



**Melbourne Screen Studies Group, Presentation
Friday February 26, 2015, 3.00–5.00 pm – Theatre Room
Deakin City Centre, 550 Bourke Street, Melbourne**

La Trobe University Media Arts, Department of Creative Arts and English

Hester Joyce will Chair the session and speak briefly about the *Journal of Screenwriting*, the Screenwriting Research Network and Conference, and her recent Harry Ransom Fellowship at University of Austin Texas on *The Aesthetics of Screenwriting*

Presentations

The FIVE Provocations: An Investigation into the Process of Capturing Performance on Film – Angie Black

This presentation explores the researcher's practice-based enquiry into capturing performance on film. It references contemporary practitioners who are establishing approaches to screen content/making through using alternative artistic practices, prior to screenwriting. This research uses performance as the stimulus for artistic practice. *The FIVE Provocations* is an investigation into alternative film practice and form. The aim of this creative project is to investigate an alternative method of film production that differs from an industrialised model, where the screenplay is seen as a blueprint for the film. Preliminary investigations into performance have led the researcher to experiment with a Character Based Improvisation (CBI) method, used by established filmmakers such as Mike Leigh. This work specifically looks at creative practitioners using another art practice as a way to initiate a creative and collaborative film practice, including my own as a filmmaker.

Angie Black is a filmmaker/director and academic with over twenty-years professional practice and production experience. She is the recipient of the Film Victoria's 'Independent Filmmakers Fund' and director of the award winning short film *Bowl Me Over* (2000). Having won Best Comedy at the St Kilda Film Festival in 2001, she now has more than ten short films behind her and is currently completing a creative PhD research-based film project, investigating alternative approaches to the filmmaking process - *The FIVE Provocations* is currently in postproduction.

Nostalgia in Australian Cinema – Timothy Ratcliffe

This presentation outlines research into nostalgia, in a similar vein to research conducted by Vera Dika, Pam Cook & Christine Sprengler. The work seeks to analyse the critical potential in this film genre, and the relationship it has to Australian history, memory and identity. A short experimental film

will be screened as a component of this research, created to understand the practical techniques of film nostalgia and explore the future possibilities for engaging film audiences.

Timothy Ratcliffe is an MA candidate in Media Arts, Department of Creative Arts and English

The spoken and unspoken nature of child abuse in and beyond the miniseries *Devil's Playground: The Royal Commission into Institutional Responses to Child Sexual Abuse, the Catholic Church and television drama in Australia* – Terrie Waddell will present (Timothy Jones co writer)

This paper, part of a larger screen study into cultural complexes clustered around notions of the child, will be published in MIA's May issue.

In a departure from Fred Schepisi's *The Devil's Playground* (1976), the television sequel *Devil's Playground* (2013), focuses on the cultural impact of priest child abuse. The prolific mainstream media coverage of these crimes before the series was made, and expected during its screening, added a sense of anticipation to the production. In focusing on Case 28 of the Royal Commission into Institutional Responses to Child Sexual Abuse (2015), this research draws attention to the problematic nature of dramatizing priest abuse in mainstream Australian television. While victims have willingly voiced graphic details of the sexual violence they experienced as children, it is as if networks and producers are only now awkwardly grappling with these uncomfortable realities.

Terrie Waddell is Associate Professor of Media Arts, La Trobe. Her research focuses on the relationship between screen media, literature, gender, popular culture and psychology. She has authored and edited: *Eavesdropping: The Psychotherapist in Film and Television* (co-editor Routledge, 2015), *Wild/lives: Trickster, Place and Liminality on Screen* (Routledge, 2010), *Mistakes: Archetype, Myth and Identity in Screen Fiction* (Routledge, 2006), *Lounge Critic: The Couch Theorist's Companion* (co-editor, ACMI, 2004); and *Cultural Expressions of Evil and Wickedness: Wrath, Sex, Crime* (editor, Rodopi, 2003).

Timothy Willem Jones is Senior Lecturer in History at La Trobe. He is interested in intersections between the histories of religion and sexuality in modern Britain and Australia. His recent publications include *Sexual Politics in the Church of England, 1857-1957* (OUP, 2013) *Love and Romance in Britain, 1918-1970* (Palgrave, 2015), with Alana Harris; and *Material Religion in Modern Britain* (Palgrave, 2015), with Lucinda Matthews-Jones.

The Creative Practice of Australian Screen writer Jan Sardi - Mark Poole

This paper explores the creative practice of prominent Australian screenwriter Jan Sardi, best known for the Academy Award nominated *Shine* (1996). *Shine* employs a complex narrative structure, covering three time periods over forty years. Sardi follows the emotional backbone of a story, and this process has been interrogated by screenwriting expert Linda Aronson (*Screenwriting Updated: New (and conventional) Ways of Writing for the Screen*, 2001).

Mark Poole is the co-author of the book *Shining a Light: 50 Years of the Australian Film Institute* (2013). He was Chair of the Australian Writers' Guild in Victoria for five years and has written and directed numerous documentaries including *Fearless* (2007), which explored the work of Australian playwright Julia Britton. His telefeature *A Single Life* (1987) won an AFI Award. He is currently enrolled in a PhD by Creative Practice at La Trobe University, with supervisors Dr Hester Joyce and Angie Black.