

A COURSE SYLLABUS – DOCTORAL SCHOOL
REGARDING THE QUALIFICATION CYCLE FROM 2019 TO 2023
REGARDING THE QUALIFICATION CYCLE FROM 2020 TO 2024

GENERAL INFORMATION ABOUT COURSE				
Course title	Connections between literature and other fields of art in Polish 21st century art			
Name of the unit running the course	Doctoral School at University of Rzeszów			
Type of course (<i>obligatory, optional</i>)	Optional, facultative			
Year and semester of studies	Year II and III, summer			
Discipline	Literary studies			
Language of Course	Polish language			
Name of Course coordinator	Dr hab. Magdalena Rabizo-Birek, prof. UR			
Name of Course lecturer	Dr hab. Magdalena Rabizo-Birek, prof. UR			
Prerequisites	Knowledge of Polish and world literature, poetics, theory of literature and literary research methodology on master's degree studies level. Basic knowledge of non-contemporary and modern art. Proficiency in Polish language.			
BRIEF DESCRIPTION OF COURSE (100-200 words)				
<p>The course focuses on the main issues of the relations between different forms of art as seen in Polish (as well as, complementarily, foreign) literature and art of the 21st century. The history of research on connections between different forms of art from antiquity to the 21st century will be thoroughly explored. There will be a characterization of the most vital terms and genres (<i>ut pictura poesis, ekphrasis, mimesis, allegory, symbol, picture, "mixed art", artist novel</i>), main fields of research (comparative literature) and new methodological approaches (picture theory; <i>Visual Studies</i>). The course aims to focus on the variety and multitude of forms of art existing in the modern literature, influenced by the changes occurring in the visual arts and music in the past couple of decades (ex. the influence of other cultures and new technologies); new, syncretic in terms of genre and medium forms of expression (ex. icon art, happening, performance art, street art, conceptual art, critical art, computer art); the functions of these connections as seen in selected literary, visual and musical works of art. The participants of the course will use the gained knowledge in writing the final paper on selected topics connected to the themes of the lectures and tutorials. The best paper/s will have a chance to be published in the "Academic Texts" section of the art and literature journal "Fraza" or other academic journals.</p>				
COURSE LEARNING OUTCOMES AND METHODS OF EVALUATING LEARNING OUTCOMES				
Learning outcome	The description of the learning outcome defined for the course	Relation to the degree programme outcomes (symbol)	Learning Format (Lectures, classes,...)	Method of assessment of learning outcomes (e.g. test, oral exam, written exam, project,...)
Knowledge (no.)	(Knows and understands)			
1.	World and Polish achievements including the basics of theory and terms related to connection between literature and other forms of art (terms such as: <i>ut pictura poesis, mimesis, ekphrasis, symbol, allegory, comparative literature, intersemiotics</i>)	P8S-WG/1	Lectures / classes	discussion during classes, essay
2.	main developing trends in research	P8S-WG/2	Lectures / classes	discussion

	of the connections between literature and other forms of art.			during classes, essay
3.	the methodology of scientific research	P8S-WG/3	Lectures / classes	discussion during classes, essay
Skills (no.)	(Able to)			
1.	pinpoint references to other forms of art present in the non-contemporary and modern literature; analyze their functions; describe forms of expression by using poetics and comparative literature in order to show the common tropes of various forms of art (picture, symbol, allegory, metaphor, motifs). Able to formulate the thesis of their individual paper through a case study developing the current state of research of connections between art in modern literature in a creative manner.	P8S-UW/1	Lectures / classes	discussion during classes, essay
2.	Review and critically evaluate the current state of the comparative research in the presented paper by questioning them and establishing conclusions, as well as by initiating discussions and actively participating in them during each class. Understand terms from the theory of literature and the state of research on the connections between different forms of art, esthetics, intersemiotics and comparative literature.	P8S-UW/2 P8S-UK/1 P8S-UK/3 P8S-UK/4 P8S-UK/5	classes	discussion during classes, essay
3.	disseminate the results of scientific activity, also in popular forms	P8S-UK/2	Classes	discussion
Social competence (no.)	(Ready to)			
1.	ready to use gained knowledge in individual academic research and teaching in terms of description, analysis and evaluation of the relationship between arts in modern literature.	P8S-KK/1 P8S-KK/3	classes	discussion during classes, essay
2.	Is ready to initiate action in the public interest	P8S-KO/2	classes	discussion

LEARNING FORMAT – NUMBER OF HOURS						
Semester (no.)	Lectures	Seminars	Lab classes	Internships	others	ECTS
IV, VI	5	10	—	—	—	0
METHODS OF INSTRUCTION						
Lecture with visual aid (presentation), Tutorials - discussions, presentations of the PhD students						
COURSE CONTENT						
<p>1. Lectures:</p> <ol style="list-style-type: none"> 1. Connections between literature and visual arts – an overview of the most vital terms from the antiquity to the modern times (<i>ut pictura poesis; mimesis, ekphrasis, museum, comparative literature, intersemiotics, symbol, allegory, metaphor, “mixed art”, picture theory, Visual Studies</i>) – 2 h. 2. Contemporary Polish novels about artists and the history of the genre – 2 h. 3. Themes and musical motifs in the Polish literature of the 21st century – 1 h. <p>2. Classes:</p> <ol style="list-style-type: none"> 1. Themes of art in selected short stories of Olga Tokarczuk from the <i>Gra na wielu bębenkach</i> collection (titular story, <i>Bardo. Szopka, Zdobyć Jeruzolimę. Raten 1675; Ariadna na Naksos, Tancerka</i>) – 4 h. 2. Poetic ekphrasis as seen in <i>Ekfrazja</i> by Andrzej Busz – 2 h. 3. Novel about an artist / (her)story about a female artist - Jacek Dehnel, <i>Krivoklat</i> (2016); Małgorzata Czyńska, <i>Kobro. Skok w przestrzeń</i> (2015) – 4 h. 4. The artists of two arts: Ewa Kuryluk, <i>Feluni. Apoteoza enigmaty</i> (2019); Henryk Waniek, <i>Notatnik i modlitewnik duchowy</i> (2013) – 3 h. 5. Musicality and musical themes in prose – Krzysztof Varga, <i>45 pomysłów na powieść. Strony B singli 1992–1996</i> (1998), <i>Tequila</i> (2001) – 3 h. 						
COURSE ASSESSMENT CRITERIA						
<p>PhD students are required to do obligatory reading and (selected) complementary reading; participate in the discussions about the topic of the class through preparation on the topic and presenting it during the class.</p> <p>Attendance is required in order to pass the lecture part of the course (each absence to be passed verbally through e.g. presenting the discussed topic on the basis of the indicated reading).</p> <p>In order to pass the tutorials, students are required to actively participate (preparation and presentation of the obligatory reading) and prepare a paper (case study, 7 to 15 pages of standardized text including annotations and bibliography) related to the topics of the lectures and tutorials (thesis and topic of the paper to be suggested by the student on the basis of the lectures and tutorials and agreed upon after consultation with the teacher). Examples of such topics include: analysis and interpretation of a selected text - a poem or a collection of poems, a short story, a collection of short stories, a novel, reportage, biography, essay (or a collection of essays), study of a selected motif, trope or theme (e.g. museum, artist novel, visual or musical motifs in the 21st century literature). Może nim być przykładowo: analiza i interpretacja wybranego utworu – wierszy lub poematu, tomu poezji, opowiadania, kilku opowiadań, powieści, reportażu, biografii, eseju (tomu esejów), studium dotyczące jakiegoś motywu, wątku lub tematu (np. muzeum, powieści o artyście, wątków plastycznych lub muzycznych w literaturze XXI wieku). The tutorials grade includes: half the grade - presentation during the class (at least one) and participation in discussions, evaluation of the level of the discussion; half of the grade - the written paper.</p>						

Evaluation criteria for the paper:

5.0:

- the written work proves the subject of the class has been properly understood, properly used citations and references to the obligatory and complementary reading;
- independent and critical thinking, interpretation with ease;
- the paper makes up an original composition fulfilling the presented thesis;
- the text is written with proper use of terminology, grammar, punctuation and spelling.
- the text is edited in an esthetic manner.

4.0:

- selection of the literary/language material and its use suggests thorough understanding of the subject;
- the subject is formed in a logical manner, there is evidence of individual thinking;
- the paper is correct in terms of composition, style and use of language;
- dopuszcza się drobne nieścisłości rzeczowe;
- correct, clear style, proper spelling with admissible minor stylistic, grammatic or punctuation mistakes..

3.0:

- the subject has been understood, but its interpretation lacks the complete use of the programme material;
- lack of precision in forming arguments and conclusions;
- lack of originality in the treatment of the topic;
- composition inaccuracies, minor factual, stylistic, grammatic, punctuation or spelling mistakes.

2.0:

- lack of understanding of the subject or incompatibility of the paper with the subject of the class;
- minor knowledge of the obligatory reading;
- simplified or incorrect interpretation of the matter;
- lack of cohesion in the text;
- factual mistakes;
- various stylistic, grammatic, punctuation or spelling mistakes;
- the text has been plagiarized in part or in full.

**TOTAL PhD STUDENT WORKLOAD REQUIRED TO ACHIEVE THE INTENDED LEARNING OUTCOMES
– NUMBER OF HOURS AND ECTS CREDITS**

Activity	Number of hours
Scheduled course contact hours	15
Other contact hours involving the teacher (consultation hours, examinations)	—
Non-contact hours – student’s own work (preparation for classes or examinations, project, etc.)	40
Total number of hours	55
Total number of ECTS credits	0

INSTRUCTIONAL MATERIALS

Compulsory literature:	<ul style="list-style-type: none"> ● Mieke Bał, <i>Czytanie sztuki?</i>, przeł. M. Maryl, „Teksty Drugie” 2012, nr 1-2. ● Adam Dziadek, <i>Ekfrazja</i> [w:] <i>Ilustrowany słownik terminów literackich. Historia, anegdota, etymologia</i>, red. Zbigniew Kadłubek, Beata Mytych-Forajter, Aleksander Nawarecki, Słowo/obraz. Terytoria, Gdańsk 2018, s. 150-153. ● M. Davidson, <i>Ekphrasis a postmodernistyczne wiersze-obrazy</i>, przeł. S. Mróz, A.
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	<p>Warmiński [w:] <i>Estetyka na świecie</i>, t. 3; red. Maria Gołaszewska, Kraków 1991.</p> <ul style="list-style-type: none"> ● H. Holländer, <i>Literatura – malarstwo – grafika. Interakcje, funkcje i konkurencja</i>, przeł. K. Lukas [w:] <i>Ut pictura poesis</i>, red. M. Skwara i S. Wystouchowa, Gdańsk 2006, s. 188-244. ● Horacy, <i>List do Pizonów</i>, przeł. T. Sinko [w:] <i>Myśliciele, kronikarze i artyści o sztuce. Od starożytności do 1500 roku</i>, wybór i oprac. J. Białostocki, Gdańsk 2001, s. 34-37. ● Roman Krzywy, <i>Ekfrazja</i>, [w:] <i>Słownik rodzajów i gatunków literackich</i>, red. Grzegorza Gazda, Warszawa 2012, s. 248-251. ● Izabela Adamczewska, <i>Powieść o artyście</i> [w:] <i>Słownik rodzajów i gatunków literackich</i>, red. G. Gazda, Warszawa 2012 s. 802; ● Stanisław Kryński, <i>Powieść o artyście. Problemy odmiany gatunkowej</i>, „Ruch Literacki” 1993, z. 4, s. 417-433. ● G. E. Lessing, <i>Laokoon albo o granicach malarstwa i poezji</i>, przeł. K. Bronikowski, https://wolnelektury.pl/katalog/lektura/laokoon.html lub inne wydanie: <i>Lakoon, czyli o granicach malarstwa i poezji</i>, przeł. H. Zymon-Dębicki, Kraków 2012.
Complementary literature:	<ul style="list-style-type: none"> ● Janina Abramowska, <i>Alegoreza i alegoria w dawnej kulturze literackiej</i> [w:] tejsze, <i>Powtórzenia i wybory</i>, Poznań 1995, s. 53–87. ● Jan Białostocki, <i>Symbole i obrazy</i> [w:] tegoż, <i>Symbole i obrazy</i>, t. I, Warszawa 1981, s. 12-40. ● Jan Białostocki, <i>Symbole i obrazy</i> [w:] tegoż, <i>Symbole i obrazy</i>, t. I i II, Warszawa 1981. ● Gotfried Boehm, <i>O obrazach i widzeniu. Antologia tekstów</i>, red. D. Kołacka, przeł. M. Łukasiewicz, A. Pieczyńska-Sulik, Kraków 2014. ● Adam Dziadek, <i>Problem „ekphrasis” – dwa „Widoki z Delft” (Adam Czerniawski i Adam Zagajewski)</i>, „Teksty Drugie” 2000, z. 4. https://rcin.org.pl/Content/59028/WA248_76128_P-I-2524_dziadek-problem_o.pdf ● Adam Dziadek, <i>Obrazy i wiersze. Z zagadnień interferencji sztuk w polskiej poezji współczesnej</i>, Katowice 2004. ● Umberto Eco, <i>Poetyka dzieła otwartego</i>, [w:] tegoż, <i>Dzieło otwarte. Forma i nieokreśloność w poetykach współczesnych</i>, przeł. J. Gałuszka i inni, wyd. dowolne. ● Filostrat Starszy, <i>Obrazy</i>, przeł., komentarz i wstęp Roman Popowski, Kraków 2004. ● Aleksander Fiut, <i>Poetyckie przygody z malarstwem</i> (rec. A. Busza, <i>Ekfrazy</i>), „Fraza” 2020, nr 3-4, s. 303-306; http://frazu.univ.rzeszow.pl/fraza_pdf/Fraza_109-110_www.pdf ● Andrzej Hejmej, <i>Muzyka w literaturze. Perspektywy komparatystyki interdyscyplinarnej</i>, seria „Horyzonty Nowoczesności”, Universitas, Kraków 2008 (wyd. II: 2012) ● H. Hoffstätter, <i>Symbolizm</i>, przeł. S. Błaut, Warszawa 1980 (tam: <i>Formy stylowe symbolizmu</i>, s. 81-164.) ● Anna Grodecka, <i>Wiersze o obrazach. Studium z dziejów ekfrazy</i>, Poznań 2009 (tam <i>Wstęp</i>). ● <i>Intersemiotyczność. Literatura wobec innych sztuk (i odwrotnie)</i>, red. S. Balbus, A. Hejmej, J. Niedźwiedź, Universitas, Kraków 2004. ● Alina Kowalczykova, <i>Świadectwo autoportretu</i>, Warszawa 2008. ● Stanisław Kryński, <i>Artysta – świat. W kręgu międzywojennej prozy o artyście</i>, Rzeszów 2003. ● <i>Literatura a malarstwo – malarstwo a literatura: panorama myśli polskiej XX wieku</i>, pod red. G. Królikiewicz i in., Kraków 2009. ● Andrzej Makowiecki, <i>Młodopolski portret artysty</i>, Warszawa 1971.

- Michał Paweł Markowski, *Ekphrasis. Uwagi bibliograficzne z dołączeniem krótkiego komentarza*, „Pamiętnik Literacki” 1999, z. 2.
https://bazhum.muzhp.pl/media/files/Pamietnik_Literacki_czasopismo_kwartalne_poswiecone_historii_i_krytyce_literatury_polskiej_-r1999-t90-n2-s229-236.pdf
- Michał Paweł Markowski, *Pragnienie obecności. Filozofie reprezentacji od Platona do Kartezjusza*, Gdańsk 1999.
- Zofia Mitosek, *Mimesis. Zjawisko i problem*, Warszawa 1997.
- Maria Podraza-Kwiatkowska, *Pojęcie symbolu* [w:] tejże, *Symbolizm i symbolika w poezji Młodej Polski*, Kraków 1994, s. 15-45.
- *Pogranicza i korespondencje sztuk* (red. T. Cieślukowska i J. Sławiński, Wrocław 1980)
- Mario Praz, *Mnemozyne. Rzecz o powinowactwie literatury i sztuk plastycznych*, przeł. W. Jekiel, Warszawa 1981.
- Ryszard K. Przybylski, *Literatura awangardowa wobec sztuk plastycznych* [w:] *Polonistyka w przebudowie*, t. I, zespół p. przew. M. Czermińskiej, Kraków 2005, s. 364-378.
- Magdalena Rabizo-Birek, *Malarz i pisarz. Przypadek Henryka Wańka* [w:] *Tożsamość i rozdwojenie. Rekonesans. Materiały z V Sesji Naukowej z cyklu „Świat jeden, ale nie jednolity”*, red. i wstęp Lidia Wiśniewska, Wyd. Akademii Bydgoskiej, Bydgoszcz 2002, s. 223-240
- M. Rabizo-Birek, *Piosenki prozą - o narodzinach nowego gatunku* [w:] *20 lat literatury polskiej 1989–2009 t. 1, cz. 2. Życie literackie po roku 1989* pod red. D. Nowackiego i K. Uniłowskiego, Wydawnictwo Uniwersytetu Śląskiego, Katowice 2011, s. 210-231.
- M. Rabizo-Birek, *Portrety artystów w „czasie marnym” w powieściach początku XXI wieku* [w:] *Z problemów prozy. Powieść o artyście* pod red. Wojciecha Gutowskiego i Ewy Owczarż, Wyd. Adam Marszałek, Toruń 2006, s. 445-460.
- T. Todorov, *Symbolizm i interpretacja*, przeł. J. Nowicka, „Literatura na Świecie” 1983, nr 12, s. 273-279.
- *Ut pictura poesis*, red. M. Skwara i S. Wyśłouch, Gdańsk 2006.
- S. Wyśłouch, *Literatura i sztuki wizualna*, Warszawa 1994.
- *Z problemów prozy. Powieść o artyście*, red. Wojciech Gutowski, Ewa Owczarż, Toruń 2006.