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| **Course code:** DRA0403 | **Course name: SCREENWRITING IV** | | | |
| **Cycle: BA** | **Study year: 2** | | **Semester: IV** | **ECTS:** **4** |
| unsa logo transparent**Study mode: Obligatory** | | | **Total hrs. number: 100**  Lectures: **45 hours (Lectures: 15 hours/1 hour a week + Exercises: 30 hours/2 hours a week)**  Laboratory/practical exercises:  Individual practical work: 30 Continuous mastering of contents: 25  Note: *Teaching the course Screenwriting is to a large extent based on practical teaching methods. Under this course, the practical aspect of teaching carries at least 2 ECTS points.* | |
| **Teaching participants** | | **Teachers and associates in the field of SCREENWRITING** | | |
| **Enrolment preconditions:** | | - | | |
| **Course goal(s):** | | Goals and assignments of SCREENWRITING IV are to introduce students to the concept of short feature film and screenplay for short feature film, and its position in film and television. Students are introduced to the most significant short feature films and, along with practical work, to the short form film dramaturgy.  Course contents are delivered in a unique combination of lectures and exercises. Lecture means the process of introducing the theme and the verbal elaboration of the theme, whereas exercise means the process of practical verification and realisation of the theme in the form of a screenplay for an assigned theme. | | |
| **Thematic units:**  *(if needed, the weekly work schedule is established taking into account the organizational units’ peculiarities)* | | WEEK:   1. Character creation, what is a character? 2. Character according to Aristotle/ Lajos Egri/ Andrew Horton/ Lew Hunter, seminar paper: analysis of a character theory with an example 3. Plot and character, exercise: analysis with examples of short feature films 4. Hero/ antihero, analysis of seminar papers 5. Short feature film and short form dramaturgical models, exercise: film ideas with one main character 6. Character in short form, exercise analysis 7. Analysis of selected stories and characters 8. From idea to screenplay through character, exercise: treatment for a short film 9. Unannounced test 10. Character – plot relation, exercise: writing second treatment version 11. Screening and analysis of short feature films in BiH production on the topic character – protagonist, treatment analysis, writing first screenplay version 12. Screenplay analysis, exercise: writing second screenplay version based on analyses and comments 13. Structure analyses 14. Second screenplay version analysis 15. Work review and preparation for exam | | |
| **Learning outcomes:** | | *Knowledge*: introduction to theoretical elements and characteristics of short feature film form; introduction to the most significant examples of global film history, and film of Bosnia and Herzegovina;  *Skills*: hero as protagonist; recognition and importance of theme and idea; introduction to the relation physical reality – reality of a work of art;  *Competencies*: Acquiring a relation to space and time; introduction to character dynamics and development; acquiring knowledge about the structure of screenplay as a future film. | | |
| **Teaching methods:** | | The working principle for the course SCREENWRITING is exploratory, individual, but at the same time it also includes students’ team work. Theme exploration and mastering theoretical concepts required for practical work take place in the group, whereas the practical work is individual and the results and experiences differ depending on student’s own engagement and individual characteristics. | | |
| **Knowledge assessment methods with grading system[[1]](#footnote-1):** | | Activity monitoring and knowledge assessment take place during the course of syllabus realisation. One test is planned during the semester and a final exam when semester ends. To be eligible for the oral exam, students must have regular attendance.   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | **Knowledge assessment and grading** | |  | **Criteria** | **Points** | **Exam requirement**  **min-max** | | **Points** | **Grades** | | **Do 54** | **5 (F)** | **1.**  **2.** | **Attendance**  **Student engagement and tests** | **5**  **15** | **1– 5**  **10-15** | | **55-64** | **6 (E)** | **3.** | **Written paper (seminar paper)** | **10** | **4-10** | | **65-74** | **7 (D)** | **4.** | **Midterm exam - practical work and exercises** | **20** | **10-20** | | **75-84** | **8 (C)** |  | **Total before final exam** | **50** | **25 - 50** | | **85-94** | **9 (B)** |  | **Final exam** | **50** | **30 – 50** | | **95-100** | **10 (A)** |  | **TOTAL** | **100** | **55 - 100** | | | |
| **Literature[[2]](#footnote-2):** | | Compulsory:  POETIKA, Aristotel  STIL FILMSKOG SCENARIJA, Elma Tataragić  434 PISANJE SCENARIJA, Lew Hunter  WRITING SHORT FILMS, Linda J. Cowgill  LIKOVI – OSNOVA SCENARIJA, Andrew Horton  UMJETNOST DRAMSKOG PISANJA, Lajos Egri  Optional:  WRITING DIALOGUE FOR SCRIPTS - EFFECTIVE DIALOGUE FOR FILM, TV, RADIO AND STAGE, Rib Davis | | |

1. **The system of points and the grading criteria for each subject shall be defined by the organizational unit’s Council prior to the commencement of the academic year in which the teaching activity is performed in accordance with the Article 64, paragraph 6 of the Sarajevo Canton Law on Higher Education.** [↑](#footnote-ref-1)
2. **Acting on behalf of the higher education institution as a public institution, the Senate or organizational unit Council respectively, shall define the mandatory and recommended textbooks and manuals list as well as the other recommended literature as a basis for preparing and taking the examination by rendering a special Decision which is to be published on their websites before the start of the academic year in accordance with the Article 56, paragraph 3 of the Sarajevo Canton Law on Higher Education.** [↑](#footnote-ref-2)