SRN SCREENWRITING
RESEARCH NETWORK

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

Executive Council News

There will be one more meeting of the EC before we all gather for the conference in Milan. The Annual General Meeting will be held during the conference on Friday 14th September. Notice of the AGM and elections for members of the council will be sent out very soon.

Early Career Representative

John Finnegan of Falmouth University (UK) has been co-opted as our first Early Career Representative. His first meeting with the EC will be in Milan. Two other candidates of high calibre put themselves forward and the EC is encouraging them to stand in the upcoming election.

Screenwriting Archives and Resources Project (SARP)

Just a reminder to contact Ian MacDonald if you have information to add to the database of screenwriting resources held by archives or related sources: i.w.macdonald@leedsd.ac.uk

Milan 2018

Professor Patricia Phalen from George Washington University in DC would like to interview television writers at the upcoming SRN conference to discuss their work. If you are interested in speaking with her, please contact Patricia at phalen@gwu.edu

Film Industry Research

For those who are not yet aware of his work, Stephen Follows is a great source of background research and information on the film industry (mainly UK but of wider interest): https://stephenfollows.com

Articles/Websites/Research

- The Journal of Genius and Eminence has a new Special Issue (vol 2 issue 2) on the work of Joseph Campbell (The Hero with a Thousand Faces), commemorating the 30th anniversary of his death. It includes research articles by writers from a range of disciplines. http://www.icscpress.com//

- Scenes Journal is a new biannual print magazine edited by George Bartlett, which carries original short screenplays and excerpts, film essays, interviews with screenwriters and photography. Articles are also released online together with film reviews. http://www.scenesjournal.com

- Rose Ferrell has made available the Executive Summary and Report on the Screenwriter's Voice questionnaire initiated in 2013. She invites comments to rosieglow@westnet.com.au. Links to access the documents: https://drive.google.com/file/d/1_lPMwOdrVJYnSIrueFUUfPpHIVXBjLN0/view?usp=sharing and https://drive.google.com/open?id=1DL9jDrvsQb6H3yXjPJ1l44avDtCmAKVs

- Monika Bednarek has developed a new website to accompany her linguistic research on US television series. The site includes information about different aspects of television dialogue, including examples from tv series, and results about the use of swear/taboo words. http://www.syd-tv.com

- JT Velikovsky has published an article on computational creativity that includes an invitation to participate in a brief (5-10 minute) research survey on: Whether a computer can produce creative (i.e. `new, useful and surprising') movie story pitches.  See:  Velikovsky, J. T. "Introducing `the Robo–Raconteur' Artificial Writer - Or: Can a Computer Demonstrate Creativity?". International Journal of Art, Culture and Design Technologies 6, no. 2 (July-December 2017): 28-54.

Recent publications of note

La ley de (Ryan) Murphy edited by Patricia Trapero Llobera

Of interest to our Spanish-speaking members, this publication is centered on Ryan Murphy's productions. Volume includes analysis of Murphy's work from a narrative perspective, analysis of the aesthetics of his productions, and analysis of his recurrent subjects (masculinities, horror, ageism). Title of the book translates into English as (Ryan) Murphy's Law: authorship and aesthetics in contemporary television fiction. https://www.sintesis.com/comunicaci%C3%B3n-249/la%20ley%20de%20(ryan)%20murphy-ebook-2463.html

Isle of Dogs: The Screenplay by Wes Anderson

Conversation, drawings and the screenplay itself of the wonderful and weird Isle of Dogs. https://www.faber.co.uk/shop/film/9780571336449-isle-of-dogs.html

Empathetic Space on Screen: Constructing Powerful Place and Setting by Amedeo D'Adamo

A deep dive into the relationship between setting and character. Uses case studies to explore how the effective use of visual narrative space works to support and reveal the emotional lives of characters on screen. https://www.palgrave.com/br/book/9783319667713

Coming later this year...

Gender Inequality in Screenwriting Work by Natalie Wreyford – due December

The Comic Hero's Journey by Steve Kaplan – due December

The Collaborative Art of Filmmaking: From Script to Screen by Linda Seger – due October

Hollywood vs The Author by Stephen J. Schwartz and Michael Connelly – due September

Thinking Film Production

From eminent short film scholar and founding editor of Intellect journal *Short Film Studies* **Richard Raskin**:

On why film theory has no place in film production courses

Colleagues sometimes tell me that it's good our students get to apply in my production courses some of the principles they have learned in their courses on film theory. That common misconception presupposes that although the learning processes may be different, the forms of reflection that are in play in a production course are essentially the same as those that are learned in a theory course.

This is not the case. One major goal of a production course is for students to learn to think like a filmmaker (learning to make choices that deepen and enrich their storytelling), while in their other courses, students have ample opportunities to learn to think like a theoretician (learning the logic and vocabulary of theoretical constructs and their analytical applications).

A related misconception is that unless film theory is brought into play in a production course, then the students are learning only mechanical skills. Consequently – it is argued – there should be a balance of theory and practice in a production course. What I would suggest instead is that in a production course there should be a balance or interplay of storytelling know-how and hands-on craftsmanship, and that the learning of storytelling know-how involves developing forms of reflection that are intellectually worthy in their own right and should not be confused with film theory in the ordinary sense of the term.

Aspects of storytelling know-how and its strategic applications include, among many forms: a) an ability to identify and resolve storytelling problems; b) an ability to determine whether in any given narrative there are missed storytelling opportunities that might enrich the viewer's experience; c) an ability to generate a set of alternate ways of moving from Point A to Point B in a narrative, and an ability to gauge the advantages and disadvantages of each of those possible choices – that is, to carry out a kind of cost/benefit analysis for each of the options; d) an ability to foresee whether or not viewers are likely to experience the meaning or importance of any given shot as intended; e) an ability to enhance the enriching, engaging, gratifying, fulfilling, pleasurable and meaningful qualities of a given film so that it earns the viewer's experience of the film as worthy of sharing and of watching again.

These abilities and corresponding forms of reflection are not normally learned in courses in film theory and are the proper substance of whatever "theoretical and methodological reflections" exam requirements may sometimes call for in connection with production courses or projects.

We welcome contributions and feedback which can be sent to Christina Milligan, Auckland University of Technology: christina.milligan@aut.ac.nz

For suggestions on the layout please write to C.S. Brenes, Universidad de los Andes: csbrenes@miuandes.cl