

12th SCREENWRITING RESEARCH NETWORK CONFERENCE

Porto, September 11-14, 2019 · School of Arts, Universidade Católica Portuguesa

PROGRAMME

Wednesday, September 11

Pre-conference Social Program

15.00h - Visit to Serralves Museum
[meeting point: main hall Universidade Católica Portuguesa]

19.30h - Participants' reception event
[restaurant Praia da Luz]



CATOLICA
SCHOOL OF ARTS
PORTO



CATOLICA
CITAR · RESEARCH CENTRE FOR SCIENCE
AND TECHNOLOGY OF THE ARTS
PORTO

SRN
SCREENWRITING
RESEARCH NETWORK

FCT
Fundação
para a Ciência
e a Tecnologia
Financed by national funds
under the FCT Project:
UIDB/EAT/00622/2019



Thursday, September 12

8h30-9h00 - Registration

**9h00-9h30 - Introduction and Welcome - With Nuno Crespo (Dean of the School of Arts), Eduarda Vieira (CITAR's Director), Maria Guilhermina Castro, and Paolo Russo (SRN Executive Council).
[Auditório Ilídio Pinho]**

9h30-11h00 - Parallel sessions

| Foundation and Crisis of Europe in Screenwriting | Classical and Alternative Modes I | Digital Worlds I | Narrative: Order, Chaos and the Creative Process | The Industry I |
|--|---|--|---|---|
| EA107 | EA108 | EA109 | EA116 | EA118/EA112 |
| <p>Chair: Paolo Russo</p> <p>Pablo Echart Savage continent, united continent: the writing of a feature film screenplay about the "founding fathers" of the European Union</p> <p>María Noguera / Miguel Muñoz-Garnica Narrative detours in the cinematic representation of Europe in crisis: <i>Ulysses' Gaze</i>, <i>A Talking Picture</i> and <i>Our Music</i></p> <p>Daniel Sierra / Marta Frago Young Winston and Darkest Hour's films: Winston Churchill as British Hero in a Changing Europe</p> | <p>Chair: Nelson Zagalo</p> <p>Ruth Gutiérrez Delgado Causality is not casual in a film despite it seems to be: <i>A Perfect Day</i></p> <p>Paolo Braga The line between fate and chaos in <i>Collateral</i></p> <p>Armando Fumagalli Order and chaos in the ending of a film</p> | <p>Chair: Anna Zaluczkowska</p> <p>Luís Frias Affective Narrative Design: Emotion as a Path for Complex Cinematic Systems</p> <p>Ana Sofia Passos Baptista / José Manuel Azevedo Reclaiming the Story: Challenges and Strategies in Interactive Documentary</p> | <p>Chair: Pablo Castrillo</p> <p>Patrick Cattrysse Screenwriting: Craft and creativity</p> <p>Margaret McVeigh Creativity, Chaos and finding Narrative - the Making of Alena Lodkina's <i>Strange Colours</i> (2018)</p> | <p>Chair: Pedro Alves</p> <p>Eva Novrup Redvall Screenwriting for children, tweens and teens: The use of audience input, co-creation and junior editors in the Danish public service hit serials <i>Klassen</i> and <i>Base Boys</i></p> <p>Radha O'Meara The Rise of the Showrunner in Australian TV: Authorship as Cultural Distinction in "High End" Television</p> <p>Vincent Giarrusso Chaos and the emergence of order in screenwriting practice using the Screen Idea Concept in Development</p> |

11h00-11h30 - Coffee break

11h30-13h00 - Keynote Speaker: Maria Poulaki • Reflections on narrative complexity • **Chair: Maria Guilhermina Castro**
[Auditório Ilídio Pinho]

13h00-14h30 - Lunch Break

14h30-16h00 - Parallel Sessions

| The Industry II | Classical and Alternative Modes II | Screenwriting and Authorship | Digital Worlds II | South of the Story |
|--|---|---|---|---|
| EA107 | EA108 | EA109 | EA116 | EA118/EA112 |
| <p>Chair: Armando Fumagalli</p> <p>Rosanne Welch How the Chaos of Collaborating in the Writers Room Created 2nd and 3rd Golden Ages of Television</p> <p>Florian Krauß Chaos and Order in the German Redakteur Television</p> <p>Nélia Cruz The Truth Game: between cosmos and chaos</p> | <p>Chair: Patrick Cattrysse</p> <p>Mikko Viljanen Stories Begetting Stories</p> <p>Simon Weaving Order, Chaos and the Cinematic Moment</p> | <p>Chair: Margaret McVeigh</p> <p>Brett Davies Who Wrote Raiders?</p> <p>Warren Buckland Welles and Mankiewicz: The Complexities of Co-Authorship</p> <p>Maria Antonietta Romano From an ordered life to a chaotic adventure: <i>The secret life of Walter Mitty</i> (Ben Stiller, 2013) Original Script vs Final Movie</p> | <p>Chair: Luís Frias</p> <p>Roxane Gajadhar Unframing The Future: Transmedia Storytelling In A Virtual World</p> <p>Anna Zaluczkowska Whose story is it anyway? Story/games for active participation.</p> <p>Nelson Zagalo Choice and Chaos</p> | <p>Chair: Alfredo Suppia</p> <p>Natasha Romanzoti The Brazilian film in the 1950s: notes on its narrative styles, based on film scripts</p> <p>Alfredo Suppia Three is too much? Problematizing the three-act structure while teaching scriptwriting</p> <p>Igor Carastan Noboa 7,000 millions stories in the world... or just only one? <i>Los Parecidos</i>, irony and <i>The Twilight Zone</i></p> |

16h00-16h30 - Coffee Break

16h30 -18h00 – Parallel Sessions

| Classical and Alternative Modes III | The Industry III | Screenwriting and Identity I | Screenwriting Contaminations | Chaos and Order in Dystopian Narratives (or: <i>The Leftovers</i> Meet <i>The Handmaid's Tale</i>) |
|---|--|---|---|--|
| EA107 | EA108 | EA109 | EA116 | EA118/EA112 |
| <p>Chair: Nélia Cruz</p> <p>Christine Davey SCENEPLAY: a missing step in script development?</p> <p>Alexandra Ksenofontova Order and Chaos in Screenwriting (Studies): Reconciling “the screen idea” with “literature”</p> <p>Eleanor Yule ‘Sensorial Femmage’: An alternative screenwriting methodology using “weaving” and “piecing”.</p> | <p>Chair: Paolo Braga</p> <p>Diana Neiva Wes Craven’s <i>Scream 3</i>, the slasher genre and meta-horror cinema</p> <p>Stefanie Johnstone Trilogic multiplicities: <i>The Dark Knight</i> Trilogy</p> | <p>Chair: Warren Buckland</p> <p>Paolo Russo The Maze and the Door: “hosted” serial (posthuman) narratives as Turing tests in <i>Westworld</i></p> <p>Marco Maderna Who am I? – Another perspective on today’s multiform narrative</p> <p>Stayci Taylor Dramatising the Diary: a hybrid fiction-nonfiction approach to screenwriting chaotic chronologies</p> | <p>Chair: Daniel Ribas</p> <p>Marja-Riitta Koivumäki Requirements of a performance for a dramatic story in film?</p> <p>Brenda Robles Shakespearean Character on Contemporary Television</p> <p>Eleonora Fornasari Adapting children’s picture books: the case of Julio Bunny</p> | <p>Chair: Ronald Geerts</p> <p>Bart Nuyens The Look of Revelations: visual storytelling as disruptive strategy in <i>The Leftovers</i></p> <p>Ruth Mellaerts Beginnings: the bible as a blueprint and the Bible as a cultural reference to design story worlds. A comparative analysis of the pilot episodes of <i>The Leftovers</i> and <i>The Handmaid’s Tale</i>.</p> <p>Carly Wijs The dialogue between plot and character: a case study of Patti Levin’s (<i>The Leftovers</i>) and Aunt Lydia’s (<i>The Handmaid’s Tale</i>) journey from novel over script to screen.</p> |

18h00-18h15 - Break

18h15-19h30 - Round Table Discussion · Margarida Cardoso (Filmmaker); Rita Benis (Screenwriter); Alexandre Oliveira (Producer). Chair: Daniel Ribas [Auditório Ilídio Pinho]

20 h – Official Conference Dinner [BH Foz]

Friday, September 13

9h30-11h00 - Parallel Sessions

| Classical and Alternative Modes IV | Cinematic Narratives and Other Arts I | Screenwriting and Culture I | Alternative Narrative Structures in Japanese Feature Films and Documentary |
|--|--|---|--|
| EA107 | EA108 | EA116 | EA118/EA112 |
| <p>Chair: Craig Batty</p> <p>Pablo Castrillo Challenging the 'Classical Hollywood Style' from within: reactivity, fortuity, subjectivity, and ambiguity in the American political thriller film</p> <p>Anna Weinstein Multi-Protagonist Films: A Study of Complex Narrative Story Structure in Ensemble Screenplays</p> | <p>Chair: Marja-Riitta Koivumäki</p> <p>Júlia Machado Transgressive Bodies and the Physical Dramaturgy of Cinema: From Narrative Excess to Threshold Encounters</p> <p>Alex Munt Regimes of Vision: The Fish-Eye Lens</p> <p>Rita Brito Benis Acts of reading: the demands on screenplay reading</p> | <p>Chair: Carlos Ruiz Carmona</p> <p>Christina Milligan "If it takes a village to raise a child, does it also take a village to destroy one?"</p> <p>Jools Ayodeji Through the Lens of History: Confident colonialism, Immigration and British Cinema</p> <p>Agnieszka Piotrowska Adaptation as inter-semiotic translation: Finding Temeraire</p> | <p>Chair: Siri Senje</p> <p>Alec McAulay Order and Chaos in "One Cut of the Dead" - alternative structure in a hit Japanese Zombie comedy.</p> <p>John Williams Stories full of Holes - Haruki Murakami's influence on the story structure of <i>Starfish Hotel</i> and the roots of alternative Japanese story structure.</p> <p>Yu Iwasaki Tokyo Undercurrent - exploring alternative forms in documentary structure. What do the dominant structures mean in Japanese TV?</p> |

11h-11h30 - Coffee Break

11h30-13h - Keynote Speaker: Christoph Bode • Opening Up Spaces of Possibility: How Future Narratives Impact Story-telling in the Movies • **Chair: Steven Price**
[Auditório Ilídio Pinho]

13h00-14h30 - Lunch

14h30-16h00 - Parallel Sessions

| Cinematic Narratives and Other Arts II | Classical and Alternative Modes V | The Industry IV | Historical Documentary Screenwriting | Chaos in <i>Cafflogion</i> : a Case Study of Screenplay Development in Welsh Language Film, Across Academia and Industry |
|---|---|--|---|---|
| EA107 | EA108 | EA109 | EA116 | EA118/EA112 |
| <p>Chair: Kerstin Stutterheim</p> <p>Cristóvão dos Reis Film / Space / Narrative</p> <p>Alexandra João Martins Geo-aesthetics in António Reis and Margarida Cordeiro's cinema</p> <p>Daniel Moreira The spiral of time: the crystal-image in Herrmann's music for Hitchcock's Vertigo</p> | <p>Chair: Matthias Brütisch</p> <p>Christopher Thornton Order vs. Chaos, and the Delicate Balance</p> <p>Jorge Palinhos Expecting the unexpected: Mike Leigh and the authenticity of improvisational scriptwriting</p> | <p>Chair: Rosanne Welch</p> <p>Marie Macneill The Meddle Of The Muddle: How many captains does it take to steer a story and whose course is it anyway?</p> <p>Siri Senje Cruising through chaos - strategies for writers navigating in environments of creative feedback diversity</p> <p>Steven Price Screenwriting as a cottage Industry</p> | <p>Chair: Jaime Neves</p> <p>Nadia Meneghello The Adaptation of Chaotic Historical Archives into an Orderly Narrative Structure in the Form of a Screenplay: A Case Study.</p> <p>Jeff Rush Docudrama Structure and Tone as Historiography</p> <p>Clarissa Mazon Miranda Hybrid fiction and non-fiction: a study of biopics in Brazil</p> | <p>Chair: Christina Milligan</p> <p>Dafydd Sills-Jones The Writer:</p> <p>Roger Owen The Director:</p> <p>Huw Penallt Jones The Producer:</p> |

16h00-16h30 - Coffee Break

16h30-18h00 - Parallel Sessions

| Classical and Alternative Modes VI | Cinematic Narratives and Other Arts III | Pedagogies I | Continuities and Innovation in Screenwriting | Screenwriting and Culture II |
|---|--|---|--|--|
| EA107 | EA108 | EA109 | EA116 | EA118/EA112 |
| <p>Chair: Jeff Rush</p> <p>Isadora García Avis / Lourdes Domingo Structure and narrative complexity in American sitcoms: The case of <i>The Good Place</i></p> <p>Laura Pousa / Raquel Crisóstomo Disruptive narratives in independent tv: the case of <i>I love Dick</i> and <i>Matar al Padre</i>.</p> <p>Matthias Brütsch From Chaos to Order? The challenges for Puzzle-Plots in TV-Serials</p> | <p>Chair: Daniel Moreira</p> <p>Balázs Zágoni The brilliant character-chaos - in the HBO adaptation of Elena Ferrante's <i>My brilliant friend</i></p> <p>Miguel Mota The Screenplay at Play: Malcolm and Margerie Lowry's <i>Tender Is the Night</i></p> | <p>Chair: Stephen Curran</p> <p>Craig Batty The Screenwriting Doctorate: How Do Candidates Articulate the Screenplay as a Contribution to Knowledge?</p> <p>Ben Slater Odd One Out: Challenges and tensions in teaching screenwriting for production and as creative writing.</p> <p>Kirsi Reinola Writing within constraints - limitations at the service of imagination</p> | <p>Chair: Alexandra Ksenofontova</p> <p>Miroslaw Przylipiak Narration in the Fiction Film Revisited</p> <p>Kerstin Stutterheim The Chaos of Modernity</p> <p>Paulo Filipe Monteiro The script as anticipation or Transcription</p> | <p>Chair: Steven Price</p> <p>Fabiano Grendene de Souza Recent Brazilian Historical Films: How the Characters' Point of View Make the History Ambiguous</p> <p>Alastair Hagger "Patience Doesn't Get You What You Want": Chaos and The Historical Criminal on the British Screen</p> <p>Raffaele Chiarulli Screenwriting Italian Style. The Voices of the Masters.</p> |

18h00-18h15 - Break

18h15-20h00 - SRN General Assembly & Award Ceremony
[Auditório Ilídio Pinho]

Saturday, September 14

9h30-11h - Parallel Sessions

| Classical and Alternative Modes VII | Screenwriting and Culture III | Screenwriting and Identity II | Screenwriters I |
|--|---|--|---|
| EA107 | EA108 | EA109 | EA116 |
| <p>Chair: Eva Novrup Redvall</p> <p>Rubens Rewald SMOKING / NO SMOKING, the Films of Forking Paths</p> <p>Rafael Leal Between presence and narration: How immersive media challenges linear Screenwriting</p> <p>Anna Kumacheva The order of disorder: Influencing viewers' perception by integrating non-linear storytelling methods into classical structures.</p> | <p>Chair: Ana Isabel Soares</p> <p>Ghazaleh Golbakhsh The opacity of liminal screen space: Writing the Iranian diaspora</p> <p>Rakesh Sengupta Can the Popular be Political? Screenwriting Collaboration in Bollywood during the UPA II Regime (2010-13)</p> | <p>Chair: Ana Sofia Pereira</p> <p>Debbie Danielpour Empathy and the Screenplay: will short-form and changing viewing modalities weaken how screen stories build empathy?</p> <p>Alexandra Leaney Focalisation and the child protagonist as 'witness of trauma' in films for adult audiences</p> <p>Ana Filipa Costa Nodus Tollens</p> | <p>Chair: Maxine Gee</p> <p>Fanny Van Exaerde "Do they expect to find order or chaos? - They expect the worst.". Cocteau's <i>Les Parents terribles</i>: writing and revising the screenplay"</p> <p>Ronald Geerts Alain Robbe-Grillet: Screenwriting as the creation of complex systems out of the slippages of order and disorder</p> <p>Stephen Curran Women Screenwriting Educators of the Studio Eraan</p> |

11h-11h30 - Coffee Break

11h30-13h00 - Keynote Speaker: Thomas Elsaesser • The (Re-)Turn to Non-Linear Storytelling: Time Travel and Looped Narratives • **Chair: Paolo Russo**
[Auditório Ilídio Pinho]

13h00-14h30 - Lunch

14h30-16h00 - Parallel Sessions

| Screenwriting and Culture IV | Classical and Alternative Modes VIII | Cinematic Narratives and Other Arts V | Screenwriters II | Digital Worlds III |
|---|---|---|---|---|
| EA107 | EA108 | EA109 | EA116 | EA118/EA112 |
| <p>Chair: Rafael Leal</p> <p>Maxine Gee Lost or Found in Translation: Negotiating the Adaptation Process between Japanese short story to British short film.</p> <p>Julia Sabina Gutiérrez A new juvenile fiction genre: a case study of the Spanish remake of the TV Series «SKAM»</p> <p>Patricia Phalen Fiction TV series for young people in Spain: a genre in constant evolution</p> | <p>Chair: Maria Guilhermina Castro</p> <p>J. J. Murphy Alternative Documentary Scripting: William Greaves's In the Company of Men (1969)</p> <p>Luisa Cotta Ramosino / Laura Cotta Ramosino Narcos: voice over between irony and chronicle</p> <p>Fulten Larlar The Republic of Gilead as a Dionysian State: The analysis of the Hulu Series, The Handmaid's Tale in terms of how the Dionysian setting and tragic dispositions of the characters set up an agon of order and chaos, through the works of Nietzsche and Otto.</p> | <p>Chair: Rita Brito Benis</p> <p>Ana Isabel Soares Different media converge in Edgar Pêra's work</p> <p>Ana Sofia Pereira "Dina and Django" - Beyond Conventional Storytelling</p> <p>Emma Bolland Performing Screenwriting as Art Practice: where and how does the film reside?</p> | <p>Chair: Jorge Palinhos</p> <p>Dave Jackson Chaos and Structure in the Work of David Lynch</p> <p>Jan Henschen Bringing Order into Everyday Life - The Script The Joyless Street (Willy Haas, 1925) and its System of Arrangement</p> | <p>Chair: Rubens Rewald</p> <p>Samuel Marinov Interdisciplinary Computer-Assisted Approach To Screenplay Genre Analysis Based On The Plutchik Theory Of Emotions</p> <p>Anthony Twarog The Other Black List: The Blurred Role of the Bkclst.com Screenwriting Service</p> <p>Teresa Bosch Fragueiro / Ignacio Berdiñas Applying Artificial Intelligence to deconstruct scripts, a new type of order</p> |

16h00-16h30 - Coffee Break

16h30-18h00 - Meetings of Working Groups

18h00 - Closing Session [Auditório Ilídio Pinho]

20h00 - Party! [bar Maus Hábitos + disco Passos Manuel]

Useful Information

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The 12th Screenwriting Research Network Conference is a joint organization of School of Arts, Universidade Católica Portuguesa, the Research Center for the Science and Technology of the Arts, and the Screenwriting Research Network.

Conference Organizing Committee

Maria Guilhermina Castro (UCP-CITAR)
Daniel Ribas (UCP-CITAR)
Pedro Alves (UCP-CITAR)
Jorge Palinhos (IPB-ESACT; IPL-ESTC; ESAP-CEAA)
Fátima Chinita (IPL-ESTC; UBI-LABCOM; UCP-CITAR)
Rita Benis (FLUL-CEC)
Carlos Ruiz Carmona (UCP-CITAR)
Jaime Neves (UCP-CITAR)

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Carmen Sofía Brenes
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Margaret McVeigh
Christina Milligan
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Anna Zaluczkowska

