

GENRE WRITING WORKSHOP WITH STEPHEN CLEARY

2-3 APRIL 2016

PART ONE: WHAT IS A GENRE?

Why do story genres exist? When did they start? What was the first one?

How knowing your genre helps you to:

- Understand your story's structure
- Understand your audience's expectations
- Pitch your project
- Define your budget

PART TWO: EIGHT FUNDAMENTAL ELEMENTS OF ANY GENRE FILM

A unique and straightforward way of understanding how any genre story is put together, broken down into its basic units – and how the combination of those elements determines the tone, pace and intensity of your film and how you control and vary each as the story unfolds.

PART THREE: THE CONTEXT

- Why you need to know the history of your genre
- Why you need to know your genres traditional themes
- How you go about finding them out

Case Study: The Thriller Context

PART FOUR: HOW THE GENRE AUDIENCE WATCHES

The things you need to take care of in order to keep your audience watching, in order of importance.

PART FIVE: WRITING HORROR

- The Context: Genre History & Traditional Themes
- Writing Horror Practical: Exploring the fundamental elements
- Writing Horror Practical 2: A Horror sub-genre

PART SIX: WRITING ROMANCE
<ul style="list-style-type: none"> • The Context: Genre History & Traditional Themes • Writing Romance Practical: Exploring the fundamental elements
PART SEVEN: WRITING THE THRILLER – GOING STRAIGHT TO THE SUB-GENRE
<ul style="list-style-type: none"> • The Context: Genre History & Traditional Themes • Writing Thriller sub-genre Practical: Exploring the fundamental elements
PART EIGHT: MIXING GENRES
<ul style="list-style-type: none"> • The simple 2-genre blend: Romance and Comedy into the RomCom • The interesting 3-genre blend: RomCom and Thriller • The complex multi-genre blend: RomCom, Horror sub-genre and TV sitcom • The Pixar Way: non-blending genre sequences

TUTOR – STEPHEN CLEARY

Stephen Cleary is a story developer and feature film producer. He has developed over 60 produced features with directors including Ken Loach, Milcho Manchevski, Michael Caton-Jones, Michael Winterbottom, Beeban Kidron and Marc Evans. He was Head of Development at British Screen for four years. He produced *New Years Day* in 2001, (Panorama selection Sundance Film Festival, Winner Best British Film Raindance Film Festival) and co-produced *Goodbye Charlie Bright* in 2002. That same year he was also co-screenwriter of the feature, *Alexandria*.

Stephen founded Arista, Europe's largest private film development agency from 1996 to 2006. Graduates of Arista programs have written, directed or produced over 250 feature films, including *The Last King of Scotland*; *Suffragette*; *Totsi*; *The Flying Scotsman* and *London to Brighton*.

Stephen is currently the Visiting Fellow in creative writing at the VCA in Melbourne. In partnership with the SAFC, he designed and ran the FilmLab low-budget initiative, which resulted in the features *52 Tuesdays*, *Shut Up Little Man!*, *Touch*, *One Eyed Girl*, *The Infinite Man*, *Inner Demon* and *The Dead Speak Back*.