

Subject card

Subject name and code	Screenwriting techniques, PG_00145381						
Field of study	Creative Writing						
Date of commencement of studies	October 2024	Academic year of realisation of subject			2026/2027		
Education level	undergraduate studies	Subject group			Obligatory subject group in the field of study Subject group related to scientific research in the field of study		
Mode of study	full-time studies	Mode of delivery			at the university		
Year of study	3	Language of instruction			Polish		
Semester of study	5	ECTS credits			2.0		
Learning profile	academic	Assessment form					
Conducting unit	Zakład Teorii Literatury i Krytyki Artystycznej -> Instytut Filologii Polskiej -> Faculty of Languages						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Maciej Dajnowski				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	0.0	30.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
	Additional information: <ul style="list-style-type: none"> • Lecture with multimedia presentation • Project method (research, implementation, practical project) • work in groups • Analysis of critical events (cases) • Conversational lecture • Discussion 						
Learning activity and number of study hours	Learning activity	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	Number of study hours	30		2.0		18.0	50
Subject objectives	Learning the theoretical foundations of the art of screenwriting, mastering rudimentary concepts, acquiring the ability to independently write screenplays (original and adapted) and accompanying forms (film novella, synopsis, outline, treatment, skaletka, storyboard, storyboard, etc.) and derivatives of the film script and television (script for a music video, radio play, comic book, game, etc.).						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[SKPL3_W08] Knows and understands at an advanced level selected contexts and cultural conditions - including social, philosophical, ethical, religious, political, legal and economic - of contemporary Polish and world literature (as they are perceived in the literary discourse) and various types of professional activities related to the field of study. studies, including basic concepts and principles of copyright law.	The student knows and understands at an advanced level selected contexts and cultural conditions - including social, philosophical, ethical, religious and political ones related to the art of screenwriting.	[SW1] oral statement/ conversation/discussion [SW3] text preparation/written work
	[SKPL3_K02] Is ready to confront and verify the assessment of his own and other artistic, critical and applied works based on substantive opinions of specialists, including those in the field of literary studies.	The student is ready to confront and verify the assessment of screenwriting works based on substantive opinions of specialists.	[SK1] oral statement/conversation/ discussion [SK6] demonstration of practical skills
	[SKPL3_K09] Is ready to define priorities for the implementation of professional tasks in the cultural and social context, using, among others: knowledge in the field of literary studies	The student is ready to define priorities for the implementation of professional tasks in the field of screenwriting practice.	[SK2] presentation/project/paper/ report [SK5] implementation of a problem task
	[SKPL3_U01] Is able to find, select and analyze information in the field of literature, literary studies and cultural communication.	The student is able to find, select and analyze information about the art of screenwriting and its communication conditions.	[SU2] presentation/project/paper/ report [SU6] demonstration of practical skills
	[SKPL3_W06] Knows and understands at an advanced level important forms, genres, linguistic conventions and artistic attitudes of contemporary literary culture identified in the field of literary studies and their importance for independent participation in literary and cultural life, including the creation of texts and participation in public debate in compliance with the rules communication defined in the framework of modern linguistics, in organizational activity and entrepreneurship.	The student knows and understands at an advanced level important forms, genres, linguistic conventions and artistic attitudes of contemporary culture in the context of screenwriting art.	[SW1] oral statement/ conversation/discussion [SW3] text preparation/written work
	[SKPL3_U02] Is able to use literary and cultural methods and theories to create interpretations and assessments of literary texts.	The student is able to use literary and cultural methods and theories to create interpretations and assessments of scenarios.	[SU3] text preparation/written work [SU5] implementation of a problem task
	[SKPL3_K01] Is ready to assess his knowledge and creative skills as well as the value of his own artistic, critical and applied texts, using, among others, findings of contemporary literary studies.	The student is ready to assess his knowledge and creative skills as well as the value of his own screenwriting works.	[SK1] oral statement/conversation/ discussion [SK2] presentation/project/paper/ report
	[SKPL3_U03] Is able to independently write texts that meet the requirements of the genre of fiction and critical and artistic texts, maintaining the correctness and stylistic norms indicated by modern linguistics and the forms recognized by literary studies.	The student is able to independently write texts that meet the requirements of the genre of screenwriting.	[SU3] text preparation/written work
Subject contents	Artistic material (documentary, literary), plot and plot structure, script dramaturgy (paradigm according to Syd Field), three-act structure, turning points (setting the plot, adventures, climax, resolution), scene dramaturgy, character construction (goals, motivations, type and character, relations with the environment), character network, dialogue, film novella, synopsis, outline, treatment, scale, storyboard, storyboard, series bible. Types and genres of films. Scenario format. Scripts for other fictional arts (music videos, TV series, soap operas, radio plays, RPG games, LARP games, computer games).		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Active participation in classes	51.0%	40.0%
	Final work	51.0%	60.0%

Recommended reading	Basic literature	<ul style="list-style-type: none"> • Fernsham R.G., Jak napisać scenariusz?, przeł. P. Wawrzyszko, Kraków 1998. • Field S., Rilli R., Pisanie scenariusza filmowego, przeł. W. Werstenstein, B. Pankau, Warszawa 1998. • Hendrykowski M., Adaptacja jako przekład intersemiotyczny, Przestrzenie Teorii 2013, nr 20. • Hendrykowski M., Scenariusz filmowy i jego odmiany. Studium przedmiotu, Images 2012, nr 20. • Hendrykowski M., Scenariusz filmowy. Teoria i praktyka, Poznań 2016. • Hunter L., Kurs pisania scenariuszy, przeł. T. Szafrński, Warszawa 2013. • Karpiński M., Scenariusz. Niedoskonałe odbicie filmu, Kraków 2004. • Lewicki B., Scenariusz. Literacki program struktury filmowej, Wrocław 1970. • Otto W., Paradygmat i suspens. O dramaturgii scenariusza filmowego, Images 2015, nr 25. • Bonda K., Maszyna do pisania. Kurs kreatywnego pisania, Warszawa 2015. • Bublanová A., Selzerová A., Ćwiczenia kreatywnego pisania, Warszawa 2022. • Filipiak I., Twórcze pisanie dla młodych panien, Warszawa 1999. • King S., Jak pisać. Pamiętniki rzemieślnika, przeł. P. Breiter, Warszawa 2001. • Wejdz w konwencję! Podręcznik kreatywnego pisania, red. M. Marzec-Jóźwicka, Lublin 2019.
	Supplementary literature	<ul style="list-style-type: none"> • Birek W., Z teorii i praktyki komiksu, Londyn 2014. • Breault M., Narrative Design. The Craft of Writing for Games, Boca Raton 2020. • Field S., Screenplay The Foundations of Screenwriting, New York 2005. • Ince S., Writing for Video Games, London 2006. • King S., Danse Macabre, przeł. P. Breiter, R. Ziemkiewicz, Warszawa 1995. • Marx Ch., Writing for Animation, Comics, and Games, Burlington 2007. • Przyłipiak M., Kino stylu zerowego, Gdańsk 1994 [lub wydanie uzupełnione Dwadzieścia lat później, Gdańsk 2016]. • Moore A., Burrows J., Writing for Comics, Avatar Press, Rantoul 2003. • Szyłak J., Komiks świat przerysowany, Gdańsk 1998. • Szyłak J., Komiks w kulturze ikonicznej XX wieku, Gdańsk 1999. • Szyłak J., Komiks i okolice kina, Gdańsk 2000. • Toeplitz J., Sztuka komiksu, Warszawa 1985. • Wawer M., Gatunki, formaty w pejzażu telewizyjnym. Jak badać współczesną telewizję?, Kraków 2020.
	eResources addresses	Adresy na platformie eNauczanie:
Example issues/ example questions/ tasks being completed	Writing a final script of any form (for radio, television, film, music video, game).	
Work placement	Not applicable	

Document generated electronically. Does not require a seal or signature.