

PhD in Creative and Critical Writing June 2005

**The Europeanised Kino-narrative paradigm:
an investigation into developments in visual storytelling and
the structure of the modern film screenplay.**

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ABSTRACT

This work uses the European Cinema of the last thirty years to re-examine screenplay narrative structure, and define a Europeanised narrative paradigm as 'other', though not in opposition to the mainstream Hollywood industrialised models. In exploring both the intentionality of the narrative act and the act of spectatorship, the interrelated roles of screenwriter and spectator are clarified into a symbiotic relationship, and the narrative act becomes an holistic interplay between the two. The examination of this relationship offers a conceptual framework for the analysis of the processes of making meaning, both through the screenplay for film, and through the application of spectatorial inference and the implicit narrative. The Europeanised Kino-narrative paradigm is defined and modelled, is tested against a number of film texts, and both contextualises, and is contextualised by, the narrative act within the screenwriter / spectator relationship. The thesis is supported by, and referenced to a body of creative work, in the form of a full-length feature film script, wherein the Europeanised Kino-narrative paradigm is applied.

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