

Women who write our worlds: Shaping Global Screen Culture

An edited volume

Call for Chapter Proposals

Deadline for Submission of Abstracts

Due July 30, 2022

Call for Abstracts

We welcome proposals for chapters in *Women Who Write Our Worlds: Shaping Global Screen Culture*, an edited volume to be published by Intellect Books in 2023-24.

ABOUT THE BOOK

Films change lives.

***Women who write our worlds* tells global stories about women screenwriters and creators from diverse cultures whose screen stories have created positive change in their communities.**

Organised around geographical regions, *Women who write our worlds* is international in scope. Each of our chapters will focus on a specific female screenwriter and a specific project/s originated by her. Since the personal is always political (and vice versa) stories should place the woman within her own personal as well as professional, cultural context, and may show how these different aspects of her life interacted with and enriched the screen work. The chapters will cover regions throughout the world, showing that from the largest continents to the smallest island communities women's voices have been raised to challenge injustice and create a fairer, more humane world. We seek to nurture an understanding of screen stories as each arises from within its own cultural context. For this reason, we deliberately seek to privilege contributors who come from the culture within which the project had its impact.

Though not the major research focus, an important aspect of each chapter will be to offer evidence of the impact of the screen work. Impact may be evidenced through structural change on the level of society, for example, change in community and organisational practices, funding, or legislation, or attitudinal change and awareness, such as through social movements like #MeToo. Well-structured arguments based on anecdotal evidence will be acceptable. For this volume, local impact through social change is considered more important than global impact through awards or international recognition.

The screen work may be of any screen-based storytelling form, from feature film, television, web series to virtual reality, gaming and new media formats. Fiction, non-fiction and hybrid works will all be considered.

This Call for abstracts is open to all. However, the writer who is the heart of each story will be a woman or women-identifying screenwriter / creator.

The regions covered within the volume are named: African Worlds, American Worlds, Asian Worlds, English-speaking Worlds, European Worlds, Island Worlds. Although islands may be integrated into other nations (e.g. a territory or protectorate), stories may belong to an 'island world' because of the distinctiveness of the project with regard to the cultural heritage and community it portrays.

As a multidisciplinary work, chapters may approach the topic from a range of theoretical and/or creative practice frameworks and research methodologies. Chapters are expected to be between 6000 - 8000 words.

Chapters may include, but are not limited to:

- how the screenwriter worked within frameworks, methods and decision-making hierarchies to develop her project and bring it to fruition.
- the way her life experiences led to the story told
- the challenges to their projects screenwriters often meet which speak to political, religious, gender or other barriers which may not apply to their male counterparts.
- the real world impact of the script on its audiences and society.
- offer a powerful example of the ways women stepped out of traditional roles to work for change and an improved future for themselves and their communities through screenwriting.
- how the screen story tackled issues of culture, religion, identity, gender and race
- how these women have negotiated screen industry norms and practices, biases and social hurdles in order to tell their screen stories.
- ways in which the professional woman's everyday life, romance, marriage, parenthood status or citizenship has been challenged or made more challenging because of her professional work, and *vice versa*.
- impact upon the people and culture within which the story was distributed.
- the confluence of events which created the *zeitgeist* which led to social recognition or social change

Sample Topics:

- Louise Riber from a story by Tsitsi Dangarembga (*Neria*, 1993, Zimbabwe) which led to legislation being passed which sought to protect Zimbabwean women and children from dispossession and ownership by their brothers-in-law on the death of their husbands.
- Janet Green and John McCormick (*Victim*, 1961, UK) which influenced the passing of the Sexual Offences Act of 1967, decriminalizing homosexual relations in the UK.
- Gina Prince-Bythewood (*Love and Basketball*, USA, 2000), questioning why women can't be as ambitious about their athletic abilities as men.
- Christine Olsen (*Rabbit-Proof Fence*, Australia, 2001), dealing with forced relocation of indigenous young women in Australia.
- Claudia Llosa (*La Teta Asustada* [The Milk of Sorrow], Peru, 2009), dealing with trauma experienced by women who were raped by members of security forces.
- Audrey Diwan, Marcia Romano and Anne Berest (*L'Évènement* [Happening], France, 2021) dealing with abortion in France in 1963.

–Lana and Lilly Wachowski (*Sense8*, 2015-2017), using a fictional species who can feel empathy for one another the writers expressed the idea that one day non-fictional humanity will be united in diversity and tolerance.

–Vickie Curtis (*Comparsa*), nonfiction about two teenage sisters on the outskirts of Guatemala City using circus and theatre to dismantle the systems of oppression that threaten their lives & *Island Soldier* (2017)

–Sharmeen Obaid-Chinoy (*A Girl in the River: The Price of Forgiveness*, 2015, Pakistan) dealing with a young woman whose father feels justified in killing her in order to protect his family from dishonour. Nawaz Sharif, the Pakistani Prime Minister declared that after watching the film, he was determined to change the law on honour killings.

Abstracts can be submitted as either a Word or PDF. Title format: “yourname_Abstract” and should include:

- Title/Subject
- Author’s name
- Affiliation (university, independent, etc.)
- Contact details
- Abstract (max. 250 words)
- 4-6 keywords
- author bio (max 150 words)

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Project Timeline:

Abstracts Due July 30, 2022

Abstracts Chosen and Notified August 30, 2022

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