

Subject card

Subject name and code	Creative Writing III, PG_00211180						
Field of study	Polish Studies						
Date of commencement of studies	October 2026		Academic year of realisation of subject			2028/2029	
Education level	Bachelor's studies		Subject group			Obligatory subject group in the field of study Optional subject group	
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			credit	
Conducting unit	Division of Literary Theory and Art Criticism -> Institute of Polish Philology -> Faculty of Languages -> Rector						
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	15.0	0.0	0.0	0.0	0.0	15
	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	15		1.0		34.0	50
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 journalistic practice (in speech - "live" - and in writing, in polemic mode).						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[FPL3_K03] He is ready to adhere to the principles of professional ethics related to literary, linguistic and communication activities and understands the social responsibility resulting from choosing various forms of professional activity or entrepreneurship.	The student carries out professional tasks reliably and with commitment in accordance with the relevant professional code of ethics for the journalism and media profession.	[SK1] oral statement/conversation/discussion [SK6] demonstration of practical skills
	[FPL3_W12] Possesses knowledge of the contexts of literature and language functioning in the contemporary world, covering legal issues (including the protection of intellectual property and copyright), economic, social and cultural issues, and understands the basic development trends of contemporary civilization, realized in the areas of various forms of professional activity and entrepreneurship.	The student has extended knowledge of literature and linguistics in the field of journalism and media studies, allowing for understanding the phenomena of contemporary culture and ethical action within the chosen specialty.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report
	[FPL3_U08] Is capable of planning and organizing work in a team and using various methods and forms of work in literary and linguistic methodology and terminology related to the chosen specialty.	The student is able to plan and organize team work and use various methods and forms of work in literary and linguistic methodology related to the specialty of journalism and media knowledge.	[SU3] text preparation/written work [SU6] demonstration of practical skills
Subject contents	The subject Creative writing III is an integral whole with the subjects Creative writing I and Creative writing II. As the third module in the series, it covers issues focused on broadly understood dramaturgy. In particular, it covers the following topics: 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	Subject passing criteria	Passing threshold	Percentage of the final grade
	Partial semester papers	51.0%	25.0%
	Final paper	51.0%	50.0%
	Active work in classes	51.0%	25.0%

Recommended reading	Basic literature	Bonda K., Maszyna do pisania. Kurs kreatywnego pisania, Warszawa 2015. Bublanová A., Selzerová A., Ćwiczenia kreatywnego pisania, Warszawa 2022. Filipiak I., Twórcze pisanie dla młodych panien, Warszawa 1999. Swain D.V., Warsztat pisarza. Jak pisać, żeby publikować?, przeł. M. Budzy-Barrington, Warszawa 2010. Wejść w konwencję! Podręcznik kreatywnego pisania, red. M. Marzec-Jóźwicka, Lublin 2019. Wrycza-Bekier J., Magia słów, Warszawa 2014. Birek W., Z teorii i praktyki komiksu, Londyn 2014. Grant-Adamson L., Jak napisać powieść kryminalną, przeł. M. Rusinek, Kraków 1999. Jak zostać pisarzem. Podręcznik dla przyszłych autorów, Warszawa 2011. King S., Jak pisać. Pamiętniki rzemieślnika, przeł. P. Breiter, Warszawa 2001. Lasić S., Poetyka powieści kryminalnej, Warszawa 1976. Winiarski J., Rawska J., Po bandzie, czyli jak napisać potencjalny bestseller, Warszawa 2015.
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	Supplementary literature	Anderman J. i in., Lekcja pisania, Wołowiec 1998. Atwood M., O pisaniu, przeł. A. Pokojka, Warszawa 2021. Barańczak S., Książki najgorsze i parę innych ekscesów krytycznoliterackich, Kraków 1990. Bułyńczow K., Jak zostać pisarzem fantasta, Warszawa 2003. Chandler R., Mówi Chandler, przeł. E. Budrewicz, Warszawa 1983. Hunter L., Kurs pisania scenariuszy, przeł. T. Szafrński, Warszawa 2013 [pierwsze wydanie: 1993]. King S., Danse Macabre, przeł. P. Breiter, R. Ziemkiewicz, Warszawa 1995. Knight D., Creating Short Fiction, ST. Martins Griffin, New York 1981. Kres F.W., Galeria dla dorosłych. Ostre spojrzenie na początkujących polskich twórców. Abecadło każdego szanującego się debiutanta, Lublin 2010. Kres F.W., Galeria złamanych piór, Lublin 2005.
	eResources addresses	
Example issues/ example questions/ tasks being completed	Writing a small piece of dramatic nature - a play, script, etc.	
Work placement	Not applicable	

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