|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Course code:** DRA0856 | **Course name: SCREENPLAY ANALYSIS AND THEORY II** | | | |
| **Cycle: BA** | **Study year: 4** | | **Semester: VIII** | **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 II 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 theory and why theory matters 2. Film theory and movements 3. Author theory 4. Analysis of author theory through examples 5. Genre theory 6. Genre theory analysis through examples 7. Formalism 8. Formalism theory analysis through examples 9. Structuralism and poststructuralism 10. Structuralism and poststructuralism analysis through examples 11. Realism and film 12. Realism analysis through examples 13. Marxist theory and film 14. Marxist theory through film 15. Seminar paper analysis and preparation for exam | | |
| **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 II is exploratory, individual, but it also involves 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 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: J. J. Epstein, P. G. Epstein, H. 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 | | |

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)