



COURSE UNIT (MODULE) DESCRIPTION

Course unit (module) title	Code
Script Writing Theory and Practice	

Academic staff	Core academic unit(s)
Coordinating: Assoc. Prof. Dr Jadvyga Krūminienė	
Other:	

Study cycle	Type of the course unit
First <input type="checkbox"/> Second <input checked="" type="checkbox"/>	Compulsory Course <input checked="" type="checkbox"/> Optional Course <input checked="" type="checkbox"/> Course Unit (Module) of the General University Studies <input type="checkbox"/> Course Unit (Module) of Individual Studies <input checked="" type="checkbox"/> Interdisciplinary Studies Course Unit (Module) <input type="checkbox"/>

Mode of delivery	Semester or period when it is delivered	Language of instruction
Face-to-face and online	3 rd sem.	English

Requisites	
Prerequisites:	Co-requisites (if relevant):

Number of ECTS credits allocated	Student's workload (total)	Contact hours	Individual work
5	133	50	83

Purpose of the course unit		
<p>This course aims at the following: formation and development of the ability to comprehend and apply the conventions of audiovisual narrative on the basis of the acquired theoretical and practical skills required for the analysis of the scripted AV production; the ability to qualitatively translate the AV scripts, knowing their specificity, structure and the problems related with script discourse.</p>		
Learning outcomes of the course unit	Teaching and learning methods	Assessment methods
-Students will be able to structure an AV script from an initial idea to the final draft variant by following the requirements of the chosen genre and media.	Problem-oriented learning/ teaching, independent work, individual presentation of the script segments, team work, discussions.	Cumulative assessment, the components of which are: -examination, -individual work (AV script), -script review.
-They will be able to create and recreate the AV scripts, considering the norms of natural spoken language.	Problem-oriented learning/ teaching, independent work, individual presentation of the script segments, team work, discussions.	
-Students will develop critical and analytical skills in approaching the research data required for the study, scientific, professional activities and	Problem-oriented learning/ teaching, independent work, individual	

for the implementation of innovations by integrating the acquired theoretical and practical knowledge.	presentation of the script segments, team work, discussions.	
-Students will be able to critically evaluate their own script and adequately review the AV scripts composed by their colleagues.	Problem-oriented learning/ teaching, independent work, individual presentation of the script segments, team work, discussions.	
-Students will be able to independently deepen and update the knowledge related with script discourse required for the organisation of the multifaceted process of audiovisual translation.	Problem-oriented learning/ teaching, independent work, individual presentation of the script segments, team work, discussions.	

Content	Contact hours							Individual work: time and assignments	
	Lectures	Tutorials	Seminars	Workshops	Laboratory work	Internship	Contact hours, total	Individual work	Tasks for individual work
1. The role of script research and writing practice in AVT studies. The demand of translated scripts in AVT market.	2							4	Reading and analysis of the theoretical material. Reading of screenplays.
2. The problem of script as an adequate empirical material for AV research; its place in scientific discourse. The stigma of marginality. Diversity of research approaches and interdisciplinary perspective. Terminology.	4		2					6	Preparation for the seminar. Reading and analysis of the theoretical material, individual work.
3. History of screenplay development: from primitive notes to avant-garde. Periodisation of Hollywood cinema with regard to scripts. The classical style of Hollywood scripts.			2					7	Preparation for the seminar. Reading and analysis of the theoretical material, individual work. Reading of published screenplays.
4. Traditions of script writing and their transformations. The challenges of digital writing.	2		2					6	Preparation for the seminar. Reading and analysis of the theoretical material, individual work. Reading of screenplays.
5. The problem of authorship in the process of AV creative production: the <i>auteur</i> theory and its criticism. The Schreiber theory. Multimodal nature of script. The problem of direct addressee.	2		2					6	Reading and analysis of the theoretical material, individual work.
6. The role of script in the creation of audiovisual products. The creative potential of the cinematic script: the principle of art within art. The specificity of an AV script: between art and commerce.	2							6	Preparation for the seminar. Reading and analysis of the theoretical material, individual work.

7. The intermediary status of the script. Script as an external and internal segment of film: the interaction between visual and verbal narratives. Camera as an interpreter: the narrator perspective. An autonomous character of the published script.	4		2					6	Reading and analysis of the theoretical material, individual work.
8. Differences between theatrical and cinematic scripts. The classical structure of the film script and its creative instruments. The three acts paradigm on the basis of Aristotle's "Poetics".	4							10	Preparation for the analysis and presentation of the classical script.
9. The narrative strategies of the AV genres. The structuring of the cinematic narrative: from synopsis to the first draft. The significance of cinematic reasoning.	4		2					10	Preparation for the analysis and presentation of the cinematic realisation of the classical script.
10. Types of scripts. Script writing rules. Script formatting requirements and their alterations.	4		2					8	Writing the review of the colleague's individual script and preparation for discussion.
11. The specificity of script narrative production. Theme, act, scene, character, dialogue. Episode and context. Characteristics of script speech.	4		2					14	Reading and analysis of the theoretical material, preparation for an examination.
Consultations.		2					2	4	
Total	32	2	16				50	83	
Note: Up to 4 contact hours may be replaced by guest lectures given by social partners or educational visits to social partner organisations.									

Assessment strategy	Weight %	Deadline	Assessment criteria
Participation in discussions	10%	During semester	2 points: active participation in discussions, critical thinking. 1 point: partial participation in discussions, tasks are completed, homework is not always presented on time. 0 points: no participation in discussions.
Presentaion	20%	During semester	Students prepare presentations working individually or in groups. 10 points: Excellent knowledge and skills, none or a few minor mistakes. 9 points: Very good knowledge and skills, none or a few minor mistakes. 8 points: Good knowledge and skills. Mistakes are not major. 7 points: Knowledge and skills are satisfactory or below the satisfactory level. Major mistakes are made. 6 points: Knowledge and skills are average. Major mistakes are made. 5 points: Knowledge and skills are below average. 4-1 points: Knowledge and skills are not satisfactory. 0 points: Knowledge and skills do not meet the minimum requirement.
Individual work (AV script)	30%	December	Criteria for an individual work assessment: 1. Creativity. 2. Compliance with formatting and generic requirements.

Review	20%	January	<p>Criteria for review assessment:</p> <ol style="list-style-type: none"> 1. Consistency. 2. Analytical quality. 3. Integrity. 4. Clarity. <p>Review is assessed according to the number of the listed criteria it covers.</p>
Examination	20 %	During the examination session	<p>The students must participate in the examination and perform the given tasks. The following assessment criteria are considered:</p> <p>10 points: Excellent knowledge and skills, none or a few minor mistakes.</p> <p>9 points: Very good knowledge and skills, none or a few minor mistakes.</p> <p>8 points: Good knowledge and skills. Mistakes are not major.</p> <p>7 points: Knowledge and skills are satisfactory or below the satisfactory level. Major mistakes are made.</p> <p>6 points: Knowledge and skills are average. Major mistakes are made.</p> <p>5 points: Knowledge and skills are below average.</p> <p>4-1 points: Knowledge and skills are not satisfactory.</p> <p>0 points: Knowledge and skills do not meet the minimum of requirements..</p>

REGARDING THE EXTERNAL EXAMINATION OF THE COURSE UNIT

Mark <input checked="" type="checkbox"/>		If permitted, please provide the conditions	
Not permitted	<input checked="" type="checkbox"/>	Permitted	<input type="checkbox"/>

REGARDING THE USE OF GENERATIVE ARTIFICIAL INTELLIGENCE (GenAI) TOOLS (SUCH AS "CHATGPT", ETC.) WHEN STUDYING THE COURSE UNIT

Mark <input checked="" type="checkbox"/>		If permitted, please provide the conditions	
Not permitted	<input checked="" type="checkbox"/>	Permitted	<input type="checkbox"/>

REGARDING ACADEMIC PROGRESS

A student who (1) **throughout the semester consistently** fails to demonstrate **progress in achieving the expected learning outcomes of a subject (module)** during the practical classes (seminars, exercises, laboratory work, etc.) and (2) fails to complete all interim assessment requirements and tasks within the time specified in the course description, is not allowed to participate in the examination session.

Author (-s)	Publishing year	Title	Issue of a periodical or volume of a publication	Publishing house or web link
Required reading				
Boon, K. A.	2008	<i>Script Culture and the American Screenplay</i>		Detroit: Wayne State University Press
Cattrysse, P. and Gambier, Y.	2008	<i>Screenwriting and Translating Screenplays</i>	In: "The Didactics of Audiovisual Translation"	John Benjamins Publishing

Dunnigan, B.	2019	<i>Screenwriting Is Filmmaking: The Theory and Practice of Writing for the Screen</i>		Ramsbury, Marlborough: The Crowood Press
Field, S.	2005	<i>The Foundations of Screenwriting</i>		New York: Bantam Dell
Recommended reading				
Nelmes, J.	2011	<i>Analysing the Screenplay</i>		Routledge
Price, S.	2010	<i>The Screenplay: Authorship, Theory and Criticism</i>		Basingstoke and New York: Palgrave Macmillan
Schellhardt, L.	2021	<i>Screenwriting for Dummies</i>		John Wiley & Sons
Stevens, A.	2017	<i>Screenwriting for Profit: Writing for the Global Marketplace</i>		Routledge

NOTE: Including Open Educational Resources in the reading list is recommended