Vedra

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Vorwort

Liebe Leser,

an diesem Newsletter/e-zine haben mitgearbeitet außer mir René Odenthal sowie Dr. Rüdiger Hillmer, dem wir das neue Layout verdanken. Zur AG Newsletter gehören außerdem noch Nicole Kellerhals und Simon Chappuzeau.

Wir von der AG Newsletter verstehen dieses formal und inhaltlich als ein „*work in progress*“ und hoffen, die vorhandenen ersten Anfänge in künftigen Ausgaben weiterentwickeln zu können. Viele der Beiträge verstehen sich als Diskussionsbeiträge. Kommentare / Leserbriefe dazu sind ausdrücklich erwünscht, ebenso Vorschläge zu weiteren Themen / Beiträgen.

Insofern freuen wir uns besonders, einen Diskussionsbeitrag zum Thema „Standardlektorat“ von Martin Muser in dieser Ausgabe veröffentlichen zu können.

Caroline Link hat seit langem wieder einmal einen Oskar in der Kategorie „Bester ausländischer Film“ nach Deutschland geholt (herzlichen Glückwunsch an Caroline Link!). Aus diesem Anlaß haben wir einen weiteren Diskussionsanstoß aufgenommen: „Nachdenken über Oscar“.

Auf der letzten Mitgliederversammlung haben wir ja auch über „Film in der Schule“ und unsere Rolle in dieser Diskussion debattiert. Dazu gab es einen Kongress, und **Vedra** war dort. Auch hierzu gibt es einen Beitrag.

Viel Spaß beim Lesen wünschen

Andreas Grünberg und die AG Newsletter

Kleiner Nachtrag zum neuen Layout

Wie in der Mitgliederversammlung vorgeschlagen, habe ich eine PDF-Version des NEWSLETTER erstellt. Ich hoffe, er ist damit sowohl am Bildschirm als auch ausgedruckt gut lesbar.

Wer am Bildschirm liest, kann sich vom Inhaltsverzeichnis aus direkt zu den einzelnen Artikeln klicken, oder die Funktion „Lesezeichen“ am linken Rand des ACROBAT-READER nutzen. Dies macht eine noch genauere Gliederung sichtbar.

E-Mail-Adressen und Websites sind ebenfalls als Hyperlinks gestaltet. Wer also neugierig ist, klickt sich gleich weiter ins Internet.

Wie Andreas Grünberg schon geschrieben hat: Das alles ist „*work in progress*“. Da ich nicht über das neue Logo von **Vedra** verfüge, habe ich selbst etwas improvisiert. Für Anregungen und Kritik – natürlich auch für Lob – bin ich immer empfänglich.

Angenehmes Lesevergnügen!

Dr. Rüdiger Hillmer

THEORIE

Developing the Script

von Linda Seger

Since the early 1980's in the U.S. and the late 1980's and early 1990's in Europe, Australia, and New Zealand, there have been numerous seminars on Script Development. Why is it important? Who does it? How do they do it?

The first stage in development comes from the story analyst, sometimes called the Reader or the Script Assessor. Their job is to evaluate the script to see if it has the potential for a commercial success. No one wants to lose money on a film. Analysts need to be trained to recognize a good and workable script when they read one, and to have some knowledge of audience demographics. They need to know who is the audience. Teen-age boys? Women over 40? Sports fans? Does this script have a reasonable chance of success in capturing an audience?

By the time the script reaches the story analyst, it has usually gone through some rewrites by the writer. In the U.S., and some other countries, another development process begins once the script has been bought for production. Why? Why is it necessary to do further development? If the script works, why not just film it?

Many writers recognize that they are unable to be objective about their work. The development process helps identify script problems, by bringing in an objective professional eye.

The process is also necessary since most writers are not equally skilled at all aspects of a script. Some are skilled at story-telling and structure, but their characters might be weak. Others may have original and universal themes, but the story might be too predictable and derivative. A good development person helps the writer strengthen their weaknesses, and reinforces their strengths.

The development person at a production company, studio, and network, can also steer the rewrite to the particular needs of the company. This might be casting which could change a character to fit a particular actor, or budget needs where a script needs fewer locations or fewer special effects, or needs to make changes to fit a location. Perhaps there have been films in Germany where Munich became Berlin, and the Bavarians characters were changed to accommodate different filming locations. The development person needs to know what's possible, without compromising the script.

Within this process, either before or after the sale of the script, there are other development people. Sometimes in the U.S. a writer has a writing coach, particularly if the writer is a new writer. This person guides the rewrite, brainstorms with the writer, helps the writer understand various aspects of the script from formatting to dialogue to structure.

In the U.S., many scripts are rewritten by another writer. Sometimes this includes a partnership, when a new writer may want to adapt their novel, but needs guidance from a more skilled writer. In JOY LUCK CLUB, for instance, you'll notice that the credits read, by Amy Tan and Ron Bass. Ron Bass, a highly skilled American writer, worked with Amy Tan, who had written the novel.

Other times, the first writer is let go, and a new, usually very skilled rewriter, comes in to rewrite. Hollywood is notorious for changing writers, many times leading to scripts that have

been rewritten to death. Other times, a new writer is able to develop the script in a new direction, without compromising the original vision. RAINMAN, which won the Academy Award for Best Picture and Best Screenplay in 1988 was created by Barry Morrow, with rewrites by Ron Bass. Ron was particularly sensitive to Barry's vision, and brought new elements to the script that Barry found improved the script. They both were given credit for the script, and both won the Academy Award for Best Writer.

Sometimes within the process a script consultant is brought in to work with the script, and to help the writer and the production team. The script consultant's job is to identify, analyze, and help solve elusive script problems. The consultant serves the script, and works toward making it a well-crafted work where the story, structure, theme, characters, and style all work together to create an integrated artistic creative work. When hired by a company, the consultant also works toward helping the company achieve their vision.

Although much of any developer's job is to help create a great script, their secondary job is the ability to work collaboratively with the writer and the team. This usually means the developer needs training in interpersonal and group process skills. If a writer feels the consultant or development person is working against the work, no amount of persuasion will yield a workable script. Anyone working in development needs to know how to work with the egos of the writer, director and producer, and how to guide the script and the team so problems are resolved, the writer is excited about the rewrite, and that the script works well before moving into production.

Although there has been a great deal of training of writers in the U.S., Australia, New Zealand, and Europe since the 1980's, there has been little training of development people. At this time, there is actually more development training outside the U.S. than in the U.S. New Zealand began a development program in 1989, to train script consultants, and has shown remarkable results in a little over 10 years. (For instance, Peter Jackson was in one of the first classes presented in New Zealand.) RAI Television in Italy has been working continuously on training writers and development executives since 1996, and has broadened their international market as a result. There have been a number of training programs in Germany, as well as throughout Europe, some lasting a few days, some a few weeks, and some on-going.

The film industry, in its desire to serve art, has sometimes not served the craft of writing and the commercial possibilities of the film. Development people are meant to serve the best of the script, to help create the best films.

Quelle: Originalbeitrag für diese Ausgabe
Dr. Linda Seger arbeitet als Script Consultant in den USA.
Website: www.lindaseger.com

A Creative Matrix | 2

von Philip Parker

Form And Plot

Dramatic structure has been the major focus for debate, and development, in screenwriting over the last decade in the English-speaking world. It has lead to various paradigms, metaphors, and alternative structures; an attempted division between character-centered and story-centered narratives; and an attempted divide between Hollywood, and European or World Cinema.

At the same time it has largely ignored television's dramatic structures, issues of characterisation as opposed to character, the importance of sequences in narrative construction, the uses of genre, and the impact of style on narrative engagement.

The result has been a re-focusing on the screenplay as the basis of everyone's engagement with any eventual narrative; the beginnings of a common language between writers, directors, and producers; and a great deal of simplistic, formulaic screenplays which either do not work, or rely heavily on genre and style to overcome the limitations of the plot and characterisation.

In order to help reduce the simplicity of much of the past debate, and hopefully to enhance the creative options facing screenwriters I will set out to identify the elements which make up screen narratives' basics dramatic options, and address the question of 'What is a plot?'.

In this context form is the dramatic shape of the narrative, while plot is the way the story and thematic elements are dramatically revealed within this narrative shape.

Form

There are three distinct parameters of form, which determine the overall shape of a narrative. These are length, structure, and time.

1. Length

- Screen narratives can last a moment, literally all the time it takes for a human brain to register the fact that something has happened, to several years.
- An example of the former is BUONO FORTUNA which lasts seven seconds, while the latter is CORONATION STREET, a 'soap' which has been running for over thirty years.
- Length has an enormous impact on the number of stories which can be dealt with within a narrative, the depth of thematic concerns, the types of characterisation possible, and the plotting of the narrative.

2. Structure

There are four basic structures available within screen narratives. These are:-

- *a. LINEAR* – all the events of the narrative take place in chronological order, as if the camera had merely followed the action in real life, and the narrative was the edited highlights. This is the dominant form of screen narratives from FAWLTY TOWERS to LOST WORLD from THE BICYCLE THIEVES to DAS BOOT.

However, it has two distinct forms.
The *simple linear narrative*, in which all stories run in parallel in the same time frame as the main narrative story e.g. GHANDI, SPEED.
The *complex linear narrative* in which a secondary story develops in a different time frame. This can be quite small in narrative time as in ONCE UPON A TIME IN THE WEST or be a major part of the narrative e.g. THE ENGLISH PATIENT, TERMINATOR.

- *b. EPISODIC* – in which a collection of discrete episodes form the narrative. Each episode can be viewed, and understood, on its own, but its real narrative power rests on it being part of a series of episodes which form the narrative.
  This is the dominant form in television from EASTENDERS to HEIMAT, but it is also present in feature films from CHAOS to NIGHT ON EARTH.
  As with the linear narrative there is are two versions of the episodic narrative.
  The *simple episodic narrative*, in which each episode is told discretely and follows one after the other. Examples of this would be THE BILL, COLUMBO or CANTERBURY TALES.
  Note: It is possible within one narrative to have episodes which reflect on, or relate to, each other in some way but nonetheless are structured as discrete episodes e.g. ROSHOMON.
  The *complex, or the multi-stranded, narrative*, in which a combination of stories are woven into the narrative; some of which are contained within the episode, but others of which run across several episodes. Examples would be NYPD BLUE, NORTHERN EXPOSURE, BOYS FROM THE BLACKSTUFF
- *c. ASSOCIATIONAL* – where the narrative is formed from a series of moments which are linked by common elements, and do not rely on chronology, or episodic relationships, to produce their meaning or effect.
  This is the dominant form in advertising, promoting everything from cars to ecology. It is also evident in much animation and short films e. g, SUNSETS, THE OLD MAN AND THE SEA. However, it has been used in longer narratives e.g. KOYANNISQATSI, BLUE.
- *d. CIRCULAR* – where the narrative is formed from repeated events.
  This has been used in one-off narratives such as GROUNDHOG DAY or the various episodes of ROAD RUNNER. However, its major contemporary use is in the form of interactive games from SUPER MARIO to DOOM.

Each structure can be used as the basis for narrative construction. They can also be used in conjunction with each other. However, in working with two structural forms you need to be sure which will dominate the narrative, and which will play the role of adding variety to this dominant form.

For example PULP FICTION is an episodic narrative with circular events adding a beginning and end, and allowing references, to elements of each separate episode, to be made throughout the narrative .

The question which needs to borne in mind here is not 'Is it possible to have a circular, associative structure within an episode of a linear narrative?', but 'What is the overall structure of the narrative, and its impact on the plot, the number of stories, the development of theme, the characterisation, and the style of the narrative?'.

3. Time

Screen narratives work with four different types of time.

Real Time – the time it takes for the events which form the basis of the narrative to take place in our everyday reality. This is where are own experience of life plays a vital part in assessing the credibility of screen time.

Screen Time – this obviously relates to the length of the narrative itself (discussed above), but also involves the ability of screenworks to play with real time literally before our eyes.

Apart from the obvious distortions of using slow-motion, speeded-up action, or pixillated movement, screen time can also be distorted by editing.

The most obvious example of this is with extending the actual time it takes a character to walk towards danger. In real time it may take only a few seconds, but with cut aways to the form of the danger, to other people involved, even to separate stories, the amount of screen time can greatly distort this reality.

Emotional Time – the time revealed by the length of shot, the angle of the shot, and/or the juxtaposition of shots.(discussed under Style and Plotting).

Narrative Time – our ability to remember over time various narrative elements and use these in assessing and engaging with any narrative (discussed under Genre and Plotting).

The impact of real time on the form of a narrative relates to the credibility of action, and has a direct impact on plot and characterisation.

This impact arises from two aspects of human knowledge:

- a. our knowledge of how long it takes for something to happen, e.g. for a person to search through files, to talking someone into doing something they do not want to do;
- b. our knowledge of emotional responses to dramatic events.

If not enough real time is seen to have elapsed between one narrative event and another, then the credibility of the action evaporates. Equally, if a person's recovery from a dramatic event is perceived as too quick, or too slow, the credibility of the character is undermined.

Clearly the way each of these time problems are dealt with will vary from narrative to narrative. However, it is worth bearing in mind that the knowledge held by the audience does not have to be based upon direct experience, it is often based upon their perception of how long it takes.

The ellipsing of real time, i.e. editing it out of the narrative, and yet still retaining a credible time frame for characters and action to unfold is one of the judgement calls screenwriters always have to make.

Plot

Plot answers the following question 'What is the most interesting way to tell the story/ies, or explore this theme, within this narrative?'.

It is the means within the narrative by which the screenwriter engages the emotions of the audience from moment to moment throughout their involvement with the narrative. This is as true for UN CHIEN ANDALOU as it is for STAR WARS and CORONATION STREET.

Unlike form there are no distinct parameters to plot, though the plot of any one narrative will be heavily influenced by genre. Instead, the driving force of plots is the establishment of a complex set of active questions. These active questions structure the narrative from moment to moment, from the beginning to the end of the narrative.

An active question is a question created by the narrative in the audience's mind, which intrigues them, and holds them to the narrative, while an answer is sought[1].

They can range from 'Where is the exit from this room?' to 'How will Tania avoid revealing the truth about Jo, without upsetting Slimey, and potentially destroying the whole universe, before new forces arrive, or the bomb explodes?'

Major active questions – one which holds the whole narrative together – form the basis of framing plots. The following are the examples of this type of active question.

- *The Romance* – Will the protagonists fall in love, and at what cost?
- *The Thriller* – Will the protagonist/s survive the threat of death?
- *The Investigation* – Will the missing element/s of a puzzle be found?
- *The Journey* – will the protagonist/s complete their journey, and why is it important?
- *The Revenge* – will the debt be repaid, and to whom?
- *The Contest* – who will ultimately win, and when?
- *The Disaster* – who will survive?

These large active questions work at holding the whole narrative together. They provide a framework within which all the various stories can be told.

However, for a narrative actually to work, active questions are raised and answered from moment to moment, from scene to scene, from sequence to sequence throughout the narrative.

The key purpose of the plot as a whole though is to work at the emotional level in terms of engaging the audience in the narrative's development.

Engagement

Engagement is achieved differently in different genre, but is determined by the use of the following plot devices :

- 1. *thematic concerns*
  The development of thematic concerns, and how these are revealed through the combination of stories was dealt with above. However, clearly the interweaving of the stories, and the development of the contrasts between them are totally dependent for their dramatic effect upon the plot of the narrative.
- 2. The *choice of a framing device*
  This can vary from a character's story to a musical score, or an editing scheme. The character framing story will provide the plot spine in determining the overall shape of the narrative. This does not may it will necessarily determine who is the protagonist for significant parts of the narrative. For example, the journalist in CITIZEN KANE provides the spine which reveals Citizen Kane's story, but it is Citizen Kane, who is clearly the protagonist for the majority of the narrative.
  This highlights the point that the answer to what is the most interesting way to tell these stories/reveal this theme, is determined by asking the question – 'From whose point of view are we going to reveal the story/theme?'.
- 3. The *choice of Point of View*
  Many narratives use the device of an omnipotent point of view i.e. the audience is placed in a superior position to the protagonist/s. This crucially means the audience is often aware of

1 I first came across the idea of the active question in Iain Heggie's essay 'Structuring Your Story' in „Debut on Two" : Ed. Giles & Licorish.

information characters in the narrative are not aware of, and lends itself well to the creation of suspense.
This use of point of view dominates horror, action adventure, comedy, and many television narratives.
However, often narrative information is revealed only as the protagonist encounters it. This approach enhances the element of surprise.
This is often used in investigative, pursuit, and quest narratives.
It is worth noting that the point of view can change within the narrative i.e. for the majority of the narrative we sees the narrative information revealed by one character, and then we see the narrative information revealed by another character.
This is most commonly used in argument based narratives e.g. court room dramas, and dominates television documentaries.
Examples where the storytelling possibilities of this choice are well illustrated are THE USUAL SUSPECTS, ROSHOMOM, and MISSING.

- 4. *Defining Protagonists and Antagonists*

Who will be the protagonist within any narrative space is probably the key choice any screenwriter makes and will determine not only the nature of the plot structure, but the nature of the antagonist.
The protagonist in this sense is defined by a character's link to the dramatic active question which dominates a narrative sequence. Therefore, a character's active question may be the one which dominates a whole narrative, and they are clearly the protagonist for this narrative.
In an episodic narrative one episode may have a completely different protagonist to the next.
However, as in a multi-stranded-episode one character's active question will dominate one sequence, and the next sequence will be formed around a completely different character's active question. In this case these characters are both clearly protagonists within this narrative.
Equally, in an ensemble narrative a group may face a single active question as a whole, but individual character's active questions will form the dramatic core of separate sequences.
In this light it is easier to see how a character can be the protagonist in one sequence, and the antagonist in another.
Apart from very short narratives i.e. less them 60 seconds there are normally two protagonists within any one narratives, and within Soaps upto thirty or more characters take on the role of protagonist over the course off a year.
The Antagonist is essentially the source/s of the dramatic conflict which provides the tension within the protagonist/s story.
Antagonists are characters with their own stories and can be characterised in any number of way, but they are limited by the form, genre, style, and the plotting of the narrative.

These four points provide a solid basis for understanding why a narrative is emotionally engaging but to stop it being confusing we need to turn to one of the most written and discussed dramatic ideas of the last decade of screnwriting.

The Three Act Structure

Unfortunately, or perhaps fortunately, there is not enough space within this book to going into all the different versions, and stances, taken on the importance or irrelvance of act

structures in the creation of a screenplay. Instead, I will attempt to answer the basic question 'Is there such a thing as a three, five, seven, (pick your favourite number) act structure?'

The simple answer is Yes, and No.

- *Yes.* There is a way of looking at narratives which is useful and uses a three act notion of dramatic construction.
- *No.* There is not only one all embracing act structure which runs for a certain number of pages, or scenes, and can be applied rigorously to all narrative construction.

The idea of the three act structure has become a point of conflict, and security, for many people involved in screenwriting over the last decade.

Its origins have been traced back to Aristotle, and include notions of the well-made play developed by Eugine Scribe in the 1820's[2].

It has been challenged by the existence of narratives which do not have a simple linear plot; seeing the inciting incident, the climax, or the closure moment as separate acts; or developing character as the central dramatic core of the narrative.

However, the value of a three act structure does not rest at these mechanistic levels where the debate is either about how many events make an act, or whether act structure or character development dominates narrative choices.

Instead, it rests at two levels of an audience's engagement with the narrative. Firstly, their engagement with the narrative as a whole, and secondly the development of individual character's stories and thematic concerns.

In order, to see how this works within narratives I will describe the three acts as follows:-

ACT 1	*ACT 2*	*ACT 3*
Establish	Develop	Conclude

These three acts relate to the nature of how the audience perceives what the narrative is about.

At the beginning of any narrative you have to establish the parameters of the narrative in the audience's minds. These is achieved by answering a number of simple questions ranging from where are we?, to what is this about? However, once these initial questions have been satisfied in terms of defining the central concerns of the narrative this establishment phase is over.

The second act is where you have to present the audience with reasons for not leaving the narrative at this point, because either they think it is all over, or the route to the end of the narrative is too obvious. This is the developmental part of the narrative, where you present a set of new active questions, which build on the first set, and present the possibility of different outcomes.

The third act is where you draw the narrative to its conclusion, and provide a sense of closure. Closure in this sense means the audience is informed it is appropriate for this narrative to end, at this point.

2 Aristotle's ideas on dramatic structure can be found in "Aristotle's Poetics: Translated by J.Hutton" : Pub. W.W.Norton & Co. 1982. It is developed with reference to screenwriting in Syd Field's 'Screenplay': pub. Dell 1982. A critique of three act structure, and the reference to the well-made play are found in Dancyger and Rush's 'Alternative Screenwriting' Pub. Focal Press 1991.

In terms of simple linear narratives these aspects of three act structure can be seen very clearly. However, in episodic, associational, and circular forms the same means of engagement apply.

In general terms it operates as follows:

- The first episode, the first set of images, or the first events establish for the audience the basic concerns of these forms of narrative.
- The second, and subsequent episodes, sets of images, or events, reflect upon these established concerns, and develop the possibility of other narrative conclusions.
- The final episode, set of images, or events provide a conclusion to the narrative, which resolves the central concerns of the narrative upto the point of closure.

In this context, for example, in a four episode narrative the three act structure will work in the following ways. Each individual episode will have its own establishment, development, and conclusion. In addition the first episode will act as the establishment for the whole narrative. The next two episodes will form the development section of the narrative, and the forth episode will form the conclusion of the narrative.

The Three Acts in Stories or Themes

The three acts in relation to individual stories, and thematic concerns, work in terms of providing the audience with pointers as to which pieces of narrative information are important, and which are incidental.

The distinction which is being drawn here is between those elements of the narrative, which the audience need to remember and focus on, and those elements which merely provide a context within which these significant narrative events are taking place.

Therefore, you may in the opening sequence of a narrative represent a number of characters, events, or images all of which will have equal weight, until one or more them is repeated, or lingered on for longer.

This one then becomes significant, but we do not know why? Merely that it has more narrative presence than the others. It is only when an active question is raised in relation to it that the dramatic purpose of this significance is revealed, and used.

This is establishment, development, and conclusion working at the moment by moment level of character's stories, or a theme's development, within the narrative.

How do Form and Plot work together?

The length of a narrative will heavily influence the number of active question which can be raised and successfully answered. Equally the more complex a plot the greater the length of screen time required to reveal it.

This type of relationship also exist in terms of the number of significant characters, and the thematic concerns of the narrative. The more characters the greater the screen time required, and the more complex the use of active questions becomes. The more a narrative is being driven by thematic, as opposed to story, concerns so the use of the three act structure to underpin the narrative becomes essential.

These three different aspects of the narrative active questions, engagement and act structures are the essence of *screen language*. They provide the means by which you can create dramatic and engaging narratives across a number of different forms, genres, and styles.

Genre

Genre is one of those words which everyone uses but few people can actually explain. We all know what we mean by saying we are going to watch a Sci-Fi movie, or its a new 'soap', but when asked to identify what makes it a Sci-Fi as opposed to a soap, this is a different story.

You only have to think of LOST IN SPACE, or BABYLON FIVE to start seeing the crossovers.

This level of confusion and lack of clarity has been reflected in the absence of much genre descriptions in screenwriting texts, and in recent academic studies. The major exception to this rule is Dancyger and Rush's 'Working with Genre' in 'Alternative Screenwriting'[3]. However, though this provides a list of genres, it fails to provide a clear sense of how genres work, and what the creative options a screenwriter has in using genre.

Therefore, I will attempt, in the first instance, to provide a clear definition of what genre are, how they are constructed and how they can be used by a screenwriter in developing a screenplay.

Genre are a sets of patterns, combinations of narrative elements, which screenwriters and the audiences recognise, and use in interpreting the screenwork. They work because audiences build up a recognition of certain patterns over time, and then use these when viewing new narratives. This memory of narrative patterns is in turn used by screenwriters, and others, to establish a set of expectations within the audience, which are then built on[4].

They vary to some degree over time, and can be combined in several different ways.

The difficulty with identifying genres is the flexibility of the various narrative elements, and the problem of shared elements within, and across genres. In order to overcome this problem I wish to suggest that all genres have two distinct sets of elements. These are the primary elements which separate them from other genre, and secondary elements which when combined with the primary elements define the parameters of a particular type of thriller or romance etc..

- 1. *Primary elements*
  These work in much the same way as stories do, providing known points of reference for the audience which allows them to concentrate upon the particulars of this narrative.
- 2. *Secondary elements*
  This set of elements differentiates one type of narrative from another within particular genre groups.
  Genre groups are collections of narratives which share the same primary elements with each other, but are different in their combination of secondary elements.

Individual genre do in some cases overlap with individual genre from other groups, and in this way we can see the power of certain narrative elements to work in a number of different contexts.

Unfortunately, the length of 'Art and Science of Screenwriting' does not allow space for all the current genre groups to be explained, and documented. Therefore, I will provide two examples here, and discuss other examples and their uses in Chapter 8.

3 Dancyger and Rush: Alternative Scriptwriting: Pub. Focal Press 1991.
4 For a review of the history of Genre writing upto 1986 refer to "The Gangster Film' by Tom Ryall: Pub. British Film Institute 1987.

The first example I have chosen to illustrate the essence of how a genre works is the Situation Comedy.

1. The Situation Comedy

The *primary elements of situation comedy* are:

- 1. A half hour episodic dramatic form.
- 2. A small core of characters.
  These can range in number from one or two, (STEPTOE AND SON, MR BEAN) upto eight or nine (CHEERS, DAD'S ARMY).
  The characters are all strong types.
  Within the core there is either one main character whose story dominates the narrative in each episode, or a core relationship the conflict of which dominates the narrative.
  Note: The members of the core relationship can change in the large cast shows, and this becomes a necessity if the show has a long programme life.
- 3. The dramatic structure is based on stories, with only a small thematic concern.
  There are only one or two main stories in each episode.
- 4. One or two central locations.
  This is often one building with adjoining rooms, but can be two separate locations.
  Note: As a series becomes more successful so the number of locations tends to grow.
- 5. The dramatic conflict arises from the core characters responding to each other, or a single dramatic problem.
- 6. The aim of the plot is to generate as many laughs as possible from the character's attempts to deal with each other, and their problems.
- 7. Each episode is self-contained. Therefore, the overall dramatic structure aims at returning the core characters to the same position, as when the episode opened.
  Note: The longer the series runs the more the need for character development can become a necessity.
- 8. The plot is dialogue driven.
  All the key dramatic problems are related to the audience via dialogue. There are only a few exceptions where action takes over from dialogue e.g. MR. BEAN, SOME MOTHERS DO HAVE THEM.

To these primary elements are then added particular secondary elements to form the basis of a particular type of situation comedy.

The *secondary elements* define the following four types of situation comedy:-

a. The Romantic

- 1. The core relationship centres on the possibility of the couple forming/ or maintaining a permanent relationship.
- 2. The main story in each episode presents a problem which threatens the core relationship.
- 3. The two central characters are opposite types, but have equal narrative strength i.e. one is never seen to always win over the other.
- 4. Secondary characters take sides in the dispute between the main characters, but each character is generally seen to be on one character's side rather than the other.
- 5. The use of a guest character is optional but not uncommon i.e. a new character in each episode, who is the source of a problem for the main characters.

Examples of this genre group are WATCHING, CHEERS, GOODNIGHT SWEETHEART.

b. The Family

- 1. The central drama is about the maintenance of a family group.
  Note: The group do not have to all be part of the same family e.g. Golden Girls.
- 2. The main story focuses on one of the family threatening to leave, or break-up, the family or an external force threatening the family.
- 3. The characters contain a generational age range.
- 4. The characters are in familiar power relationships with each other, with one main character generally having the final say in all disputes.
- 5. Secondary characters take sides in the dispute, or in attempting to solve the problem. Characters swap sides in disputes, but there are ongoing conflicts between them.

Examples of this genre group are FRAZIER, ROSEANNE, BUTTERFLIES, KEEPING UP APPEARANCES, COSBY SHOW.

c. The Institutional

- 1. This is an ensemble based drama in which a group of people face a number of external problems. The central dramatic question is will the group survive, or solve, the problem facing them.
- 2. The group are united by institutional relationships e.g. work, or team membership.
  There is a dominant character within the group, who determines the course of action.
  The main secondary character acts as the source of reason in the face of the main character's plans.
  The other secondary characters act as sources of comment, or additional problems, for the dominant character.
- 3. An external force provides the basis of the main story each week.
- 4. Character types are based upon their relationship to the institution, which binds them together.
- 5. Guest characters are common.

Examples of this genre group are DAD'S ARMY; FAWLTY TOWERS; MASH; and THE VICAR OF DIBLEY.

d. The Loner

- 1. One character attempts to survive in a very uncertain/threatening world.
- 2. The main story is generated by the main character wanting to achieve something.
- 3. The sources of conflict are secondary characters, and the forces which block the character achieving their goal.
- 4. The dramatic conflict centres on the main characters inability to accept the world the way it is.
- 5. A main secondary character often acts as a sounding board for the main character, but not always.
  Other secondary characters are merely there to present the main character with problems.
- 6. Guest characters are common.

Examples of this genre group are ONE FOOT IN THE GRAVE, MR BEAN, and BLACKADDER

These grouping illustrate how by adding specific narrative elements to the primary core elements each type of situation comedy differentiates itself from the others.

The second genre I wish to illustrate here is the romance.

2. The Romance

The Romance genre is unlike Situation Comedy, where the types arise from distinct, separate, groups of relationships. Romance operates as a spectrum along which varies types merge with each other, but where three distinct types define either ends of the spectrum, and the mid-point.

The *primary elements of this romance spectrum* are:

- 1. The narrative centres on a notion of love.
- 2. The two central characters are both involved in romance stories. If it is a triangular romance, then the third character is also involved in a romance story.
- 3. The central protagonists have an equal narrative weight in terms of narrative time spent with them, and the level of problems they have to overcome to realise their love.

The *secondary elements* which express the nature of the spectrum are:-

a. The Dramatic Romance

This is one end of the spectrum.

- 1. The narrative centres on the value of love.
- 2. The plot aims to establish the existence of love, and then place it in conflict with other human needs, or sources of love.
- 3. There are two, or three, central protagonists.
- 4. The main motivation of the protagonists is to satisfy their sense of loss, but they have other equally pressing demands in their lives.
- 5. A main secondary character is also involved in a romance story, which is used to illustrate a possible outcome for the main characters.
- 6. All other secondary characters are merely to provide narrative information, additional dramatic problems, or illustrate the theme of the narrative.
- 7. The narrative is dialogue driven, in that it is the psychological motivations of the characters, revealed in dialogue, which initiate action.
- 8. The narrative remains with one or both of the central protagonists.
  The only exception being framing stories.
- 9. A singular location is common, though this could be a city or community. It contains, and illustrates, the problems the central characters face to fulfill their love.

Examples of this type are BRIDGES OF MADISON COUNTY; SEX, LIES AND VIDEOTAPE, JU DOU, BRIEF ENCOUNTER.

B. The Romantic Comedy

The mid-point of the spectrum.

- 1. The value of love is taken as a given, and the purpose of the narrative is to illustrate how true love conquers all.
  As a result the plot is not about the inner struggle of the character to discover how much they love someone but a combination of external barriers, and the issue of committing themselves to the relationship.
- 2. The two main protagonists face innumerable barriers to actually establishing a relationship, and recognising they are in love with each other.
  One of the protagonists normally believes they could be meant for each other early in the narrative, but the other resists this conclusion.

However, neither character really develops through the narrative. It is merely will they or wont they discover this is the person for them, and when will they both end up realising this.

- 3. Secondary characters provide the source of the main dramatic developments in the plot.
- 4. The narrative is a combination of action driven and dialogue driven sequences. The balance being dependent on the style of the narrative.
- 5. The aim of the plot is to provide as many comedic moments as possible between the two central protagonists, and their environment or other characters.
- 6. Multiple locations are the norm.
- 7 Secondary character's stories can dominate sequences within the narrative, but always with one of the protagonists present. This provides for a wider point of view than in the dramatic romance.

Examples of this type are FOUR WEDDINGS AND A FUNERAL; ANNE HALL; SLEEPLESS IN SEATTLE; SHOOTING FISH.

C. The Tragic Romance

The other end of the spectrum.

- 1. The value of love is taken as a given for one of the protagonists. However, the other protagonist has substituted something, normally money or power, as the object of desire, and is, therefore, ultimately not capable of sharing the love of the first protagonist.
- 2. The two protagonists are involved in a romance, but it is a tragic one as their very natures mean it must end in one, or both, being destroyed.
  Note: This is not about tragic endings. Some of the most memorable Dramatic Romance's end in tragedy, but this not implicit in the characters' relationships with love. It arises from the circumstances surrounding the romance. While in the tragic romance it arises from the nature of the character's themselves.
- 3. Secondary characters reveal the true nature, and intentions of the protagonists.
- 4. The plot aims to provide as many surprises, and twists, as possible in terms of what is the real motivation of the person, who has substituted something for the love of another.
- Therefore, it is crucial that we believe they may be truly in love with the person who is in love with them, but at the end we realise this is not true.
- 5. The narrative is dialogue driven, but action provides the main revelations in the plot.
- 6. Secondary character's stories can dominate some sequences, but always with one of the protagonists present.
- 7. Sex, or sexual attraction, plays a significant part in the motivation of the love oriented protagonist.

Examples of this type are BODY HEAT; DOUBLE INDEMNITY; THE LAST SEDUCTION; DANGEROUS LIAISONS and UN CŒUR EN HIVER.

These two types of genre groups illustrate the different ways in which screenwriters group narrative elements together to create a cohesive bond between a particular screenplay and its audience.

Genre, Time and Place

As I stated in the introduction to this section genres work as a framework across a number of narratives, and with different audiences at different times. Does this mean that the genre framework remains the same across time, and with all audiences.

In their basic form, with all the primary elements in place. and the secondary elements reflecting the essential qualities of any one genre this would appear to be the case. This is why JURASSIC PARK – a horror genre piece – worked well in most cultural contexts, and why the investigative thriller is one of cinemas most made genres.

In terms of a wider sense of genre though it is clear that certain genre only really work within certain cultures, with only a curiosity, or cineste appeal at a wider level. One example of this is the gangster genre, which has flourished in American, Italian, and Japanese film but has only a few rare examples in British, Swedish, or Russian cultures. The reason for this is fairly obvious in that the first three cultures have all experienced major periods within cinema's short history when gangsters played a major part in the countries everyday life.

It is notable that one of the most successful gangster films to work outside its own culture was THE GODFATHER, which apart from using the spectacle of cinema, centered on a personal drama, the destruction of Michael Corleone, and not the just gangsters being gangsters.

Equally important with respect to some genres is not just an historically shared experience within the audience but some culturally specific traditions. Therefore, the combination of martial arts, and Chinese theatre provide the backdrop for the Hong Kong martial arts films, while the documentary movement, and the presence of the BBC, supported personal dramas within the UK.

Another aspect of genre usage is the development of new genres. These often arise from new forms of media e.g. the soap in response to television; or social changes e.g. the dance movie in response to the participation of the audience in dancing, rather than just watching others perform.

All these different aspects of genre point to its dynamic nature, but also highlight something which many screenwriters, and other creators of screenwork forget. Having a genre framework does not guarantee a successful narrative, nor does attempting to avoid a genre mean you are being original. You are just as likely to end up being confusing.

The art of using genre is to realise their strengths and limitations and bring to them your own original characters, situations, and story-telling abilities.

Style

„The most misused word since love", according to Sidney Lumet[5], and in terms of screenwriting it is certainly one of the least understood. This arises in part from the confusion between a writer's style i.e. how they use words on a page, and screen style i.e. how the style impacts on the other elements of a screen narrative. However, it is also an area of screenwriting, which has all to often been seen as exclusively the director's territory.

How important is style?

When creating a 'soap' in a contemporary setting the question of style seems almost redundant. The assumption would be that it would be shot in the naturalist style, which dominates most contemporary English-language television drama.

However, if you compare the visualisation of EASTENDERS to NEIGHBOURS the differences are not just about one being set in London and the other in Sydney. The actual choice of

5 Sidney Lumet : Making Movies: Pub. Bloomesbury 1996, p. 49.

setting, its lack of 'gloss', or emphasis of it, is directly linked to the type of characters and plots the soap will include.

Does this mean that style arises from the other elements in the narrative?

In many screenworks this clearly is the case, but there are times when style is the single most important factor in determining how the narrative develops.

For instance, when adapting a well known, if not too well known, text to the screen, style often becomes the most important part of defining the originality of the screenwork e.g. Baz Luhrmann's approach to WILLIAM SHAKESPEARE'S ROMEO AND JULIET.

It is equally true when dealing with a complex episodic narrative which needs a singular point of view imposed on it e.g. „Trainspotting'; or when the characters, or the setting, require it e.g. STAR WARS, NIGHTMARE ON ELM STREET, or DOCTOR ZHIVAGO.

Style in this sense is a set, or pattern, of narrative devices which when used together form a unifying bond between the disparate elements of the narrative, and the audience.

However, the single most important aspect which underlies all the aspects of style is tone.

The big question is – Is this narrative comedic, tragic, or dramatic in tone? Then within these three types of tone, which particular style is being used? For example within the comedic spectrum the choice ranges from parody through slapstick to wit.

Each particular tone is expressed through the style of the narrative in terms of characterisation, visuals, action, dialogue, pacing, and dramatic structure.

For example AIRPLANE is a parody of the disaster movie genre. As it is a parody of a particular plot i.e. the disaster, its characters types are derived from the original, but the characterisation is parody, which means the characters have to be ludicrous.

As they are ludicrous there is little character range to be expressed which in turn means a substantial number of incidents, or people, are needed for the key protagonists to encounter. This is the only way the narrative will not become predictable, and boring.

Equally, in their reactions to these incidents/people must be ludicrous. This points to a slapstick style of visual comedy and an absurdist style of dialogue, rather than realistic responses, and simple witticisms. This leads to fast-pacing; set-piece action sequences; a non-realist approach to violence; and physical locations which in some respects defy the laws of time and space.

In this way tone affects various different elements of the narrative, and provides a unifying factor between them.

The basic definitions of tone are as follows:-

- *Dramatic* – where the style of the narrative reflects the theme directly within the narrative action, and climaxes in an affirmation of the values being questioned.
- *Comedic* – where the style of the narrative reflects the theme through a comic prism, with a climax which can be either positive or negative with respect to the subject or value system being addressed within the narrative.
- *Tragic* – where the style of the narrative reflects the theme directly within the narrative action, but the climax challenges the contemporary values at the heart of the narrative.

So how is all of this expressed in the screenplay?

The key style tools are:

- 1. Location
  This is dealt with not only in terms of where does the action of the narrative take place, but also what specifically is used in the location to compliment and enhance the style of the narrative.
  For example, it is far easier to generate suspense at night, than in daylight. The setting for the final confrontation/revelation can provide not only elements for action in the scene, but also atmosphere and symbolic support for the emotions in the scene. The visuals of the opening scene or sequence will indicate the genre to the audience.
- 2. Characterisation
  This will apply not only to the physical characteristics of characters, but also their way of expressing emotions, and the range of emotions contained within the narrative.
- 3. Dialogue
  Dialogue can be used in a number of different ways, and clearly is one of the strongest elements of characterisation. However, dialogue is not just about character. It also about exposition, the context of the action, and the emotion of the narrative.
- 4. The balance of dialogue to action.
  Each genre strikes a balance between action and dialogue. This is reflected in the overall style of the narrative.
- 5. Editing
  The editing style adopted for a narrative has an enormous impact on the length of scenes and sequences, the pace of narrative information, the point of view taken, and the development of active questions.
- 6. Point of View
  Deciding from what point of view the narrative will be seen, and how this will be represented on the screen is a crucial style decision.
  However, it is also important in shot terms. Placing the audience close to the action or far from it; placing a character alone in a big or small space; or lost in a crowd – all have a huge impact on the emotion of this moment.
  Note: This does not mean littering a screenplay with camera shots. It means describing the image required, in such a way as to make the choice of camera position obvious.
- 7 Colour
  The overall feel of a narrative is often determined by the dominant colour scheme adopted for key sequences, or emotional moments. A few key words in the description can capture this in the screenplay.
- 8. Sound
  Screenwriters tend to ignore the soundtrack other than for the obvious e.g. dialogue, gunshots, and car crashes. However, the range of options from ambient sound, and silence, through to songs, and background music, are part of a screenwriter's way of adding to the style of the narrative.
  Note: If you want to refer to specific music do not assume the reader knows the same music as you, so describe the feel of the music as well as its title.
- 9. Special Effects
  These range from simple optical moments e.g. following a Frisbee through the air, to full-blown fantasy worlds. With this range of options the impact on style is equally variable, but it is important always to describe, succinctly, what we will see on the screen, not what is happening all around, or in a character's mind.

Note: It is important when dealing with fantasy, or un- real characters and phenomena, that not only their representation on the screen is worked out, but also their limitations. It is through these limitations that we derive the drama, and credibility, of unreal events.

Given the three tones, and the numerous options derived from combining the devices listed above, I have chosen one style to illustrate how this will impact on the other elements of a narrative.

Naturalism – this is the dominant style of contemporary screen narratives. The aim of the style is to use the credibility of everyday reality, without the adherence to everyday events or actions, within the parameters of genre, and plot.

- a. Genre rules apply to the look, and realisation, of reality in the narrative.
  For example sit-com homes, are bigger, cleaner, and less cluttered than real flats, houses, or apartments. Equally, MEAN STREETS are full of rubbish, dark and moody, and everyone looks threatening.
- b. Dialogue reflects the tone of the narrative.
- c. Events adhere to the needs of the form and the plot.
- d. The editing style reflects the dramatic needs of the plot.
- e. Characters and characterisation reflect the needs of the genre, the dramatic form, and the theme.
- f. Sound and music are used to enhance dramatic moments

Examples of this style reflect a diverse range of narratives e.g. ONLY FOOLS AND HORSES; FRIENDS; TILIA; SUNDAY IN THE COUNTRY; PRIDE AND PREJUDICE; GOLDENEYE.

This example of style illustrates the means by which a style produces the unifying quality, which is the look and feel of the narrative. Understanding, and using, style is essential in the successful creation of any screenwork. They are also essential in the creation of any successful screenplay.

The degree to which the writer has to be aware of them, and has any choice over them, will depend on the project. There is a huge difference between addressing the style questions on an original television serial or feature film, and writing the one hundred and thirty fifth episode of an on-going series.

The important thing about style is it is a unifying force within a narrative, and once established in the audience's mind will be very difficult to shake off as the narrative progresses.

Unlike genre, which isolates one type of narrative from another, style can be, and is, used across all types of narrative.

It is also the one element of the creative matrix which sees aspects of its presence being developed in one type of narrative, and then being used in another, all the time.

An example of this is the flash insert of what a person is thinking. This was developed and extensively used in pop promos and is now being used in mainstream feature films. It is this flexible aspect of style which makes it so distinctive, and one of the first things any audience notices.

However, it is only in the short form that style can sustain narrative interest. In screenwriting it is definitely the case that style must reflect the content, or the whole project will be undermined.

Conclusion: The Creative Matrix

This chapter has been an attempt to provide a brief summary of the key narrative elements which make up the creative matrix. However, it must be remembered that the matrix is also about the spaces left by these elements which have to be filled up by the screenwriter. It is these creative spaces which when supported by the six elements – story, theme, form, plot, genre and style – provide the unique and original qualities of a screenplay.

The individual screenwriter brings to the matrix there own concerns, the experience, desires, and passion. It is these qualities which ultimately make the screenplay engage and inspire its audience. In order to grasp just how these qualities are brought to the bear on the elements of the matrix, it is probably easiest to express them as a set of questions.

- What is the theme, and how will it be expressed in this particular narrative?
- What is the main story, and from whose point of view will it be told?
- What combination of genre/s and style/s will this narrative, be written in?
- What is the tone of the narrative?
- Who will be the main characters, and what form of characterisation will they be given?
- What dramatic form will the narrative take?
- What are the active questions, where are they planted, and where are they answered?
- How will all the narrative elements be formed into an engaging plot?
- What will make this narrative distinctive, and original?
- Finally, a broader question which is always worth asking when developing any idea and writing the screenplay: What is this narrative really about and why do I want to write it?

This group of questions is not the whole picture, but if you find some answers they will help you fill in the matrix in your own distinctive way.

You will then be applying the combined power of the art and the science of screenwriting to create a strong and distinctive screenplay.

This is the end of the outline for the theoretical framework which underpins the practical advice at the core of this book. The following two chapters are about the practical aspects of developing screenplays. They will cover in detail how to write everything from a premise to a screenplay, and how to develop an idea to the point where you are able to assess whether or not it is a good idea.

If you wish to look further into how the various elements of the matrix operate with each other then please turn to Chapters 6–8.

Auszüge aus: The Art and Science of Screenwriting / By Philip Parker. Exeter: Intellect, (2nd edition), 1999. ISBN 1841500003. – Wir danken Phil Parker für die freundliche Erlaubnis zum Nachdruck.
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PRAXIS

Das Filmboard-Standardlektorat

Ein Diskussionsbeitrag

von Martin Muser

Das von der Filmboard entwickelte Standardlektorat versucht in lobenswerter Weise zu einer Vereinheitlichung der dramaturgischen Begrifflichkeit beizutragen und den dramaturgischen Analyseprozess auf eine objektive – durch einen formalen Fragenkatalog Gewähr leistete – Grundlage zu stellen.

Das aber ist genau das Problem. Denn in der Überfülle der Anweisungen und Erklärungen wird aus der gut gemeinten Hilfestellung ein inquisitorisches Instrument, das unerfahrene Lektoren/Innen (und auch die einreichenden Produzenten) in erster Linie verunsichert und einschüchtert und damit kaum zu einer Verbesserung der Lektoratsqualität beitragen wird.

In seiner Auflistung von an die hundert Fragen und Unterfragen mutet das Formular eher wie eine Bonitätsprüfung an, als wie ein möglichst allgemein verständlicher Leitfaden zur dramaturgischen Arbeit.

Kritisch sehe ich hierbei vor allem der Fragenkatalog („Story-Notes“), der zu der ohnehin schon vorhandenen Begriffsverwirrung auf dem Feld der Dramaturgie das Seinige beiträgt.

So wird zum Beispiel unter dem Oberbegriff „Thema“ (gemeint ist das dramaturgische Thema) an erster Stelle die Frage gestellt: „Worum geht es der Hauptfigur in Wirklichkeit?“ Diese Frage zielt auf das innere Bedürfnis der Hauptfigur. Meistens ist dieses Bedürfnis jedoch ein unbewusstes, das heißt die Hauptfigur ist die letzte Instanz, die weiß, worum es ihr in Wirklichkeit geht. Insofern ist die Frage irreführend und müsste – in klarer Abgrenzung zum dramaturgischen Ziel – eher lauten: „Was ist es, was die Hauptfigur im Innersten treibt, was ist ihr unbewusstes Bedürfnis?“

An zweiter Stelle wird dann nach einer „emotionalen Botschaft“ gefragt. Auch das erachte ich als eine äußerst missverständliche Frage, da derartige Botschaften nach Möglichkeit nicht in thesenhafter Form vorgetragen werden („if you got a message put it in a bottle“) , sondern sich implizit aus der Filmstory ergeben.

Noch ein Beispiel: Ebenfalls unter der Rubrik Thema wird gefragt: „Gibt es eine zentrale Idee der Geschichte?... Ist sie originell, d.h. unverbraucht, neu? Oder ist sie zwar bekannt, jedoch neu und anders erzählt?“ Der Begriff „Idee“ wird dabei in der Eingangsdefinition gleichgesetzt mit dem Thema (der emotionalen Botschaft einer Geschichte). Vor diesem Hintergrund ist die Frage, ob die Idee neu sei, ein Widerspruch in sich, da das dramaturgische Thema einer Geschichte immer universell und von geradezu archaischer Allgemeingültigkeit ist: wir alle kennen es, weil es eben gerade nicht neu, sondern uralt ist. Die Frage nach dem Neuigkeitswert einer Idee oder emotionalen Botschaft) wäre demnach also Unsinn.

Unter dem Oberbegriff „Figuren“ wird eine weitere, weit verbreitete Frage aus der dramaturgischen Mottenkiste gezogen: „Ist die Hauptfigur sympathisch? Ist es einfach, sich mit ihr zu identifizieren oder fällt es uns schwer?“ Sympathisch? Die Frage nach der Sympathie hat im neueren deutschen Film und vor allem TV-Movie-Schaffen wahrscheinlich für die größte Nivellierung gesorgt, die man sich denken kann. In immer gleichem, selbsterfüllendem

Bejahungsgehorsam werden da austauschbare, SYMPATHISCHE Figuren geschaffen, die wir sofort wieder vergessen. Interessant sind Figuren, die nicht auf Anhieb sympathisch sind, Figuren mit Ecken und Kanten, in die wir uns einzufühlen lernen. Die Frage nach der Sympathie (Zuneigung) halte ich für absolut nachgeordnet, wichtig ist, dass wir Hauptfiguren erzählen, für die wir Empathie (Einfühlung) empfinden können.

Überhaupt krankt – wie auch Andreas Grünberg bemerkt – der ganze Fragekanon zur ‚Figur' daran, dass erst an vierter Stelle gefragt wird, ob es überhaupt EINE Hauptfigur gibt und mit keiner einzigen Frage auf dramaturgische Erzählformen eingegangen wird, die keine oder mehr als eine Hauptfigur haben! (Buddy-Movie, Episodenfilm, Ensemblefilm, Gruppenfilm etc.). Das legt den Verdacht einer Präferenz auf Geschichten mit einer Hauptfigur und klassischer Drei-Akt-Struktur nahe, die das unendliche Spektrum des filmischen Erzählens in unverantwortlicher Weise beschneidet.

Quelle: Originalbeitrag für diese Ausgabe

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« Creative Screenwriting » : Ranking

Ein Beitrag zum Honorarspiegel

zusammengestellt von Andreas GrÜnberg

Die Zeitschrift « Creative Scriptwriting » hat die Bewertung der Script Consultants (*analysts*) von 1999 fortgesetzt und aktualisiert. Obwohl auch die Kritik im Einzelnen interessant erscheint, drucken wir hier zunächst lediglich das *Ranking* ab. Es bietet einen Überblick, was in den USA heute zu welchem Preis angeboten wird. Dies ist als Ergänzung für unsere eigene Diskussion um den Honorarspiegel gedacht.

	Betrag / $	Leistung
Highly Recommended		
1. Rainey Script Consulting	495,00	15–20 Seiten Analyse oder ausführliche Telefonberatung plus Anmerkungen im Drehbuch
2. Dara Marks	1.500,00	8–10 Seiten Analyse, 2–3 Stunden Beratung (auch *on tape*), *structural breakdown*
3. Story Sense	350,00	7 Seiten *development notes*, Anmerkungen im Drehbuch plus Telefonberatung (einschl. *Tape*)
4. Scriptdoctor	352,00	*Tape* mit diktierten Anmerkungen, 7 Seiten schriftl. Anm., sowie Anm. im Drehbuch (optional: Telefonberatung)
5. James P. Mercurio	400,00	15 Seiten Analyse, 30 Min. Telefonberatung plus Anm. im Drehbuch
6. Timothy Long	300,00	15 Seiten Analyse plus Telefonberatung (1 Std.)
Recommended		
7. Peter Mellenkamp	500,00	10–15 Seiten Analyse und ausführliche Telefonberatung, *page notes*
8. Playcrafters Group	475,00	10–15 Seiten Analyse und ausführliche Telefonberatung, *page notes*
9. Rachel Ballon	500,00	10–15 Seiten Analyse und ausführliche Telefonberatung, *page notes*
10. Mike Cheda	500,00	*development notes*
11. Screenbrokers	350,00	15 Seiten Analyse,plus Anm. im Drehbuch Beratung bei Weiterentwicklung
12. Sandi Steinberg	500,00	10–15 Seiten Analyse und ausführliche Telefonberatung
13. Hollywood script.com	175,00	Telefonberatung, *page notes*

	Betrag / $	Leistung
14. Mythworks	1.000,00	schriftl. Analyse basierend auf „*myth model*“ Telefonberatung, *page notes*
15. SU City Pictures	700,00	10 Seiten Analyse und ausführliche Telefonberatung, *page notes*
16. Bill Johnson	150,00	Rezension
17. Script P.I.M.P.	125,00	3 Seiten Analyse
18. Aubrey Horton	352,00	7 Seiten Analyse und Anm.
19. Smart Girls Productions	495,00	7 Seiten Analyse, 30 Min. Telefonberatung
20. Ben Dubner	250,00	2 Monate lang Begleitung des Schreibens per E-Mail
Not Recommended		
21. Practical Paradox Services	150,00	Gutachten, Berichtigung von Typos und Formatierungsfehlern
22. Lisa Cory	600,00	7 Seiten Analyse und Anm. auf den ersten 15 Seiten des Drehbuches
23. Insider’s system	295,00	Übersicht, Synopsis, 6–8 Seiten Analyse
24. Gail Bates	255,00	4 Seiten Analyse und ausführliche Telefonberatung, wenn gewünscht
16. Bill Johnson	150,00	Rezension
17. Script P.I.M.P.	125,00	3 Seiten Analyse
18. Aubrey Horton	352,00	7 Analyse und Anm.

- **Anmerkungen:**
  An alle Analysten wurde das gleiche Drehbuch verschickt.
  „*On tape*“ bedeutet, dass die telefonische Beratung vom Berater mitgeschnitten und dem Kunden zugesandt wird.

Quelle: Die Tabelle ist abgedruckt in « Creative Screenwriting », Vol. 10, 2. März 2003, S. 38–62, Tabelle nach S. 59

POLITIK

Kino macht Schule

Bericht über die Fachtagung am 20.und 21. März 2003 in Berlin

von René Odenthal

Nachdem wir auf der letzten MV die Forderung verabschiedet haben, für die Entwicklung einer schulischen und außerschulischen Ausbildung in Sachen Film ein zu treten, gab es Ende März die erste Gelegenheit, die Lage in diesem Bereich kennen zu lernen. Die FFA und die Bundeszentrale für politische Bildung luden zum Kongress „Kino macht Schule“ ein, zwei Tage wurde besprochen, wie „Filmkompetenz“ in den Schulen gefördert werden kann.

Es besteht kein Zweifel darüber, dass die SchülerInnen heute mit einer Bilderflut aufwachsen. Ein kritisches Verständnis für die Methoden, Ziele und Bedeutung der Bilderproduktion können sie an den Schulen kaum lernen, es bleibt dem Zufall und dem persönlichen Vorlieben überlassen, ob Lehrer sich für Medienkunde und insbesondere für den Film als Kunstform engagieren. In den Richtlinien der Bundesländer finden sich oft nur allgemeine Forderungen diesbezüglich. Wo es verbindliche Vorschriften gibt, fehlen oft die notwendigen Voraussetzungen (Curricula, Aus- und Fortbildung der Lehrer, Unterrichtsmaterial...).

Andere europäische Länder haben Programme entwickelt, um ihre Kinder im Umgang mit Bildmedien zu trainieren. Schweden ist Vorreiter, die Niederlande haben entsprechende Curricula, natürlich achtet Frankreich als Nation mit Filmbewusstsein darauf, diese Eigenschaft auch bei der nächsten Generation zu fördern, auch Britannien hat formelle Richtlinien für die Filmerziehung

In Deutschland gibt es eine Reihe von Initiativen auf dem Feld, aber sie sind nur zufällig miteinander vernetzt, haben keine systematischen Kontakte in die Schulen. Verschiedene Arbeitskreise existieren auf örtlicher Basis, die Bundesländer verfügen über landeseigene Medienpädagogische Zentren, die auch Filmkultur an den Schulen fördern sollen, aber das funktioniert nicht nachhaltig.

Das BKM fördert einen Initiative aus Köln, die den „Lernort Kino“ durch Schulfilmwochen entwickeln will, der Bundesverband Jugend und Film bietet außerschulische Filmkurse an, die sowohl für Schüler als auch für Lehrer offen sind.

Im Verlauf der Tagung wurden zwei Probleme deutlich:

Lehrer haben im Studium und im Beruf keine grundlegende Ausbildung in Sachen Film, seine kulturelle Bedeutung, seine Formen, Genres und Gestaltungsmittel. Was „Filmkompetenz“ ist blieb ungeklärt. Die Lehrpläne der Bundesländer bieten hier keine Anhaltspunkte. Es besteht sogar eine Tendenz, dem PISA-Schock folgend, den Bildungskanon zu traditionalisieren, die Illusion der klassischen Bildung neu zu beleben, und den Film als Kunstform und Mittel der Selbstverständigung der Epoche zu missachten.

Die Tatsache, dass viele Schüler eine große Filmerfahrung haben, dass Kinobesuch für viele eine hervorragende Freizeitbeschäftigung ist, dass sie oft auch aus dem TV viele Filme

kennen, ist für viele Lehrer problematisch: Sie selbst haben weniger Ahnung als ihre Schüler und das empfinden sie nicht als guten Ausgangspunkt für ihre pädagogische Intervention.

Welche Hilfe können wir bieten? Welches Know-how ist gefragt?

Zwei Veranstaltungen auf dieser Tagung boten das Thema „Filmanalyse“, eine uns vertraute Tätigkeit. Dirk Blothner aus Köln bot eine psychologisch ausgefeilte Analyse des Films AMERICAN BEAUTY, die mit Hilfe von Filmstills Thema, Konflikt, Entwicklung, Auflösung und Wirkungsmittel präsentierte. Bemerkenswert war, dass dieser Vortrag beeindruckte, aber, wie ich in anschließenden Gesprächen herausfand, nicht als unterrichtskompatibel angesehen wurde. Der Grund dafür liegt auf der Hand: Viele der Kategorien und Methoden, die Blothner verwendet, sind auch bei interessierten Lehrern und Medienpädagogen unbekannt.

Die zweite Gelegenheit Fachwissen zu verbreiten schlug auch fehl: Eine Medienpädagogin aus Österreich verärgerte die Anwesenden mit allgemeinen Ausführungen und schematischen Abfragelisten, die angeblich zu einer Filmanalyse gehören.

Resümee: Auf diesem Feld fehlt profundes Fachwissen, das Filmdramaturgen bieten können.

Film gehört zum Selbstverständnis einer Gesellschaft, wie der unseren, betonte auch die neue BKM Christina Weiss, aber wir leiden unter einer Filmleseschwäche. Es bedarf sicher mehr als guter Reden um diese Behinderung zu beheben.

Wie es sich für jeden Kongress gehört, gab es auch eine Abschlusserklärung, aus der ich zitiere:

„Um Film in deutsche Lehrpläne zu implementieren, bedarf es folgender Maßnahmen:

- 1. Die Kultusministerkonferenz muss sich auf die curriculare Verankerung des Themas ‚Film – seine Geschichte, seine Sprache, seine Wirkung‘ in den Schulen, den Universitäten und den Fortbildungsstätten einigen.
- 2. Bildungsziel ist es, zu lehren und zu lernen, die Codes bewegter Bilder zu dechiffrieren – und das quer durch die Disziplinen und Fächer.
- 3. Filmkompetenz muss integraler Bestandteil jeder pädagogischen Ausbildung an den Universitäten – inklusive Leistungsnachweis sein.
- 4. Ein obligatorischer Filmkanon, der von einer kompetenten Kommission aus Filmemacherinnen und -macher, Filmwissenschaftlerinnen und -wissenschaftler, Filmhistorikerinnen und -historiker und filminteressierten Pädagoginnen und Pädagogen zusammengestellt wird, sollte geschaffen werden.
- 5. Die Versorgung aller Ausbildenden mit historischem und aktuellem Material zum Thema sollte gewährleistet werden. Hier wäre die Einrichtung einer zentralen Stelle anzuregen, getragen von der Beauftragten der Bundesregierung für Kultur und Medien/BKM und der Kultusministerkonferenz/KMK in Zusammenarbeit mit der FFA, den Filmförderinstitutionen der Länder, der bpb, den Produzenten-, Verleiher- und Kinoverbänden. Diese Stelle könnte im Idealfall auch eine zentrale Verleihfunktion übernehmen. Die Filmkopien selbst werden dieser Stelle von den Verleihern zu günstigen Konditionen zur Verfügung gestellt.
- 6. Als Voraussetzung hierfür sollte in der bevorstehenden Novelle des Filmförderungsgesetzes ein Paragraf entwickelt werden, der für die finanzielle und inhaltliche Gewährleistung einer solchen Maßnahme steht.

- 7. Der Austausch zwischen den bereits vorhandenen Hochschulen für Filmkompetenz, nämlich den Filmhochschulen, und den Universitäten und Schulen sollte hergestellt und dann zum Pflichtprogramm gemacht werden.

Am Anfang und am Ende jeder Initiative für die Erlangung von Filmkompetenz steht aber, was für jede Form der Bildung gilt. Nur hier wird aus „*Learning by doing*“ „*Learning by viewing*“: Denn das hat auch allen großen Filmkünstlerinnen und -künstlern bisher am meisten Filmkompetenz gebracht!“

Auf der Tagung waren einige Verbandmitglieder anwesend. Beate Völker, Andreas Grünberg und ich fassten die Meinung, dass wir eine Arbeitsgruppe bilden sollten, um professionelle Interventionsmöglichkeiten für Filmdramaturgen zu entwickeln.

Quelle: Originalbeitrag für diese Ausgabe
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DISKUSSION

Nachdenken über Oscar

von Andreas Grünberg

Caroline Link hat seit 1980 erstmals wieder einen Oscar nach Deutschland geholt für den besten nicht-englischsprachigen Film. Viele zeigten sich (angenehm) überrascht, auch die BERLINER ZEITUNG. Jens Balzer schreibt dazu am 25. März 2003 in diesem Blatt (S. 1):

> „Endlich! Nach mehr als zwanzig Jahren hat wieder ein deutscher Film einen Oscar erhalten. [...] Vertreter des deutschen Regisseursverbands hoffen, dass von der Preisverleihung ein ‚Aufbruchssignal' für den gegenwärtig wieder schwächelnden deutschen Film ausgehe. Nach Ansicht der Filmbranche zeigt NIRGENDWO IN AFRIKA exemplarisch, wie viel ‚Glanz' die deutsche Filmproduktion besitzt.
> Nach Ansicht der deutschen Filmkritik zeigt NIRGENDWO IN AFRIKA exemplarisch sämtliche Symptome, an denen die deutsche Filmproduktion krankt: ‚Große Technik trifft auf kleine Ideen', schrieb anlässlich der Uraufführung im Dezember 2001 etwa DIE ZEIT [...]. Der Film besitze zwar prächtige Bilder, meinte DER SPIEGEL, sei ansonsten aber leider verplappert und bevormunde den Zuschauer mit seiner politischen Korrektheit wie ein kleines Kind. Links ‚aufrichtig gemeintes Gutmenschentum', so konnte man in der BERLINER ZEITUNG lesen, sei hier endgültig zu einem ‚Ethno-Kitsch geworden, der sich mit dem exotischen Mehrwert der Drehorte schmückt'. Oder anders gesagt: Mit NIRGENDWO IN AFRIKA ist auch einer der in Deutschland am meisten verrissenen deutschen Filme der letzten Jahre zum Hoffnungsträger des deutschen Kinos avanciert."

Nun gibt es *die* deutsche Filmkritik natürlich nicht, es gibt eine Vielzahl von Stimmen und Betrachtungsweisen. Interessant ist diese Feststellung dennoch. Sie richtet den Blick auf die deutschen Filmkritiker, macht deren Maßstäbe zum Gegenstand der Betrachtung.

In einem Verriß von NIRGENDWO IN AFRIKA habe ich gelesen (sinngemäß): Wenn Dominik Graf NIRGENDWO IN AFRIKA gedreht hätte, wäre daraus vielleicht ein Meisterwerk geworden. — Das war vor dem Oscar. Was ist hier der Maßstab der Bewertung? Ist diese Bewertung fair? Wird sie dem Gegenstand und den beteiligten Personen gerecht?

GOOD-BYE, LENIN! ist ein anderer Film, der plötzlich neue Hoffnungen auf den deutschen Film weckt. 4,3 Millionen Zuschauer. Bis jetzt. Auch dies muß für die meisten Kritiker recht überraschend gekommen sein. Im Filmspiegel des TIP 05/2003 haben von zwölf Filmkritikern sieben den Film als „zwiespältig" eingestuft, einer als uninteressant, einer hat ihn nicht gesehen, einer fand ihn annehmbar, zwei sehenswert.

Am 13. Februar 2003 befragt Anke Westphal für die BERLINER ZEITUNG Wolfgang Becker zu GOOD-BYE, LENIN!. Frage: „Sie sind Mitbegründer der Firma X-Filme. Wie niedrig ist das Niveau des jungen deutschen Films?" Beckers Antwort: „Das Niveau ist nicht so schlecht, wie behauptet wird. Ich habe die Möglichkeit, es aktiv zu gestalten, obwohl ich meine Filme nicht mit dem hehren Ziel drehe, das Niveau des deutschen Films zu heben."

Es wäre jetzt völlig müßig, sich auf eine Diskussion einzulassen nach dem Motto: „Wer hat recht, der oder jener Kritiker oder das Publikum?" Schon alleine deshalb, weil wir uns in

einem kreativen und damit vorwiegend subjektiven Bereich bewegen und es daher per se ‚objektive' Maßstäbe nicht geben kann; und an denen allein ließe sich feststellen, wer Recht hat und wer nicht, wenn es darum geht zu bewerten, ob ein Film „sehenswert" ist oder nicht. Objektiv allerdings läßt sich feststellen, wie viele Leute einen Film sehen wollen. Wie viele Preise ein Film gewinnt. Das ist zählbar. Maßstäbe und Methode des Rezensenten macht der jeweilige Artikel sichtbar und damit diskutierbar.

Der Erfolg von Filmen und auch das Presse-Echo wirken sich natürlich auch auf die Entscheidungsprozesse bei der Entwicklung von Filmstoffen und auf die daran beteiligten Personen aus. Insofern berührt sich unser Gewerbe mit dem der Filmkritiker. Wir beurteilen und entwickeln Filmstoffe, die Kritiker beurteilen das Ergebnis, deren Urteile wirken zurück auf die Beurteilung von Filmstoffen. Daher könnte es interessant sein, den Bereich Filmkritik genauer zu beobachten. Viele Kritiken sind heute online zugänglich. Jeder kann sie rasch nachlesen. Das eröffnet die Möglichkeit der Diskussion, des Vergleichs.

Vielleicht ließe sich ein Preis ausloben „Beste Filmkritik", vielleicht ließe sich eine feste Rubrik einrichten im Newsletter zum Thema „Filmkritik", die auch beispielhafte Rezensionen enthalten könnte, vorgeschlagen von den Mitgliedern. In der sich Rezensionen vergleichen ließen, auch auf internationaler Ebene.

Das sind nur einige Ideen. Ich bitte um Meinungen hierzu.

Quelle: Originalbeitrag für diese Ausgabe

SERVICE

News & Links

News | Termine

Kress-Report

- Branchendienst Kress-Report mit aktuellsten News aus der Medienbranche: Online www.kress.de
- Das Newsletter kann bestellt werden unter www.kress.de/express bequem als HTML oder Textversion.

Nordmedia

- SCRIPT MARKET, 8.April 2003: Siebzehn Autoren präsentieren ihre z.T. bei der nordmedia entwickelten Projekte (Fiction)
- Begrenzter TN-Kreis: Teilnehmen bzw. sich anmelden können nur Drehbuchagenten, Produzenten/Producer und TV-Redakteure
- Termine: www.nord-media.de
- Info/Anmeldung: d.paciarelli@nord-media.de

Tatort-Eifel

- Einsendeschluss für Exposés (3-5 Seiten) zur Krimi-Stoffbörse ist der 22.4.03
- Infos: www.tatort-eifel.de

Seminare | Fortbildung

ARISTA Story Editor Workshops (Webshield Trading)

- 7-tägiger Workshop für Dramaturgen, Lektoren, Produzenten und Autoren über Drehbuchanalyse und Stoffentwicklung.
- Termin: April 2003
- Gebühr (ca.): 1.900 € (Freie), 2.600 € / 4.800 € (kl./gr. Firmen)
- Anmeldung: März 2003
- Margot Knijn/Ed Clarke
  11 Wells Mews, | GB-London W1P 3FL
  T. 0044-207-323 17 75 | F. -323 17 75
  arista@aristotle.co.uk | www.aristotle.co.uk

Drehbuchwerkstatt München

- Einsendeschluss von Bewerbungen für die Münchner 2004/2005 Drehbuchwerkstatt ist 30.11.2003.
- www.drehbuchwerkstatt.de

EPI-Medieninstitut

- Termine: www.epi-medieninstitut.de

Filmarche e.V., Berlin

- Die FilmArche richtet den europaweiten Nisi MasaScript Contest in Deutschland aus! Thema, Teilnahmebedingungen und Kontaktmöglichkeit werden demnächst auf der Filmarche-website veröffentlicht. FilmArche kümmert sich um Öffentlichkeitsarbeit für den Contest und übernimmt die Vorauswahl. Die Drehbücher, welche die Endausscheidung in Italien überstehen, werden anschließend produziert...Das Programm (Seminare, Workshops u. zu Themen wie Dramaturgie, Drehbuchanalyse, Figurenentwicklung, Stoffentwicklung...) ist im Aufbau, kann im Internet nachgelesen werden
- www.filmarche.de/Seminarplan%202.0.pdf

Film-Lounge

- FilmLounge@Gualdi.mitte will das Kommunikationsdefizit in der Branche reduzieren und in Berlin einen offenen, verbindlichen, kontinuierlichen Treffpunkt für alle Branchenmitglieder etablieren. Am Eingang soll dabei darauf geachtet werden, dass nur Branchenmitglieder Einlass erhalten, um hier auch wirklich intensiv unter sich sein zu können (deshalb bitte persönliche, namentliche Anmeldung per E-Mail an filmlounge@ddfp.de).
- FilmLounge@Gualdi.mitte ist eine Initiative von B-C-D Broumis-Campbell-Dotzert
- Und ab 20.02.03 hat die film.lounge wieder eine feste Heimat: das B-FLAT in der Rosenthalerstrasse.
- KONTAKT/RSVP: filmlounge@ddfp.de | 030-2804-1997 (Gualdi: 030-2838-5635)

Filmschule Wien

- Bietet Drehbuchkurse (20-bis 27 tägig) an (Basis Level)
- www.filmschulewien.at

Internationale Filmschule Köln

Ausbildung Drehbuch

- Die Bewerbungsphase für den nächsten Jahrgang startet voraussichtlich im Mai 2003. Bei der Ausbildung zum Drehbuchautor an der IFS handelt es sich um ein Vollzeitprogramm von mindestens 3 Jahren.
- Start: Oktober 2003
- Unterricht: montags bis freitags von 10 Uhr bis 17.30 Uhr
- Teilnehmerzahl: 10, Kosten: 3.000 Euro

Ausbildung Kreativ Produzieren

- Das dreijährige Programm Kreativ Produzieren ist mit den Bereichen Drehbuch und Filmregie eng vernetzt und so konzipiert, dass Kreativität und Handwerk gleichermaßen gefördert werden. Denn das kreative Potenzial eines Produzenten ist sein Kapitel, dass er durch hervorragendes Know How und Fachwissen auszubauen und auszuwerten versteht.
- Termine auf Anfrage

Weiterbildung - Drehbuch

- Die Autoren der ehemaligen Schreibschule haben sich verändert - und die Schreibschule ändert sich mit ihnen. Ab April 2003 bietet die IFS mit der Weiterbildung Drehbuch erstmals ein reines Stoffentwicklungsprogramm für professionelle Autoren an.
- Das neue Entwicklungsprogramm der Weiterbildung Drehbuch umfasst einen Zeitraum von 12 Monaten und bietet im April und November 2003 zwei fünftägige Workshops, in denen der Autor in Einzelgesprächen und in der Gruppe mit erfahrenen Dramaturgen intensiv an seinem Buch oder Treatment arbeitet. Während des Jahres haben die Autoren mit jeweils einem der Dramaturgen die Möglichkeit zur kontinuierlichen Auseinander-

setzung. Im März 2004 schließt das Programm mit einem dreitägigen Präsentationscoaching ab.
- Darüber hinaus bietet die IFS zwei bis drei Workshops mit internationalen Dozenten an, die öffentlich ausgeschrieben werden. Autoren des Weiterbildungsprogramms können nach eigenem Wunsch gegen eine reduzierte Teilnahmegebühr an diesen Angeboten teilnehmen.
- Zeitraum: April 2003 bis März 2004
- Teilnehmerzahl: 8 Autoren
- Kosten: 2.000 Euro

- Kontakt: Jilia Grünewald
  gruenewald@filmschule.de | www.filmschule.de

Karl Lotz Produktion Filmschule

- Die KLP ist ein Unternehmen, das sich auf die Erfahrungen von über 20-jähriger Mitarbeit in der DEFA und seit 1990 im eigenen Produktionsbereich stützen kann.
- Seminar: Grundlagen der Stoffentwicklung in den einzelnen Entwicklungsstadien von der Projektbeschreibung zum Drehbuch über Idee, Exposé, Treatment, Rohdrehbuch.
- Termine: lotz@klp-filmschule.de | www.klp-filmschule.de

Master School Drehbuch

- Termine (Halbjahresplan als pdf-Datei):
- info@masterschool.de | www.masterschool.de

STEP BY STEP

- Dreiteiliges Stoffentwicklungsprogramm in Zusammenarbeit mit Focal (CH) und Drehbuch Forum Wien. Autoren-/Produzententeams erhalten Beratung und Unterstützung bis zur Fertigstellung ihres Buchs.
- Termine: Mai, August und November 2003
- Gebühr: 800 € (Teamassis.), 2.500 € (Prod/Autorenteams) inkl. Verpfleg. u. Unterk.
- Anmeldung: 28. Februar 2003
- Nicole Stangl
  Linienstr. 155 | D-10115 Berlin
  T. 030 308 793 15 | F. 308 793 14
  info@masterschool.de | www.masterschool.de

Media Programm

- Wer sich für Seminare im Rahmen des MEDIA Programms der EU interessiert, kann diese unter www.mediadesk.de nachschlagen oder bestellen als regelmäßige Infomail, bitte bestellen bei infomail@mediadesk.de.
- MEDIA Desk Deutschland
  Friedensallee 14-16 | 22765 Hamburg
  Tel.: +49 40 390 65 85 | Fax: +49 40 390 86 32
  www.mediadesk.de

MEDIscript Consortium Européen d'écriture pour l'image - CEPI

- Drehbuchentwicklung für Teams bestehend aus Produzent, Autor und Regisseur in einem 7-tägigen Workshop gefolgt von 8 Monaten Online-Betreuung u. einem weiteren 5-tägigen Workshop.
- Termine: N.N.

- Gebühr: 500 - 700 €
- Anmeldung: N.N.
- Isabelle Fauvel
  rue de la Bruyère 3 | F-75009 Paris
  T. +33 1 53 34 00 91 | F. 53 34 19 99
  consortium.ecricure@free.fr | www.eikk.de

Mediterranean Film Institute Script Workshops

- Neu: interaktive Plattform: www.fit4film.com
- 3-teiliges projektorient. Seminar u. 2 follow-up Workshops , bei dem am Ende die endgültige Drehbuchfassung entstehen soll. Für Autoren m. Spielfilmprojekt u. Dramaturgen. Tutoren u. Redakteure als Observer.
- Termin: Juni 2003, Oktober 2003 & März 2004
- Gebühr (ca.): 50 € Anmeldung, 100 € Teilnahme
- Anmeldung: 15. März 2003
- Apostolina Papaioannou
  Alopekis 13 | GR-Athen 10675
  T. 0030 210 645 7223 | F. 723 1190
  info@mfi.gr | www.mfi.gr

Moonstone International Filmmakers' Lab (I), Screenwriters' Lab (II, III)

- Intensivkurs für Autoren und Regisseure mit Projekt nach dem „Sundance Modell" mit GB- und US-Experten (I). U.a. werden einzelne Szenen gedreht, die analysiert werden (II), inkl. „follow up-Betreuung".
- Termin: I 28.01.-16.02. 2003, II 28.04.-04.05.2003, III November 2003
- Gebühr (ca.): I , II, III
- Anmeldung: www.moonstone.org.uk
- Tamara Van Striijthem
  67 George Street | GB-Edinburgh EH2 2JG
  T. 0044-131-220 20 80 | F. 220 20 81
  tamara@moonstone.org.uk | www.moonstone.org.uk

North by Northwest

- 3-teiliges Seminar für Autoren und Dramaturgen mit amerikanischen Script-Tutoren. Neu auch für Kinder- und Familienstoffe sowie Tutorenausbildung.
- Termine: 3 x 1 Woche 2003
- Gebühr: (ca.) 2.000 - 3.750 €
- Anmeldung: N.N.
- Anette Funch Thomassen
  c/o Danish Film Institute
  Vognmagergade 10 | DK-1120 Kopenhagen K
  T. 0045-3-374 35 28 | F. 374 36 04
  info@n-nw.dk | www.n-nw.dk

Online-Filmschulen

www.movie-college.de

- Unter www.movie-college.de findet sich die weltweit erste deutschsprachige Online-Filmschule.

- Der Kurs Regie 1 enthält u.a. folgende Programmpunkte: Drehbuchaufbau analysieren, Erzählbögen, Kürzungen, Änderungen.

Masterschool Drehbuch

- Online-Kurse bietet auch an die Masterschool Drehbuch: info@masterschool.de

SOURCES 2

- 2 bis 3-teilige Script Development Workshops für professionelle Autoren und Teams von Autoren/Produzenten/Regisseuren mit Spielfilmprojekten und -je nach Termin - creative documentary- und Kinderfilmprojekte. Drehbuchentwicklung und Intensiv-Training.
- Termine: 04.-12. April 2003, 23.-30. Juni 2003, Oktober 2003
- Gebühr: 100 € Anmeldung, 1.800 € Teilnahme (Autor u. Projekt), 900 € (2. Person im Team)
- Anmeldung: 1. Dezember 2003, 01. März 2003, 01. Juni 2003
- Renate u. Marion Gompper
  Köthener Str. 44 | D-10963 Berlin
  T. 030-88 60 211 | F. 88 60 213
  info@sources2.de | www.sources2.de

Workshop: Komisch schreiben

- Anmeldeschluss für Teilnehmer des Workshops Komisch schreiben (veranstaltet von Sat.1, filmpool und Filmakademie Ludwigsburg) ist der 12. Mai 2003. Der Workshop findet statt vom 30.6.03 bis 11.7.03. Anmeldungen an:
- Filmpool
  Stichwort: Comedy-Seminar
  Poststraße 2 | 50676 Köln

Impressum

- Die einzelnen Beiträge geben die Meinungen der Autoren wieder, nicht die des Verbandes oder Vorstandes.
- Die von externen Veranstaltern angegebenen Termine können von uns in der Regel nicht überprüft werden. Wir übernehmen daher keine Gewähr.
- Vorschläge, Kritik, Veranstaltungshinweise bitte an gruenberg@dramaturgenverband.org.
- Gestaltung dieses NEWSLETTER: Dr. Rüdiger Hillmer. Vorschläge und Kritik dazu bitte an Ruediger.Hillmer@epost.de.
- Der nächste Newsletter erscheint am 15. Juli 2003. Wir freuen uns über Beiträge. – *Redaktionsschluss ist der 30. Juni 2003*.

- V.i.S.d.P. Andreas Grünberg