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| **Course code:** DRA0803 | **Course name: SCREENWRITING VIII** | | | |
| **Cycle: BA** | **Study year: 4** | | **Semester: VIII** | **ECTS:** **4** |
| unsa logo transparent**Study mode: Obligatory** | | | **Total hrs. number: 100**  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: 15 Continuous mastering of contents: 10  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 VIII are to introduce students to the concept of full-length feature film and screenplay for full-length feature film, and its position in film and television. Students are introduced to the most significant feature films, and get introduced through practical work with film dramaturgy for full-length feature forms.  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 on selected topic. 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. Introduction to structure of full-length feature film 2. Anatomy of film idea. Conflict. Potential of the idea for feature form, examples and analysis 3. Analysis of structure of full-length feature film, exercise: ideas for feature film 4. Character/ structure; linear or horizontal story, exercise: short synopsis for feature film 5. Film with a single main character. Screenwriting principles, examples 6. Film with two main characters – pair. Screenwriting principles, example analysis 7. Ensemble film and screenwriting principles, circular dramaturgy, different stories linked by characters, theme, etc., example analysis 8. Seminar paper: structure according to number of main characters 9. Two-minute film, exercise: writing two-page synopsis 10. Character and supporting characters. Main character. Hero/ antihero, analysis of characters in submitted synopsis and writing biographies 11. Character development, exercise: writing a treatment 12. Time and film time. Time limits within film and how they impact character and plot, paper analysis 13. Logline, letter of intent and pitching, preparation of letter of intent, logline and pitching 14. Paper analysis, the core idea 15. Final treatment version and preparation for exam | | |
| **Learning outcomes:** | | *Knowledge*: introduction to theoretical elements and characteristics of full-length feature film form; 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; Acquiring a relation to space and time; introduction to hero/character dynamics and development *Competencies*: acquiring knowledge and competencies in structure of screenplay as 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 entitled to an 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:  434 PISANJE SCENARIJA, Lew Hunter SCENARIJ ZA FILM I TV, Herman SCREENPLAY, Syd Field 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 SCENARIJ I FILMSKA ADAPTACIJA, Elma Tataragić STIL FILMSKOG SCENARIJA, Elma Tataragić  Optional:  POETIKA, Aristotel LIKOVI – OSNOVA SCENARIJA, Andrew Horton UMJETNOST 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)