

**Subject card**

<b>Subject name and code</b>	Writing techniques, PG_00133619						
<b>Field of study</b>	Polish Studies						
<b>Date of commencement of studies</b>	October 2024	<b>Academic year of realisation of subject</b>			2024/2025		
<b>Education level</b>	Master's studies	<b>Subject group</b>			Obligatory subject group in the field of study Optional subject group Specialty subject group		
<b>Mode of study</b>	full-time studies	<b>Mode of delivery</b>			at the university		
<b>Year of study</b>	1	<b>Language of instruction</b>			Polish		
<b>Semester of study</b>	2	<b>ECTS credits</b>			2.0		
<b>Learning profile</b>	academic	<b>Assessment form</b>			credit		
<b>Conducting unit</b>	Division of Literary Theory and Art Criticism -> Institute of Polish Philology -> Faculty of Languages -> Rector						
<b>Name and surname of lecturer (lecturers)</b>	<b>Subject supervisor</b>		dr Maciej Dajnowski				
	<b>Teachers</b>		dr hab. Artur Nowaczewski				
<b>Lesson types</b>	<b>Lesson type</b>	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	<b>Number of study hours</b>	0.0	15.0	0.0	0.0	0.0	15
	E-learning hours included: 0.0						
	Additional information:  <ul style="list-style-type: none"> <li>• Lecture with multimedia presentation</li> <li>• Project method (research, implementation, practical project)</li> <li>• work in groups</li> <li>• Text analysis with discussion</li> <li>• Conversational lecture</li> <li>• Discussion</li> </ul>						
<b>Learning activity and number of study hours</b>	<b>Learning activity</b>	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	<b>Number of study hours</b>	15		11.0		24.0	50
<b>Subject objectives</b>	Learning the theoretical and practical foundations of the craft of writing in the field of artistic epic prose (fiction and non-fiction), mastering rudimentary concepts, acquiring basic skills in independent writing of artistic, journalistic and critical prose works. Implementation of critical literary discussion into practice (in speech - "live" - and in writing, in polemic mode).						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[FPMU2_K06] He consciously fulfills and develops his own professional competence in literary and linguistics studies, becoming ready for the changing reality.	The student consciously develops and develops her own professional competences in the field of literary and linguistic studies, becoming ready for the changing reality.	[SK1] oral statement/conversation/discussion [SK6] demonstration of practical skills
	[FPMU2_W10] Has a structured and in-depth knowledge of literary and linguistic studies in the field of the chosen specialty.	The student has structured and in-depth knowledge of literature and linguistics, specializing in media and PR.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report
	[FPMU2_U08] Has in-depth literary and linguistic skills and linguistic competence to undertake work related to the chosen specialty.	The student has in-depth literary and linguistic skills and linguistic competence enabling her to work in the media and in positions related to public relations activities.	[SU2] presentation/project/paper/report [SU3] text preparation/written work
Subject contents	<ol style="list-style-type: none"> <li>1. Artistic material (documentary, literary) and the presented world.</li> <li>2. Composition and style in prose.</li> <li>3. Plot and plot structure, their dramaturgy.</li> <li>4. The construction of the hero (goals, motivations, type and character, relations with the environment), character network.</li> <li>5. The construction of artistic space.</li> <li>6. The construction of artistic time.</li> <li>7. Types of artistic fiction.</li> <li>8. Literary types. Literary, intimate and journalistic genres.</li> <li>9. Varieties of narrative and narrative experiments, focalization.</li> <li>10. Story, description, citation.</li> <li>11. Poetic image and metaphors in prose.</li> </ol>		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Final paper	51.0%	50.0%
	Partial works during the semester	51.0%	25.0%
	Active participation and participation in the discussion	51.0%	25.0%

Recommended reading	Basic literature	<p><b>A.1. Used during classes</b></p> <p>Bonda K., Maszyna do pisania. Kurs kreatywnego pisania, Warszawa 2015.</p> <p>Bublanová A., Selzerová A., Ćwiczenia kreatywnego pisania, Warszawa 2022.</p> <p>Filipiak I., Twórcze pisanie dla młodych panien, Warszawa 1999.</p> <p>Swain D.V., Warsztat pisarza. Jak pisać, żeby publikować?, przeł. M. Budzy-Barrington, Warszawa 2010.</p> <p>Wejdź w konwencję! Podręcznik kreatywnego pisania, red. M. Marzec-Jóźwicka, Lublin 2019.</p> <p>Wrycza-Bekier J., Magia słów, Warszawa 2014.</p> <p><b>A.2. Studied independently by the student</b></p> <p>Birek W., Z teorii i praktyki komiksu, Londyn 2014.</p> <p>Grant-Adamson L., Jak napisać powieść kryminalną, przeł. M. Rusinek, Kraków 1999.</p> <p>Jak zostać pisarzem. Podręcznik dla przyszłych autorów, Warszawa 2011.</p> <p>King S., Jak pisać. Pamiętniki rzemieślnika, przeł. P. Breiter, Warszawa 2001.</p> <p>Lasić S., Poetyka powieści kryminalnej, Warszawa 1976.</p> <p>Winiarski J., Rawska J., Po bandzie, czyli jak napisać potencjalny bestseller, Warszawa 2015.</p>
---------------------	------------------	--

	Supplementary literature	<p>Anderman J. i in., Lekcja pisania, Wołowiec 1998.</p> <p>Atwood M., O pisaniu, przeł. A. Pokojka, Warszawa 2021.</p> <p>Barańczak S., Książki najgorsze i parę innych ekscesów krytycznoliterackich, Kraków 1990.</p> <p>Bułyżow K., Jak zostać pisarzem fantasta, Warszawa 2003.</p> <p>Chandler R., Mówi Chandler, przeł. E. Budrewicz, Warszawa 1983.</p> <p>Hunter L., Kurs pisania scenariuszy, przeł. T. Szafranski, Warszawa 2013 [pierwsze wydanie: 1993].</p> <p>King S., Danse Macabre, przeł. P. Breiter, R. Ziemkiewicz, Warszawa 1995.</p> <p>Knight D., Creating Short Fiction, ST. Martins Griffin, New York 1981.</p> <p>Kres F.W., Galeria dla dorosłych. Ostre spojrzenie na początkujących polskich twórców. Abecadło każdego szanującego się debiutanta, Lublin 2010.</p> <p>Kres F.W., Galeria złamanych piór, Lublin 2005.</p> <p>Lem S., Wejście na orbitę, Kraków 1962.</p> <p>Lovecraft H.P., Nadprzyrodzona groza w literaturze, [w:] Przyszła na Sarnath zagłada, przeł. M. Płaza. Poznań 2016.</p> <p>Moore A., Burrows J., Writing for Comics, Avatar Press, Rantoul 2003.</p> <p>Mróz R., O pisaniu. Na chłodno, Poznań 2018.</p> <p>Parnicki T., Historia w literaturę przekuwana, Warszawa 1980.</p> <p>Sztuka pisania. Tajemnice warsztatu pisarstwa odsłaniają Ernest Hemingway, John Steinbeck, Kurt Vonnegut i inni, wyb. I Asimov, przeł. J. Mach, Warszawa 1969.</p> <p>Szyborska W., Lektury nadobowiązkowe, Kraków 1998.</p>
	eResources addresses	
Example issues/ example questions/ tasks being completed	Independent writing of a final work of a novelistic nature.	
Work placement	Not applicable	

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