

Subject card

Subject name and code	Writing Workshop II, PG_00145306						
Field of study	Creative Writing						
Date of commencement of studies	October 2024	Academic year of realisation of subject			2024/2025		
Education level	undergraduate studies	Subject group			Obligatory subject group in the field of study Subject group related to scientific research in the field of study		
Mode of study	full-time studies	Mode of delivery			at the university		
Year of study	1	Language of instruction			Polish		
Semester of study	2	ECTS credits			4.0		
Learning profile	academic	Assessment form					
Conducting unit	Zakład Teorii Literatury i Krytyki Artystycznej -> Instytut Filologii Polskiej -> Faculty of Languages						
Name and surname of lecturer (lecturers)	Subject supervisor		dr hab. Artur Nowaczewski				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	0.0	30.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
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	30		2.0		68.0	100
Subject objectives	Learning the theoretical and practical foundations of the writing craft, mastering rudimentary concepts, acquiring basic skills for independent writing of artistic works (poetry, prose, essay, drama) as well as journalism and criticism. To put into practice critical-literary discussion (orally - "live" - and in writing, in polemical mode).						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[SKPL3_U03] Is able to independently write texts that meet the requirements of the genre of fiction and critical and artistic texts, maintaining the correctness and stylistic norms indicated by modern linguistics and the forms recognized by literary studies.	Students will be able to: independently write texts corresponding to the genre requirements of literature fiction and literary criticism texts.	[SU1] oral statement/conversation/discussion
	[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.	Social competence (attitudes) The student is ready to: evaluate their knowledge and creative skills and the value of their own artistic and critical texts.	[SK1] oral statement/conversation/discussion
	[SKPL3_W08] Knows and understands at an advanced level selected contexts and cultural conditions - including social, philosophical, ethical, religious, political, legal and economic - of contemporary Polish and world literature (as they are perceived in the literary discourse) and various types of professional activities related to the field of study. studies, including basic concepts and principles of copyright law.	Students will know and understand to an advanced level: important forms, genres, conventions and artistic attitudes of contemporary literary culture literary culture and their significance for independent participation in literary and cultural life, including in particular the creation of texts of their own. cultural life, including in particular the creation of texts of their own authorship.	[SW1] oral statement/conversation/discussion [SW3] text preparation/written work
	[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.	Students will know and understand to an advanced level: important forms, genres, conventions and artistic attitudes of contemporary literary culture literary culture and their significance for independent participation in literary and cultural life, including in particular the creation of texts of their own. cultural life, including in particular the creation of texts of their own authorship.	[SW1] oral statement/conversation/discussion [SW3] text preparation/written work
	[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.	Students will be able to: critically recognise and creatively use in their own texts and statements artistic forms, conventions and strategies of contemporary critically recognise and creatively use in own texts and statements the artistic forms, conventions and strategies of contemporary culture.	[SU1] oral statement/conversation/discussion
	[SKPL3_U06] Able to constantly develop creative and critical self-awareness, using knowledge in the field of literary studies.	Students are able to continuously develop creative and critical self-awareness.	[SU1] oral statement/conversation/discussion [SU3] text preparation/written work
	[SKPL3_K09] Is ready to define priorities for the implementation of professional tasks in the cultural and social context, using, among others: knowledge in the field of literary studies	The student is ready to define priorities for the realization of professional tasks (writing and define priorities for the realisation of professional tasks (writing and criticism) in a cultural and social context.	[SK1] oral statement/conversation/discussion [SK3] text preparation/written work
	[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 revise the evaluation of artistic and critical works based on substantive expert opinions.	[SK1] oral statement/conversation/discussion

Subject contents	Writing Workshop. Module II. Poetry 1. Tied and untied speech. 2. composition and style in poetry. 3. construction of the lyric subject. 4. type of lyric on account of the lyric subject. 5. type of lyric because of the subject matter taken up. 6. types of lyrical addressee. 7. narrative poetry. 8. rhetorically oriented lyric poetry. 9. wandering motifs, topos, symbol, allegory. 10. poetic imagery. 11. metaphors. The most important tropes and figures. 12. Stylistic means of artistic expression. 13. the sound layer of a poem. 14. rhythm. Traditional poetry grounded in the rhythm of connected speech. 15. metaphor. Avant-garde poetry grounded in 'word clashes'. 16. traditional forms: an outline of classical poetic genealogy. 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
	discussion activity.	51.0%	40.0%
	coursework	51.0%	60.0%
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>	

	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>Bułyuczow 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	Adresy na platformie eNauczenie:
Example issues/ example questions/ tasks being completed	Exercises in the creation of a lyrical subject - the poetics of the mask, the poetics of the role. Compositional and stylistic analysis of the lyrical monologue.	
Work placement	Not applicable	

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