

COURSE SYLLABUS

1. Data about the program

1.1 Higher education institution	Babeş-Bolyai University
1.2 Faculty	Faculty of Theatre and Film
1.3 Doctoral school	Doctoral School of Theatre and Film
1.4 Field of study	Theatre and Performing Arts / Film and Media
1.5 Study cycle	Doctorate
1.6 Study program / Qualification	Doctoral training / PhD in Theatre and Performing Arts / PhD in Film and Media

2. Course data

2.1 Name of discipline	Playwriting and Storytelling						
2.2 Teacher responsible for lectures	Ph.D. associate professor habil. Diana Cozma						
2.3 Teacher responsible for seminars	Ph.D. associate professor habil. Diana Cozma						
2.4 Year of study	1	2.5 Semester	1	2.6. Type of evaluation	E	2.7 Course framework	OP

3. Estimated total time of teaching activities (hours per semester)

3.1 Hours per week	3	Out of which: 3.2 Lectures	1	3.3 Seminars / Laboratory classes	2
3.4 Total hours in the curriculum	36	Out of which: 3.5 Lectures	12	3.6 Seminars / Laboratory classes	24
Allocation of study time:					
Study supported by textbooks, other course materials, recommended bibliography and personal student notes					50
Additional learning activities in the library, on specialized online platforms and in the field					80
Preparation of seminars / laboratory classes, topics, papers, portfolios and essays					70
Tutoring					8
Examinations					6
Other activities: -					
3.7 Individual study (total hours)	214				
3.8 Total hours per semester	250				
3.9 Number of credits	10				

4. Preconditions (where applicable)

4.1 Curriculum	•
4.2 Competences	•

5. Conditions (where applicable)

5.1 Conducting lectures	•
5.2 Conducting seminars / laboratory classes	•

6. Specific competences acquired

Professional competences	<ul style="list-style-type: none"> • Developing the ability to reflect critically on one's own creative process of writing a dramatic text/story <ul style="list-style-type: none"> • Acquiring the theoretical and practical skills to write a dramatic text/story • Developing the ability to work with key elements of playwriting/storytelling <ul style="list-style-type: none"> • Developing the ability to critically reflect on one's own research • Developing the ability to personalize dramaturgical and storytelling techniques
Transversal competences	<ul style="list-style-type: none"> • Applying rigorous and efficient work strategies based on the principles, norms and values of the code of ethics • Using efficiently playwriting and storytelling techniques in related professional practices

7. Course objectives (based on the acquired competencies grid)

7.1 The general objective of the course	<ul style="list-style-type: none"> • Developing the ability to use playwriting and storytelling techniques
7.2 Specific objectives	<ul style="list-style-type: none"> • Developing the ability to use elements specific to playwriting and storytelling in one's own writing and research

8. Content

8.1 Lectures & Seminars	Teaching methods	Comments
Introductory course. Mutations in dramaturgy.	Lecture, debate	
Different approaches to playwriting. Analysis of dramatic texts and theatre performances.	Lecture, debate	
Creative process. Structure. Monologue. Dialogue.	Lecture, debate, exercises	
Space-time matrix. Character. Plot. Conflict.	Lecture, debate, exercises	
Stage elements.	Lecture, debate, exercises	Comments
Storytelling: narrative sources.	Lecture, debate	
Structure, plot, character, dialogue.	Lecture, debate, exercises	
Narrative style.	Lecture, debate, exercises	
Monomyth. Hero. Peripeteia.	Lecture, debate, exercises	
Family stories.	Lecture, debate, exercises	
Contemporary stories.	Lecture, debate, exercises	
Storytelling games.	Lecture, debate, exercises	
Bibliography: Bogart, Anne. 2014. <i>What's the Story: Essay about art, theatre and storytelling</i> , London and New York: Routledge		

Campbell, Joseph. 2008. *The Hero with a Thousand Faces*, Novato: New World Library

Cole, Toby (editor). 2001. *Playwrights on Playwriting: from Ibsen to Ionesco*, Introduction by John Gassner, New York: First Cooper Square Press

Cozma, Diana. 2005. *Dramaturgul-practician*, Cluj-Napoca: Casa Cărții de Știință

Cozma, Diana. 2021. *Eugenio Barba and the Golden Apple: Witnessing Odin Teatret's Rehearsals*, Foreword by Eugenio Barba, Gloucester: The Choir Press

Edgar, David. 2009. *How Plays Work*, London: Nick Hern

Egri, Lajos. 2003. *The Art of Dramatic Writing*, New York: Simon & Schuster

Harvey, Hannah B. 2013. *The Art of Storytelling: From Parents to Professionals*, Chantilly: Great Courses

Lindsay, Ffion. 2015. *The Seven Pillars of Storytelling*, Bristol: Sparkol Books

Lipman, Doug. 2005. *Improving Your Storytelling. Beyond the Basics for All Who Tell Stories in Work or Play*, Atlanta: August House Publishers

9. Aligning the contents of the discipline with the expectations of the epistemic community representatives, professional associations and standard employers operating in the program field

-

10. Examination

Activity type	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Weight in the final grade
10.4 Lectures	Presence and participation in debates	Written exam: writing a monologue and a story	50%
10.5 Seminars / laboratory classes	Presence and participation in debates and exercises		50%
10.6 Minimum performance standard			
<ul style="list-style-type: none"> • The Ph.D. student uses the key elements of playwriting and storytelling in his/her own creative process and research; writing a monologue and a story 			

Date of issue
20.10.2024

Signature of the teacher
responsible for lectures

Signature of the teacher
responsible for seminars

Date of approval by the doctoral school council

Signature of the doctoral school director