

Subject card

Subject name and code	Comic book, graphic novel, iconotext, PG_00145376						
Field of study	Creative Writing						
Date of commencement of studies	October 2024	Academic year of realisation of subject			2026/2027		
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	3	Language of instruction			Polish		
Semester of study	5	ECTS credits			2.0		
Learning profile	academic	Assessment form					
Conducting unit							
Name and surname of lecturer (lecturers)	Subject supervisor		prof. dr hab. Jerzy Szyłak				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	30.0	0.0	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	18.0	50		
Subject objectives	To familiarize students with the history, theory and achievements of comics art. To develop in them the skills of creating stories based on the combination of word and image, using dialogue in a story in a dramatic and fictional function, creating plans for fictional, serial and non-series stories.						
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, critical and applied works belonging to the field of comics and graphic novels based on the substantive opinions of specialists. (K_K02)		[SK1] oral statement/conversation/discussion [SK6] demonstration of practical skills [SK8] observation of student's independent or team work			
	[SKPL3_W05] Knows and understands at an advanced level the most important works of contemporary world, Polish and regional literature and art, using the findings of literary studies.	The student knows and understands at an advanced level the most important contemporary works and products belonging to the field of comics and graphic novels. (K_W05)		[SW4] test/exam - oral or written			
	[SKPL3_U04] Is able to use methods and theories, especially from the field of literary studies, to analyze and interpret cultural texts.	The student is able to use contemporary methods and theories to analyze and interpret comics and graphic novels.		[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report			

Subject contents	<p>A brief history of the development of comic forms: from a newspaper strip, through a magazine episode and a brochure episode, to a graphic novel. The concept of iconotext. Various definitions of comics and what results from them. Features of individual types of comics: a cartoon joke and a comic strip based on a gag. The construction of the hero and the plot in comic series. A series episode a closed episode and the suspension of action in the finale. The functions of the word in comics [narration, quoting a statement, the image of sounds]. The word in a picture book. The frame of a comic book as a narrative image: creating sequences, connecting threads. Features of underground and independent comics. Different ways of adapting a literary text in comics and picture books. Parody, travesty, pastiche, etc. Possibilities offered by the creation of graphic novels. Specific modes of narration in modern comics. A comic blog as a specific type of comic. The problem of autobiographicality. <i>Prześlij opinię</i> <i>Panele boczne</i> <i>Historia</i> <i>Zapisane</i></p>														
Prerequisites and co-requisites															
Assessment methods and criteria	<table border="1"> <thead> <tr> <th data-bbox="453 598 794 629">Subject passing criteria</th> <th data-bbox="799 598 1141 629">Passing threshold</th> <th data-bbox="1145 598 1481 629">Percentage of the final grade</th> </tr> </thead> <tbody> <tr> <td data-bbox="453 636 794 667">Final paper</td> <td data-bbox="799 636 1141 667">51.0%</td> <td data-bbox="1145 636 1481 667">50.0%</td> </tr> <tr> <td data-bbox="453 674 794 705">Active participation in the seminar</td> <td data-bbox="799 674 1141 705">51.0%</td> <td data-bbox="1145 674 1481 705">25.0%</td> </tr> <tr> <td data-bbox="453 712 794 743">Attendance and preparation</td> <td data-bbox="799 712 1141 743">51.0%</td> <td data-bbox="1145 712 1481 743">15.0%</td> </tr> </tbody> </table>			Subject passing criteria	Passing threshold	Percentage of the final grade	Final paper	51.0%	50.0%	Active participation in the seminar	51.0%	25.0%	Attendance and preparation	51.0%	15.0%
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Recommended reading	<p>Basic literature</p> <p>Wojciech Birek, <i>Komiks estetyka i narracja</i>, w: tegoż: <i>Z teorii i praktyki komiksu. Propozycje i obserwacje</i>, Poznań 2014, s. 13-30.</p> <p>Wojciech Birek, <i>Komiksowe adaptacje literatury problemy badawcze</i>, w: tegoż: <i>Z teorii i praktyki komiksu. Propozycje i obserwacje</i>, Poznań 2014, s. 105-147.</p> <p>Paweł Gaśowski, <i>Wprowadzenie do kognitywnej poetyki komiksu</i>, Poznań 2016.</p> <p>Kristin Hallberg, <i>Literaturoznawstwo a badania nad książką obrazkową</i>, w: <i>Książka obrazkowa. Wprowadzenie</i>, pod red. M. Cackowskiej, H. Dymel-Trzebiatowskiej, J. Szyłaka, Poznań 2017, s. 49-56.</p> <p>Jakub Jankowski, <i>Tworzenie znaczenia w komiksie poprzez kadrowanie i kompozycję plansz</i>, w: <i>Komiks. Wokół warstwy wizualnej</i>, pod red. Justyny Czai i Michała Traczyka, Poznań 2016, s. 29-68.</p> <p>Scott McCloud, <i>Zrozumieć komiks</i>, przeł. Michał Błażejczyk, Warszawa 2012.</p> <p>Scott McCloud, <i>Stworzyć komiks</i>, przeł. Hubert Brychczyński, Warszawa 2022.</p> <p>Jerzy Szyłak, <i>Poetyka komiksu. Warstwa ikoniczna i językowa</i>, Gdańsk 2000 (rozdział: Rola słowa w komiksie).</p> <p>Jerzy Szyłak, <i>Kadr komiksowy jako obrazek narracyjny</i>, w: <i>Komiks. Wokół warstwy wizualnej</i>, pod red. Justyny Czai i Michała Traczyka, Poznań 2016, s. 9-28.</p> <p>Tomasz Żaglewski, <i>Gdy film udaje komiks o przenikaniu się języków wizualnych</i>, w: <i>Komiks. Wokół warstwy wizualnej</i>, pod red. Justyny Czai i Michała Traczyka, Poznań 2016, s. 109-140.</p>														

	Supplementary literature	<p>Jessica Abel, Matt Madden, <i>Drawing Words & Writing Pictures. A definitive course from concept to comic in 15 lessons</i>. New York London 2008.</p> <p>Małgorzata Cackowska, <i>Współczesna książka obrazkowa pojęcie, typologia, badania, teorie, kontesty, dyskursy</i>, w: <i>Książka obrazkowa. Wprowadzenie</i>, pod red. M. Cackowskiej, H. Dymel-Trzebiatowskiej, J. Szyłaka, Poznań 2017, s. 11-48.</p> <p>Michał Wróblewski, <i>Powieść graficzna. Studium gatunku w perspektywie kognitywistycznej</i>, Łódź 2016.</p>
	eResources addresses	Adresy na platformie eNauczanie:
Example issues/ example questions/ tasks being completed	The concept of iconotext. Various definitions of comics. Functions of words in comics [narration, quoting statements, image of sounds]. Features of underground and independent comics.	
Work placement	Not applicable	

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