

New Screenwriting methods: Intermediality and “colliding” realisms in *Boyhood* and *The Class*

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Along with the recent increase of the number and types of platforms for production and exhibition of cinematographic pieces and the phenomenon of media convergence (JENKINS, 2006), some changes in cinematic narrative strategies have become noticeable. Likewise, the screenwriting practices went through changes, often with the objective to achieve other levels of realism. Two interesting cases of contemporary screenwriting methods are found in the films *Boyhood* (Richard Linklater, 2014) and *The Class* (*Entre les murs*, Laurent Cantet, 2008), where at least two strategies that seek a strong realism appeal became remarkable. Based on an original idea (or as referred in the film press release material, a “structural blueprint”), *Boyhood* was a 12-year film production, where actors and crew were engaged on meeting once or twice a year to shoot scenes, while yet composing the characters’ stories. The second film is based on a text initially written in theatrical format and based on real life stories. The whole screenwriting process of *The Class* involves yet sessions with the actors (actually non-actors), chosen among students of a French public school. The students helped to compose the fictitious characters, based on their own life stories. In both cases, throughout the film productions, the scripts kept on being adjusted according to ideas brought up during preparation, and even on set. In these cases, it occurs an “overlap” between the processes of creation and production and yet, a visible “displacement” of the screenwriting process within the film production course, since they are only completed during the production of the films, or even afterwards. In the second strategy, it is interesting to note the use of other media as internal elements to the narrative, evidencing a strong concern with the idea of self-representation of the young characters through a metaconsciousness of the real. In *The Class*, for instance, literature is a tool for revealing more realistic details of students’ lives, as, inspired by it, they write a self-portrait essays that describe in a very realistic manner the conflicts around family, nationality, religion and cultural gap. In *Boyhood*, photography becomes Mason’s main interest and also a job; but it reveals too important elements of the character’s vision of things and of himself. What becomes a key point for this article, is to investigate the intense fusion between characters and actors, and all

fiction scopes and reality produced from the different screenwriting methods. We will also seek to identify the particular interactions and possible collisions promoted in these two films between the distinct strategies of screenwriting, with particular attention to the use of intermedial elements, as it could help to clarify and problematize possible changes in screenwriting practices and its connections with realism and reality.

Keywords: Screenwriting methods, Realism, Intermediality, *Boyhood*, *The Class*

Mini-bio:

Marcela Amaral is a PhD student from UERJ/Brazil. Her research focus on Contemporary Cinema and Realism, Narrative and *Mise-en-scène*. As a professor in Film, she has taught diversified themes at UFF and other universities in Brazil, focusing on Film Directing, Special Effects and Narrative Theory. Marcela has an article published on the V Women and the Silent Screen Conference book and another article soon to be published in the II InterMedia Conference: 'The Moving Form of Film: Exploring Intermediality as a Historiographic Method'. She has also a long career in Film and TV Industries working as Director.

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