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| **Course code:** DRA0855 | **Course name: SCREENPLAY ANALYSIS AND THEORY I** | | | |
| **Cycle: BA** | **Study year: 4** | | **Semester: VII** | **ECTS:** **2** |
| unsa logo transparent**Study mode: Obligatory** | | | **Total hrs. number: 50**  Lectures: **Contact hours: 30 hours (Lectures: 15 hours/1 hour a week + Exercises: 15 hours/1 hour a week)**  Laboratory/practical exercises:  Individual practical work: 10 Continuous mastering of contents: 10 | |
| **Teaching participants** | | **Teachers and associates in the field of SCREENWRITING** | | |
| **Enrolment preconditions:** | | - | | |
| **Course goal(s):** | | Goals and assignments of the course SCREENPLAY ANALYSIS AND THEORY I are to introduce students to the concept of narratology and narration, with a focus on full-length feature film form. Students are introduced to the most significant examples of various narrative structures, and in screenplay and film analysis explore ways of forming and leading film storyline in screenplay. Course focus is primarily on film screenplay; the teaching process is based exclusively on examples i.e. screenplay analysis.  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 assigned scenarios. 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. Introductory lecture on screenplay theory and analysis 2. Role of screenplay in emergence of film 3. Structure and how it depends on characters 4. Narrative analysis of screenplay and structure with one main character 5. Narrative analysis of screenplay and structure with two main characters, example 1 6. Narrative analysis of screenplay and structure with two main characters, example 2 7. Form and contents, possibilities of narration 8. Narrative analysis of screenplay and structure of ensemble film, basic model 9. Narrative analysis of screenplay and structure of ensemble film, circular dramaturgy 10. Narrative analysis of screenplay and structure of ensemble film, episode structure 11. Narrative analysis of screenplay and structure of ensemble film, parallel stories 12. Seminar papers on selected models 13. Analysis of seminar papers 14. Specific structure and method of plot construction 15. Experimental and free forms | | |
| **Learning outcomes:** | | *Knowledge*: acquiring knowledge of theoretical elements of narration; introduction to narratology and its application in film dramaturgy *Skills*: introduction to different narrative structures  *Competencies*: recognition and importance of theme and idea and how theme and idea impact film narration, as well as of content and form; characters and their treatment in different narratological structures. | | |
| **Teaching methods:** | | The working principle for course SCREENPLAY ANALYSIS AND THEORY I is exploratory, individual, but it also involves students’ team work. Exploration of the theme and mastering of theoretical concepts necessary for practical work take place in 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 and must complete the assignments.   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | **Knowledge assessment and grading** | |  | **Criteria** | **Points** | **Exam requirement**  **min-max** | | **Points** | **Grades** | | **Do 54** | **5 (F)** | **1.**  **2.** | **Attendance**  **Student engagement** | **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** | **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:  O PJESNIČKOJ UMJETNOSTI, Aristotel 434 PISANJE SCENARIJA, Lew Hunter SCREENPLAY, Syd Field A GUIDE TO NARRATOLOGICAL FILM ANALYSIS, Manfred Jahn LIKOVI – OSNOVA SCENARIJA, Andrew Horton HERO WITH THOUSAND FACES, Joseph Cambell STIL FILMSKOG SCENARIJA, Elma Tataragić NAPISATI SCENARIO, Mišel Šion THE ART OF DRAMATIC WRITING, Lajos Egri LEKSIKON FILMSKIH U TELEVIZIJSKIH POJMOVA SUVREMENA TUMAČENJA KNJIŽEVNOSTI, Lešić, Z., Kapidžić Osmanagić, H., Katnić Bakaršić, M., Kulenović, T. THE HERO WITH THOUSAND FACES, Joseph Cambell THE CINEMA BOOK, Pam Cook INTRODUCTION TO DOCUMENTARY, Bill Nichols  Optional:  CASABLANCA, screenplay: Julius J. Epstein, Philip G. Epstein, Howard Koc MANCHESTER BY THE SEA, screenplay: Kenneth Lonergan THE TRUMAN SHOW, screenplay: Andrew Niccol ON BODY AND SOUL, screenplay: Ildikó Enyedi LOVELESS, screenplay: Oleg Negin, Andrey Zvyagintsev THE SQUARE, Ruben Östlund ADAPTATION, screenplay: Charlie Kauffmann ETERNAL SUNSHINE OF THE SPOTLESS MIND, screenplay: Charlie Kauffmann BEING JOHN MALKOVICH, screenplay: Charlie Kauffmann SNIJEG, screenplay: Elma Tataragić, Aida Begić NIGHT ON EARTH, film, Jim Jarmusch LITTLE MISS SUNSHINE, screenplay: Michael Arndt  JUNO, screenplay: Diablo Cody TRAFFIC, screenplay: Stephen Gagham SIDEWAYS, screenplay Alexander Payne, Jim Taylor DUMB AND DUMBER, screenplay: Peter Farrely, Bennett Yellim, Bobby Farrelly ANOTHER YEAR, screenplay: Mike Leigh NOCTURNAL ANIMALS, screenplay: Tom Ford, Austin Wright CITIZEN KANE, screenplay: Orson Welles TRUE ROMANCE, screenplay: Quentin Tarantino MAGNOLIA, screenplay: P.T. Anderson SOLARIS, screenplay: Fridrikh Gorensteyn, Andrei Tarkovski AMERICAN BEAUTY, screenplay: Allen Ball SJEĆAŠ LI SE DOLLY BELL, screenplay: Abdulah Sidran THELMA & LOUISE screenplay: Callie Khouri etc. | | |

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)