

Abstracts,
keywords and
the authors'
curriculum
notes

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Traducción

Stepping pages. Contemporary studies about the screenplay writing

Rebeca Romero Escrivá and Miguel Machalski (coord.)

Prologue. Stepping pages. Rebeca Romero Escrivá

Abstract: Stepping pages is a metaphor that we use for the pages of a non-written screenplay. As it happens, even though the screenplay may be written, the film isn't produced. These contrasts between the real and the virtual world, which are still of greater interest than what is offered by the new technologies applied to the world of films, set up the basics that develop the reflections about the work of scriptwriters. The blank pages obey a silence that is conditioned by the expectations on the film we want to watch. In the audiovisual area, the figure of the scriptwriter is shown in order to cross over its stepping pages, from the creator's shore of silence to the expectations of the public. New areas, like North American and British television series, video games, interactive films or collaborative projects in the Internet, that became closer to the cinematographic aesthetics and narrative, assume the challenges not trodden for the creative screenplay writing. The articles in this volume, written by professionals (directors, screenplay writers and screenplay consultants or script doctors) as well as by those who study the subject (critics and analysts), all of them belonging to the Hispanic world, even though from different film industries, are trying to explore the extent of the changes produced in the work that vertebrates the audiovisual process and notice the characteristics of these and other contemporary audiovisual narratives, just like its scenery innovations.

Keywords: film, literary screenplay, cinematographic works, audiovisual narrative, work of art, interactive films, television series, video games, transmedia, crossmedia, non-linear narrative, metacinematographic language.

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Dreaming about the film and literature-illusion: controversy about placing the screenplay between literary forms. Antonio Sánchez-Escalonilla

Abstract: To emphasize the importance of the screenplay in the cinematographic process, Carrière and Bonitzer assure that without *dreaming about a film* there is no *realization of a film*: without the film on paper, there is no film on celluloid. Furthermore, more than its professional use, the artistic value of a screenplay text could be taken into consideration as a literary genre, as an imitation of a drama text. The present chapter discusses the difficulty of this comparison, with professional, technical and artistic arguments.

Keywords: Literary screenplay, technical screenplay, literary forms, film professions, artistic evocation.

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as a result of his academic and professional experience: *Estrategias de guion cinematográfico* (Ariel, 2002), *Guion de aventura y forja del héroe* (Ariel, 2002) and *Fantasia de aventuras: claves creativas en novela y cine* (Ariel, 2009). He has also worked as story analyst for various production companies; and is the coordinator of *Diccionario de creación cinematográfica* (Ariel, 2003) as well as the author of the biography *Steven Spielberg: entre Ulises y Peter Pan* (CIE Inversiones Editoriales Dossat, 2004); in the field of literature for young people he has written the novels *Ana y la Sibila* (Bambú Editorial, 2006) and *El príncipe de Tarsis* (Libros de Mochila, 2008). E-mail: antonio.sanchezescalonilla@urjc.es

The multiple faces of a screenplay. Miguel Machalski

Abstract: A screenplay poses a film, and a film, as well as the aesthetics and the formal, brings about a story. What is the role of stories, especially in the context of the audiovisual creation and looking it from its foundation stone: screenplay? What do the stories, as an entertaining form, mean? And what about creating stories for films? Could it be considered as an artistic gesture? In what way are the stories vehicles of idiosyncrasy or specific sociocultural contexts?

Keywords: screenplay features, entertaining, creativity, cultural representativeness.

Author: Miguel Machalski has a double origin, Polish and English, but was born in Buenos Aires and for years now he has been based in Paris. He works as an international specialist in every sphere of development and creation of film screenplays: analysis, consultancy, teaching and writing. He has written two books on the subject, *El guion cinematográfico. Un viaje azaroso* (FUC, 2006) and *El punto g del guion cinematográfico* (T&B Editores, 2009); the first book has the second edition (EICTV, 2009) and it has been translated into Brazilian Portuguese (TZ Editorial, 2011). Also, he has been the scriptwriter of three films (*Ramata*, Léandre Alain-Baker, Senegal, 2009; *Kluge, el arreglador*, Luis Barone, Argentina, 2010; *America*, Sonia Fritz, Puerto Rico, 2011). He has been the analyst of film scripts such as *Billy Elliot* (Stephen Daldry), *Tabú/Gohatto* (Nagisa Oshima), *Nadie conoce a nadie* (Mateo Gil), *The Golden Bowl* (James Ivory), *Femme Fatale* (Brian de Palma), *Spider* (David Cronenberg), *The Interpreter* (Sydney Pollack), *The Man Who Killed Don Quixote* (Terry Gilliam), *Saraband* (Ingmar Bergman), *Mar Adentro* (Alejandro Amenábar), *Million-Dollar Baby* (Clint Eastwood)... He has worked as supervisor of film screenplays such as *Depuis qu'Otar est parti* (Julie Bertuccelli, Francia, Georgia, 2003), *Jade Warrior* (Liro Küttner, Finlandia, China, 2006), *Nochebuena* (Camila Loboguerrero, Colombia, 2008), *Amateurs* (Gabriel Velázquez, España, 2008), *Madam X* (Lucky Kuswandi, Indonesia, 2010), *Abrir puertas y ventanas* (Milagros Mumenthaler, Argentina, 2011), *Bonsai* (Cristián Jiménez, Chile, 2011), *De jueves a domingo* (Dominga Sotomayor, Chile, 2012), *El futuro* (Alicia Scherson, Chile, 2012)... E-mail: mmachalski@club-internet.fr

The multidisciplinary side of the screenplay writer in the new audiovisual framework. Michel Marx

Abstract: In this article the author traces a short historic route of the consideration of the work of a scriptwriter and its transformations from the past to present days, in which, far from disappearing, it has adapted and diversified in order to survive. Even though the idea of the author keeps fluctuating, the landscape that nowadays is being profiled looks like the one that was introduced by the *Nouvelle Vague*, with the encouragement that emerged from the affinities for schools, that gathered talents, just like the magazine *Cahiers du Cinéma* did in the 60s. A new type of authors who serve other authors has been born, just as it happens with so many theoreticians, who stop creating in order to teach. Working on multiple jobs, nowadays the scriptwriter deals with the new technologies just as much as the narratives which are a result of the recent multimedia approaches.

Keywords: screenplay, screenplay writer, authorship, democratization of art.

Author: Michel Marx (Neuilly sur Seine, France, 1959) is the novel and screenplay writer, and the consultant of feature fiction films in Europe, Africa and Latin America. Author of screenplays such as *Les Sensuels* (Michel Marx, 1991), written with Philippe Mourgues, *Les six trouilles bleues* (Muriel Edelstein, 1996), *L'Appartement* (Gilles Mimouni, 1997), *Nous avons tant rêvé* (Georges Bensoussan, 1997), *Dans la ville vide* (Maria Joao Gonot, 1998) —the screenplay was rewarded in Carthage— *Noce*

d'Été (Moktar Ladjimi, 1999), *Allées et Venues* (Silvio Fischbein, 2000), *Les Bons Sentiments* (Victor Alejandro González, 2000), *Une autre vie* (Roch Stephanik, 2002), y *Tes yeux brillaient* (2004), written in collaboration with Silvio Fischbein. Since 2004, Michel Marx is one of the experts of the workshops "Produire au Sud", that are being organized within the Festival des 3 Continents de Nantes (France). He has been a member of the commission Fonds Sud between 2005/2007 and 2009/2011 (CNC/ Ministry of Foreign Affairs) and of various international juries of countries such as Colombia, Cuba, Chile, Germany and France, and also the lector of the new commission "Cinéma du Monde" 2012. Guest speaker and professor at film universities and schools in France and Latin America —UNIACC (and CORFO's jury) from Chile; ECU from Uruguay; FADU-UBA from Argentina; EICTV from Cuba, among others—, he has also been a member of international juries, such as CNAC from Venezuela. Currently, he is the professor of screenplay at the "Ecole Nationale Supérieure Louis Lumière", in France. He has published numerous stories and novels, and he is the creator of the website www.laviedesfilms.com E-mail: michel.marx@wanadoo.fr

The new cinematographic screenplay: narrative avant-gardes and creative rebellion for the XXI century film. Jordi Revert

Abstract: This article tries to identify some elements and key names at the forefront of the renovation of film screenplay. Taking the revision of the screenplay concept as a starting point, which is subject to the different synergies of production that affect every project, the goal is to analyze some aspects that have introduced new approaches when it comes to the screenplay, which redefine its role in the process of the creation of a film, provide new types of relations between the screenplay writer and the story, and between the story and the spectator, and denies the idea of a creative crisis in recent cinema.

Keywords: new screenplay, film story, avant-garde, structure, crisis of ideas, narrative.

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The screenplay of nonlinear narrative structure in the fiction film. Ignacio Palau

Abstract: Lately, the screenplays of nonlinear narrative structures have proliferated. The aim for this chapter is to approach this type of screenplays in fiction film. Taking the definition of the concept as a starting point, the author establishes the relations that emerge with the spectator and the way these narrations are faced. He deals with the distinction between the *time of the story* and *of the discourse* and defines the existent connections between both concepts. The author proposes an approach to the creative act of this type of screenplays, tracing its origins and resorting to recent examples in order to illustrate different forms in which these constructions, according to its different utilities, can be used.

Keywords: screenplay, nonlinear narrative, linear narrative, order, frequency, time of the story, time of the discourse, flash-back.

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Homer in cyberspace. Daniel Tubau

Abstract: The appearance and extent of the digital media presumes a challenge for the audiovisual narrators, that have to face the nonlinear or multilinear structures where the classic linear rules can't be applied. However, the hypertextual character offered by the new media doesn't imply a real

innovation, even though that is the case with its displacement towards the very spectator or player, that feels encouraged to take part in the creative and in the decision making process. As far as the hypertextual, interactive and database stories, they should look for the different ways to attract the audience's attention through strategies different from those of linear stories. Video games, that face a difficult balance between gameplay and storytelling are the more successful hypertextual and interactive stories, but not the only ones that combine interactivity, databases and hypertext in order to propose new narrative forms.

Keywords: screenplay, hypertext, multilinear narratives, non-linear structures, digital video games, interactivity.

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The screenplay of the video games. From the background stories to the interactive films. Marta Martín Núñez, Carlos Planes Cortell y Violeta Martín Núñez.

Abstract: This chapter approaches the contact points which can be established between film and video game screenplays, taking as a starting point the analysis of the dramatic structure, the architecture of the narrators, the construction of the characters, the articulation of time and the handling of space. In order to do this, the text focuses on a new generation of video games, whose paradigmatic example would be *Heavy Rain* (Quantic Dream, 2010), where the gameplay is subordinated to a plot and characters that manage to capture the interest of the player, coming close to the concept of interactive film.

Keywords: screenplay, video games, film, narrative structure, hybridization, new technologies, interactive film

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Only promising. Shapeshifters and circumlocutions in the creation of series. Iván Bort Gual and Shaila García Catalán.

Abstract: Creators of television series have become important figures in business. David Chase, Aaron

Sorkin, David Milch, Ryan Murphy, Alan Ball, but especially others like Matthew Weiner or J.J. Abrams have managed to stamp their mark in their fictions and to build a non-transferable universe of their own in the convulse contemporary American audiovisual world. Like *showrunners*, they control every single creation and production level in their shows while delegating the development of complex plots to teams of scriptwriters, just like architects do with construction workers. The aim of this paper is to apply this perspective to the works of J.J. Abrams —*Alias*, *Lost* and *Fringe*— contrasting them with obvious historical precedents like *Twin Peaks*, as well as with formally antagonistic narrative works, like *Mad Men*, *Mildred Pierce*, *Boardwalk Empire* or *Breaking Bad*, whose narrative is built through circumlocution.

Keywords: television series, creator, script, author, *showrunner*.

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The source for stories. Alicia Scherson Vicencio

Abstract: This chapter, written from the perspective of a scriptwriter/director —i.e. someone who writes her own projects— deals with what is captured in a scriptwriter's notebook: the source for stories. Anecdotes, news, overheard conversations, casual pictures, excerpts from good books, beginnings of films, memories and dreams taken both from one's own or from someone else. All these will be revisited afterwards, organising, dismissing, transforming, disguising them. Everything that catches our attention and the future audience's. What interest? Where can it be found? Does it have any inherent characteristic that makes it be deserving of the honour —or the horror— of becoming the source for a film? In this paper, Scherson discusses how those ideas are worthy for cinema. For the filmmaker, interest is rarely transferable since it does not lie in the fact itself, but in the link between event-eye / story-notebook / event-author.

Keywords: script, source, adaptations, *biopic*, original ideas.

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Emotional zone system. Rafael Ballester Añón

Abstract: This essay brings forward a narrative/emotional zone system, taking Ansel Adam's zone system as a model, through different combinations of information the scriptwriter provides both the character and the audiences, as an instrument to analyse existing scripts or to create new. It also defends a possible new point of view of genre theory in the audiovisual field.

Keywords: script, narrative zone system, narrative range, narrative histogram, zone script, script theory, emotional zone system.

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The watchful gaze. Narrator and point of view. Julio Rojas

Abstract: Plot coherence and sense construction in narration reach their ultimate expression in the watchful "gaze" of one character toward the others. A gaze that allows them to get hold of the scenes they appear in. This narrator generates the value of emotional connection and the audience's understanding of the story. This chapter poses to what extent the hierarchy system of narrators and/or points of view resolves scene composition, arc construction and plot decision issues, and provides any script with a sense of totality and coherence, no matter whether it is applied by authors or consultants.

The story is usually narrated by someone (*N*) who survives the series of events and main plots through scenes and sequences, and experiments a value shift in some way when they reach the end of their narrative cycle. The narrator's process of "ending awareness" generates a theoretical dynamics where the aforementioned *N* tries to remember the story they have just experienced, and by recreating it from the ending backwards, the script is "born". In other words, a film is the memory of a narrator who has survived and who is in a safe point, a point of awareness that allows them a game of retrospective recreation. Therefore, there is a coherence between the ending and the beginning of the narration. This mechanism allows the scriptwriter to use the narrator as an articulator of the narration. According to this paper, the main narrator (*MN*) can narrate through others (*N2*, *N3*, *Nn*) to build the understanding of the whole event. One can say a film has as many plots as narrators, but there can be only one responsible for taking the persistence and the possibility of narrative shift to the end.

Keywords: script, narrator, perception, narration, plot, point of view

Author: Julio Rojas (Santiago, Chile, 1965) is a writer, scriptwriter and script consultant. His most important works as a scriptwriter are: *Mi mejor enemigo* (Alex Bowen, 2005), nominated for Best Foreign Film in the Spanish Language Goya Award in 2006; *En la cama* (Matías Bize, 2005), awarded Best Film Golden Spike in SEMINCI (Valladolid) and nominated for the Goya awards as Best Foreign Film in the Spanish Language in 2007; and *La vida de los peces* (Matías Bize, 2010), Best Foreign Film in the Spanish Language Award in the 2012 Goyas. He works as a script consultant for various institutions (Ibermedia-uniac, Laboratorio Cine, Imágenes en movimiento, FIA, Red IDEA, etc.), and also teaches at a number of international workshops related to film writing. E-mail: juliocrojas@gmail.com

Script and theory: so far, so close. Arturo Arango

Abstract: Scriptwriting has become more "technical" during the past decades. Along with the eager-

ness to learn to write scripts, manuals and courses with a normative character have become thriving, reproducing a model of hegemonic cinema. Manuals try to impose rules. However, there are theories emerging from other sources (narratology, play-writing, semiotics, structuralism) which help break that hegemonic model and make the most of devices belonging not only to play-writing, but also to narrative, which is not necessarily based on Aristotle's dramatic unit. It also helps to rearticulate senses from expressive needs far from the so-called "classical model". Nevertheless, theory can be useless and futile if it is not thought from creation. In this paper, the author proposes some examples and ways in which certain theories (Propp, Greimas, Brecht) can be articulated according to different poetics or universes.

Keywords: manuals, theory, hegemony, classical model, Greimas narrative model, episodes.

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He has authored some books of short stories, like *La vida es una semana* (Unión de Escritores y Artistas de Cuba, 1990) and *La Habana elegante* (Unión, 1995, and Fazi, 2000). In 1997, the Universidad Nacional Autónoma de México edited his anthology *¿Quieres vivir otra vez?* He has published the novels *Una lección de anatomía* (Letras Cubanas, 1998), *El libro de la realidad* (Tusquets, 2001) and *Muerte de nadie* (Tusquets, 2004), winner of the Premio Internacional Casa de Teatro, in the Dominican Republic. As a scriptwriter, he has coauthored along with Juan Carlos Tabío *Lista de espera* (Coral Award at the La Habana Film Festival, 2000), *Aunque estés lejos* (2003) and *El cuerno de la abundancia* (Third Coral Award and Script Award at the La Habana Film Festival, 2008). In 2008 he was awarded with the Virgilio Piñera Scriptwriting Award for his play *El viaje termina en Elsinor* (Alarcos, 2009). E-mail: aarango@cubarte.cult.cu

Epilogue. The scriptwriter as the critic. Some observations about the importance of educating the perception. Javier Alcoriza Vento

Abstract: These observations about liberal education of the perception are related with the reading of a classic text of aesthetic thinking, *The Critic as Artist*, by Oscar Wilde. The author starts from the contrast that Wilde establishes between the art of life and the art of literature in order to underline the value and extent of the proceedings which reinforce the meaning of the fiction in the cinematographic creation. As an art, film reproduces movement when and, at the same time, it invites to become emancipated from time. The scriptwriter operates as a demiurge that supplies the director with the elements of the world that, for the spectator, will assume a revelation of daily life.

Keywords: script, film, creativity, imagination, movement, esthetic, vulgarity, metacinematographic language.

Author: Javier Alcoriza Vento (Valencia, 1969) graduated in Philosophy and History of Art at the Universitat de València (UV); he holds a Phd degree in Philosophy at the Universidad de Murcia and is associate professor of philosophy at the UV. Translator and editor of more than thirty works for different Spanish publishing companies, he is also the author of various books, including *La democracia de la vida. Notas sobre una metáfora ética* (Verbum 2009), *La patria invisible. Judaísmo y ética de la literatura* (Hebraica Ediciones, 2010), *Educación la Mirada. Lecciones sobre la historia del pensamiento* (Low Cost Books, 2012), and *El tigre de Hircania. Ensayos de lectura creativa* (Plaza y Valdés, 2012). He has codirected two periodicals, *Caracteres literarios* (1997-2005) and *La Torre del Virrey. Revista de estudios culturales* (2005-2009), and has collaborated with different books of cinematographic thematic, including, *Ingmar Bergman, buscador de perlas* (Morphos, 2008), *Stanley Cavell, mundos vistos y ciudades de palabras* (Plaza y Valdés, 2010). Since 2010 he has been the president of the association Tarbut Vinalesa. E-mail: javier.alcoriza@uv.es