

Subject card

Subject name and code	The poetics of games, PG_00145382						
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		dr Marta Tymińska				
	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 acquaint students with basic knowledge of the poetics of various types of games functioning in contemporary culture, including board games, role-playing games (RPG, LARP) and various types of video games (computer, console, smartphone). To acquire rudimentary competences in the field of analyzing the poetics of contemporary games.						
Learning outcomes	Course outcome		Subject outcome			Method of verification	
	[SKPL3_K04] Is ready to responsibly use knowledge and skills in building social, local, national and international relationships.		The student is ready to responsibly use knowledge and skills in the field of games studies in building social and cultural relations. (K_K04)			[SK5] implementation of a problem task [SK8] observation of student's independent or team work	
	[SKPL3_K03] Is ready for active, self-aware and responsible participation in literary, cultural and social life in various roles.		The student is ready for active, conscious and responsible participation in cultural and social life, in various roles related to the broadly understood phenomena of gamification. (K_K03)			[SK1] oral statement/conversation/discussion [SK8] observation of student's independent or team work	
	[SKPL3_W03] Knows and understands at an advanced level the latest theories and trends in the humanities.		The student knows and understands at an advanced level the latest concepts, theories and trends in the field of game studies. (K_W03)			[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report	
	[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 theories and methods from the field of game studies to analyze and interpret selected games and their communicative conditions. (K_U04)			[SU2] presentation/project/paper/report [SU6] demonstration of practical skills	

Subject contents	<p>1. The concept and typology of games 2. The issue of narrative. Linearity vs. non-linearity of the plot. 3. The player's attitude and position. Interactivity 4. Immersion and emmersion. The agonistic nature of the plot. Motivation 5. World-building 6. Scenarios of a role-playing game characters, motifs, toposes 7. Games and literature, literature and games. 8. Intertextuality, intermediality of games 9. Games as a medium of contemporary culture. 10. Gamefication</p>		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Final project	51.0%	70.0%
	Activity during classes	51.0%	30.0%
Recommended reading	<p>Basic literature</p> <p>Aarseth E., <i>Cybertekst: Perspektywy literatury ergodycznej. Wstęp: Literatura ergodyczna</i>, Techsty Literatura i nowe media 2006, nr 1(2).</p> <p>Filiciak M., <i>Media, wersja beta. Film i telewizja w czasach gier komputerowych i internetu</i>, Gdańsk 2013.</p> <p>Holmes D., <i>A Mind Forever Voyaging: A History of Storytelling in Video Games</i>, Create Space 2012.</p> <p><i>Kulturotwórcza funkcja gier. Gra jako medium, tekst i rytuał</i>. Tom I, II, Poznań 2007.</p> <p>Kłosiński M., <i>Hermeneutyka gier wideo. Interpretacja, immersja, utopia</i>, Warszawa 2018.</p> <p>Kubiński P., <i>Gry wideo. Zarys problematyki</i>, Kraków 2016.</p> <p>Kushner D., <i>Masters of Doom: O dwóch takich, co stworzyli imperium i zmienili popkulturę</i>, Open Beta 2020.</p> <p>Lee J., <i>Unreal Engine. Nauka pisania gier dla kreatywnych</i>, Helion 2016.</p> <p>Majkowski T. Z., <i>Języki gropowieści. Studia o różnorodności gier cyfrowych</i>, Kraków 2019.</p> <p>Mańkowski P., <i>Cyfrowe marzenia</i>, Wydawnictwo Trio 2010.</p> <p>Marx Ch., <i>Writing for Animation, Comics, and Games</i>, Elsevier 2007.</p> <p><i>Olbrzym w cieniu. Gry w kulturze audiowizualnej</i>, red. A. Pitrus, Kraków 2012.</p> <p>Prajzner K., <i>Wprowadzenie do groznawstwa</i>, Łódź 2020.</p> <p><i>Świat z pikseli. Antologia studiów nad grami komputerowymi</i>, wybór M. Filiciak, Warszawa 2010.</p> <p><i>Wirtualny plac zabaw. Gry sieciowe i przemiany kultury współczesnej</i>, red. M. Filiciak, Łośgraf 2007.</p>		

	Supplementary literature	<p>Adams E., <i>Projektowanie gier. Podstawy</i>, Helion 2011.</p> <p>Breault M., <i>Narrative Design. The Craft of Writing for Games</i>, Boca Raton 2020.</p> <p>Bogost I., <i>Persuasive Games. The Expressive Power of Videogames</i>, Cambridge MA London 2010.</p> <p>Chambers L., <i>Narodziny gatunku FPS</i>, Ridero 2022.</p> <p>DeLoura M. A., <i>Perełki programowania gier. Vademecum profesjonalisty</i>, t. 1-3, Helion 2002.</p> <p>Hill-Whittall R., <i>Indie games. Podręcznik niezależnego twórcy gier</i>, Merlin 2017.</p> <p>Polewiak P., <i>Tworzyć gry</i>, Insignis 2020.</p> <p>Rogers S., <i>Level Up!: The Guide to Great Video Game Design</i>, John Wiley 2010.</p> <p>Salen K., Zimmerman E., <i>Rules of Play: Game Design Fundamentals</i>, MIT University 2003.</p>
	eResources addresses	Adresy na platformie eNauczanie:
Example issues/ example questions/ tasks being completed	Linearity vs. non-linearity of the plot. Interactivity. Immersion. The agonistic nature of the plot.	
Work placement	Not applicable	

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