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| **Course code:** DRA0503 | **Course name: SCREENWRITING V** |
| **Cycle: BA** | **Study year: 3** | **Semester: V** | **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: 30Continuous mastering of contents: 25Note: *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 the course SCREENWRITING V are to introduce dramaturgy students to the concept of documentary film and screenwriting for documentary film, and its position in film and television. Students are introduced to the most significant documentary films, and through practical work they learn of the exploratory process required for documentary screenplay development.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 screenplay. These processes run in parallel and enable students to create a theoretical and experiential platform for their future work. |
| **Thematic units:***(if needed, the weekly work schedule is established taking into account the organizational units’ peculiarities)* | WEEK:1. What is documentary film?
2. History of documentary film
3. British documentary film, Soviet documentary film, Buñuel as a documentarist, examples
4. Sarajevo School of Documentary Film, BiH war documentary film
5. Documentary film today, examples
6. Seminar paper: analysis of documentary film based on provided examples
7. Analysis of proposals and ideas for documentary films, selection of themes, theme contemporaneity and relevance.
8. Types of documentary film: documentary film as prophet, researcher, reporter, painter, lawyer, accuser, poet, chronicler, advertiser, observer, catalyst, guerrilla..., exercise: letter of intent
9. Analysis of letter of intent and acceptance of final ideas for documentary film, author attitude, theme and idea
10. Role of research in the process of creating documentary film
11. Research and synopsis for documentary film
12. Synopsis analysis and unannounced test
13. Testing the principles of screenwriting in documentary film, structure of documentary film
14. Analysis of structure and characters, preparation for presentation
15. Presentation and preparation for exam
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| **Learning outcomes:**  | *Knowledge*: Introduction to theoretical elements and characteristics of documentary film; introduction to the most significant examples of global film history, and film of Bosnia and Herzegovina;*Skills*: Recognition and importance of theme and idea; introduction to the relation physical reality – reality of a work of art; building a relation towards research of the selected topic;*Competencies*: Introduction to plot dynamics and development in documentary film; acquiring knowledge on documentary film screenplay structure as a future film creation. |
| **Teaching methods:**  | The working principle for 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. be eligible for the oral exam, students must have regular attendance.

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| **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** |

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| **Literature[[2]](#footnote-2):**  | Compulsory: DOKUMENTARAC, BarnauWRITING, DIRECTING AND PRODUCING DOCUMENTARY FILMS, Alan Rosenthal INTRODUCTION TO DUCUMENTARY, Bill Nichols DOCUMENTARY STORYTELLING, CREATIVE NONFICTION ON SCREEN, Sheila Curran BernardOptional: POETIKA, Aristotel434 PISANJE SCENARIJA, Lew Hunter LIKOVI – OSNOVA SCENARIJA, Andrew HortonUMJETNOST DRAMSKOG PISANJA, Lajos Egri |

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)