

A COURSE SYLLABUS – DOCTORAL SCHOOL
REGARDING THE QUALIFICATION CYCLE FROM 2020 TO 2024
REGARDING THE QUALIFICATION CYCLE FROM 2020 2021 TO 2025

GENERAL INFORMATION ABOUT COURSE				
Course title		Polish prose of the 21st century		
Name of the unit running the course		Doctoral School at University of Rzeszów		
Type of course (<i>obligatory, optional</i>)		Opcjonal, facultative		
Year and semester of studies		Year II and III, winter		
Discipline		Literary studies		
Language of Course		Polish		
Name of Course coordinator		Prof. dr hab. Jolanta Pasterska		
Name of Course lecturer		Prof. dr hab. Jolanta Pasterska		
Prerequisites		Knowledge of Polish and world literature, poetics, theory of literature and literary research methodology on master's degree studies level		
BRIEF DESCRIPTION OF COURSE (100-200 words)				
<p>Two decades of the new century entitle us to look at the latest Polish prose, make an attempt to diagnose it, and identify interesting authors. An interesting question was posed in the 1990s by Przemysław Czapliński about literary ways of presenting the world, himself and form by writers. The aim of the course is to familiarize you with the main tendencies of Polish prose in the 21st century. The starting point will be the characteristics of Polish prose at the end of the twentieth century. Against this background, the dominant themes, styles, and narrative techniques of Polish prose of the twentieth century will be discussed. Both thematic levels (e.g. history, transformation, identity / initiation, femininity, everyday life / ordinariness) and leading categories (e.g. myth) and genre trends (e.g. multigenre pastiche, hybrid novel) will be taken into account. It will be important to focus the analysis of selected works on the chosen strategies towards the prose of the late 1990s (antitheses, [anti] myths, realism and new magic, dystopias). Attention will be paid to the types of prose (sanatorium, ruderal, biased). Selected works will be discussed during the exercises (e.g., by Olga Tokarczuk, <i>Empuzjon</i>, Dominika Słowik <i>Samosiejka</i>, Dorota Kotas <i>Pustostany</i>, Szczepan Twardoch, <i>Pokora</i>, Ignacy Karłowicz <i>Ości</i>, Radek Rak, <i>Baśń o wężowym sercu, albo wtóre słowo o Jakubie Szeli</i>). To summarize the course, students will prepare interpretative essays on the issues discussed in the class, based on the works in prose indicated in the supplementary literature.</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.)				
1.	A Ph.D. student knows and understands to the extent that it is possible to revise the existing paradigms - achievements, covering theoretical foundations as well as general issues and selected specific issues - appropriate	P8S-WG/1	lectures / classes	Discussion during classes, essay

	for Polish literature of the 21st century.			
2.	A Ph.D. student knows and understands the main trends in the development of literary studies, including the trends in the development of the latest Polish prose.	P8S-WG/2	lectures / classes	Discussion during classes, essay
3.	A Ph.D. student knows the methodology of scientific research with particular emphasis on the latest proposals for the study of contemporary literary works.	8S_WG/3	lectures / classes	Discussion during classes, essay
Skills (no.)				
1.	A Ph.D. student can use knowledge from various fields of science (philosophy, sociology, cultural studies) to creatively identify and innovate research problems, and in particular, is able to subject to research analysis phenomena characteristic of the latest Polish prose, taking into account broad contexts.	P8S-UW/1	lectures / classes	Discussion during classes, essay
2.	A Ph.D. student can initiate a scientific debate, report and critically evaluate a selected literary work, ask questions, formulate conclusions, initiate a debate, and participate in the scientific discourse during seminars.	P8S-UK/3	classes	Discussion during classes, essay
3.	A Ph.D. student can participate in the scientific discourse. Understands and is able to apply theoretical concepts of literary discourse.	P8S-UK/4	classes	Discussion during classes, essay
Social competence (no.)				
1.	A Ph.D. student is ready to recognize the importance of knowledge in solving cognitive problems in both research and teaching practice in the field of describing, analyzing, and evaluating a literary work.	P8S-KK/3	classes	Discussion during classes, essay
2.	A Ph.D. student is ready to maintain and develop the	P8S-KR	classes	Discussion during

	ethos of research communities and especially to conduct scientific activities in an independent manner, criticism supported by arguments.				classes, essay	
LEARNING FORMAT – NUMBER OF HOURS						
Semester (no.)	Lectures	Seminars	Lab classes	Internships	others	ECTS
	5	10				
METHODS OF INSTRUCTION						
Lecture with visual aid, podcast literature Tutorials - Discussions, presentations of the Phd students						
COURSE CONTENT						
<p>1. Lectures/ Seminars:</p> <ol style="list-style-type: none"> 1. 1. Tendencies / transformations of Polish prose of the first two decades of the 21st century. An outline of the problem in the context of Polish prose of the late 1990s. 3 hours 2. 2. The latest prose propositions of Polish writers in the context of literary awards. General characteristics. 2 hours. <p>2. Seminars / Lab classes/ others:</p> <ol style="list-style-type: none"> 1. Facing reality and discovering the truth about yourself and the world (Dorota Kotas, <i>Pustostany</i>, Barbara Kalicka, <i>Zdrój</i>, Olga Hund, <i>Psy ras drobnych</i>). 3 hours. 2. In front of history (Szczepan Twardoch, <i>Pokora</i>; Radek Rak, <i>Baśń o węzowym sercu...</i>). 2 hours. 3. Against the myths. Femininity as a source of suffering (Justyna Bargielska <i>Obsoletki</i>) and liberation (Olga Tokarczuk, <i>Empuzjon</i>, Dominika Słowik <i>Samosiejki</i>, <i>Ziarno granatu. Mitologia według kobiet</i>). 3 hours. 4. The Generation of the Precariat and New Cultural Elites (Anna Cieplak, <i>Lekki bagaż</i>, Natalia Fiedorczuk, <i>Jak pokochać centra handlowe</i>, Jakub Żulczyk, <i>Informacja zwrotna</i>). 2 hours. 						
COURSE ASSESSMENT CRITERIA						
<p>PhD students are required to do obligatory 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. Attendance is required in order to pass the lecture part of the course (each absence to be passed verbally, e.g. presenting the discussed topic on the basis of the indicated reading). 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 10 pages of standardized text including annotations and bibliography), related to the topics of the lectures and tutorials (examples analysis and interpretation of the chosen text (with complementary literature). It can be an analysis and interpretation of a selected work from the supplementary literature or an essay on the characteristics of the work of a selected writer / writer in the 21st century.</p> <p>The tutorial 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, written paper.</p> <p>criteria for the paper:</p> <p>5.0:</p>						

- the written work proves the subject of the class has been properly understood, properly used citations and references to the obligatory and complementary reading;
- 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;
 - 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 in accuracies, minor factual, stylistic, grammatic, punctuation or spelling mistakes.

- 2.0:
- lack of understanding of the subject or in compatibility 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)	5
Non-contact hours – student's own work (preparation for classes or examinations, project, etc.)	40
Total number of hours	60
Total number of ECTS credits	0

INSTRUCTIONAL MATERIALS

Compulsory literature:	<p>Czapliński Przemysław, <i>Wyzwania prozy polskiej lat dziewięćdziesiątych</i>, Wyzwania prozy polskiej lat dziewięćdziesiątych Artykuł Culture.pl</p> <p>Czyżak Agnieszka, <i>Nowa kobieta w kleszczach korporacji – motywy i wątki w literaturze XXI wieku</i>, w: <i>Nowa kobieta – figury i figuracje</i>, red. Inga Iwasiów, Aleksandra Krukowska, Agata Zawiszewska, Wydawnictwo Naukowe Uniwersytetu Szczecińskiego, Szczecin 2017, s.409-419 lub: tejże: <i>Proza środka – strategie i przemieszczenia w literaturze XXI wieku</i>, w: <i>Powieść dziś. Teorie, tradycje, interpretacje</i>, red. Anna Skubaczewska-Pniewska, Justyna Tuszyńska, Toruń 2019, s.50-63.</p> <p>Korwin Piotrowska Dorota, <i>Czy to się może powieść w XXI wieku? Współczesne strategie pisarskie, czytelnicze, wydawnicze</i>, w: <i>Powieść dziś. Teorie, tradycje, interpretacje</i>, red. Anna</p>
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	<p>Skubaczewska-Pniewska, Justyna Tuszyńska, Toruń 2019, s. 96-111.</p> <p>Nowacki Dariusz, <i>Kobiety do czytania</i>, Wydawnictwo Śląsk, Katowice 2013 [tu rozdziały: <i>O męskiej prozie kobiecej</i>, s.51-67 i <i>Istnieją pewne możliwości. Uwagi o gatunkach i tematach</i>, s.69-96].</p> <p><i>Nowe dwudziestolecie (1989-2009). Rozpoznania. Hierarchie. Perspektywy</i>, red. Hanna Gosk, Warszawa 2010 [tu: Przemysław Czapliński, <i>Szczątki utopii. Późna nowoczesność i wymyślanie przyszłości</i>, s.79, Magdalena Lachman (<i>Nie</i>)dwuznaczny urok grafomanii. <i>Literatura polska po 1989 roku w kręgu repetycji i rewaloryzacji pojęć</i>, s.132-150.].</p> <p><i>Prognoza niepogody. Literatura polska w XXI wieku</i>, red. Maciej Jakubowiak, Szymon Kloska, Wołowiec 2020 (tu: Agata Bielik-Robson, <i>Wstęp</i>, s. 5-11 oraz rozdział: <i>Proza</i>, s.121-171.</p> <p>Stryczyk Joanna, <i>Pisarki: strategie znikania</i>, „Mały Format” 2018 nr 6 Mały Format (malyformat.com)</p> <p>Tokarczuk Olga, <i>Czuły narrator</i>, Wydawnictwo Literackie, Kraków 2020, [tu rozdział: <i>Ognozja</i>, s. 5-29.</p> <p>Lektury:</p> <p>Kotas Dorota, <i>Pustostany, niebieska studnia</i>, 2019.</p> <p>Kalicka Barbara, <i>Zdrój</i>, W.A.B., Warszawa 2019.</p> <p>Olga Hund, <i>Psy ras drobnych</i>, korporacja ha!art, Kraków 2018.</p> <p>Szczepan Twardoch, <i>Pokora</i>, Wydawnictwo Literackie, Kraków 2020</p> <p>Rak Radek, <i>Baśń o wężowym sercu albo wtóre słowo o Jakubie Szeli</i>, Powergraph, 2019.</p> <p>Justyna Bargielska <i>Obsoletki</i>, Wydawnictwo Czarne, Wołowiec 2010.</p> <p>Olga Tokarczuk, <i>Empuzjon</i>, Wydawnictwo Literackie, Kraków 2022.</p> <p>Dominika Słowik <i>Samosiejki</i>, Wydawnictwo Literackie, Kraków 2021.</p> <p><i>Ziarno granatu. Mitologia według kobiet</i>, Wydawnictwo Agora, Warszawa 2022.</p> <p>Anna Cieplak, <i>Lekki bagaż</i>, Znak Literanova, Kraków 2019.</p> <p>Natalia Fiedorczuk, <i>Jak pokochać centra handlowe</i>, Wielka Litera, Warszawa 2016.</p> <p>Jakub Żulczyk, <i>Informacja zwrotna. Świat Książki</i>, Warszawa 2021.</p>
Complementary literature:	<p>Bielik-Robson Agata, <i>Duch powierzchni. Rewizja romantyczna i filozofia</i>, Universitas, Kraków 2010.</p> <p>Brach-Czaina Jolanta, <i>Błony umysłu</i>, Wydawnictwo Sic!, Warszawa, 2003.</p> <p>Czapliński Przemysław, <i>Resztki nowoczesności. Dwa studia o literaturze i życiu</i>, Wydawnictwo Literackie, Kraków 2011.</p> <p>Drenda Olga, <i>Duchologia polska. Rzeczy i ludzie w czasach transformacji</i>, Wydawnictwo Karakter, Kraków 2016.</p> <p>Szcześniak Magdalena, <i>Normy widzialności. Tożsamość w czasach transformacji</i>, Fundacja Nowej Kultury Bęc Zmiana/Instytut Kultury Polskiej, Warszawa 2016.</p> <p>Lektury [do wyboru]:</p> <p>Bator Joanna, <i>Gorzko, gorzko</i>, Znak, Kraków 2020.</p> <p>Bunda Martyn, <i>Nieczułość</i>, Wydawnictwo Literackie, Kraków 2017.</p> <p>Drzazgowska Monika <i>Szalej</i>, Wydawnictwo Literackie Kraków 2021.</p> <p>Dziewit-Meller Anna, <i>Od jednego Lucypera</i>, Wydawnictwo Literackie, Kraków 2020.</p> <p>Gretkowska Manuela, <i>Faworyty</i>, Znak Literanova, Kraków 2020.</p> <p>Hermetz Liliana, <i>Rozrzucone</i>, Wydawnictwo Literackie, Kraków 2021.</p> <p>Karpowicz Ignacy, <i>Ości</i>, Wydawnictwo Literackie, Kraków 2013.</p> <p>Kuchmister Agnieszka, <i>Florentyna od kwiatów</i>, Książnica 2021.</p> <p>Orbitowski Łukasz <i>Kult</i>, Świat Książki, Warszawa 2019.</p> <p>Papuzanka Zośka, <i>Kąkol</i>, Marginesy, Kraków 2021.</p> <p>Płaza Maciej, <i>Golem</i>, W.A.B., Warszawa 2021.</p> <p>Romaniuk Agata, <i>Proste równoległe</i>, Wydawnictwo Agora, Warszawa 2022.</p> <p>Rudzka Zyta, <i>Tkanki miękkie</i>, Archipelagi, Warszawa 2020.</p> <p>Siembieda Maciej, <i>Katharis</i> Wydawnictwo Agora, Warszawa 2022.</p> <p>Sołtys Paweł, <i>Mikrotyki</i>, Wydawnictwo Czarne, Wołowiec 2017.</p> <p>Szostak Wit, <i>Chochoły</i>, Lampa i Iskra Boża, Warszawa 2010.</p>

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Date and signature of the Course lecturer

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Approved by the Head of the Department or an authorised person