wim Wenders (*Paris Texas, Wings of Desire*) to the interactive documentaries of photo-journalist Samuel Bollendorf (*Journey to the End of Coal*). The linear plots of old-fashioned cinema rarely spared us a link in the action they described, wrote Alain Robbe-Grillet in the 1960s. 'In reality our mind goes faster –or slower on occasions. Its style is more varied, richer and less reassuring.' The cine-novel (or photo-novel) with its sequences of still images and captions, provided a space for readers to imagine a film. For Robbe-Grillet, the cine-novel was to cinema what the score was to music.
Flash forward to the present and some of the most compelling interactive narratives are being conceptualised and written by photo-journalists. Prominent amongst them: Samuel Bollendorf whose powerful web documentary (*Journey to the End of Coal*) combines elements of the photo-essay, documentary and computer game. Writing with Light investigates the interpretative gaps between images and words foregrounded by writing for the screen. I will propose new models for writing for cinema and digital media that foreground photography.
References: Campanay D. (2008) *Photography and Cinema*, Price, S. (2010) *The Screenplay: Authorship, Theory and Criticism*, Robbe-Grillet A. *Last Year At Marienbad*, Rose, F. (2011, forthcoming) *The Art of Immersion*, Wenders W. (2001) *Once*.

Kathryn Millard is a writer, filmmaker and academic. She has written and directed award-winning feature films, documentaries and hybrid works including The Boot Cake, Travelling Light and Parklands. She is currently completing a digital feature Random 8. Kathryn is Professor of Creative Arts at Macquarie University and publishes on topics including film history, photography, and the screenplay in a digital world.

"To make you see" – towards a prosody of the screenplay"
Adam Ganz (Royal Holloway, University of London, UK)

My task ... is, by the power of the written word, to make you hear, to make you feel - it is, above all, to make you see." (Conrad, Joseph (1897) Preface to *The Nigger of the "Narcissus"*)
In this paper I look at descriptive writing in the screenplay, the style and choice of words, even how they are laid out on paper. I want to link this kind of writing to the precise visual description of phenomena observed through a lens for an audience unable to see what was described, which can be traced from the writing of van Leeuwenhoek and Galileo, through the logbooks of Captain Cook, and Charles Darwin's detailed descriptions in the *Voyage of the Beagle*, to mariner-turned-novelist (and screenwriter) Joseph Conrad from whom the above quote comes.
I will show this tradition connects with graphic use of words to suggest images in the early concrete poetry of George Herbert, or Laurence Sterne's use of narrative diagram in *Tristram Shandy* and explore how the screenplay functions as a graphic as well as a literary form.
In conclusion I want to look at how screenplays might draw on current scientific techniques to represent the unseen, drawing for example on the work of Charles Minard, Edward Tufte's sparklines and the recent writings of Lev Manovich to make a new synthesis of image and text, both within and beyond current screenplay practice.

Adam Ganz is a lecturer in Media Arts at Royal Holloway University of London and a screenwriter and director. He has written on the aesthetics of digital cinema, the television development process and the relationship between screenwriting and information design. He is on the advisory board of the Journal of Screenwriting and founder of the London Screenwriting Research Seminar. His ongoing collaboration with Professor Fionn Murtagh of computer analysis of narrative can be seen at www.narrativisation.com

"A theory of harmony for drama"
Willem Capteyn (Screenwriter, NL)

There are a number of similarities between drama and music. One example is the flow of action in drama, which one can compare with melody in music. In tonal music melody is inextricably bound up with harmony, or the chords underneath the melody. These chords are always present and active, even if they are only implied. They are the underlying force fields of any melodic line.

Music theory offers two kinds of analysis. Melodic analysis examines the whole and works towards steadily reduced units, while harmonic analysis does precisely the opposite: it moves forward step by step, naming each chord and its function.

Tonal music is predicated on three fundamental force fields, known as the tonic, dominant and subdominant. The tonic is the balance, which is disturbed and to which the music finally returns. The dominant is the opposing force that represents a continuous field of tension with the tonic. The subdominant lies on the opposite side of the tonic, meaning that the tonic is actually the dominant of the subdominant.

The hypothesis of the presentation is that three 'harmonic force fields' operate not only in music, but also in drama. As in music, these force fields are ever present and their functions can be named at any given moment. These force fields are Balance, Power and Desire. Balance represents a wide number of concepts, including safety, sincerity, kindness, a sense of being at home, shelter, human warmth, common-sense, genuine love – in other words everything that is to be found in the Seven Virtues. Countering this is the exercise of Power on the one hand and the force of Desire on the other. They disturb the Balance, thus creating conflict. We would be likely to find these two forces listed in the Seven Cardinal Sins.

Linked to this premise is the notion that the supposed operation of the force fields concerns not only the characters of a drama, but is ultimately directed at the spectator. Viewed from a metaposition, the spectator is the central character. In that role he too is influenced by the force fields. It is not his emotions that are primarily at issue, but rather his morals, which give rise to the emotions.

Born in the Wierden (the Netherlands) in 1944, **Willem Capteyn** completed his studies as a violinist at the Amsterdam Conservatorium in the late nineteen sixties. In the seventies and eighties he wrote many radio plays, television plays and television series, often in collaboration. Award winning productions to which he contributed include twelve-part television series Zwarte Sneeuw ('Black Snow'), which in 1997 received the Gouden Beeld ('Golden Image') for the best drama series in the previous season. In 2002 the eight-part series De Negen Dagen van de Gier ('The Nine Days of the Vulture') was awarded a Gouden Kalf ('Golden Calf') for the best television drama of 2002. In 1989 Capteyn joined the Netherlands Film and Television Academy where he taught scriptwriting and, from 2008 to 2009, and also was its Director. He is currently working on the scripts for two feature film projects. He is also writing a book about tonality and form in music and drama, which he hopes to complete in 2012.

"The unseen collaborator: deconstructing art forms to create modern narratives"
Marie Regan (Columbia University, Bard College, USA)

With so much focus on the industrially generated screenplay, the script as a tool for raising complex questions has been lost. In this paper I will propose an alternative to the industrial model: a system of investigation, using the deconstruction of an art source as its core, to develop the writer's ability to engage their personal voice and create modern works of unusual complexity and resonance. I will contend that when the writer engages in conversation with a powerful (and personally resonant) work, that dialogue opens up creative possibility in narrative that extends beyond culturally inherited expectations of story. First, I will cite examples from Bach, Munch and Melville, and films by Francois Girard, Peter Watkins and Claire Denis, and demonstrate how rigorous conceptual engagement can produce passionate personal films, alive to the concerns of their times. I'll discuss one system for breaking down a source work's form and content concerns. Next, I'll demonstrate how a writer can use the limit of the source work's form to generate unique narrative structure, and build on that structure by bringing their own contemporary perspective to the content concerns. The resulting script will be a modern, complex and original response to the questions raised. I will show how this process develops confidence: that a student is put in conversation with a work they admire, they take themselves more seriously, raising expectations of their own expression. Indeed, rather than mimicking an artist's work, I will contend that such a process pushes the writer into deeper engagement with his/her own

sensibilities, a habit that endures after the adaptation. Finally, I will end the paper with suggestions of a wide range of works that might be fruitfully used for such a deconstruction.

Marie Regan trained with Francis Coppola at American Zoetrope before earning her MFA with honors in filmmaking from Columbia University. She currently teaches film studies at Columbia and screenwriting at Bard College, one of the United States' top experimental film programs. Challenged to create courses to serve narrative and avant-garde filmmakers at Bard, Regan has developed unique workshops that accelerate formal experimentation yet maintain the coherent personal voice. Such courses include *The Polyphonic Screenplay: a workshop in shared subjectivity and Conceptual Adaptation: creating new forms through art*. She is writing a book based on this work.

"Creating the Documentary: Agnès Varda's Pre-Production Strategies"
Kelley Conway (University of Winsconsin, Madison, USA)

Agnès Varda's ways of preparing her films are as varied as her films themselves, and yet we can identify patterns in her working methods. Active in the creation of moving images since 1954, Varda has made documentaries, fiction films, and multi-media installations that consistently explore distinctive strategies of storytelling and style. My paper will focus on Varda's documentaries. What forms can the screenplay for a documentary take? How does Varda generate and develop ideas? What sorts of documents does she create as she plans her documentaries? Based on archival research conducted at Ciné-Tamaris, Varda's production company, my work reveals that Varda has used three distinct methods in the pre-production phase of her documentaries. Specifically, I will compare the pre-production activities of Varda on her early documentaries with those of her most recent documentary.

Varda's early documentaries, *O saisons, ô châteaux* (1957), *L'Opéra-Mouffe* (1958), and *Du côté de la côte* (1958), explore the social and physical landscapes of France's Loire Valley, a poor neighborhood in Paris, and the Riviera, respectively. To generate the structure and substance of these early films, Varda uses two main strategies: the "travelogue" and the "photo album." In the making of *O saison, ô chateaux* and *Du côté de la côte*, films commissioned by France's Tourism Office, Varda turned to the Michelin travel guide as a practical starting point and a source of ideas. Her "script" for these films takes the form of a playful and poetic travel itinerary. In contrast, her pre-production activity for *L'Opéra-Mouffe*, the most personal of her early documentaries, takes the form of a photo album containing still images of the inhabitants as well as poetic captions she scrawled in the margins of the notebook.

For her most recent documentary, the feature-length, autobiographical *Les Plages d'Agnès* (2008), Varda combines these early strategies -- the "travel itinerary" and the "photo album" – with additional strategies and creates a document that resembles a more detailed document than her earlier efforts. Perhaps most interesting conceptually is Varda's new strategy: using her filmography as a "database" of clips for *Les Plages d'Agnès*. For Varda, the screenplay can be a travelogue, a photo album, a database, or a combination of these things.

Kelley Conway is an Associate Professor, in the Department of Communication Arts, University of Wisconsin-Madison. Her work focuses on the history of French cinema. She is the author of *Chanteuse in the City: The Realist Singer in French Film* (University of California Press, 2004). She has published articles on the post-war French ciné-club, the multi-media installations of Varda and Godard, and on Varda's *Les Plages d'Agnès*. Currently she is researching a book on the films, photography, and installations of Agnès Varda.

"*Home by Christmas* (Gaylene Preston, 2010): constructing 'a film memoir'"
Hester Joyce (La Trobe University, Melbourne, Aus)

Gaylene's Preston's biographical account of her father's experience as a New Zealand soldier in Italy during World War II is based on interviews she conducted with him in 1992 before he died. Preston describes her feature as a 'film memoir' which blends fact and fiction to recount the story of Ed Preston's time serving in Italy, escape from a POW camp and the effect of his four year absence on his new wife Tui and their newly born son. The memoir begins with the audiotapes and builds a story from fictionalised dramatic scenes, archival military footage, and reconstructions of Preston interviewing her father (played by an actor Tony Barry).

This paper investigates the complex narrative construction that blurs the boundary between fact and fiction, biography and autobiography creating a story that is neither and both, and ultimately becomes Gaylene's exploration and own account of the secrets enclosed between 'the before' and 'the after' of war service for the intersecting generations of her family. The analysis serves as a model for future personal and auto/biographical audiovisual memoirs. I am relating Preston's approach to the construction of a narrative of my own family's immigration from Scotland to Zambia and then to New Zealand.

Dr Hester Joyce is a senior lecturer in the Bachelor of Creative Arts at La Trobe University, Melbourne with professional credits in acting, scriptwriting and consulting in theatre film and television. Her research interests include national cinemas and indigenous cinema; scriptwriting theory, policy and practice; scriptwriting; screenplay narrative, aesthetics and formal analysis, creative project assessment. Recent Publications: (2010) 'Making nation: Utu (Geoff Murphy, 1983).' Screening Australian and New Zealand Histories. (ed) James Bennett. (2009) 'Out from Nowhere: Pakeha anxieties in Ngati (Barclay 1987), Once Were Warriors (Tamahori, 1994) and Whalerider (Caro, 2002)'. Studies in Australasian Cinema 3.1

"The Filmmaker's Notebook across Media: Ingmar Bergman"
Anna Sofia Rossholm (Linnaeus University, Se)

This paper examines Ingmar Bergman's notebooks as an aesthetically open form that captures the process of creation. Like diaries and letters, the genre of the notebook often combines public and private forms or address as well as verbal and visual means of expression. The artist's notebook often traces and documents the gestation of a work and reflects on its process of creation.

Ingmar Bergman's notebooks represent a particularly intriguing case in point. He wrote notebooks throughout his career (The Ingmar Bergman Archive contains over 60 notebooks from the 1930s until the 2000s). Bergman's ambiguous relation to writing and words as means of expression will be central to my analysis: On the one hand, writing is a fundamental to his creative process and the notebook is a pretext for all the different art forms and media he worked with (film, theatre, television, radio, etc). On the other hand, Bergman often expressed a mistrust of words and writing as means of communication and mediation.

This paper take an aesthetic approach on his notebooks, examining the organization of spatial and temporal dimensions, the diverse ways the notebooks address a reader or questions of media specificity. I will draw on methodologies of genetic criticism (see Deppman, Grodon and Ferrer, 2004) in combination with genre theory and focus on relations between memory and immediacy, public and intimate address as well as visual and verbal forms of expression (see Lejeune, 2005; Lejeune 2006). This perspective sheds light on the notebook pertaining to a process of 'multiple texts' that reflect the work of art as ongoing process.

Anna Sofia Rossholm is assistant professor in cinema studies at Linnaeus University (Sweden). Her research combines a film historical interest with media theoretical perspectives and cultural theory. Rossholm's dissertation, published in 2006 by Stockholm University, discusses film versions in European cinema of the 1920s and 1930s in a modernity context. Her current research examines writing in the films and creation of Ingmar Bergman from a perspective of genetic criticism.

"What the screenwriter can learn from a director? Andrey Tarkovsky and poetic dramaturgy: two types of narrative structures"
Marja-Ritta Koivumaki (School of Art and Design, Aalto University, Fi)

A conflict is considered to be the main organizing principle of a dramatic story. However, in a dramatic story there may also function another meaningful organizing principle of which the writer may be almost unaware during the writing process, the contrast. In screenwriting literature, contrast is discussed usually only in connection with character orchestration. Nevertheless, in a visually told dramatic story, a contrast can be used also to structure other story elements.

My research has centred on the use of contrast as an organizing principle of the story elements used to express the characters and the story in Andrey Tarkovsky's *Ivan's Childhood* (1962). Through dramaturgical analysis, I aim to reveal the systematic function of an immanent structure created by contrast and visual spatial metaphor. My contention is that contrast and spatial metaphor in Tarkovsky's film organizes the story elements in a way that can be described as "poetic" – something that is inherently typical for visual storytelling. Therefore contrast not only organizes characters but also other meaningful elements in a story and provides a potentially useful tool for the writer. In addition, this paper aims to analyze the nexus between word and image in the screenplay and film in order to understand whether contrast and spatial metaphor have been defined in the screenplay or are they something that the director has introduced into the film.

In order to learn and understand the requirements for audio-visual performance and to enhance their craft, it is important for screenwriters to study cinematic performances and their specifics, and especially those performances that are highly regarded in the artistic world, such as Tarkovsky's films.

Marja-Riitta Koivumäki is a Senior Lecturer in Screenwriting at Aalto University, School of Art and Design, Department of Film, TV and Production Design, Helsinki. She has been working as a screenwriter, script editor and screenwriting tutor also in the UK and Denmark. She is also a member of a screenwriting research team, 'Aristotle in Change', funded by the Academy of Finland and the subject of her research is dramaturgy of poetic film. Latest publication: Koivumäki, M.-R. (2010), 'The aesthetic independence of the screenplay', *Journal of Screenwriting* 2: 1, pp. 25-40