

Subject card

Subject name and code	Writing Workshop III, PG_00145330						
Field of study	Creative Writing						
Date of commencement of studies	October 2024	Academic year of realisation of subject			2025/2026		
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	2	Language of instruction			Polish		
Semester of study	3	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 Maciej Dajnowski				
	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						
	Additional information: Project method (research, implementation, practical project) Work in groups Text analysis with discussion Analysis of critical events (cases) Discussion Writing of artistic and functional texts						
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 in independent writing of artistic works (poetic, prose, essayistic, dramatic) as well as journalistic and critical 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
	[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 and critical works based on the substantive opinions of specialists.	[SK1] oral statement/conversation/discussion [SK3] 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.	The student knows and understands at an advanced level important forms, genres, conventions and artistic attitudes of contemporary literary culture and their importance for independent participation in literary and cultural life, in particular for creating texts of one's own authorship.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report
	[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.	The student knows and understands at an advanced level selected contexts and cultural conditions - including social, philosophical, aesthetic, ethical, religious, political - influencing the creation of texts of his own authorship.	[SW1] oral statement/conversation/discussion [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.	[SU2] presentation/project/paper/report [SU3] text preparation/written work
	[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 and critical texts.	[SK1] oral statement/conversation/discussion [SK5] implementation of a problem task
	[SKPL3_U06] Able to constantly develop creative and critical self-awareness, using knowledge in the field of literary studies.	The student is able to constantly develop creative and critical self-awareness.	[SU1] oral statement/conversation/discussion [SU6] demonstration of practical skills
	[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.	The student is able to write independently texts that meet the requirements of the genre of fiction and literary criticism.	[SU3] text preparation/written work [SU6] demonstration of practical skills
	[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 carry out professional tasks (writing and critical) in a cultural and social context.	[SK1] oral statement/conversation/discussion [SK6] demonstration of practical skills

Subject contents	<p>Writing workshop. Module III. Drama</p> <ol style="list-style-type: none"> 1. Drama as agon; performance as spectacle. 2. Performative concepts in sociology and humanities and dramatic art. 3. Character and character network. 4. Forms of stage words: dialogue, monologue, soliloquium. 5. Plot, action, intrigue. Aristotelian plot diagram. 6. Space: stage microcosm, theater macrocosm. 7. Constructions of dramatic (and theatrical) time. 8. Traditional forms: Greek tragedy. Two-part space. 9. Traditional forms: mystery play. Simultaneous space (mansions). 10. Traditional forms: Shakespearean drama. 11. Traditional forms: classic drama (closed space of a box stage). 12. Symbol and its role in drama (and spectacle). 13. Dramaturgical and theatrical experiments of the Great Reform. 14. Open space in drama and spectacle: space for improvisation and interaction. 15. Theatrical performance in relation to other media: radio, television, cinema (drama and scripts). 16. Contemporary paratheatrical activities: happening, performance, flash mob... 											
Prerequisites and co-requisites												
Assessment methods and criteria	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 33%;">Subject passing criteria</th> <th style="width: 33%;">Passing threshold</th> <th style="width: 33%;">Percentage of the final grade</th> </tr> </thead> <tbody> <tr> <td>Activity in classes</td> <td>51.0%</td> <td>40.0%</td> </tr> <tr> <td>Final work</td> <td>51.0%</td> <td>60.0%</td> </tr> </tbody> </table>			Subject passing criteria	Passing threshold	Percentage of the final grade	Activity in classes	51.0%	40.0%	Final work	51.0%	60.0%
Subject passing criteria	Passing threshold	Percentage of the final grade										
Activity in classes	51.0%	40.0%										
Final work	51.0%	60.0%										
Recommended reading	Basic literature	<p>A.1. Literature used during classes:</p> <ul style="list-style-type: none"> • Kotlarz P., <i>Jak napisać sztukę teatralną. [Poradnik]</i>, Wobec. Miesięcznik Społeczno-Kulturalny https://miesiecznik-wobec.pl/2931/ <p>A.2. Literature studied independently by the student:</p> <ul style="list-style-type: none"> • Brecht B., <i>Małe organon dla teatru</i>, Pamiętnik Teatralny 1955, z. 1. • Kleiner J., <i>Istota utworu dramatycznego</i>, [w:] <i>Wprowadzenie do nauki o teatrze</i>, t. 1, <i>Dramat i teatr</i>, wyb. i oprac. J. Degler, Wrocław 1976. • Kowzan T., <i>Znak w teatrze</i>, [w:] <i>Wprowadzenie do nauki o teatrze</i>, t. 1, <i>Dramat i teatr</i>, wyb. i oprac. J. Degler, Wrocław 1976. • Łopatyńska I., <i>Technika punktu kulminacyjnego w dramacie</i>, Łódź 1947. • <i>Problemy teorii dramatu i teatru</i>, t. 1-2. red. J. Degler Wrocław 2003 [wybrane artykuły]. • Pyzik T., <i>Postać w dramacie. Obraz człowieka w dramaturgii amerykańskiej</i>, Katowice 1986. • Sławińska I., <i>Główne problemy struktury dramatu</i>, [w:] <i>Wprowadzenie do nauki o teatrze</i>, t. 1, <i>Dramat i teatr</i>, wyb. i oprac. J. Degler, Wrocław 1976. • Sławińska I., <i>Metafora w dramatach Norwida</i>, [w:] M. Ingłot, <i>Cyprian Norwid</i>, Warszawa 1991. • Skwarczyńska S., <i>Zagadnienie dramatu</i>, [w:] <i>Wprowadzenie do nauki o teatrze</i>, t. 1, <i>Dramat i teatr</i>, wyb. i oprac. J. Degler, Wrocław 1976. • Skwarczyńska S., <i>Z zagadnień konstrukcji bohatera dramatu</i>, [w:] <i>Prace polonistyczne</i>, Seria VIII, Łódź 1950. • Życzyński H., <i>Akcja dramatu</i>, [w:] <i>Problemy teorii literatury w Polsce międzywojennej</i>, Wrocław 1982. • Życzyński H., <i>Teoria dramatu</i>, Cieszyn 1922. 										

	Supplementary literature	<ul style="list-style-type: none"> • Birek W., <i>Z teorii i praktyki komiksu</i>, Londyn 2014. • Crook T., <i>Radio Drama Theory and Practice</i>, Routledge, London and New York 1999. • Field S., <i>Screenplay. The Foundations of Screenwriting</i>, Random House, New York 1979. • Hand R.J., Traynor M., <i>The Radio Drama Handbook</i>, Continuum International Publishing Group, New York and London 2011. • Hendrykowski M., <i>Scenariusz filmowy i jego odmiany. Studium przedmiotu</i>, Images 2012, vol. XI, no. 20. • Hendrykowski M., <i>Scenariusz filmowy. Teoria i praktyka</i>, Poznań 2016. • Hunter L., <i>Kurs pisania scenariuszy</i>, przeł. T. Szafrński, Warszawa 2013 [pierwsze wydanie: 1993]. • Moore A., Burrows J., <i>Writing for Comics</i>, Avatar Press, Rantoul 2003. • Otto W., <i>Paradygmat i suspens. O dramaturgii scenariusza filmowego</i>, Images 2015, vol. XVI, no. 25. • Rodger I., <i>Radio Drama</i>, Macmillan, London and Basingstoke 1982.
	eResources addresses	Adresy na platformie eNauczenie:
Example issues/ example questions/ tasks being completed	A small dramatic piece written as a final work.	
Work placement	Not applicable	

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