

Subject card

Subject name and code	Creative writing II, PG_00141440						
Field of study	Polish Studies						
Date of commencement of studies	October 2024	Academic year of realisation of subject			2025/2026		
Education level	Bachelor's studies	Subject group			Obligatory subject group in the field of study Optional subject group		
Mode of study	full-time studies	Mode of delivery			at the university		
Year of study	2	Language of instruction			Polish		
Semester of study	4	ECTS credits			2.0		
Learning profile	academic	Assessment form			credit		
Conducting unit	Division of Literary Theory and Art Criticism -> Institute of Polish Philology -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Maciej Dajnowski				
	Teachers		Michał Fałtynowicz				
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	15.0	0.0	0.0	0.0	0.0	15
	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 • Text analysis with discussion • 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	15		1.0		34.0	50
Subject objectives	Learning the theoretical and practical foundations of the writing craft, mastering rudimentary concepts, acquiring basic skills in independent writing of artistic works (poetic, prose, essayistic, dramatic) as well as journalistic and critical works. Implementation of critical literary discussion into journalistic practice (in speech - "live" - and in writing, in polemic mode).						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[FPL3_W12] Has an specific knowledge of literary and linguistic studies in the field of the chosen specialty, allowing to understand the phenomena of con-temporary culture and act ethically within the chosen specialty.	The student has extended knowledge of literature and linguistics in the field of journalism and media studies, allowing for understanding the phenomena of contemporary culture and ethical action within the chosen specialty.	[SW1] oral statement/ conversation/discussion [SW3] text preparation/written work
	[FPL3_U08] Is capable of planning and organizing work in a team and using various methods and forms of work in literary and linguistic methodology relat-ed to the chosen specialty.	Is able to plan and organize team work and use various methods and forms of work in literary and linguistic methodology related to the specialty of journalism and media knowledge.	[SU2] presentation/project/paper/ report [SU6] demonstration of practical skills
[FPL3_K03] Reliably andwith commitment, he carries out professional tasks in ac-cordance with the profession's appropriate code of ethics.	The student carries out professional tasks reliably and with commitment in accordance with the relevant professional code of ethics for the journalism and media profession.	[SK3] text preparation/written work [SK5] implementation of a problem task	
Subject contents	<p>The subject Creative writing II is an integral whole with the subjects Creative writing I and Creative writing III.As the second module in the series, it covers issues focused on lyrical and epic poetry.In particular, it covers the following topics:</p> <ol style="list-style-type: none"> 1. Related and unrelated speech. 2. Composition and style in poetry. 3. The construction of the lyrical subject. 4. Type of lyric depending on the lyrical subject. 5. The type of lyric due to the subject matter. 6. Types of lyrical addressees. 7. Narrative poetry. 8. Rhetorically oriented lyricism. 9. Traveling motifs, topos, symbol, allegory. 10. The image of poetics. 11. Metaphor. The most important tropes and figures. 12. Stylistic means of artistic expression. 13. The sound layer of the poem. 14. Rhythm. Traditional poetry grounded in the rhythm of connected speech. 15. Metaphor. Avant-garde poetry grounded in "collisions of words". 16. Traditional forms: an outline of classical poetic genology. 17. Modern forms: calligrams, concrete poetry, linguistic poetry. 		
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 semester papers	51.0%	25.0%
	Active work in classes	51.0%	25.0%

Recommended reading	Basic literature	<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>Wejdz w konwencję! Podręcznik kreatywnego pisania, red. M. Marzec-Jóźwicka, Lublin 2019.</p> <p>Wrycza-Bekier J., Magia słów, Warszawa 2014.</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>
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	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	Independently write a lyrical piece in a chosen convention.	
Work placement	Not applicable	

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