

**Subject card**

<b>Subject name and code</b>	Conventions and Styles in Literature and Art II, PG_00145296						
<b>Field of study</b>	Creative Writing						
<b>Date of commencement of studies</b>	October 2024	<b>Academic year of realisation of subject</b>			2024/2025		
<b>Education level</b>	undergraduate studies	<b>Subject group</b>			Obligatory subject group in the field of study Subject group related to scientific research in the field of study		
<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>					
<b>Conducting unit</b>	Zakład Teorii Literatury i Krytyki Artystycznej -> Instytut Filologii Polskiej -> Faculty of Languages						
<b>Name and surname of lecturer (lecturers)</b>	<b>Subject supervisor</b>		dr hab. Katarzyna Szalewska				
	<b>Teachers</b>						
<b>Lesson types</b>	<b>Lesson type</b>	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	<b>Number of study hours</b>	30.0	0.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
	Additional information: critical incident (case) analysis - discussion - multimedia-based lecture - seminar lecture						
<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>	30		2.0		18.0	50
<b>Subject objectives</b>	The aim of the course is to consolidate the awareness of the fundamental importance of conventionality in literature and art and the universality of the phenomenon of conventionalization in the dimension of presenting the topic, composition and style of expression, iconographic content, etc. The classes should both raise awareness of this phenomenon and provide the basis for independent development and deepening of erudition in the critical and artistic dimension in relation to various cultural texts (painting, drawing, graphic, photographic, film, literary, etc.).						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[SKPL3_W09] Knows and understands at an advanced level the most important phenomena in Polish and universal literature, culture and art recorded by contemporary literary studies.	The student knows and understands at an advanced level the most important phenomena in Polish and world literature, culture and art.	[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report [SW5] implementation of a problem task
	[SKPL3_U05] Is able to critically recognize and creatively use the forms, conventions and artistic strategies of contemporary culture in their own texts and statements, especially those distinguished by contemporary literary studies.	The student is able to critically recognize and creatively use the forms, conventions and artistic strategies of contemporary culture in their own texts and statements.	[SU1] oral statement/conversation/ discussion [SU2] presentation/project/paper/ report [SU4] test/exam - oral or written
	[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 artistic, critical and applied works based on substantive opinions of specialists.	[SK1] oral statement/conversation/ discussion [SK4] test/exam - oral or written [SK5] implementation of a problem task
	[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, conventions and artistic attitudes of contemporary culture.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report
[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 artistic, critical and applied texts.	[SK4] test/exam - oral or written [SK5] implementation of a problem task [SK8] observation of student's independent or team work	
Subject contents	Art as convention: an introduction to the subject Stylization and intertextuality Parody and pastiche Kitsch and camp Realistic convention Avant-garde and the problem of convention Postmodernism and the problem of convention Sample convention and its transformations I. Gothicism(s) An exemplary convention and its transformations II. Maladic discourse The role of conventions in the presentation of gender The role of convention in presenting the past The role of convention in presenting a disaster The role of convention in representing nature The role of convention in the representation of animals		
Prerequisites and co-requisites	Attention. The exam also covers material from the Conventions and Styles in Literature and Art I course.		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	oral exam	51.0%	100.0%

Recommended reading	Basic literature	<p>S. Balbus, <i>Między stylami</i>, Kraków 1993, s. 347357.</p> <p>J. Butler, <i>Akty performatywne a konstrukcja płci kulturowej. Szkic z zakresu fenomenologii i teorii feminizmu</i>, [w:] <i>Lektury inności</i>, red. M. Dąbrowski, R. Pruszczyński, Warszawa 2007.</p> <p>J. Culler, <i>Konwencja i oswojenie</i>, przeł. I. Sieradzki, [w:] <i>Znak, styl, konwencja</i>, wybór i wstęp M. Głowiński, Warszawa 1977.</p> <p>B. Frydryczak, <i>Krajobraz. Próba ujęcia w perspektywie interdyscyplinarnej</i>, <i>Studia Europaea Gnesnensia</i> 2011, nr 4.</p> <p>L. Gawor, <i>Próba typologii myśli katastroficznej</i>, <a href="https://cejsh.icm.edu.pl/cejsh/element/bwmeta1.element.ojs-doi-10_17951_kw_2015_13_9">https://cejsh.icm.edu.pl/cejsh/element/bwmeta1.element.ojs-doi-10_17951_kw_2015_13_9</a></p> <p>M. Gołębiewska, <i>Kamp jako postawa estetyczna o postmodernistycznych uwikłaniach</i>, <i>Sztuka i Filozofia</i> 1999, z. 17.</p> <p>D. Gzyra, <i>Problem zwierząt: jak postrzegamy i jak traktujemy zwierzęta?</i>, <i>Jednak Książki. Gdańskie Czasopismo Humanistyczne</i> 2014, nr 2.A. Izdebska, <i>Gotycyzm/gotycyzmy rekwizyty i metamorfozy</i>, <i>Poznańskie Studia Polonistyczne. Seria Literacka</i>, nr 30.</p> <p>D. Korwin-Piotrowska, <i>Od stylu do stylizacji (z intertekstualnością w tle)</i>, [w:] <i>eadem, Poetyka przewodnik po świecie tekstów</i>, Kraków 2011.</p> <p>H. Markiewicz, <i>Realizm, naturalizm, typowość</i>, [w:] <i>idem, Główne problemy wiedzy o literaturze</i>, Kraków 1976.</p> <p>B. McHale, <i>Od powieści modernistycznej do postmodernistycznej: zmiana dominanty</i>, przeł. M. P. Markowski, [w:] <i>Postmodernizm. Antologia przekładów</i>, wybór, oprac. i przedmową opatrzył R. Nycz, Kraków 1997.</p> <p>H. Serkowska, <i>Mapowanie narracji maladycznych</i>, <i>Teksty Drugie</i> 2021, nr 1.</p> <p>S. Sontag <i>Choroba jako metafora. AIDS i jego metafory</i>, przeł. J. Anders, Kraków 2016.</p> <p>A. Szahaj, <i>Co to jest postmodernizm?</i>, <a href="https://repozytorium.umk.pl/bitstream/handle/item/876/A.%20Szahaj,%20Co%20to%20jest%20postmodernizm.pdf?sequence=1">https://repozytorium.umk.pl/bitstream/handle/item/876/A.%20Szahaj,%20Co%20to%20jest%20postmodernizm.pdf?sequence=1</a></p> <p>A. Wójtowicz, <i>Wędrujące pojęcia. Od Nowej Sztuki do awangardy</i>, [w:] <i>eadem, Nowa Sztuka. Początki (i końce)</i>, Kraków 2017.</p> <p>H. White, <i>Tekst historiograficzny jako artefakt literacki</i>, przeł. M. Wilczyński, [w:] <i>idem, Poetyka pisarstwa historycznego</i>, pod red. E. Domańskiej, P. Wilczyńskiego, Kraków 2000.</p> <p>K. Wojnowski, <i>Sala kinowa jako poligon</i>, [w:] <i>idem, Pozyteczne katastrofy</i>, Kraków 2016.</p>
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	Supplementary literature	<p>Albumy: <i>Ojczyzna w sztuce</i>, MOCAK, Kraków 2018; <i>Historia w sztuce</i>, MOCAK, Kraków 2011.</p> <p><i>Encyklopedia gender. Płeć w kulturze</i>, red. M. Rudaś-Grodzka et al., Warszawa 2014.</p> <p>G. Gazda, <i>Słownik europejskich kierunków i grup literackich XX wieku</i>, Warszawa 2000.</p> <p><i>Słownik literatury polskiej XIX wieku</i>, red. A. Kowalczykowa, J. Bachórz, Wrocław 2009.</p> <p><i>Słownik literatury polskiej XX wieku</i>, red. A. Brodzka et al., Wrocław 1992.</p> <p><i>Słownik literatury popularnej</i>, pod red. T. Żabskiego, Wrocław 1997.</p> <p><i>Słownik rodzajów i gatunków literackich</i>, pod red. G. Gazdy, S. Tyneckiej-Makowskiej, Kraków 2006.</p> <p><i>Słownik terminów literackich</i>, pod red. J. Sławińskiego, Wrocław etc. 1988.</p>
	eResources addresses	Adresy na platformie eNauczanie:
Example issues/ example questions/ tasks being completed	1. Analysis of changes in a selected convention in art and literature of various eras. 2. Analysis of techniques/topics/motifs related to selected conventions in literature and art. 3. Analysis of creative strategies for playing with conventions.	
Work placement	Not applicable	

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