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| **Course code:** DRA0703 | **Course name: SCREENWRITING VII** | | | |
| **Cycle: BA** | **Study year: 4** | | **Semester: VII** | **ECTS:** **5** |
| unsa logo transparent**Study mode: Obligatory** | | | **Total hrs. number: 125**  Lectures: **75 hours (Lectures: 30 hours/2 hours a week + Exercises: 30 hours/2 hours a week + Individual exercises: 15 hours/1 hour a week)**  Laboratory/practical exercises:  Individual practical work: 30 Continuous mastering of contents: 20  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 the course SCREENWRITING VII are to introduce students to the concept of television, especially television serials and specific forms of film language. Students are introduced to the most significant examples of television: tv dramas, serials, sitcoms, etc., and through practical work they learn of the exploratory process and writing screenplays for television.  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. Television as a medium, historical overview, examples from the history of tv serials (foreign and domestic) 2. Industry and art, example analysis 3. Television today, relation to reality, public opinion shaping 4. Contemporary post-broadcast feature forms: sitcoms, crime series, serials, thrillers, soap operas... 5. Seminar paper: analysis of a contemporary series or serials 6. Screenwriting preparation for episode content development, 7. Character in series and its construction, examples 8. Selection of type of series and topic 9. Episode synopsis and character explication 10. Pilot episode 11. Unannounced test 12. Detailed analysis of pilot episode synopsis, analysis of structure and characters 13. Writing screenplay version for plot episode and analysis 14. Television project bible 15. Analysis of screenplay version and project bible, preparation for exam | | |
| **Learning outcomes:** | | *Knowledge*: introduction to theoretical elements and characteristics of screenplay for television; recognition and importance of theme and idea; introduction to the relation physical reality – reality of a work of art *Skills*: acquiring skills and knowledge on screenplay structure for special television genres. *Competencies*: establishing relation to research in the selected topic; introduction to episode plot dynamics and development; | | |
| **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:  TELEVIZIJA, David Mek Kvin POETIKA, Aristotel 434 PISANJE SCENARIJA, Lew Hunter WRITING THE TV DRAMA SERIES, Pamela Douglas THE TELEVISION GENRE BOOK, Glen Creeber SCREENPLAY, Syd Field  Optional:  LIKOVI – OSNOVA SCENARIJA, Andrew Horton UMJETNOST DRAMSKOG PISANJA, Lajos Egri SCENARIJ ZA FILM I TV, Herman THE SCREENWRITER'S WORKBOOK, Syd Field THE SCREENWRITER'S PROBLEM SOLVER, Syd Field ADVENTURES IN SCREEN TRADE, William Goldman  WHICH LIE DID I TELL? MORE ADVENTURES IN SCREEN TRADE, William Goldman SHOOTOUT, Peter Bart/ Peter Guber NAPISATI SCENARIO, Mišel Šion | | |

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)