**Special Interest Group for PALA 2023**

**“Telecinematic Stylistics”**

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**Proposal:**

“Film analysis enables us to recognise how the filmmakers have their magic on us, how all the constituent elements of the film have combined to create that magic. Rather than rob us of the pleasures of watching films, this approach affords us the even greater pleasure of deep engagement.”

(Jon Lewis, *Essential Cinema: An Introduction to Film Analysis*)

Telecinematic stylistics – or the stylistic study of aural film discourse and visual discourse – has generated more and more interest in the last few years (see McIntyre, 2008; Bednarek, 2010, 2012, 2018; Montoro, 2011; Piazza et al., 2011; Forceville and Renckens, 2013; Forceville, 2015, 2018; Harrison, 2020; amongst others). Telecinematic stylistics aims to draw on other fields such as film studies, adaptations, or musicology to conduct stylistic analyses on the telecinematic medium as it is “possible and profitable to incorporate the analysis of production and performance with a more traditional, text-based stylistic analysis of drama” (McIntyre, 2008, p.326).

McIntyre (2008) and Gibbons and Whiteley (2021) argue for the use of transcripts to allow such analyses to be as systematic and replicable as possible. McIntyre (2008, p.326) explains that only “by doing this are we able to accurately describe overlapping elements of production and identify in detail specific stylistic effects”. Those transcripts account for:

* shot descriptions,
* time,
* linguistic (verbal) description,
* visual paralinguistic features (non-lexical aspect of communication such as tone of voice, laughter, gaze direction, gestures and body language),
* audio paralinguistic features (intonation, pace, volume, pitch, interruptions/overlap)
* visual non-linguistic features (mise-en-scène, aspects of the scene that are not related to communication such as camera angles, settings, background noises and music, actions, costumes, lighting),
* audio non-linguistic features (sound effects evoking location, motion, action and so on).

As such, we invite papers that focus on one, a set or all the features listed above. We welcome qualitative and quantitative methods, as well as mixed approaches. Any framework or angle of analysis can be considered, and we welcome submissions in characterisation, visual metaphors, symbolism, plot twist representation, amongst others.

**Keywords:** characterisation, film studies, telecinematic stylistics, visual metaphors.

**References:**

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Please submit a 300-word abstract, including five key words by **January 31st**, to:

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