

# Course descriptions

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## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-316/25	<b>Course title:</b> 19th and 20th Century Slovak Music
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuously during the semester: active participation (40 points) Final evaluation: exam - written text (30 points), listening test (30 points) Classification scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): Scale of assessment (preliminary/final): 40/60	
<b>Learning outcomes:</b> Upon successful completion of this course, students master the basics of the history of music and music life in today's Slovakia in the 19th century and in the first half of the 20th century, they are able to understand the musical history of Slovakia in a broader cultural-geographical context and in its changes, as well as in the context of various ideological (ideological) conceptions of culture, they have knowledge of the establishment and development of professional Slovak musical culture, musical life. Prerequisite for mastering and understanding the subject is knowledge of the general-historical context, the strengthening of which is emphasized in the course.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. Social, political and cultural space of today's Slovakia in the 19th century.</li> <li>2. Genres and types of music and their social context.</li> <li>3. J. L. Bella and other musical personalities in the territory of today's Slovakia in the 19th century.</li> <li>4. Concepts of national revival, concept of national music, musical folklorism.</li> <li>5. Music culture of cities. Music in Bratislava - tradition and modernity.</li> <li>6. Situation after 1918 - personalities, institutions, repertoire.</li> <li>7. "Slovak Music Modernism" - aesthetic basis, works, reception.</li> <li>8. Transformations of the social, political and cultural space of Slovakia after the Second World War.</li> <li>9. Development of Slovak music culture in the years 1945–1948.</li> </ol>	

10. "Slovak Music Modernism" and the 1950s.
11. 60s and Slovak musical avant-garde.
12. 70s and 80s. Period after 1989.

**Recommended literature:**

BURLAS, Ladislav. Slovenská hudobná moderna. Bratislava: Obzor, 1983.  
 ELSCHEK, Oskár (ed.). Dejiny slovenskej hudby. Bratislava: ASCO, 1996. ISBN 80-88820-04-9  
 HRUŠOVSKÝ, Ivan. Slovenská hudba v profiloch a rozboroch. Bratislava: ŠHV, 1964.  
 CHALUPKA, Ľubomír. Cestami k tvorivej profesionalite. Sprievodca slovenskou hudbou 20. storočia I. (1901-1950). Bratislava: Univerzita Komenského, 2015. ISBN 978-80-8127-091-8  
 CHALUPKA, Ľubomír (ed.). Recepcia európskej hudby v slovenskej hudobnej kultúre 1. polovice 20. storočia. Bratislava: Stimul, 2003.  
 CHALUPKA, Ľubomír. Slovenská hudobná avantgarda. Bratislava: Univerzita Komenského, 2011. ISBN 978-80-223-3115-9  
 CHALUPKA, Ľubomír. Generačné a štýlové konfrontácie. Sprievodca slovenskou hudbou 20. storočia II. Bratislava: Univerzita Komenského, 2018. ISBN 978-80223-4585-9  
 MARTINÁKOVÁ, Zuzana. Slovak Composers after 1900. Banská Bystrica: Akadémia umení, 2002. ISBN 80-89078-02-8  
 VAJDA, Igor. Slovenská opera. Bratislava: Opus, 1988.  
 GODÁR, Vladimír. Cyklus článkov o slovenskej hudbe prístupných na [www.noveslovo.sk](http://www.noveslovo.sk).

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** doc. Mgr. Vladimír Zvara, PhD., Mgr. art. Branko Ladič, PhD.

**Last change:** 27.03.2025

**Approved by:** prof. PhD. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KE/A-boUVS-215/25	<b>Course title:</b> Aesthetic Seminar
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester, each student will present a paper; students may receive a maximum of 30 points for the preparation and presentation of the paper, and must receive a minimum of 10 points to be admitted to the examination. An oral colloquial examination follows the end of the semester, for which a student may obtain a maximum of 70 points. The teachers will accept a maximum of 2 absences with documented evidence. The exact date and topic of the midterm evaluation will be announced at the beginning of the semester. An oral examination will follow the end of the semester, for which the student may obtain a maximum of 70 points. Grading scale: 100-92: A; 91-86: B; 85-77: C; 76-66: D; 65-60: E; 59 - 0: FX. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 30/70	
<b>Learning outcomes:</b> The course is aimed at introducing those current problems that are solved by the teachers of the Department of Aesthetics. Each member of the department will provide his or her own scholarly text. The student is able to interpret this text and ask the teacher questions focused on a deeper understanding of the meaning of the text and the broader context.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. The opening meeting</li> <li>2. Peter Michalovič – The Text and World</li> <li>3. Juraj Hamar – The Ritual laughter</li> <li>4. Debate to the first block</li> <li>5. Michal Babiak - Variants of Romantic Aesthetics in Slovak Literature and Drama</li> <li>6. Valerij Kupko- Poetic text as a sign of the zeitgeist.</li> <li>7. Debate to the second block</li> <li>8. Viera Bartková - „Tableu vivant“</li> <li>9. Jozef Kovalčík - Where does art collide with popular culture?</li> <li>10. Juraj Oniščenko - Role of the National myth in the Foundation of Cinematography (Jánošík 1921)</li> </ol>	

11. Debate to the third block  
12. Final colloquium

**Recommended literature:**

BABIÁK, Michal. Mesianista Jozef Podhradský. In: Studia Academica Slovaca : prednášky 59. letnej školy slovenského jazyka a kultúry : Roč. 52. - : 1. vyd., Bratislava : Univerzita Komenského v Bratislave, 2023, s. 255 – 267, ISBN 978-80-223-5648-0.

BARTKOVÁ, Viera. Od obrazu k inscenovaniu (a späť?). In: KNOPOVÁ, Elena (ed.). Stimuly a vízie európskeho divadla 21. storočia. Zborník vedeckých príspevkov z medzinárodnej Banskobystrickej teatrologickej konferencie 2020. Banská Bystrica : Fakulta dramatických umení , 2020, s. 128 – 145. ISBN 978-80-8206-039-6.

HAMAR, Juraj. Rituálny smiech v ľudovej kultúre. In: Etnologické rozpravy, roč.v31, č. 2 (2024), s. 29 – 38, ISSN 2729-9759 .

KOVALČIK, Jozef. Aktuálne miesta stretu umenia a populárnej kultúry. In: KOVALČIK, Jozef. (ed.) Vysoké umenie a populárna kultúra. Bratislava: SFÚ, 2024, s. 15-48, , ISBN 978-80-970420-9-7.

KUPKO, Valerij. Apokalyptické symptómy v ruskej literatúre "strieborného veku" ako predtucha revolúcie. In: Annales historici Presovienses. Roč. 17, 2017, č. 2, s. 42 – 56, ISSN 1336-7528.

MICHALOVIČ, Peter. Prečo treba čítať Esterházyho aj v roku 2020? In: Litikon, r. 2020, roč. 5, č. 2, s. 89 – 94, ISSN 2453-8507.

ONIŠČENKO, Juraj. Umelecké a estetické východiská filmu Jánošík (1921). In: Slovenské divadlo, roč. 69, č. 2, r. 2021, s. 117-127, ISSN 0037-699X.

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** doc. PhDr. Michal Babiak, CSc., Mgr. Viera Bartková, PhD., prof. Mgr. Juraj Hamar, CSc., Mgr. Jozef Kovalčík, PhD., doc. PhDr. Valerij Kupko, PhD., prof. PhDr. Peter Michalovič, CSc., Mgr. Juraj Oniščenko, PhD.

**Last change:** 31.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KE/A-boUVS-204/25	<b>Course title:</b> Aesthetic Theory – Languages of Art
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester, each student will present a paper; students may receive a maximum of 30 points for the preparation and presentation of the paper, and must receive a minimum of 10 points to be admitted to the examination. An oral colloquial examination follows the end of the semester, for which a student may obtain a maximum of 70 points. The teacher will accept a maximum of 2 absences with documented evidence. The exact date and topic of the midterm evaluation will be announced at the beginning of the semester. An oral examination will follow the end of the semester, for which the student may obtain a maximum of 70 points. Grading scale: 100-92: A; 91-86: B; 85-77: C; 76-66: D; 65-60: E; 59 - 0: FX. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 30/70	
<b>Learning outcomes:</b> The student will learn the concepts used to define art as a specific form of communication and signification. The emphasis of instruction is placed on the acquisition and ability to use independently, in particular, the concepts modeling the semiotic system, sign, text, image and word, artistic narrative and its individual components, that is, narrative and discourse.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. Aesthetics and Linguistic Turn</li> <li>2. Art as Language</li> <li>3. Art as a system of signs</li> <li>4. Language of art and text</li> <li>5. Text and reality</li> <li>6. Metaphor and metonymy</li> <li>7. Sujet and fabula</li> <li>8. Style</li> <li>9. Art and the question of genre</li> <li>10. Narrative</li> <li>11. Image</li> </ol>	

12. Image and word					
<b>Recommended literature:</b> COMPAGNON, Antoine. Démon teórie. Bratislava : Kalligram 2006. ISBN 80-7149-804-1. CHATMAN, Seymour. Příbeh a diskurs. Narativní struktura v literatuře a filmu. Brno : Host 2008. ISBN 978-80-7294-260-2. LOTMAN, Jurij Michajlovič. Text a kultura. Bratislava: Archa 1996. ISBN 80-7115-066-5. LOTMAN, Jurij Michajlovič. Štruktúra umeleckého textu. Bratislava: Tatran. ISBN 80-222-0188-X. JAKOBSON, Roman. Poetická funkce. Jinočany: H and H, 1995. ISBN 80-85787-83-0. 5.					
<b>Languages necessary to complete the course:</b> slovak language					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> prof. PhDr. Peter Michalovič, CSc.					
<b>Last change:</b> 01.04.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					



## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KE/A-boUVS-001/25	<b>Course title:</b> Aesthetic Theory – The Aesthetic and Definitions of Art
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> preparation and presentation of the paper, and must receive a minimum of 10 points to be admitted to the examination. An oral examination follows the end of the semester, for which a student may obtain a maximum of 70 points. The teacher will accept a maximum of 2 absences with documented evidence. The exact date and topic of the midterm evaluation will be announced at the beginning of the semester. An oral examination will follow the end of the semester, for which the student may obtain a maximum of 70 points. Grading scale: 100-92: A; 91-86: B; 85-77: C; 76-66: D; 65-60: E; 59 - 0: FX. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 30/70	
<b>Learning outcomes:</b> The student is familiar with the philosophical-aesthetic and aesthetic concepts of the most important representatives of aesthetic thought, from the philosophy of art of G. W. F. Hegel to the present day. The emphasis of the lectures and seminars is on the acquisition of the basic concepts of aesthetic thought. The student must know the correct explications of these concepts and, in addition, be able to use them correctly. In addition, the student must know how these thinkers influenced the subsequent development of aesthetic thought and what of their concepts is relevant in contemporary aesthetic discourse.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. Introduction</li> <li>2. Aesthetics as a science of sense perception or aesthetics as a philosophy of art</li> <li>3. Meaning of Aesthetics</li> <li>4. Aesthetic attitude</li> <li>5. Aesthetic function</li> <li>6. Aesthetic norm</li> <li>7. Aesthetic value</li> <li>8. Art as mimesis I. - Plato</li> <li>9. Art as mimesis II - Aristotle</li> </ol>	

10. Mimesis II - Pliny the Elder and Giorgio Vasari 11. Kant, Schelling and Hegel - definitions of art 12. Mukařovský's definition of art 13. Institutional definitions of art					
<b>Recommended literature:</b> ARISTOTELES: Poetika. Martin: Thetis, 2009. ISBN: 978-80-970115-3-6. HEGEL, Georg Wilhelm Friedrich. Estetika I. Praha: Odeon 1966. ISBN not specified. KANT, Immanuel. Kritika soudnosti. Praha: OIKOYMENH, 2015. ISBN:978-80-7298-500-5. KULKA, Tomáš – CIPORANOV, Denis (eds). Co je umění? Praha: Pavel Mervart 2010. ISBN: 978-80-87378-46-5. MUKAŘOVSKÝ, Jan. Studie z estetiky. Praha: Odeon, 1966. ISBN not specified.					
<b>Languages necessary to complete the course:</b> Slovak, Czech					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> prof. PhDr. Peter Michalovič, CSc.					
<b>Last change:</b> 01.04.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KE/A-boUVS-214/25	<b>Course title:</b> Aesthetics and Poetics
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester, as part of the continuous assessment, there will be two written tests of 15 points each and a final oral exam with a maximum grant of 70 points. The content of the tests will be the material from lectures and seminars, which will be covered by the test date. The content of the oral exam will be the material covered throughout the semester. The corpus of the oral exam will also include mandatory reading of texts on the topic, which the lecturer will publish at the beginning of the semester. The condition for admission to the oral exam is achieving a minimum of 10 points from the continuous assessment. The teacher will accept a maximum of 2 absences with documented evidence. Grading scale: 100-93: A; 92-85: B; 84-77: C; 76-68: D; 67-60: E; 59 - 0: FX. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. The exact dates and content of the continuous assessment will be announced at the beginning of the semester. The dates of the oral exam will be published via AIS no later than the last week of the teaching part. Scale of assessment (preliminary/final): 30 / 70	
<b>Learning outcomes:</b> After successfully completing the course, the student will gain knowledge about the development of aesthetic reflections in the field of poetics from antiquity to the present; will gain knowledge about the main characteristics of individual poetics, artistic programs and aesthetics in individual developmental periods; will have knowledge about the main representatives of poetological reflections in individual periods and their most significant works; will have the ability to further interpret the analyzed works, as well as other works from the context of poetology; will be able to reflect on the main developmental phenomena in the context of the development of aesthetics and poetics.	
<b>Class syllabus:</b> 1. Poetological-aesthetic reflections in the ancient Greek context 2. Poetological-aesthetic reflections in the ancient Roman context 3. Poetological-aesthetic reflections in the medieval context	

4. Humanistic aesthetics and poetics 5. Renaissance aesthetics and poetics 6. Poetological reflections in the context of Baroque and French classicism 7. Poetological reflections in the context of French classicism 8. Classicist aesthetics and poetics 9. Poetological reflections in the context of Romanticism 10. Poetological origins of realism 11. Modernist programs and poetics 12. Poetological stimuli for postmodernism					
<b>Recommended literature:</b> GILBERTOVÁ, Katharine. E. – KUHN, Helmut. Dějiny estetiky. Praha: Státní nakladatelství krásné literatury a umění, 1965. ISBN not specified. SCHNEIDER, Norbert. Dejiny estetiky od osvietenstva po postmodernu. Bratislava: Kalligram, 2002. ISBN 80-7149-482-8.					
<b>Languages necessary to complete the course:</b> Slovak, Czech					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. PhDr. Michal Babiak, CSc.					
<b>Last change:</b> 30.03.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KE/A-boUVS-210/25	<b>Course title:</b> Aesthetics of Audiovisual Arts
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 2 <b>per level/semester:</b> 14 / 28 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> The student should have a basic knowledge of history and film and aesthetics.	
<b>Course requirements:</b> a. During the teaching part (continuously): active participation in the seminar - study of the assigned texts, elaboration of assignments, discussion (60b) b. In the examination period: elaboration of a written assignment based on the studied seminar texts (40b). The condition for the final assessment is obtaining a minimum of 40 points from the interim assessment. The teacher will accept a maximum of 2 absences with documented evidence. Grading scale: 100-92: A; 91-86: B; 85-77: C; 76-66: D; 65-60: E; 59 - 0: FX. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 60/40	
<b>Learning outcomes:</b> The student has good understanding in the aesthetics of audiovisual arts, theoretically mastering the ongoing change in the disposition of the art of modernism to the present. He/she is able to grasp audiovisuality in terms of medium specificity, narrative, pragmatics, reception and social impact.	
<b>Class syllabus:</b> The course is delivered in seminar form, students study texts on relevant topics, prepare assignments with key questions and then discuss the texts with the teacher. <ol style="list-style-type: none"> <li>1. Introduction to the Aesthetics of AV Arts - methodological background</li> <li>2. Film in the context of other arts</li> <li>3. Film, technology and the medium.</li> <li>4. Ontology of the technical image, interpretation of Plato's Myth of the Cave</li> <li>5. New film history and its approach to film. The notion of dispositif</li> <li>6. Film expression as a living form</li> <li>7. Film space-time</li> <li>8. Sound in film</li> <li>9. Semiotic and Auteurian theory of film</li> </ol>	

10. Psychoanalysis and film. 11. Feminist film theory 12. Summary and discussion					
<b>Recommended literature:</b> BORDWELL, David -THOMPSON, Kristin. Umění filmu. Praha: AMU, 2011. ISBN 978-80-7331-217-6. MONACO, James. Jak číst film. Praha: Albatros, 2004. ISBN: 80-00-01410-6. MANOVICH, Lev. Jazyk nových médií. Praha: UK, 2018. ISBN 978-80-246-2961-2. MCLUHAN, Marshall. Jak rozumět médiím. Extenze člověka. Praha: Mladá fronta 2011. ISBN 978-80-204-2409-9. SZCZEPANIK, Petr (ed.). Nová filmová historie. Praha: Herrmann&synové, 2004. ISBN: 80-239-4107-0.					
<b>Languages necessary to complete the course:</b> Slovak, Czech, English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. PhDr. Michal Babiak, CSc., Mgr. Juraj Oniščenko, PhD.					
<b>Last change:</b> 01.04.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KE/A-boUVS-212/25	<b>Course title:</b> Aesthetics of Design
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> In order to receive credits for the course, the student is required to prepare for seminars during the semester (30% of the final grade). Furthermore, the student submits a argumentative essay (4-5 pages) after the end of the semester (30% of final grade). The last requirement is a written test (40% of the final grade). Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Grading scale: 100 –93: A; 92 – 85: B; 84 – 77: C; 76 – 69: D; 68 – 60: E; 59 – 0: FX.. If a student receives an FX grade for one of the essays or for the final test, the final grade is FX. The teacher will accept a maximum of 2 absences. Scale of assessment (preliminary/final): 40/60	
<b>Learning outcomes:</b> The student will get a basic overview of selected problems, concepts and topics which are related to the design from a philosophical and aesthetic perspective. On the basis of work with specific texts, he / she will acquire methodological equipment for his own erudite and contextual work with phenomena related to design. Working with philosophical texts and a detailed analysis of selected phenomena will contribute to the improvement of interpretive skills, which will be tested when writing the final essay.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. Introduction, definitions of design and design aesthetics</li> <li>2. History of design and design aesthetics</li> <li>3. Design and art, design and craft</li> <li>4. Donald Norman: Design and Emotion: Form vs. Function</li> <li>5. Everyday Aesthetics and Design</li> <li>6. Yuriko Saito: Design, the expression of care in social aesthetics</li> <li>7. Judy Attfield: Objects with Attitude: the Meaning of Design</li> <li>8. Objects and the dynamics of social change</li> <li>9. Design, consumerism and consumer culture</li> <li>10. Responsible (design) objects and environmental aesthetics</li> <li>11. Design, high culture and the problem of taste</li> </ol>	

12. Feminist critique and contemporary design					
13. Design aesthetics and immateriality					
<b>Recommended literature:</b> ATTFIELD, Judy. Wild Things: Material Culture of Everyday Life. Oxford: Berg, 2000. ISBN 1-85973-369-7. Available at: MS TEAMS. CLARKE, Hazel - BRODY, David (eds.). Design Studies. A Reader. Oxford: Berg, 2009. ISBN 978-84788-237-0. Available at: MS TEAMS. FORSEY, Jane. The Aesthetics of Design. Oxford: Oxford University Press, 2013. ISBN 978-0-19-996436-9. Available at: MS TEAMS. NORMAN, Donald. Emotional Design. New York: Basic Books, 2004. ISBN 0-465-05135-9. Available at: MS TEAMS. SAITO, Yuriko. Aesthetics of Care. London: Bloomsbury Academic, 2022. ISBN 978-1-3501-3420-1. Available at: MS TEAMS. SAITO, Yuriko. Everyday Aesthetics. Oxford: Oxford University Press, 2007 ISBN 978-0-19-927835-0. Available at: MS TEAMS. SPARKE, Penny. As Long As It's Pink. San Francisco: Pandora, 1995. ISBN 0-04-440923-0.					
<b>Languages necessary to complete the course:</b> Slovak, Czech, English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> prof. PhDr. Peter Michalovič, CSc., Mgr. Jozef Kovalčík, PhD.					
<b>Last change:</b> 01.04.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					



## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KE/A-boUVS-211/25	<b>Course title:</b> Aesthetics of Dramatic Arts
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester, the student will present a paper; they will receive a maximum of 15 points for the paper and activity in seminars. At the end of the semester, the student will take a test for which they will receive a maximum of 15 points. During the examination period, the student will take an oral examination. A minimum of 10 points in continuous assessment is required for admission to the oral examination. The student will receive a maximum of 70 points for the oral examination. The topics of the papers and the date of the test will be announced by the lecturer at the beginning of the semester. The teacher will accept a maximum of 2 absences with documented evidence. Grading scale: 100-92: A; 91-86: B; 85-77: C; 76-66: D; 65-60: E; 59 - 0: FX. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 30/70	
<b>Learning outcomes:</b> The student will acquire knowledge of the basic components of the dramatic arts that contribute to the creation of their aesthetic value and will be able to actively apply the acquired knowledge in practice, e.g. when writing reviews, essays, etc.	
<b>Class syllabus:</b> 1. Introduction. Characteristics of the concept of dramatic art. Characteristics of individual types of dramatic art 2. Dramatic art in relation to other types of art. Synthetic nature of dramatic art 3. The relationship between the dramatic text and the dramatic work. The role of the dramaturg and the role of the director in the process of creating a dramatic work and its aesthetic effect 5. The dramatic person. The actor in the process of creating a dramatic work 6. The dramatic scene. The set designer. Stage design. The process of creating a scenic aesthetic effect 7. Incidental music 8. Costumes and masks as artistic elements and their aesthetic function in a dramatic work 9. Aesthetic communication in a dramatic work. Stage and auditorium	

10. Dramatic art and spectator skills					
11. Criticism as the materialisation of the aesthetic effect of the dramatic work on the critical recipient I.					
12. Criticism as the materialisation of the aesthetic effect of the dramatic work on the critical recipient II.					
<b>Recommended literature:</b> BALME, Christopher. Úvod do divadelnej vedy. Bratislava: Divadelný ústav 2018. ISBN 978-80-8190-040-2. CARLSON, Marvin. Dejiny divadelných teórií. Bratislava: Divadelný ústav, 2006. ISBN 978-80-88987-23-7. FISCHER-LICHTE, Erika. Úvod do divadelných a performatívnych štúdií. Bratislava: Divadelný ústav, 2021. ISBN 978-80-8190-079-2. HOŘÍNEK, Zdeněk. Dráma, divadlo, divák. Bratislava: Tatran, 1985. ISBN PAVIS, Patrice. Divadelný slovník. Bratislava: Divadelný ústav, 2004. ISBN ISBN 80-88987-24-5. UBERSFELD, Anne. Čítať divadlo. Bratislava: Divadelný ústav 2023. ISBN 978-80-8190-102-7. ZICH, Otakar. Estetika dramatického umění. Praha: NAMU, 2018. ISBN 978-80-7331-482-8.					
<b>Languages necessary to complete the course:</b> Slovak, Czech					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. PhDr. Valerij Kupko, PhD.					
<b>Last change:</b> 01.04.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KE/A-boUVS-209/25	<b>Course title:</b> Aesthetics of Folk Arts
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During semester (continuously): a paper on selected topic (30 points). During the examination period: oral exam (70 points). The condition for admission to the exam is to achieve at least 10 points from the continuous assessment. The teacher will accept a maximum of 2 absences with proven documents. The exact date and topic of the continuous assessment will be announced at the beginning of the semester. The exam dates will be published via AIS no later than the last week of the teaching part. Grading scale: 100-92: A; 91-86: B; 85-77: C; 76-66: D; 65-60: E; 59-0: FX. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 30/70	
<b>Learning outcomes:</b> Upon successful completion of the course, the student has knowledge of a set of aesthetic and poetic principles that address the beauty, harmony, and artistic values of traditional folk art. It explores how visual, aural and tactile aspects are manifested in folk art and their significance in a cultural and social context.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. Intangible cultural heritage and folk art.</li> <li>2. Living traditions and traditional folk culture.</li> <li>3. Basic aesthetic categories in folk art.</li> <li>4. Structural method in the study of folk art.</li> <li>5. Folk art.</li> <li>6. Folk music and folk song.</li> <li>7. Folk dance.</li> <li>8. Verbal folklore.</li> <li>9. Folk theatre.</li> <li>10. Traditional puppet theatre.</li> <li>11. Folk art and artistic art.</li> <li>12. Folk art in contemporary culture, politics and media.</li> <li>13. Identity and aesthetics of folk art today.</li> </ol>	

**Recommended literature:**

BOGATYRIOV, Piotr. Ľudové divadlo české a slovenské. Bratislava: Tatran 1973.  
BOGATYRIOV, Piotr. Souvislosti tvorby. Praha: Odeon, 1971.  
GUSEV, Viktor Jevgenjevič. Estetika folkloru. Praha: Odeon, 1978.  
HAMAR, Juraj. Úvod do estetiky bábkového divadla. Bratislava : Slovenské centrum pre tradičnú kultúru, 2020. ISBN 978-80-970098-3-0.  
SLIVKA, Martin. Slovenské ľudové divadlo. Bratislava: Divadelný ústav, 2002. ISBN 80-88987-39-3.

**Languages necessary to complete the course:**

Slovak

**Notes:****Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** prof. Mgr. Juraj Hamar, CSc.

**Last change:** 01.04.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KE/A-boUVS-208/25	<b>Course title:</b> Aesthetics of Literature
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester, the student will present a paper; they will receive a maximum of 15 points for the paper and activity in seminars. At the end of the semester, the student will take a test for which they will receive a maximum of 15 points. During the examination period, the student will take an oral examination. A minimum of 10 points in continuous assessment is required for admission to the oral examination. The student will receive a maximum of 70 points for the oral examination. The topics of the papers and the date of the test will be announced by the lecturer at the beginning of the semester. The teacher will accept a maximum of 2 absences with documented evidence. Grading scale: 100-92: A; 91-86: B; 85-77: C; 76-66: D; 65-60: E; 59 - 0: FX. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 30/70	
<b>Learning outcomes:</b> The student will gain an overview of the basic concepts of literary aesthetics, acquire the basic concepts of literary aesthetics and methods of analysing a literary work, and be able to apply aesthetic terminology and methods in the analysis and interpretation of a literary work in order to determine its aesthetic function and value.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. The literary work as an aesthetic phenomenon</li> <li>2. The aesthetic function and aesthetic value of a literary work in interaction with non-aesthetic values</li> <li>3. Literary genres (epic, lyric, drama) and writing genres. Structure of a literary work</li> <li>4. Theoretical and psychological aspects of the creation of a literary work</li> <li>5. Artistic image as a means of aesthetic vision of the world and reception of a literary work</li> <li>6. Polyfunctionality and levels of reception of a literary text</li> <li>7. Tragic and comic, beautiful and ugly, sublime and grotesque in a literary work as aesthetic categories</li> <li>8. Basic concepts of literary aesthetics</li> </ol>	

9. Basic methods of analysing a literary work
10. Issues of author – hero, author – reality – text - reader relationship
11. Language and style of fiction
12. The literary work as a multilayered formation

**Recommended literature:**

BACHTIN, Michail Michajlovič. Estetika slovesnej tvorby. Bratislava: Tatran, 1988.  
 ECO, Umberto. Meze interpretace. Praha: Karolinum, 2005. ISBN 978-80-2460-740-5.  
 INGARDEN, Roman. Umělecké dílo literární. Praha: Odeon, 1989.  
 LOTMAN, Jurij Michajlovič. Štruktúra umeleckého textu. Bratislava: Tatran, 1990.  
 MIKO, František. Text a štýl: k problematike literárnej komunikácie. Bratislava: Smena, 1970.  
 MUKAŘOVSKÝ, Jan. Studie z estetiky. Praha: Odeon, 1966.  
 SLÁDEK, Ondřej a kol. Strukturalismus: Slovník literárního strukturalismu. Brno: Host, 2018. ISBN 978-80-88069-64-5.  
 TOLSTOJ, Lev Nikolajevič. Čo je umenie. Bratislava: Slovenský spisovateľ, 1957.  
 WARREN, Austin – WELLEK, René. Teorie literatury. Olomouc: Votobia, 1996. ISBN 978-80-7198-150-8.  
 ZIMA, Peter V. 1995. Literární estetika. Brno: Votobia, 1995. ISBN 978- 80-7198-329-2.

**Languages necessary to complete the course:**

Slovak, Czech

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** doc. PhDr. Valerij Kupko, PhD.

**Last change:** 01.04.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KE/A-boUVS-206/25	<b>Course title:</b> Aesthetics of Popular Culture
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> In order to receive credits for the course, the student is required to prepare for seminars during the semester (30% of the final grade). Furthermore, the student submits a argumentative essay (5 pages) after the end of the semester (30% of final grade). The last requirement is a written test (40% of the final grade). Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Grading scale: 100 –93: A; 92 – 85: B; 84 – 77: C; 76 – 69: D; 68 – 60: E; 59 – 0: FX. If a student receives an FX grade for one of the essays or for the final test, the final grade is FX. A maximum of two absences during the semester are allowed. Scale of assessment (preliminary/final): 40/60	
<b>Learning outcomes:</b> The student will get a basic overview of selected problems, concepts and topics which are related to the popular culture from a philosophical and aesthetic perspective. On the basis of work with specific texts, he / she will acquire methodological equipment for his own erudite and contextual phenomena of popular culture. Working with philosophical texts and a detailed analysis of selected phenomena will contribute to the improvement of interpretive skills, which will be tested when writing the final essay.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. Introduction, basic concepts, background and themes</li> <li>2. The birth of art as an autonomous field, the distinction between fine art, popular art forms and crafts</li> <li>3. Social conditions of the emergence of the dichotomy of high and popular culture from the aesthetic perspective</li> <li>4. Popular culture and traditional folk art forms</li> <li>5. Defending popular culture - Karel Teige and Josef Čapek</li> <li>6. Walter Benajmin - technological optimism and the emancipation of the masses</li> <li>7. Kitsch and avant-garde art - the origins of the critique of the culture industry</li> <li>8. Post-war critique of mass culture as a tool of manipulation</li> </ol>	

9. Umberto Eco and "cultura di massa"
10. Commerciality and consumerism in relation to art and popular culture
11. Subcultures and their styles
12. Postmodern aesthetics and popular culture
13. Institutional critique of art and popular culture

**Recommended literature:**

BENJAMIN, Walter. Umelecké dielo vo veku svojej technickej reprodukovateľnosti. In: Iluminácie. Bratislava: Kalligram, 1999, s. 194–225.

ČAPEK, Josef. Neskromnější umění. Praha: Dauphin, 1997. ISBN: 80-8601-946-2.

ECO, Umberto. Skeptikové a těšitelé. Praha: Argo, 2007. ISBN: 80-7203-706-4.

HEBDIGE, Dick. Subkultura a její styl. Praha: Volvox Globator, 2012. ISBN: 978-80-72078-356

GREENBERG, Clement. Avantgarda a kýč. In: Labyrint revue 2000, č. 7–8, s. 68–74.

KOVALČIK, Jozef (ed.): Vysoké umenia a populárna kultúra. Bratislava: SFÚ, 2024. 978-80-97042-09-7

KOVALČIK, Jozef - RYYNANEN, Max .Aesthetics of Popular Culture. Slovart: Bratislava, 2014. ISBN: 978-788089-259861.

SHINER, Larry. The Invention of Art: A Cultural History. Chicago: Chicago University Press 2001: ISBN: 978-0-226-75343-0. Available at: MS TEAMS.

STOREY, John. Inventing Popular Culture: From Folklore to Globalization. Oxford: Blackwell 2003. ISBN: 978-0631234609- Available at: MS TEAMS.

ZAHRÁDKA, Pavel (ed.). Estetika na přelomu milénia vybrané problémy současné estetiky. Brno: Barrister & Principal, 2010. ISBN: 978-80-87474-11-2.

**Languages necessary to complete the course:**

Slovak, Czech, English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** prof. PhDr. Peter Michalovič, CSc., Mgr. Jozef Kovalčík, PhD.

**Last change:** 01.04.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.



## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KE/A-boUVS-207/25	<b>Course title:</b> Aesthetics of Visual Arts
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 2 <b>per level/semester:</b> 14 / 28 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> The student should have basic knowledge of the history of fine arts, architecture and aesthetics.	
<b>Course requirements:</b> a. during teaching part of the semester (ongoing): active participation – study of specified texts, working on assignments, discussion (40 points); paper on a chosen topic – consisting of an academic text and a presentation, presented in the seminar – topics are related to the theoretical reflection of visual arts and architecture by philosophers, aestheticians, and artists. (30 points) b. in the examination period: submission of the text of the presentation and the presentation itself; completion of the assignment – questions from the presentations and lectures. (30 points) The condition for the final evaluation is the fulfillment of all ongoing evaluation requirements and obtaining at least 40 points. Grading scale: 100 - 93: A; 92 - 86: B; 85 - 78: C; 77 - 69: D; 68 - 60: E; 59 - 0: FX. The teacher will accept a maximum of two absences. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 70/30	
<b>Learning outcomes:</b> The student has an overview of the development of theoretical reflection on visual arts and architecture from antiquity to the present. They are acquainted with both traditional and current issues and concepts in the field of aesthetics of visual arts (representational paradigms in structuring the visual image, changes in the understanding of visual and architectural works, the creator, the creative process, evaluation within the art system, etc.). The student is familiar with key theoretical works on the subject and is able to reflect on visual art from a philosophical-aesthetic perspective. They apply and use the basic terminology from this field.	
<b>Class syllabus:</b> 1. - 2. Reflection on Visual Arts in the Theories of Ancient and Medieval Thinkers. Canon. Proportion. Light	

3. Theory and Aesthetics of Visual Arts during the Renaissance. Style. Artistic period. Representation and Nature
  4. – 5. Philosophical-aesthetic Reflection on Visual Arts and Architecture in the 17th to 19th Centuries  
Picturesque and Sublime. Dualism. Illusion
  6. The Concept of Modernism and Avant-garde in Visual Arts. Time. Motion. Space
  7. – 8. Philosophical-aesthetic Foundations of Abstract Art. Abstraction and figuration. Form. Empathy
  9. The artist. Genius. Women in Visual Arts
  10. Art museum, Gallery, and Visual Artwork. Threshold Experience. Ritual
  11. Aesthetics of Modernist Architecture
  12. Everyday life, Boundaries and Definitions of Visual arts. Conceptual and Performance art
- The topics for the papers and seminar texts will be specified at the beginning of the semester.

**Recommended literature:**

NELSON, Robert S. – SHIFF, Richard (eds.). Kritické pojmy dejín umenia. Bratislava: Slovart, 2004. ISBN 80-7145-978-X.

ORIŠKOVÁ, Mária (ed.). Efekt múzea: predmety, praktiky, publikum. Antológia textov angloamerickej  
kritickej teórie múzea. Bratislava: Affad Press/Veda, 2006. ISBN 80-89259-08-1.

WÖLFFLIN, Heinrich. Základní pojmy dějín umění. Problém vývoje stylu v novověkém umění. Praha: Academia 2020. ISBN 978-80-200-3080-1.

WORRINGER, Wilhelm. Abstrakce a vcítění. Příspěvek k psychologii stylu. Praha: Triáda, 2001. ISBN 80-86138-35-6.

ZÁHRADKA, Pavel. (ed.). Estetika na přelomu milénia. Vybrané problémy súčasnej estetiky. Brno:  
Barrister & Principal, 2010. ISBN 978-80-87474-11-2.

The list of seminar texts and supplementary literature will be presented at the beginning of the semester and partially available through MS Teams.

**Languages necessary to complete the course:**

Slovak, Czech, English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** Mgr. Viera Bartková, PhD., prof. Mgr. Juraj Hamar, CSc.

**Last change:** 01.04.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KDVU/A-boUVS-110/25	<b>Course title:</b> Analysis and Interpretation of Works 1
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester (on an ongoing basis), a debate and seminar paper on a topic selected from the current semester's offerings, with an assessed oral presentation with its own ppt and written form submitted no later than the credit week. The exact topic and date of the thesis presentation will be announced at the beginning of the semester. The grade for the oral presentation of the term paper is 45%, the written presentation of the term paper is 45%, and the in-class activity is 10% of the total course grade. The scope and all required elements of the seminar paper will be specified at the beginning of the course. Grading scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX. Violation of academic ethics will be punished, and the student will lose all the received points in the relevant assessment. The teacher will accept a maximum of 2 absences with documented evidence. Scale of assessment (preliminary/final): 45/55	
<b>Learning outcomes:</b> After successfully completing the course, the student has the ability to independently analyze a visual art form, verbalize findings using adequate terminology, and interpret them in a broader art-historical context. The student has knowledge about the character and development of formal elements of works of art. The student is able to adequately apply the knowledge acquired in the other seminars, overview lectures on the development of individual style periods, as well as courses in iconography. At the same time, the course contains the practice of critical verification of resources, writing a scientific text (with the requirements similar to a bachelor's thesis), and its presentation in the form of a simulated scientific conference.	
<b>Class syllabus:</b>	

1. Principles and meaning of analysis of the form of works of art and architecture, contribution, and limits of stylistic-critical analysis of works.
2. Character and historical context of the basic formal elements of works of art, including format, line and shape, colour and its compositional, expressive and symbolic potential, light, artistic manner of execution, style, construction of space, proportion, movement.
3. Spatial and structural principles in architectural works and their historical transformations.
4. Nature and historical context of the basic formal elements of architectural works - elements and principles of architectural composition, proportions in architectural composition.
6. Compositional principles of artistic creation and their historical transformations; Material arrangement and hierarchization of forms, relationship of the whole and details.
7. Project and reality, understanding and analysis of project documentation of architectural works, harmony, gradation and rhythmization in works of art; expression and atmosphere of a work of art.
8. The author's style in architectural work and external influences on the formation of the work, technology, morphology, political and social conditions.
9. Verbalization of what is seen in art-historical practice.
10. Formal analysis of works of art and architecture in practice - the basics of its oral and written presentation.
11. Links of form and content of the work, iconographic analysis, state of research, and own findings.
12. Presentations of seminar papers in the form of a simulated scientific conference with the necessary discussion.

#### **Recommended literature:**

ARNHEIM, Rudolf. Towards a Psychology of Art : Collected Essays. Berkeley, 1966. ISBN 9780520266018

ARNHEIM, Rudolf. Art and Visual Perception. Berkeley, 1974. Dostupné na:  
[https://monoskop.org/images/e/e7/Arnheim\\_Rudolf\\_Art\\_and\\_Visual\\_Perception\\_1974.pdf](https://monoskop.org/images/e/e7/Arnheim_Rudolf_Art_and_Visual_Perception_1974.pdf)

BARNET, Sylvan. A Short Guide to Writing about Art. New Jersey, 2008. ISBN 13 978-0205886999

BERNS, Roy S. Color science and the Visual Arts: A Guide for Conservators, Curators and the Curious. Los Angeles, 2016. ISBN 9781606064818

BLAŽÍČEK, Oldřich – KROPÁČEK, Jiří. Slovník pojmů z dějin umění. Názvosloví a tvarosloví architektury, sochařství, malby a užitého umění. Praha, 1991. ISBN 8020702466

FISCHER, Chris (ed.). Art in the making. Copenhagen, 2018. ISBN 9788775510894

GAGE, John. Colour in Art. London: Thames & Hudson, 2006. ISBN 0500203946, 9780500203941

HOPKINS, Owen.: Jak číst architekturu. Obrazový lexikon. Praha : Grada 2019

KRUFT, Hanno-Walter. Dejiny teórie architektúry. Bratislava, 1991. ISBN 80-7095-009-9

PEVSNER, Nicolaus. A History of Building Types. London, 1976. ISBN 9780691018294

WATKIN, David. A History of Western Architecture. (1. vyd. London, 1986); 6.revidované a rozšírené vyd. London: Lawrence King Publishing, 2015 (kapitoly 8-10). ISBN 978-1-78067-597-8.

ZEVI, Bruno: Jak se dívat na architekturu. Praha, 1966 ISBN (brož.)

Students will be introduced to supplementary literature and electronic resources during the course.

Students are also encouraged to use literature from the specialised library of the Slovak National Gallery.

#### **Languages necessary to complete the course:**

Slovak, study of specialized foreign language literature is required.

<b>Notes:</b>					
<b>Past grade distribution</b>					
Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. Mgr. Katarína Kolbář Chmelinová, PhD., Mgr. Peter Szalay, PhD.					
<b>Last change:</b> 30.03.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KDVU/A-boUVS-111/25	<b>Course title:</b> Analysis and Interpretation of Works 2
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> A-boUVŠ-110/25 Analysis and interpretation of art work 1	
<b>Course requirements:</b> During the semester (on an ongoing basis), a debate and seminar paper on a topic selected from the current semester's offerings, with an assessed oral presentation with its own ppt and written form submitted no later than the credit week. The exact topic and date of the thesis presentation will be announced at the beginning of the semester. The grade for the oral presentation of the term paper is 45%, the written presentation of the term paper is 45%, and the in-class activity is 10% of the total course grade. The scope and all required elements of the seminar paper will be specified at the beginning of the course. Grading scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX. Violation of academic ethics will be punished, and the student will lose all the received points in the relevant assessment. The teacher will accept a maximum of 2 absences with documented evidence. Scale of assessment (preliminary/final): 45/55	
<b>Learning outcomes:</b> Upon successful completion of the course, students will be equipped with the necessary skills to comprehensively analyse fine art and architectural work, interpreting its content, formal and stylistic specifics in a broader cultural and historical context. The course will provide students with practical experience in preparing and presenting a conference paper, as well as providing them with fundamental information on writing an art historical study in accordance with the requirements of a Bachelor's thesis.	
<b>Class syllabus:</b>	

The course, which focuses on one of the basic skills of an art historian, is seamlessly linked to Analysis and Interpretation of Art Work 1. The second part of the course is devoted to the practical application of knowledge acquired in the winter term. Students will deepen their skills in writing the scientific text, present and discuss papers in which they have to demonstrate the ability of independent analysis of an individual work of art and architecture. Emphasis is placed on meaningful use of the method of comparison, drawing conclusions, and contextual interpretation of the obtained partial results. A part of the course is realized directly in contact with the examined original in the selected art collection and architecture in situ. Upon successful completion of the course, the student has the ability to comprehensively analyze the work of art and architecture with the interpretation of its content components, formal and stylistic specifics in a broader cultural-historical context. He gained practical experience with the preparation and presentation of a conference paper, as well as basic information about writing an art-historical text with the essentials of a bachelor thesis.

1. Method of comparison in art-historical practice, basics and goals.
2. Originality and artistic quality of visual artworks, art-historical connoisseurship; Pitfalls of copying and reproduction of works of art in the application of artwork analysis.
3. Originality of architectural works in the context of the period style. On the forms of inspiration and influences of architectural work: copies, quotations and series.
4. Analysis of the form of artwork in the context of artist's and period style; iconography, iconology, and iconic.
5. Analysis of architectural work: function and meaning of spatial, material and social relations of architecture.
6. Brief introduction to other possibilities of analysis of works of art I - hermeneutics, psychology of art, sociology, cultural anthropology.
7. Brief introduction to other possibilities of analysis of works of art II - semiotics, structuralism, poststructuralism, feminism....
8. Principles of writing a conference paper and an art-historical study on concrete examples.
9. Practical training in contact with an original.
10. Interpretation and contextualization of the obtained results, sample applications, and their corrections.
11. Presentations, discussions, and evaluation of student papers.
12. Presentations, discussions, and evaluation of student papers.

#### **Recommended literature:**

- ARNHEIM, Rudolf. Towards a Psychology of Art : Collected Essays. Berkeley, 1966. ISBN 9780520266018
- ARNHEIM, Rudolf. Art and Visual Perception. Berkeley, 1974. Dostupné na: [https://monoskop.org/images/e/e7/Arnheim\\_Rudolf\\_Art\\_and\\_Visual\\_Perception\\_1974.pdf](https://monoskop.org/images/e/e7/Arnheim_Rudolf_Art_and_Visual_Perception_1974.pdf)
- BRÖTJE, Michael. Bild-Schöpfung 1-3. Imhof 2012. ISBN 3865688160, 9783865688163
- FISCHER, Chris (ed.). Art in the making. Copenhagen, 2018. ISBN 9788775510894
- HILDEBRAND, Adolf. Problém formy ve výtvarném umění. Praha, 2004. ISBN 8086138518
- CHING, Francis D. K.: Form, Space, & Order, N. Y.: John Wiley & Sons, Inc., 2007 (3rd edn)
- IMDAHL, M.: Giotto: Arefresken: Ikonographie, Ikonologie, Ikonik. Munich 1980. ISBN 3770519701 9783770519705
- NORBERG-SCHULZ, Christian: Genius loci : krajina, místo, architektura, Praha : Dokořán, 2010. ISBN 978-80-7363-303-5
- PALLASMAA, Juhani: Oči kůže, Praha: Archa, 2012. ISBN 978-80-87545-10-2
- PANOFSKY, Erwin. Význam ve výtvarném umění. Praha 2021. ISBN 9788075303028
- PEVSNER, Nicolaus. A History of Building Types. London, 1976.
- ROWE, Colin: Matematika ideální vily a jiné eseje, Praha: ERA, 2007, ISBN 8073660946
- VAN LEEUVEN, Theo, JEWIT, Carey (eds.). The Handbook of Visual Analysis. London –

Thousand Oaks – New Delhi, 2001. ISBN 0-7619-6476-2 (hbk) ISBN 0-7619-6477-0 (pbk) (cit. 2021-10-15) Dostupné na: <https://pdfcoffee.com/handbook-of-visual-analysis-4-pdf-free.html> 597-8.

ZEVI, Bruno: Jak se dívat na architekturu. Praha, 1966

Students will be introduced to supplementary literature and electronic resources during the course.

Students are also encouraged to use literature from the specialised library of the Slovak National Gallery.

**Languages necessary to complete the course:**

Slovak, study of specialized foreign language literature is required.

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** doc. Mgr. Katarína Kolbiarz Chmelinová, PhD., Mgr. Peter Szalay, PhD.

**Last change:** 30.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.



## STATE EXAM DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KE/A-boUVS-900/25	<b>Course title:</b> Bachelor's Thesis Defence
<b>Number of credits:</b> 12	
<b>Educational level:</b> I.	
<p><b>Course requirements:</b></p> <p>Submission of the diploma thesis within the deadline specified in the current academic schedule year for the relevant date of the state examination. The diploma thesis is submitted in printed form version in two bound copies (of which at least one in hardcover) on the relevant department and in electronic version via AIS. The work must meet the parameters specified Internal regulation no. 12/2013 Directive of the Rector of Comenius University on basic essentials of final theses, rigorous theses and habilitation theses, control of their originality, storage and access at Comenius University in Bratislava. To evaluate the diploma work as the subject of a state examination, the provisions of Article 27 of the Study Regulations apply Faculty of Arts, Comenius University. The supervisor of the final thesis and its opponent will prepare assessments of the bachelor's thesis and propose an assessment in the A-FX grading scale, which the student will have at least 3 working days before the defense.</p> <p>Criteria for evaluating the bachelor's thesis:</p> <ol style="list-style-type: none"> <li>1. The contribution of the bachelor's thesis, fulfillment of the objectives of the work in its assignment and the requirements for the content of the bachelor's thesis given by the internal quality system of the University of Prague. The following are assessed: demonstration of knowledge and understanding, ability to work creatively in the study program, ability applied in collecting, interpreting and processing basic professional literature; in the case of a practically oriented bachelor's thesis, also mastering the application of theoretical foundations in practice and the verifiability of hypotheses;</li> <li>2. Originality of the work (the bachelor's thesis must not be plagiarism-based, it must not infringe the copyrights of other authors); The documentation for the defense of the bachelor's thesis also includes protocols of originality from the CRZP and Theses, the results of which are commented on by the supervisor of the final thesis and the opponent in their assessments;</li> <li>3. The accuracy and correctness of citing the information sources used, the research results of other authors and author groups, the accuracy of the description of the methods and working procedures of other authors or author groups;</li> <li>4. Compliance of the structure of the bachelor's thesis with the prescribed composition defined by the internal quality system of CU;</li> <li>5. Respect for the recommended scope of the bachelor's thesis (the recommended scope of the bachelor's thesis is usually 30-40 standard pages = 54,000 to 72,000 characters including spaces), the adequacy of the scope of the thesis is assessed by the supervisor of the final thesis;</li> <li>6. The linguistic and stylistic level of the work and formal arrangement.</li> </ol> <p>The student orally presents the content, achieved goals and conclusions of the bachelor's thesis and answers questions and comments of the thesis supervisor, opponent, or members of the examination committee. The committee will comprehensively evaluate the quality of the bachelor's thesis, assess the method and form of the defense and the student's ability to adequately respond to comments and questions in the assessments of the thesis supervisor and opponent. The assessment is achieved</p>	

<p>from the arithmetic average of the assessments from the assessment of the thesis supervisor and opponent and the assessment of the examination committee.</p> <p>Scale of assessment (preliminary/final): 0/100</p>
<p><b>Learning outcomes:</b></p> <p>The student has mastered the basic requirements of writing a professional text while adhering to the rules of academic ethics. The student has the ability to work independently and creatively in the field in which he/she completed the study program. He/she can demonstrate adequate knowledge of the issue he/she is researching and defend the chosen procedures and the results of his/her research with appropriate arguments. He/she can perceive the issue he/she has processed in a broader context and answer questions related to the nature of art history and theory related to the focus of his/her work.</p>
<p><b>Class syllabus:</b></p> <p>By designing and processing the bachelor's thesis, the student demonstrates the ability to work creatively in the field in which he/she completed the study program: adequate knowledge of the subject matter, mastery of methods of art historical work such as collecting, sorting, analyzing, critical evaluation of material, interpretation and processing of visual and source material, as well as published knowledge about it. The method and form of the defense of the final thesis has a colloquial nature and tests the student's ability to adequately respond to comments in the assessments of the supervisor and opponent and the questions of the committee on the issues of art of the period covered in the bachelor's thesis. Components of the defense: - Presentation of the bachelor's thesis and its contribution in terms of new knowledge; - Presentation of the assessments of the supervisor and opponent evaluating the work according to the criteria set for this type of qualification work in accordance with the relevant internal regulation of the Faculty of Fine Arts of the University of Prague; - Student's statement on the assessments of the bachelor's thesis; - Defense of the form, methods and results of the final thesis;</p> <ul style="list-style-type: none"> <li>- Answering the committee's question on the developmental context of art in a broader relationship to the topic of the thesis;</li> <li>- Answering the committee's question on the theoretical background of the thesis on the issue under investigation.</li> </ul>
<p><b>State exam syllabus:</b></p>
<p><b>Recommended literature:</b></p> <p>According to the focus of the bachelor's thesis topic.</p> <p>Internal regulation No. 5/2020 [online]. Comenius University in Bratislava, 2015 [cited 2021-09-09]. Available at: <a href="https://uniba.sk/fileadmin/ruk/as/2020/20200527/04a_Studijny_poriadok_FiF_UK.pdf">https://uniba.sk/fileadmin/ruk/as/2020/20200527/04a_Studijny_poriadok_FiF_UK.pdf</a></p> <p>Final theses [online]. Comenius University in Bratislava, Faculty of Philosophy, 2020 [cited 2021-08-09]. Available at: <a href="https://fphil.uniba.sk/studium/student/bakalarske-a-magisterske-studium/zaverecne-prace/">https://fphil.uniba.sk/studium/student/bakalarske-a-magisterske-studium/zaverecne-prace/</a></p>
<p><b>Languages necessary to complete the course:</b></p> <p>Slovak</p>
<p><b>Last change:</b> 30.03.2025</p>
<p><b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.</p>

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KE/A-boUVS-004/25	<b>Course title:</b> Bachelor's Thesis Seminar 1
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuous assessment: continuous control of the study of the assigned topic and continuous control of the prepared texts of the bachelor's thesis. Grading scale: 100-92: A; 91-84: B; 83-76: C; 75-68: D; 67-60: E; 59-0: FX. Final assessment: submission of at least 25% of the text of the thesis. The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the annulment of the points obtained in the relevant item of the assessment. Scale of assessment (preliminary/final): 75/25	
<b>Learning outcomes:</b> The student masters the methodological principles of preparation, conception, structure, content and formal requirements of a bachelor's thesis. Understands the principles of writing a scientific text. Critically approaches the current state of research in the chosen topic, using the comparative method.	
<b>Class syllabus:</b> A bachelor's text as the result of solving a scientific problem. Questions of defining the problem. Suggestions for a way to grasp the problem, structuring the solution. Formulation of the essence of the problem and the goals to which the solution of the thesis should lead. Ongoing discussion and presentation of the texts being prepared.	
<b>Recommended literature:</b> Individually according to the chosen topic.	
<b>Languages necessary to complete the course:</b> The text of the final thesis requires knowledge of the Slovak language and, depending on the topic, the study of literature may require knowledge of world languages (German, English, Italian, etc.).	

<b>Notes:</b>					
<b>Past grade distribution</b>					
Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. PhDr. Michal Babiak, CSc., Mgr. Viera Bartková, PhD., prof. Mgr. Juraj Hamar, CSc., Mgr. Jozef Kovalčík, PhD., doc. PhDr. Valerij Kupko, PhD., prof. PhDr. Peter Michalovič, CSc., Mgr. Juraj Oniščenko, PhD., doc. Mgr. Katarína Beňová, PhD., Mgr. Peter Buday, PhD., doc. Mgr. Katarína Kolbiarz Chmelinová, PhD., Mgr. Veronika Pichaničová, PhD., Mgr. Peter Szalay, PhD., doc. PhDr. Jana Bartová, PhD., Mgr. Jana Belišová, PhD., prof. PhDr. Marta Hulková, CSc., prof. Mgr. Iveta Kajanová, CSc., Mgr. art. Branko Ladič, PhD., doc. PhDr. Marcus Zagorski, PhD., doc. Mgr. Vladimír Zvara, PhD.					
<b>Last change:</b> 31.03.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KE/A-boUVS-005/25	<b>Course title:</b> Bachelor's Thesis Seminar 2
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuous assessment: checking the texts of the bachelor's thesis in preparation and discussing their content. Final assessment: the level of the final text of the bachelor's thesis. Grading scale: 100-92: A; 91-84: B; 83-76: C; 75-68: D; 67-60: E; 59-0: FX. The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 20/80	
<b>Learning outcomes:</b> The student masters the methodological principles of preparation, concept, structure, content and formal requirements of a bachelor's thesis. He has experience in independently formulating a scientific problem, consolidates skills in expressing ideas in adequate terminology and form. At the same time, he is able to work with professional literature, obtain relevant knowledge from it and take a critical stance towards it using the comparative method.	
<b>Class syllabus:</b> Bachelor's text as a result of solving a scientific problem - continuation of the preparation of the work. Evaluation of the current state of solving the problem and discussion of further stages of the solution. Stylization of the abstract, introduction, formulation of the essence of the problem and the goals to which its solution should reach. Finalization of the text.	
<b>Recommended literature:</b> Individually according to the chosen topic.	
<b>Languages necessary to complete the course:</b>	

The text of the final thesis requires knowledge of the Slovak language and, depending on the topic, the study of literature may require knowledge of world languages (German, English, Italian, etc.).					
<b>Notes:</b>					
<b>Past grade distribution</b>					
Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. PhDr. Michal Babiak, CSc., Mgr. Viera Bartková, PhD., prof. Mgr. Juraj Hamar, CSc., Mgr. Jozef Kovalčík, PhD., doc. PhDr. Valerij Kupko, PhD., prof. PhDr. Peter Michalovič, CSc., Mgr. Juraj Oniščenko, PhD., doc. Mgr. Katarína Beňová, PhD., Mgr. Peter Buday, PhD., doc. Mgr. Katarína Kolbiarz Chmelinová, PhD., Mgr. Veronika Pichaničová, PhD., Mgr. Peter Szalay, PhD., doc. PhDr. Jana Bartová, PhD., Mgr. Jana Belišová, PhD., prof. PhDr. Marta Hulková, CSc., prof. Mgr. Iveta Kajanová, CSc., Mgr. art. Branko Ladič, PhD., doc. PhDr. Marcus Zagorski, PhD., doc. Mgr. Vladimír Zvara, PhD.					
<b>Last change:</b> 31.03.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-312/25	<b>Course title:</b> Baroque Music
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 3 per level/semester: 42</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> a) during the teaching part (continuously) a paper / presentation and / or a written work on a selected topic from issues of baroque music, including key personalities, sources, communities, music centers, creating conditions for its cultivation and / or musicological interpretation selected musical work (30 points). Written assignments are handed in at the end of the teaching part; b) during the examination period: an examination consisting of a written test in two parts (knowledge test) and listening) and oral (70 points). The condition for admission to the exam is the achievement of min. 15 points from the ongoing evaluation. Successful completion of the test is a condition of admission to the oral part of the exam. Classification scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX The teacher accepts max. 3 absences with proven documents. The exact date and topic of the midterm evaluation will be announced at the beginning of the semester. Exam dates will be published via AIS no later than the last week of the course parts. Scale of assessment (preliminary/final): 30/70	
<b>Learning outcomes:</b> Upon successful completion of the course, the student has knowledge of the development of European music in the Baroque era, has knowledge of the most important stylistic trends, musical forms, types and genres, in which music was cultivated during this period, as well as important music centers and personalities who contributed to its creation, development and dissemination. He knows the most important musical works, as well as the causal links of the emergence of specific manifestations of Baroque musical art (e.g. opera, oratory) in terms of its autonomous development and in comparison with other artistic manifestations and social conditions and impacts. At the same time he will get a basic orientation in the problems of researching this period of development of European music and international representatives of this research.	

**Class syllabus:**

1. Music of the Baroque period - terminology and periodization. Literature.2. Ideological and aesthetic basis for the birth of opera (Florentine Camerata). Ancestors and early forms of opera.
3. Claudio Monteverdi - madrigal and musical-dramatic works.
4. Early Baroque church music - polychory and stile concertato.
5. Origin of oratory and cantata.
6. German Protestant musica poetica. Heinrich Schütz.
7. Baroque opera in Italy and its response outside Italy. French model of baroque opera - J. B. Lully.
8. Opera seria and opera buffa.
9. Sources of shaping instrumental style - dance and keyboard music at the turn of the 16th and 17th centuries.
10. Chamber and solo sonata. Trio sonata. B. Marini, H. Biber, A. Corelli.
11. New forms and types of orchestral instrumental music of the High Baroque - concerto grosso, solo concert. A. Corelli, G. Torelli, A. Vivaldi.
12. International, regional and individual in instrumental music 1st half of the 18th century (dance suite, solo keyboard music).
13. International synthesis in the work of J. S. Bach.
14. International synthesis in the work of G. F. Händel.

**Recommended literature:**

KAČIČ, Ladislav. Dejiny hudby III. Barok. Bratislava: Ikar, 2008. ISBN 978-80-551-1510-8  
BUKOFZER, Manfred. Hudba v období baroka. Bratislava: OPUS, 1986.  
ALBRECHT, Ján. Podoby a premeny barokovej hudby. Bratislava: OPUS, 1982.  
ABRAHAM, Gerald. Stručné dejiny hudby. Bratislava: Hudobné centrum, 2003. ISBN 80-88884-46-2  
Antológia – Renesancia a barok. Slovenská hudba XX, č. 3 – 4. Bratislava 1994.  
HILL, John Walter. Baroque Music. Music in Western Europe, 1580 – 1750. New York – London: Norton, 2005. ISBN 0-393-97800-1  
Additional literature will be presented at the beginning and throughout the semester.

**Languages necessary to complete the course:**

Slovak

**Notes:****Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** doc. PhDr. Jana Bartová, PhD.

**Last change:** 27.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.



## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KLMV/A-AboLO-14/15	<b>Course title:</b> Basics in Methodology of Scientific Research
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2., 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester: activity (10 points), presentation of two selected themes (20 + 20 points); final exam: seminary work 6-8 pages (50 points); Evaluating scale: A: 100 - 92, B: 91 - 84, C: 83 - 76, D: 75 - 68, E: 67 - 60, FX: 59 - 0 b. Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> During the course student has to obtain information on basic notions and procedures of scientific research. The purpose of the course is to develop his ability necessary for critical analysis of examples from his own domain of studies. Within virtual "research project", by form of presentation, student has to work out paper on selected problem and to demonstrate its results. Students has to get trough the drafting of a protocol on scientific work and how to select appropriate language formulations; how to correctly define the basic concepts; how to justify chosen steps in research in respect to its subject and purpose; to make demarcation between meaning and relevance of information he is dealing with; to chose adequate hypothesis and procedures for testifying it and to understand its methodological function in explanation of studied phenomena.	
<b>Class syllabus:</b> Natural language and its formalization (basics of propositional and predicate logic). Scientific method – observation and facts. Hypothesis and conjecture. Definition and classification. Measuring. Probability, induction and statistical methods. Experiment. Scientific explanation and prediction. Laws of nature. Theory. Philosophy of science (CH.S. Peirce, T.S. Kuhn, K.R. Popper, P.K. Feyerabend). Knowledge. Scientific progress. Methodological problems of social sciences.	
<b>Recommended literature:</b> BABBIE, E.R.: The Basics of Social Research, Belmont, CA : Wadsworth ; London : Cengage Learning, 2010. ISBN 978-1305503076 CAREY, S.S.: A Beginner's Guide to Scientific Method, London : Cengage Learning, 2001. ISBN 978-1111305550 COHEN, M.R. & E. NAGEL: An Introduction to Logic and Scientific Method, New York, Harcourt, Brace and Company 1936. ISBN 9781931541916	

GAHÉR, F.: Logika pre každého, 4. vydanie, Iris, Bratislava, 2013. ISBN 9788089256884  
HOOVER, K. & T. DONOVAN: The Elements of Social Scientific Thinking, Boston: Wadsworth, 2004 [2011]. ISBN 9781439082423  
KOSSO, P.: Summary of Scientific Method, Springer, 2011. ISBN 978-9400716155  
MILLER, L. & BREWER, J.D.: The A–Z of Social Research - A Dictionary of Key Social Science Research, London ; Thousand Oaks, Calif. : SAGE, 2003. ISBN 9780761971337  
PSILLOS, S.: Philosophy of Science A-Z, London: Routledge. 2007. 9780748622146  
KUHN, T. S.: The Structure of Scientific Revolutions, 3rd ed. University of Chicago Press, 1996, ISBN 978-0226458083

**Languages necessary to complete the course:**

Slovak (work on seminars, part of literature) English (part of literature)

**Notes:**

**Past grade distribution**

Total number of evaluated students: 107

A	ABS	B	C	D	E	FX
41,12	0,0	21,5	18,69	4,67	4,67	9,35

**Lecturers:** doc. Dr. Vladimír Marko, PhD.

**Last change:** 31.03.2022

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KFDF/A-boFI-901/22	<b>Course title:</b> Basics in Philosophy
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 2., 4., 6.	
<b>Educational level:</b> I., II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the instruction period of the semester: two tests (first in the first half of the semester, second in the penultimate week of the instruction period of the semester). Tests will be on material covered during the semester. Students can score a maximum of 100 points for both tests, the minimum for passing the course is 60 points. A: 100%-92%; B: 91%-84%; C: 83%-76%; D: 75%-68%; E: 67%-60% FX: 59%-0% Violation of academic ethics will be punished, and the student will lose all the received points in the relevant assessment. The teacher will accept a maximum of two absences with documentation. Scale of assessment (preliminary/final): 100% preliminary	
<b>Learning outcomes:</b> After successfully completing the course, the students have knowledge of basic philosophical problems, conceptual frameworks and argumentative strategies used in the main philosophical disciplines (ethics, metaphysics, epistemology). They are familiar with the main historical-philosophical trends and concepts from ancient times to the 20th century and have a basic knowledge of them.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. Philosophy in the system of cultural activities.</li> <li>2. Historical transformations of philosophy and paradigms of European philosophical thought.</li> <li>3. Character and methods of philosophical thinking, philosophical argumentation.</li> <li>4. Philosophical disciplines and directions.</li> <li>5. Terminological apparatus of philosophy as the conceptual basis of the social sciences and humanities.</li> <li>6. Selected key issues in ethics.</li> <li>7. Selected theories of the justification of moral norms.</li> <li>8. Selected key topics in philosophical anthropology.</li> <li>9. Selected key issues in metaphysics.</li> <li>10. Selected key issues in philosophy of mind, the mind-body relationship.</li> <li>11. Selected key issues in the theory of knowledge.</li> <li>12. Selected key theories of philosophy of language.</li> </ol>	

**Recommended literature:**

LIESMANN, Konrad, ZENATY, Gerhardt. O myšlení. Olomouc: Votobia, 1994. ISBN: 80-85619-94-6.

HOLLIS, Martin. Pozvání do filosofie. Brno: Barrister & Principal, 2001. ISBN: 80-85947-61-7.

PEREGRIN, Jaroslav. Filozofie pro normální lidi. Praha: Dokořán, 2008. ISBN 9788073631925.

NAGEL, Thomas. Čo to všetko znamená. Stručný úvod do filozofie. Bratislava: Bradlo, 1991. ISBN 80-7127-04-0.

Supplementary literature and literature that is not in Academic Library of Comenius University will be presented at the beginning and during the semester. Teachers' presentations and non-Academic Library UK literature are available at MS Teams.

**Languages necessary to complete the course:**

Slovak, Czech (receptive acquaintance)

**Notes:****Past grade distribution**

Total number of evaluated students: 844

A	ABS	B	C	D	E	FX
41,94	0,0	26,78	16,82	7,35	4,38	2,73

**Lecturers:** Mgr. Martin Nuhlíček, PhD.

**Last change:** 01.06.2022

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KE/A-boUVS-255/25	<b>Course title:</b> Chapters from World Literature
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The course is evaluated with continuous assessment. During the semester, the student will present a paper, receive a maximum of 40 points for the paper and their activity in seminars, and take two tests (mid-semester and pre-credit week), which will include required readings in world literature, each worth a maximum of 30 points, with the possibility of one correction if the total score is less than 60 points. The topics of the papers, the list of compulsory reading, and the dates of the tests will be announced by the lecturer at the beginning of the semester. Violation of the academic ethics will result in the cancellation of the points obtained in the respective assessment item. Grading scale: 100 – 92: A; 91 – 86: B; 85 – 77: C; 76 – 66: D; 65 – 60: E; 59 – 0: FX The teacher will accept a maximum of 2 absences with documented evidence. Scale of assessment (preliminary/final): 100/0	
<b>Learning outcomes:</b> The student will become acquainted with the lives and works of individual writers whose distinctive works have influenced the development of world literature. The student will be able to apply the acquired knowledge to the analysis and creative interpretation of a literary work.	
<b>Class syllabus:</b> 1. Introduction. Basic methods of analysis of a literary work 2. The secret of inspiration. J. W. Goethe: Faust. Goethe's timelessness 3. The terrible and the sublime in the literature of Romanticism. A. Hoffmann: The Devil's Elixir 4. A microscopic look inside fear. E. A. Poe: The Pit and the Pendulum and Other Stories 5. The dream as a literary procedure. Defining the meaning of art in the language of the work of art. N. V. Gogol: The Portrait 6. Bakhtin's theory of the polyphonic novel. F. Dostoyevsky: Crime and Punishment 7. The curse as a way to the inner freedom of creation and to unrepeatability. P. Verlaine, A. Rimbaud 8. An unconventional view of woman as a sign of the times – Strindberg's Getting Married and Tolstoy's Kreutzer Sonata 10. L. N. Tolstoy's Father Sergius as an example of modern hagiographic prose.	

11. The poetics of brevity – G. de Maupassant – the master of realistic short story  
 12. A. P. Chekhov on the border between realism and modernism. The Black Monk. The Steppe

**Recommended literature:**

ANDRIČÍK, Marián. – ANDRIČÍKOVÁ, Markéta. Vybrané kapitoly zo svetovej literatúry. Košice: Univerzita Pavla Jozefa Šafárika, Filozofická fakulta, 2015. ISBN 978-80-8152-282-6.  
 JURÍČEK, Ján. (ed.). Malá encyklopédia spisovateľov sveta. Bratislava: Obzor, 1978.  
 KNĚZEK, Libor. a kol. Encyklopédia literárnych diel. Bratislava: Obzor, 1989.  
 KOVAČIČOVÁ, Oľga a kol. Slovník ruskej literatúry 11. – 20. storočia. Bratislava: Veda, 2007. ISBN 978-80-224-0967-4.  
 PIŠÚT, Milan – VÝRAŠTEK, Pavol (eds.). Dejiny svetovej literatúry 1, 2. Bratislava: Osveta, 1963.

**Languages necessary to complete the course:**

Slovak, Czech

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** doc. PhDr. Valerij Kupko, PhD.

**Last change:** 01.04.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026					
<b>University:</b> Comenius University Bratislava					
<b>Faculty:</b> Faculty of Arts					
<b>Course ID:</b> FiF.KMuz/A-boUVS-355/25		<b>Course title:</b> Collegium Musicum			
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week:</b> 2 <b>per level/semester:</b> 28 <b>Form of the course:</b> on-site learning					
<b>Type, volume, methods and workload of the student - additional information</b> -					
<b>Number of credits:</b> 4					
<b>Recommended semester:</b> 1., 3., 5.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Active involvement in a choir or chamber ensemble. Rehearsing simpler musical works. The condition for completing the course is regular continuous participation and work at home. Classification scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX. The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item Scale of assessment (preliminary/final): Scale of assessment (preliminary/final): 100/0					
<b>Learning outcomes:</b> The student has practical skills in the interpretation of simpler musical works, either in the choir or in a chamber group according to current dispositions.					
<b>Class syllabus:</b> The student participates in the study of the chosen musical work, devotes himself to the preparation of his part and participates in the final rendering of the composition.					
<b>Recommended literature:</b> music material selected according to the current dispositions of the ensemble					
<b>Languages necessary to complete the course:</b> slovak, eventually english					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

<b>Lecturers:</b> Mgr. art. Branko Ladič, PhD.
<b>Last change:</b> 27.03.2025
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.



## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KE/A-boUVS-213/25	<b>Course title:</b> Comparative Studies
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester, the student will present a paper; they will receive a maximum of 15 points for the paper and activity in seminars. At the end of the semester, the student will take a test for which they will receive a maximum of 15 points. During the examination period, the student will take an oral examination. A minimum of 10 points in continuous assessment is required for admission to the oral examination. The student will receive a maximum of 70 points for the oral examination. The topics of the papers and the date of the test will be announced by the lecturer at the beginning of the semester. The teacher will accept a maximum of 2 absences with documented evidence. Grading scale: 100-92: A; 91-86: B; 85-77: C; 76-66: D; 65-60: E; 59 - 0: FX. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 30/70	
<b>Learning outcomes:</b> The student will be introduced to the theoretical foundations of comparative studies, acquire the basic terminology and be able to apply it to the interpretation of a literary work, as well as identify relationships and connections between individual authors or literary works within the framework of inter-literary relations.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. Introduction to Comparative Studies. Tasks and aims of the discipline.</li> <li>2. Features of comparative thinking. Basic concepts of Comparative Studies.</li> <li>3. Milestones in the development of Comparative Literary Studies. Czech and Slovak Comparative Studies. Perspectives and topicality of Comparative Studies.</li> <li>4. World literature and national literature. Monologue or dialogue; influences or inspirations.</li> <li>5. Influences, impact, and reception.</li> <li>6. Inter-literary centrism.</li> <li>7. Literary translation as a means of inter-literary communication.</li> <li>8. Comparative Literary Studies as part of Literary Studies and its links with Literary Theory, Literary History, and Literary Criticism.</li> </ol>	

9. The periodisation of literature and the development of individual literary types and genres.
10. Thematology and Imagology as sub-disciplines of Comparative Literary Studies.
11. Interspecies relations between the arts – literature and the other arts, literature and science.
12. Contemporary Comparative Literary Studies.

**Recommended literature:**

ŽURIŠIN, Dionýz. Teória literárnej komparatistiky. Bratislava: Slovenský spisovateľ, 1975.  
 GUILLÉN, Claudio. Mezi jednotou a růzností. Praha: Triada, 2008. ISBN 978-80-8613-888-6.  
 PUČEROVÁ, Dobrota. Postkolonializmus a literárna komparatistika. In: Slavica litteraria, 2015, roč. 18, č. 1, s. 139 – 150.  
 VESELOVSKIJ, Alexander Nikolajevič. Historická poetika. Bratislava: Tatran, 1992. ISBN 978-80-222-0316-5.  
 ZELENKA, Miloš. Česká a slovenská literární komparatistika 20. století – stav a perspektivy. In: Slavica litteraria, 2015, roč. 18., č. 1, s. 7 – 18.

**Languages necessary to complete the course:**

Slovak, Czech

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** doc. PhDr. Valerij Kupko, PhD.

**Last change:** 20.05.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-317/25	<b>Course title:</b> Concert Programming and Musical Dramaturgy
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the teaching part (continuously) elaboration of 4 partial tasks and their individual presentation in class, connected with a discussion. The partial tasks, which are always specified at the beginning of the semester, are from the following areas: Dramaturgical survey of music, resp. musical-theatrical work and selection of suitable pictorial and textual material (15 points); Concert Dramaturgy (15 points); Theme for a musical / musical-theatrical / multi-genre project (15 points); An example and own interpretation of an already implemented innovative art project / format / center, resp. PR concept of a specific project (15 points). For the total activity of the student in the lessons during the teaching part, max. 15 points. (b) during the examination period: processing of a complete project grant application in a specific grant scheme (25 points). Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Classification scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX Teachers accept max. 2 absences (if any of them is caused by health problems, there can be a maximum of 3 absences). The schedule of assignments and mid-term evaluation will be announced at the beginning of the semester. Scale of assessment (preliminary/final): Scale of assessment (preliminary/final): 75/25	
<b>Learning outcomes:</b> Upon successful completion of the course, the student has knowledge of the cultural context and dramaturgical and production specifics of non-commercial and commercial art culture in Slovakia and abroad with special regard to music. He/She has knowledge about the specifics of established and unestablished art culture and various forms of its financing. He also masters the basic skills in the field of dramaturgical and production implementation of a specific project, including securing of its financing.	
<b>Class syllabus:</b> 1. Dramaturgy as a field and as a profession: concept, history, cultural-geographical differences. 2. Musical dramaturgy: starting points, directions, practice. The issue of "cultural value".	

3. Forms and contexts of supporting music / art culture from public money.
4. Music production or everything not to be forgotten.
5. PR in music - possibilities and strategies.
6. Dramaturgy in the field of musical theater and multi-genre projects.
7. Dramaturgical research as part of the work of a playwright. Innovation and its pathways: examples of successful art projects, formats and centers and ways to inspire them to create their own projects.
8. Grant application writing techniques I. - intention, justification, target groups.
9. Grant application writing techniques I. - budget and financial management.
10. Music playwright and media: television, radio, internet radio, streaming platforms, social networks, podcasts.

**Recommended literature:**

DROMEY, Chris - HAFERKORN, Julia. The Classical Music Industry. New York: Routledge, 2018. ISBN 9780367512262.

HULL, Geoffrey P. - HUTCHINSON, Thomas - STRASSER, Richard. The Music Business and Recording Industry. New York: Routledge, 2010. ISBN 0415875617. Dostupné prostredníctvom ProQuest Ebook Central.

LESSING, Gotthold Ephraim Laokoón. Hamburská dramaturgia. Listy o najnovšej literatúre. Bratislava: Tatran, 1980.

MUSIC MANAGERS FORUM. The music management bible. London: Sanctuary Publishing, 2003. ISBN 1-84492-025-9.

ZICH, Otakar. Estetika dramatického umění. Teoretická dramaturgie. Praha: Panorama, 1987.

Additional literature will be presented at the beginning of the semester. Teachers' presentations are available at MS TEAMS.

**Languages necessary to complete the course:**

Slovak, English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** doc. Mgr. Vladimír Zvara, PhD.

**Last change:** 27.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-305/25	<b>Course title:</b> Counterpoint
<b>Educational activities:</b> <b>Type of activities:</b> lecture / practicals <b>Number of hours:</b> <b>per week:</b> 2 / 2 <b>per level/semester:</b> 28 / 28 <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuously during the semester: active participation, seminar work, midterm tests in exercises (50%) Final assessment: final test (50%) Grading scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX. The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> The student has basic knowledge of counterpoint theory as a discipline dealing with polyphonic musical structures. He/She has knowledge of Palestrino and Bach counterpoint. He/She can apply analytical skills in contact with the selected repertoire (focus on the mass work of G. P. da Palestrino and the fugue work of J. S. Bach).	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. Counterpoint as a subdiscipline of music theory.</li> <li>2. Systematic, theoretical and historical aspects.</li> <li>3. Basic concepts of counterpoint theories: consonance and dissonance, modality and tonality, polyphony, cantus firmus, voice leadership, imitative and non-imitative techniques, permutational and invertible counterpoint.</li> <li>4. Palestrina's, vocal counterpoint. Historical assumptions and development of vocal counterpoint from Ars nova to Palestrina.</li> <li>5. Theory of vocal counterpoint according to Fux: counterpoint of the first to fifth kinds.</li> <li>6. Analysis of Palestrina's counterpoint.</li> <li>7. Bach's, instrumental counterpoint.</li> <li>8. Theories of instrumental counterpoint of the 17th-18th centuries.</li> </ol>	

9. Theory of fugue, theme, counterpoint, inversion, augmentation, diminution, tight, double and triple fugue.
10. Other types of instrumental counterpoint.
11. Analysis of Bach's counterpoint.
12. Counterpoint techniques in later development.

**Recommended literature:**

SCHUBERT, Peter. Modal Counterpoint, Renaissance Style. Oxford: Oxford University Press, 1999. ISBN: 9780195331943

JEPPESEN, Knud. Counterpoint: The Polyphonic Vocal Style of the Sixteenth Century. New York: Dover, 1992.

JEPPESEN, Knud. Kontrapunkt: Lehrbuch der klassischen Vokalphonie. Leipzig, 1978.

LEDBETTER, David. Bach's Well-tempered Clavier: The 48 Preludes and Fugues. New Haven: Yale University Press, 2002. ISBN 978-0-300-09707-8

MANN, Alfred. The Study of Fugue. Dover, 1987.

MANN, Alfred., ed. The Study of Counterpoint from Johann Joseph Fux's Gradus ad Parnassum, Norton. 1971.

DE LA MOTTE, Diether. Kontrapunkt: Ein Lese- und Arbeitsbuch. Leipzig: Bärenreiter, 1981.

**Languages necessary to complete the course:**

Slovak, English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** doc. PhDr. Marcus Zagorski, PhD., Mgr. art. Branko Ladič, PhD.

**Last change:** 27.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-315/25	<b>Course title:</b> Early Music in Slovakia
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuously during the semester: active participation (10 points), presentation of a selected topic at the seminar (20 points). Final assessment: written assignment of 6 – 8 standard pages (30 points), knowledge test (40 points). Classification scale: A: 100 – 91 points; B: 90 – 81 points; C: 80 – 71 points; D: 70 – 61 points; E: 60 – 51 points; Fx: 50 – 0 points The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 30/70	
<b>Learning outcomes:</b> The students gain knowledge about the state of research on the history of Slovak music from the Middle Ages to the mid-seventeenth century – periodization, concepts, topics, state of the source base. They also learn about the musical repertoire of the period – church music and secular music, domestic production (Ján Šimbracký/Schimbrack, Zachariáš Zarewutius, Samuel Capricornus, and others), representative manuscripts (the Levoča Music Collection, the Bardejov Music Collection, etc.). The focus is on the period of the musical Baroque and Classicism in the territory of presentday Slovakia, specifically from the mid-seventeenth century to the early nineteenth century. The students acquire knowledge about domestic secular and church music production through the repertoire of manuscripts and about monophonic and polyphonic Lutheran and Catholic hymns. From the period of musical Classicism, they will learn about the compositions of musicians active in Bratislava and Košice, about the context of the domestic repertoire, and the nature of domestic production in various localities.	
<b>Class syllabus:</b> 1. Research on the history of Slovak Music in literature up to the present. Conditions for cultivating music in the territory of present-day Slovakia in the medieval period.	

2. Medieval sources of music in state-run institutions – notated parchment fragments, notated codices from Bratislava, from the regions of Spiš and Šariš, and from the Eastern Slovak region.
3. The beginnings of cultivating polyphonic music – the Košice Fragments, the Spiš Fragments, the Trnava Manuscript.  
Music education in the fifteenth and the seventeenth centuries in the territory of present-day Slovakia (foreign compendia of music).
4. Music compendia by local composers – Stephanus Monetarius, Leonard Stöckel.  
Conditions for cultivating Renaissance polyphonic music in the territory of present-day Slovakia.
5. Manuscript sources of Renaissance church music in Bratislava, Kežmarok, Bardejov, and Košice.  
The repertoire of foreign musical prints in local sixteenth-century collections of music.
6. Secular Renaissance music in the territory of present-day Slovakia.  
Lutheran and Catholic hymns in the sixteenth and the seventeenth centuries.
7. Domestic musical production in Spiš (Ján Šimbracký [Schimbrack], Samuel Marckfelner) and Bratislava (Samuel Capricornus, Johann Kusser).  
Musical manuscripts and prints and domestic musical production in the Bardejov Music Collection – Zachariáš Zarewutius.
8. Printed and manuscript organ tablature books and partbooks in the Levoča Music Collection.  
Surviving musical prints registered in inventories of music in the territory of Slovakia up to 1674.  
Conditions for cultivating music in the territory of present-day Slovakia in the late seventeenth century and the first half of the eighteenth century.
9. Secular instrumental music in the late seventeenth century – Vietoris Tablature, Tabulatura Miscellanea. Hymns in Vietoris Tablature and in Tabulatura Miscellanea.
10. The musical repertoire of the Lutheran hymnals of Spiš – the Ľubica Hymnal, Kruczay's Hymnal,  
Hymnal from Smolnícka Huta, etc.  
Music in monastic environments – Paulín Bajan, Edmund Pascha, Juraj Zrunek.
11. Secular music in the first half of the eighteenth century – Uhrovec Anthology I, II. Military dances in the repertoire of domestic manuscript anthologies – the Melodiarium of Anna Szirmay-Keczer, etc.  
The piano anthologies of Ján Šantroch, Eleonora Susana Lányi, Ján Fabricz.  
Domestic musical production in the first half of the eighteenth century.
12. Musical Classicism in the territory of present-day Slovakia – state of research, periodization, concepts. The musical life of the centres in the period of Classicism – Bratislava, Košice.  
Musical production in Bratislava – Anton Zimmermann, Johann Matthias Sperger, František Xaver Tost, Juraj Družecký.  
Music educational activities in Bratislava – Franz Paul Riegler, Heinrich Klein.  
František Xaver Zomb as a composer, teacher, and organizer.  
The musical culture of mining towns in the period of Classicism – Kremnica, Banská Bystrica, Banská Štiavnica.  
The musical culture of various localities in the period of Classicism – Záhorie, Kysuce, Liptov, Orava, Spiš, Šariš.  
Musicians from the territory of present-day Slovakia in the context of the development of European musical classicism

#### **Recommended literature:**

- Col. Dejiny slovenskej hudby (ed. L. Burlas, Z. Nováček, L. Mokrá). Bratislava: SAV, 1957, 540 s.
- RYBARIČ, Richard. Dejiny hudobnej kultúry na Slovensku I – Stredovek, renesancia, barok. Bratislava: OPUS, 1984, 231 s.



Col. Dejiny slovenskej hudby (ed. O. Elschek). Bratislava: ASCO 1996, 572 s. ISBN 80-88820-04-9  
 Col. Slovensko (ed. P. Žigo). Bratislava: Perfekt 2006, 382 s. ISBN 80-8046-349-2  
 MÚDRA, Darina. Dejiny hudobnej kultúry na Slovensku II. Klasicismus. 1. vyd. Bratislava: Opus, 1993, 316 s. ISBN 80-966995-3-9

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** doc. PhDr. Jana Bartová, PhD.

**Last change:** 27.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-327/25	<b>Course title:</b> Ecomusicology
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuous assessment: continuous control of the study of the assigned topic. Weekly reading assignments and presentations Grading scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the annulment of the points obtained in the relevant item of the assessment. Scale of assessment (preliminary/final): 100/0	
<b>Learning outcomes:</b> Students will: become familiar with influential authors and ideas in ecomusicology and gain an overview of different approaches to the topic; learn the practice of ecomusicology: what others have done and how they can do it themselves; learn about connections between music, sound, and nature; learn to think critically about the topic, craft arguments, and express ideas through short writing assignments; learn to develop their own ideas through creative projects.	
<b>Class syllabus:</b> Topics include: listening and soundscapes, ecocriticism and critical theory, climate change, greenwashing in advertising, ethnographic research on musical sub-cultures, and the philosophy of deep ecology.	
<b>Recommended literature:</b> ALLEN, Aaron S. "Ecomusicology from Poietic to Practical," Handbook of Ecocriticism and Cultural Ecology, ed. Hubert Zapf, Berlin/Boston: De Gruyter, 2016, 644-663. TITON, Jeff Todd. "Why Thoreau?," Current Directions in Ecomusicology: Music, Culture, Nature, eds. Aaron S. Allen and Kevin Dawe. New York/London: Routledge, 2016, 69-79. HARRISON, Robert Pogue. "The Woods of Walden," Forests: The Shadow of Civilization. Chicago: The University of Chicago Press, 1992, 220-232.	

STIMELING, Travis D. "Music, Television Advertising, and the Green Positioning of the Global Energy Industry," *Current Directions in Ecomusicology: Music, Culture, Nature*, eds. Aaron S. Allen and Kevin Dawe, New York/London: Routledge, 2016, 188-199.

SCHAFER, R. Murray. *The Soundscape: Our Sonic Environment and the Tuning of the World* (excerpt). Rochester, Vt.: Destiny Books, 1993, 3-12.

GUYETTE, Margaret Q. and POST, Jennifer C. "Ecomusicology, Ethnomusicology, and Soundscape Ecology: Scientific and Musical Responses to Sound Study," *Current Directions in Ecomusicology: Music, Culture, Nature*, eds. Aaron S. Allen and Kevin Dawe, New York/London: Routledge, 2016, 40-56.

PIJANOWSKI, Bryan C. - KRAUSE, Bernie L. et al. "Soundscape Ecology: The Science of Sound in the Landscape," *BioScience* 61/3 (March 2011), 203-216.

NAESS, Arne. "The Deep Ecology Movement: Some Philosophical Aspects," *Selected Works of Arne Naess*, eds. A. Drengson and H. Glasser, Dordrecht: Springer, 2005, vol. 10, 33-55.

NAESS, Arne. "A Note on the Prehistory and History of the Deep Ecology Movement," *Selected Works of Arne Naess*, eds. A. Drengson and H. Glasser, Dordrecht: Springer, 2005, vol. 10, 89-92.

SONEVYTSKY, Maria - IVAKHIV, Adrian. "Late Soviet Discourses of Nature and the Natural: Musical Avtentyka, Native Faith, and 'Cultural Ecology' after Chornobyl," *Current Directions in Ecomusicology: Music, Culture, Nature*, eds. Aaron S. Allen and Kevin Dawe, New York/London: Routledge, 2016, 135-146.

**Languages necessary to complete the course:**

English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** doc. PhDr. Marcus Zagorski, PhD.

**Last change:** 28.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KJ/A-boCJ-001/22	<b>Course title:</b> English for Specific / Academic Purposes 1
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1., 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> FiF.KJ/A-boCJ-001/00	
<b>Course requirements:</b> Evaluation: 100% Continuous assessment throughout the teaching part of the semester: • test 50 points, presentation and written assignment (40 points) • active participation / individual assignments (for every seminar) 10 points Assessment: 100 % - 91 % – A, 90 % - 81 % – B, 80 % - 73 % – C, 72 % - 66 % –D, 65 % - 60 % – E, 59 % and less – FX 2 absences with the proof of reason for non-attendance. In case of serious health problems, representation abroad, or other unforeseen circumstances or serious circumstances not listed here, it is necessary to discuss this in advance with the teacher and agree on an appropriate course of action. Scale of assessment (preliminary/final): 100/0	
<b>Learning outcomes:</b> The student has knowledge of various language skills and distinguishes various styles and genres that enable him/her to successfully master the processes of foreign language communication (oral and written) in a specific segment of the professional sphere, which is the preparation for a profession in a university environment. The student is thus able to talk about his/her university studies in Slovakia, introduce his/her own study programme, describe its practical application and explain his motivation to study. The level of achieved language competence and skills will enable the student to develop subject-specific vocabulary and obtain information from various English language sources. He/She can understand simple authentic texts from humanities and social sciences. The student is able to write a selection of texts used in the academic environment. He/She can extract information and data from simple academic texts and visually present them using graphs and tables, and use appropriate vocabulary when communicating in the academic environment.	
<b>Class syllabus:</b> Selection from: • My study programme (content, graduate profile) • What is an academic text?	

- Language conventions in the academic environment
- Academic and subject-specific terminology and its use
- Academic texts - structure, style, register
- Work with subject-specific model texts with the aim of developing specific language skills
- Development of reading competence (authentic texts from humanities and social sciences)
- Identification of definitions in texts, their use
- Text-making procedures and writing short academic texts (e.g. definitions, listing and comparative-contrast texts, etc.)
- Signal words, their meaning and function
- Use of appropriate signal words
- Transformation of graphs and diagrams into continuous text
- Transformation of continuous text into graphs and diagrams

### **Recommended literature:**

General:

McCARTHY, M. a O'DELL, F. Academic Vocabulary in Use. Cambridge: Cambridge University Press, 2010. ISBN 978-1-107-59166-0.

ŠULOVSÁ, D. Selected topics from academic writing [online]. Bratislava: Stimul , 2022 [cit. 2022-01-01]. Dostupné na: <https://dspace.uniba.sk/xmlui/handle/123456789/43>.

Subject-specific:

CERAMELLA, N., a LEE, E. Cambridge English for the Media. Cambridge: Cambridge University Press, 2013. ISBN 978-0-521-72457-9.

ELIAŠOVÁ, V. Journalism and Marketing Communication Resource Materials (1st year students). Part 1 [online]. Bratislava: Stimul, 2020 [cit. 2021-10-14]. Available on intranet: [http://stella.uniba.sk/texty/UK/FIF\\_VE\\_JMC\\_1-2\\_9788081272981.pdf](http://stella.uniba.sk/texty/UK/FIF_VE_JMC_1-2_9788081272981.pdf)

ELIAŠOVÁ, V. Journalism and Marketing Communication Resource Materials (1st year students). Part 2 [online]. Bratislava: Stimul , 2020 [cit. 2021-10-14]. Available on intranet: [http://stella.uniba.sk/texty/UK/FIF\\_VE\\_JMC\\_1-2\\_9788081272981.pdf](http://stella.uniba.sk/texty/UK/FIF_VE_JMC_1-2_9788081272981.pdf)

LACÍKOVÁ-SERDULOVÁ, M. English for Students of Psychology 1 Collection of Study Material. [online]. Bratislava: Stimul , 2018 [cit. 2021-10-14]. Available on intranet: [http://stella.uniba.sk/texty/UK/FIF\\_MLS\\_english\\_psychology\\_1.pdf](http://stella.uniba.sk/texty/UK/FIF_MLS_english_psychology_1.pdf)

LACÍKOVÁ-SERDULOVÁ, M. English for Students of Social Sciences Collection of Study Material for Students of Cultural Studies, Ethnology, Sociology [online]. Bratislava: Stimul, 2019 [cit. 2021-10-14]. Available on intranet: [http://stella.uniba.sk/texty/UK/FIF\\_MLS\\_EFSOSS.pdf](http://stella.uniba.sk/texty/UK/FIF_MLS_EFSOSS.pdf)

ŠIMKOVÁ, S. English for students of archaeology 1 - a textbook for university students.

Bratislava: Comenius University, 2019

ŠULOVSÁ, D. ESP Reader for Students of Philosophy and Religious studies [online].

Bratislava: Stimul, 2019 [cit. 2021-10-14]. Available on intranet: [http://stella.uniba.sk/texty/UK/FIF\\_DS\\_ESP\\_Reader\\_philosophy.pdf](http://stella.uniba.sk/texty/UK/FIF_DS_ESP_Reader_philosophy.pdf)

ŠULOVSÁ, D. Video-based Listening Tasks for ESP Classes. [online]. Bratislava: Stimul, 2018 [cit. 2021-10-14]. Available at: [http://stella.uniba.sk/texty/UK/FIF\\_DS\\_video-based\\_ESP.pdf](http://stella.uniba.sk/texty/UK/FIF_DS_video-based_ESP.pdf)

ŠULOVSÁ, D. Video-based listening tasks for ESP classes. Volume 2 [online]. Bratislava: Stimul, 2021 [cit. 2021-10-14]. Available at: <https://dspace.uniba.sk/handle/123456789/32>

Moodle / MS TEAMS is a source for unpublished study materials (some ready for publishing) and teachers' presentations. Supplementary literature may be introduced through the course of the semester.

### **Languages necessary to complete the course:**

English (minimum B1)

<b>Notes:</b>						
<b>Past grade distribution</b> Total number of evaluated students: 8032						
A	ABS	B	C	D	E	FX
23,46	0,0	22,36	20,7	12,86	12,4	8,22
<b>Lecturers:</b> Mgr. Denisa Šulovská, PhD., Mgr. Yulia Gordiienko, Mgr. Ivana Juríková, PhD., Mgr. Dominika Mihaľová, Mgr. Michaela Hroteková, PhD., Mgr. Zuzana Hudáková						
<b>Last change:</b> 29.06.2022						
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.						

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KJ/A-boCJ-002/22	<b>Course title:</b> English for Specific / Academic Purposes 2
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2., 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> FiF.KJ/A-boCJ-001/22 - English for Specific / Academic Purposes 1	
<b>Antirequisites:</b> FiF.KJ/A-boCJ-002/00	
<b>Course requirements:</b> 100% Continuous assessment throughout the teaching part of the semester: • test 50 points, presentation and written assignment (40 points) • active participation / individual assignments (for every seminar) 10 points Assessment: 100 % - 91 % – A, 90 % - 81 % – B, 80 % - 73 % – C, 72 % - 66 % –D, 65 % - 60 % – E, 59 % and less – FX Dates will be announced during the semester. Violation of academic ethics results in the cancellation of earned points in the respective assessment item. 2 absences with the proof of reason for non-attendance. In case of serious health problems, representation abroad, or other unforeseen circumstances or serious circumstances not listed here, it is necessary to discuss this in advance with the teacher and agree on an appropriate course of action. Scale of assessment (preliminary/final): 100/0	
<b>Learning outcomes:</b> The students is able to actively use acquired subject-specific specific as well as academic vocabulary in communication in the academic environment, e.g., when presenting a short project or interpreting data from graphs and tables, which can be converted into text. The student is able to obtain information from English language sources (texts from the field of social sciences and humanities), while more detailed work with them ensures he is acquainted with various research methods and he can describe them. The student is also familiar with text summarising techniques and is able to summarize short academic texts, pinpointing the main and supporting arguments. He can write selected texts from the academic environment, using appropriate paraphrasing and citation techniques, referring to sources and he is able to compile an appropriate bibliography, thus avoiding plagiarism.	
<b>Class syllabus:</b> A selection from: • Academic and subject-specific terminology and its use • Development of reading competence (authentic texts from humanities and social sciences)	

- Work with model texts with the aim of developing specific language skills
- Plagiarism and academic code of ethics
- Citation formats
- Paraphrasing
- How to quote
- Preparing literature review and bibliography
- Summarising techniques
- Identification of main and supporting ideas texts
- Research methods in various fields of social sciences and humanities
- Presentation of research data and results

### **Recommended literature:**

General:

McCARTHY, M., O'DELL, F. Academic Vocabulary in Use. Cambridge: Cambridge University Press, 2010. ISBN 978-1-107-59166-0.

ŠULOVSKÁ, D. Selected topics from academic writing [online]. Bratislava: Stimul, 2022 [cit. 2022-01-01]. Dostupné na: <https://dspace.uniba.sk/xmlui/handle/123456789/43>  
<https://dspace.uniba.sk/xmlui/handle/123456789/43>.

Subject-specific:

CERAMELLA, N., a LEE, E. Cambridge English for the Media. Cambridge: Cambridge University Press, 2013. ISBN 978-0-521-72457-9.

ELIAŠOVÁ, V. Journalism and Marketing Communication Resource Materials (1st year students). Part 1 [online]. Bratislava: Stimul, 2020 [cit. 2021-10-14]. Available on intranet: [http://stella.uniba.sk/texty/UK/FIF\\_VE\\_JMC\\_1-2\\_9788081272981.pdf](http://stella.uniba.sk/texty/UK/FIF_VE_JMC_1-2_9788081272981.pdf)

ELIAŠOVÁ, V. Journalism and Marketing Communication Resource Materials (1st year students). Part 2 [online]. Bratislava: Stimul, 2020 [cit. 2021-10-14]. Available on intranet: [http://stella.uniba.sk/texty/UK/FIF\\_VE\\_JMC\\_1-2\\_9788081272981.pdf](http://stella.uniba.sk/texty/UK/FIF_VE_JMC_1-2_9788081272981.pdf)

LACÍKOVÁ-SERDULOVÁ, M. English for Students of Psychology 1 Collection of Study Material. [online]. Bratislava: Stimul, 2018 [cit. 2021-10-14]. Available on intranet: [http://stella.uniba.sk/texty/UK/FIF\\_MLS\\_english\\_psychology\\_1.pdf](http://stella.uniba.sk/texty/UK/FIF_MLS_english_psychology_1.pdf)

LACÍKOVÁ-SERDULOVÁ, M. English for Students of Social Sciences Collection of Study Material for Students of Cultural Studies, Ethnology, Sociology [online]. Bratislava: Stimul, 2019 [cit. 2021-10-14]. Available on intranet: [http://stella.uniba.sk/texty/UK/FIF\\_MLS\\_EFSOSS.pdf](http://stella.uniba.sk/texty/UK/FIF_MLS_EFSOSS.pdf)

ŠIMKOVÁ, S. English for students of archaeology 1 - a textbook for university students. Bratislava: Comenius University, 2019

ŠULOVSKÁ, D. ESP Reader for Students of Philosophy and Religious studies [online].

Bratislava: Stimul, 2019 [cit. 2021-10-14]. Available on intranet: [http://stella.uniba.sk/texty/UK/FIF\\_DS\\_ESP\\_Reader\\_philosophy.pdf](http://stella.uniba.sk/texty/UK/FIF_DS_ESP_Reader_philosophy.pdf)

ŠULOVSKÁ, D. Video-based Listening Tasks for ESP Classes. [online]. Bratislava: Stimul, 2018 [cit. 2021-10-14]. Available at: [http://stella.uniba.sk/texty/UK/FIF\\_DS\\_video-based\\_ESP.pdf](http://stella.uniba.sk/texty/UK/FIF_DS_video-based_ESP.pdf)

ŠULOVSKÁ, D. Video-based listening tasks for ESP classes. Volume 2 [online]. Bratislava: Stimul, 2021 [cit. 2021-10-14]. Available at: <https://dspace.uniba.sk/handle/123456789/32>

Moodle / MS TEAMS is a source for unpublished study materials (some ready for publishing) and teachers' presentations. Supplementary literature may be introduced through the course of the semester.

### **Languages necessary to complete the course:**

English (minimum B1)

### **Notes:**



<b>Past grade distribution</b>						
Total number of evaluated students: 7132						
A	ABS	B	C	D	E	FX
26,65	0,0	24,3	19,28	12,2	11,32	6,25
<b>Lecturers:</b> Mgr. Denisa Šulovská, PhD., Mgr. Yulia Gordiienko, Mgr. Ivana Juríková, PhD., Alan James Dykstra, Mgr. Dominika Mihaľová, Mgr. Michaela Hroteková, PhD., Mgr. Zuzana Hudáková						
<b>Last change:</b> 29.06.2022						
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.						

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-322/25	<b>Course title:</b> European Folk Music
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuously during the semester: Preparation of seminar paper and its presentation in class (30%) Final assessment: final knowledge and listening test (70%) Final evaluation: final knowledge and listening test (40%) Maximum 2 absences with proven documents. The exact date and topic of the mid-term evaluation will be announced at the beginning of the semester. Exam dates will be published via AIS no later than the last week of the training section. Classification scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): Scale of assessment (preliminary/final): 30/70	
<b>Learning outcomes:</b> The successful graduate of the course will gain knowledge of the folk music of Europe, as it was formed into different styles within regions such as the British Isles, Scandinavia, the Balkans, Eastern Europe, the Mediterranean, about unique scales, instruments and vocal techniques, often tied to specific dance forms and social contexts. They will have knowledge of the development of European folk music from pagan rituals, through cultural exchanges between the countryside and the city and between individual regions, to folk music revival movements.	
<b>Class syllabus:</b> Key regions and musical cultures of Europe: 1. Music of transnational ethnic groups: Jewish, Roma, Sami, Basque, Traveller and Celtic music. 2. Music of the British Isles – England, Scotland, Ireland, Wales. 3. Music of Scandinavia and the Baltic countries: Norway, Sweden, Denmark, Finland, Iceland, Estonia, Lithuania, Latvia.	

4. Music of Western Europe: France, Portugal, Spain, Italy, Italy, Mediterranean islands.
5. Music of Central Europe: Germany, Austria, Switzerland, Poland, Czech Republic, Slovakia, Hungary.
6. Music of Eastern Europe: Russia, Belarus, Ukraine, Georgia, Armenia.
7. Music of the Balkans: Romania, Bulgaria, Slovenia, Serbia, Croatia, Albania, Greece, Cyprus.
8. Traditional instruments used in folk music in individual regions of Europe.
9. Relationship of European folk music with traditional dance forms.
10. Vocal traditions and styles.
11. Folk music revival movements in individual countries.
12. Modern influences and fusions.

**Recommended literature:**

PLOCEK, Jiří. Hudba středovýchodní Evropy. Světem lidové hudby a world music 1 / Music of Central and Eastern Europe. The world of folk music and world music 1. Praha : Torst 2003. ISBN 80-7215-203-3

NETTL, Bruno. Folk and traditional music of the western continents. Englewood Cliffs, N.J., Prentice-Hall: 1965

BOHLMAN, Philip Vilas. The Study of Folk Music in the Modern World. Indiana University Press – 1988. ISBN 0-253-35555-9

Available: <https://publish.iupress.indiana.edu/projects/the-study-of-folk-music-in-the-modern-world>

Currently according to seminar paper topics.

**Languages necessary to complete the course:**

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** Mgr. Jana Belišová, PhD.

**Last change:** 27.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KDVU/A-boUVS-115/25	<b>Course title:</b> Field Trip
<b>Educational activities:</b> <b>Type of activities:</b> excursion <b>Number of hours:</b> <b>per week: per level/semester:</b> 10d <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2., 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the field trip, the student will present a paper on a pre-selected topic published by the department min. one week before the excursion and completes a debate on the topic. Grading scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX. Violation of academic ethics will result in the nullification of points earned. Scale of assessment (preliminary/final): 100/0	
<b>Learning outcomes:</b> The student will deepen his/her ability to apply and link the acquired knowledge from individual courses. Acquire new knowledge from the study of monuments in situ necessary for their proper evaluation and interpretation.	
<b>Class syllabus:</b> The course presents active learning in direct contact with the monuments in the form of thematic alternating domestic and foreign excursion in the scope of 10 days. The programme of the excursion is primarily oriented on visits to museum and gallery collections, exploring architectural monuments in situ. It is designed to offer as wide a range of stylistic transformations as possible, as well as types of artistic realisations. It consists of lectures by lecturers and short student seminar papers, which are part of a developing professional discussion. The aim is the first comprehensive practical application of the knowledge acquired in the previous courses, the consolidation of the use of professional terminology, gaining new knowledge about the development of art and its local specificities through the given artistic realizations.	
<b>Recommended literature:</b>	

According to the focus of the particular excursion - inventories and syntheses of art for the chosen period and location, as well as scholarly studies on predetermined works and their creators. Details of the necessary literature will be provided to students in the consultation prior to the excursion. Using the sources of the library of the Slovak National Gallery is also recommended.

**Languages necessary to complete the course:**

Slovak, study of specialized foreign language literature is required.

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** Mgr. Veronika Pichaničová, PhD., Mgr. Peter Szalay, PhD.

**Last change:** 30.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KDVU/A-boUVS-002/25	<b>Course title:</b> Fine Arts and Visual Arts in History
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> a) during the semester: the activity on lectures is monitored on an ongoing basis. The teacher will accept a maximum of two absences with documentation. b) in the examination period: the course culminates in an oral examination with the need to obtain at least 60% points for completing the course with evaluation E. The dates for the final test will be announced through AIS2 no later than in the last week of the instruction period. Grading scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX. Violation of academic ethics will be punished, and the student will lose all the received points in the relevant assessment. The teacher will accept a maximum of 2 absences with documented evidence. Scale of assessment (preliminary/final): 0/100	
<b>Learning outcomes:</b> The course has been meticulously designed for students of art history and related disciplines. It offers a foundational introduction to the distinctions and relationships that characterize visual and visual art production. Utilizing a curated selection of exemplary cases, the course presents pivotal realizations and significant turning points in the evolution of art. Additionally, it places significant emphasis on the convergences of fine art and architecture with other forms of artistic expression.	
<b>Class syllabus:</b> 1. Introduction to the field of fine and visual arts. 2. Pantheon in Rome, a study of Roman reflection on the ancient Greek tradition. 3. Chartres and the architecture of the Gothic cathedral. 4. Très Riches Heures of the Duke of Berry, an examination of Gothic book painting and court culture.	

5. Printmaking and the media revolution.
6. Camera obscura and its role in science and the visual arts.
7. Rome as a center of art around 1800.
8. Palace of Versailles, an exemplary work of the French Classical Baroque, served as a model for the residence of an absolutist monarch.
9. Emergence of photography - forms, and applications of the new medium.
10. Garnier's opera in Paris and the eclecticism of historicism.
11. Art salon in Paris - forms of presenting art to the public.
12. The Bauhaus building in Dessau represents a significant milestone in the development of modernist architecture and art.

**Recommended literature:**

BREIDBACH, Olaf. Camera obscura: die Dunkelkammer in ihrer historischen Entwicklung. Stuttgart : Franz Steiner Verlag, 2013. ISBN 978-3-515-10005-2

GOMBRICH, Ernst Hans. Příběh umění. 2. (rev. a rozšíř.). Praha: Mladá fronta, 1997, 2001 dot. ISBN 8020406859.

HARRISON, Charles. An introduction to Art. Yale University Press, 2020.

ISBN 9780300247138 Partially online: [https://books.google.sk/books?id=mx3kDwAAQBAJ&printsec=frontcover&source=gbs\\_ViewAPI&hl=sk&redir\\_esc=y#v=onepage&q&f=false](https://books.google.sk/books?id=mx3kDwAAQBAJ&printsec=frontcover&source=gbs_ViewAPI&hl=sk&redir_esc=y#v=onepage&q&f=false)

HULTS, Linda C.: The Print in the Western World: An Introductory History. Madison: University of Wisconsin Press, 1996. ISBN 978-0-299-13700-7

JAKUBEC, Ondřej (ed.). Central European and American Perspectives on Visual Arts in Early Modern Europe. Brno Masarykova univerzita, 2013. ISBN: 978-80-210-6610-6

ROBERTSON, John. The History of Art: A Global View Prehistory to the Present. Thames & Hudson, 2022. ISBN 9780500022368

Students will be introduced to supplementary literature and electronic resources during the course. Students are also encouraged to use literature from the specialised library of the Slovak National Gallery.

**Languages necessary to complete the course:**

Slovak, study of specialized foreign language literature is required.

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** doc. Mgr. Katarína Beňová, PhD., doc. Mgr. Katarína Kolbierz Chmelinová, PhD.

**Last change:** 30.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KJ/A-boCJ-031/22	<b>Course title:</b> German for Specific / Academic Purposes 1
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1., 3., 5.	
<b>Educational level:</b> I., II.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> FiF.KJ/A-boCJ-031/00	
<b>Course requirements:</b> a) During the teaching part (continuous) 2 tests (70 points), presentation (30 points) b) During the examination period: (0 points) Rating scale: 100% - 91% - A, 90% - 81% - B, 80% - 73% - C, 72% - 66% - D, 65% - 60% - E, 59% and below - FX (student has not met the credit requirements) The exact date and topics of the mid-term evaluation will be announced at the beginning of the semester. Violation of academic ethics results in the cancellation of earned points in the respective assessment item. The lecturer will accept a maximum of 2 absences with documented evidence. In justified cases (serious health problems, representation abroad, or other unforeseen circumstances), it is necessary to agree with the teacher on the possible assignment of alternative work and the subsequent recognition of the absence. Scale of assessment (preliminary/final): 100 / 0	
<b>Learning outcomes:</b> The students are able to report in a foreign language about university studies in Slovakia and its organization. The students are able to present their own study program, they can describe what their application and motivation to study in a foreign language. The students know the techniques of summarizing texts and are able to summarize a shorter professional text and determine the main statements of the text. The students are able to actively use vocabulary specific to the given field of study and academic environment in general.	
<b>Class syllabus:</b> Language training aimed at developing and consolidating communication competence (oral and written) in a specific segment of the professional sphere: <ul style="list-style-type: none"> <li>• University studies, its organization, self-study techniques, techniques of acquiring a foreigner language</li> </ul>	



- Study program, its contents, graduate profile, obtaining information about the field of study from foreign universities, comparison of studies in Slovakia and abroad (according to available information)
- Language and its conventions in everyday and academic environments
- Issues of factual texts - composition, styles, register
- Work with model factual texts with regard to the development of communication skills
- Lexical and grammatical means of factual text
- Summarization techniques, determining the main statements in the text

#### **Recommended literature:**

GRAEFEN, Gabriele, MOLL, Melanie. Wissenschaftssprache Deutsch: lesen-verstehen-schreiben.

Frankfurt am Main: Peter Lang Verlag, 2011. ISBN 978-3-631-60948-4.

KANICHOVÁ, Renáta, PALLAY, Eduard, VLČKOVÁ, Veronika. Grammatik für Humanwissenschaften ein Lehr- und Übungsbuch. Bratislava: Univerzita Komenského, 2011. ISBN 978-80-223-2905-7.

KANICHOVÁ, Renáta, VLČKOVÁ, Veronika. Deutsch für Humanwissenschaften. Unicert ® III.

Bratislava: Univerzita Komenského, 2011. ISBN 978-80-223-3010-7.

KANICHOVÁ, Renáta, VLČKOVÁ, Veronika. Deutsch für Humanwissenschaften 2. Unicert ® III. Bratislava: Univerzita Komenského, 2014. ISBN 978-80-223-3753-3.

PERLMANN-BALME, Michaela, SCHWALB, Susanne, Dörte WEEERS. em-Brückenkurs Deutsch als Fremdsprache für die Mittelstufe. Ismaning: Max Hueber, 2000. ISBN 3-19-001627-5.

Supplementary literature will be presented at the beginning and during the semester. Lecturer's presentations will be available in MS Teams.

#### **Languages necessary to complete the course:**

German at the level of (at least) B1 (the course is focused on working with professional literature in German)

#### **Notes:**

#### **Past grade distribution**

Total number of evaluated students: 1916

A	ABS	B	C	D	E	FX
19,94	0,0	17,22	18,53	12,73	18,48	13,1

**Lecturers:** Mgr. Ivana Zolcerová, PhD.

**Last change:** 29.06.2022

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KJ/A-boCJ-032/22	<b>Course title:</b> German for Specific / Academic Purposes 2
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2., 4., 6.	
<b>Educational level:</b> I., II.	
<b>Prerequisites:</b> FiF.KJ/A-boCJ-031/22 - German for Specific / Academic Purposes 1	
<b>Antirequisites:</b> FiF.KJ/A-boCJ-032/00	
<b>Course requirements:</b> a) During the teaching part (continuous) 2 tests (70 points), presentation (30 points) b) During the examination period: (0 points) Rating scale: 100% - 91% - A, 90% - 81% - B, 80% - 73% - C, 72% - 66% - D, 65% - 60% - E, 59% and below - FX (student has not met the credit requirements) The exact date and topics of the mid-term evaluation will be announced at the beginning of the semester. Violation of academic ethics results in the cancellation of earned points in the respective assessment item. The lecturer will accept a maximum of 2 absences with documented evidence. In justified cases (serious health problems, representation abroad, or other unforeseen circumstances), it is necessary to agree with the teacher on the possible assignment of alternative work and the subsequent recognition of the absence. Scale of assessment (preliminary/final): 100/0	
<b>Learning outcomes:</b> The students have key language resources, know the styles and genres to successfully accomplish processes of foreign language communication (oral and written) in a specific professional sphere, which is presented by vocational training in higher education. The students are able to transform the information obtained by studying the literature into a graph or other forms of visualizations and vice versa, they can describe diagrams or graphs. They know qualitative and quantitative research methods. They can recognize the main arguments presented in shorter professional texts. The students can substantiate their arguments in the discussion.	
<b>Class syllabus:</b> Language training aimed at developing and consolidating communication competence (oral and written) in a specific segment of the professional sphere: <ul style="list-style-type: none"> <li>• Developing reading competence</li> </ul>	

- Professional terminology and its use
- Familiarization with some qualitative and quantitative scientific methods relevant to the field of study
- Transformation of texts into graphs, description of the graph
- Text-making procedures and their use in the practice of writing short professional texts (e.g., enumeration and comparative-contrast texts)
- Recognition of the main arguments used in professional texts
- Argument-based opinion

**Recommended literature:**

GRAEFEN, Gabriele, MOLL, Melanie. Wissenschaftssprache Deutsch: lesen-verstehen-schreiben. Frankfurt am Main: Peter Lang Verlag, 2011. ISBN 978-3-631-60948-4.

KANICHOVÁ, Renáta, PALLAY, Eduard, VLČKOVÁ, Veronika. Grammatik für Humanwissenschaften ein Lehr- und Übungsbuch. Bratislava: Univerzita Komenského, 2011. ISBN 978-80-223-2905-7.

KANICHOVÁ, Renáta, VLČKOVÁ, Veronika. Deutsch für Humanwissenschaften. Unicert ® III. Bratislava: Univerzita Komenského, 2011. ISBN 978-80-223-3010-7.

KANICHOVÁ, Renáta, VLČKOVÁ, Veronika. Deutsch für Humanwissenschaften 2. Unicert ® III. Bratislava: Univerzita Komenského, 2014. ISBN 978-80-223-3753-3.

PERLMANN-BALME, Michaela, SCHWALB, Susanne, Dörte WEEERS. em-Brückenkurs Deutsch als Fremdsprache für die Mittelstufe. Ismaning: Max Hueber, 2000. ISBN 3-19-001627-5.

Supplementary literature will be presented at the beginning and during the semester. Lecturer's presentations will be available in MS Teams.

**Languages necessary to complete the course:**

German at the level of (at least) B1 (the course is focused on working with professional literature in German)

**Notes:**

**Past grade distribution**

Total number of evaluated students: 1634

A	ABS	B	C	D	E	FX
18,3	0,0	13,77	19,58	16,52	19,65	12,18

**Lecturers:** Mgr. Ivana Zolcerová, PhD.

**Last change:** 29.06.2022

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-303/25	<b>Course title:</b> Harmony
<b>Educational activities:</b> <b>Type of activities:</b> lecture / practicals <b>Number of hours:</b> <b>per week:</b> 2 / 2 <b>per level/semester:</b> 28 / 28 <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> FiF.KHV/A-boHV-017/15 - Introduction into Music Theory	
<b>Course requirements:</b> continuous assessment: active participation, seminar work, tests, and exercises (50%) final exam (50%) Grading scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX. The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> This course is related to the Introduction to Music Theory. Students will gain basic knowledge of tonal harmony; they will learn analytical skills in music from the Renaissance, Romanticism, and with works from JS Bach, Mozart, and Chopin.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. Musical harmony as a scientific discipline.</li> <li>2. Its subject and basic historical milestones.</li> <li>3. Basic harmonic shapes and relationships, grade theory, theory of functional harmony.</li> <li>4. Miroslav Filip's music theory - the basic law and three developmental laws of harmony.</li> <li>5. Secondary directional tones.</li> <li>6. Monocentric circle.</li> <li>7. Polycentric circle.</li> <li>8. Movement in harmony.</li> <li>9. Relationships of central circles.</li> </ol>	
<b>Recommended literature:</b>	

BROCKETT, Oscar G. Dějiny divadla. Praha: Nakladatelství Lidové noviny, 2008. ISBN 80-7106-364-9  
 EOSZE, László. Cesty opery. Bratislava: Štátne hudobné vydavateľstvo, 1964.  
 GROUT, Donald J. – WEIGEL Williams, Hermine. A short history of opera. New York: Columbia University Press, 2003. ISBN 0-231-11958-5  
 JANSEN, Johannes. Opera. Malá encyklopedie. Brno: Computer Press, 2004. ISBN 80-251-0282-3  
 TROJAN, Jan. Dějiny opery. Tvůrci předloh, libretisté, skladatelé a jejich díla. Praha a Litomyšl: Paseka, 2001.

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** doc. PhDr. Marcus Zagorski, PhD., Mgr. art. Branko Ladič, PhD.

**Last change:** 27.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KDVU/A-boUVS-105/25	<b>Course title:</b> History of 19th and 20th Centuries Art
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> History of Baroque Art	
<b>Course requirements:</b> Attendance at lectures, written test in the exam period (identification, dating and characterization of the architectural work, supplementary questions). Exam dates will be announced through AIS no later than the last week of the study part of the semester. To pass the exam, it is necessary to obtain at least 60 % of the total score of the test. The dates for the final test will be announced through AIS2 no later than in the last week of the instruction period. Grading scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX. Violation of academic ethics will be punished, and the student will lose all the received points in the relevant assessment. The teacher will accept a maximum of 2 absences with documented evidence. Scale of assessment (preliminary/final): 20/80	
<b>Learning outcomes:</b> The student has an overview of the basic tendencies in architecture, fine and applied arts of the 19th and 20th century, with emphasis on the defining personalities and developmental phases.	
<b>Class syllabus:</b> The lectures concentrate on the development of architecture, fine arts (mainly painting and sculpture) and artistic crafts of the 19th - 20th centuries. Individual periods are documented through key works and their authors, with emphasis on their contribution to later developments. The course concentrates on the following themes:	

1. Art around 1800, the establishment of classicism (F. Goya, A. Canova, J.L. David and his school) and the development of romanticism (W. Blake, W. Turner, Nazarenism, C.D. Friedrich, T. Gericault, E. Delacroix).
2. Classicism, Neo-Gothic. Starting points, theoretical discussions and forms of return to historical models in the architecture of the 19th century.
3. Art around 1850, Biedermeier and the Pre-Raphaelites, the phenomenon of world exhibitions, G. Courbet and the beginnings of realism, the Barbizon School.
4. Industry and the metropolis factors of the modern world in the architecture and urbanism of the long 19th century.
5. The origins of modern art, E. Manet and the Salon of the Rejected, Impressionism, Post-Impressionism, Symbolism.
6. Fin de siècle, architecture in search of new forms.
7. Art around 1900, Art Nouveau, social changes as a prerequisite for the development of modern art, avant-gardes - Fauvism, Cubism, Expressionism, Dada, the beginnings of abstraction.
8. Architecture and urbanism of the modern movement between the two world wars and between totalitarian regimes.
9. Main tendencies of 20th century art - interwar period (surrealism, international exhibition 1925, art deco, entartete kunst), development after 1948, east versus west, conceptual art and other tendencies).
10. Modern and Postmodern trajectories of the development of architecture and urbanism in the second half of the 20th century.
11. The phenomena of 19th century arts and crafts and design (Biedermeier, historicism, industrialization of arts and crafts, Art Nouveau).
12. Phenomena of 20th century arts and crafts and design (modernism, Bauhaus, art deco, socialist design - Brussels and Montreal).

**Recommended literature:**

EISENMANN, Stephen (ed.). 19th Century Art. A Critical History. London, 2007. ISBN 10 0500286833

FOSTER, Hal a kol. (eds). Art since 1900. Modernism, Antimodernism, Postmodernism. London, 2004. ISBN 9780500239537

FRAMPTON, Kenneth: Moderní architektura Kritické dějiny. Praha: Akademia, 2004.

HRŮZA, Jiří: Vývoj urbanismu 2 díl, Praha: ČVUT, 2007

LUCIE-SMITH, Edward. Art Today. Současné světové umění. Praha, 1996. ISBN 8085871971

MIGNOT, Claude: Architecture of the 19th Century, 1994 Koln: Taschen, ISBN 3-82289032-4

ROSENBLUM, Robert - JANSON, Horst Woldemar (ed.). 19th century art. London, 1980. ISBN 978-0131895621

Ten DOESSCHATE CHU, Petra: Nineteenth Century European art. Pearson, 2006. ISBN 0131886436

WATKIN, David. A History of Western Architecture. (1. vyd. London, 1986); 6. revidované a rozšířené vyd. Lawrence King Publishing, 2015. (kapitoly 8-10) ISBN 978-1-78067-597-8

Students will be introduced to supplementary literature and electronic resources during the course.

Students are also advised to draw literature from the professional library of the Slovak National Gallery.

**Languages necessary to complete the course:**

Slovak, study of specialized foreign language literature is required.

**Notes:**

<b>Past grade distribution</b>					
Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. Mgr. Katarína Beňová, PhD., Mgr. Peter Szalay, PhD.					
<b>Last change:</b> 30.03.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					



## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KE/A-boUVS-201/25	<b>Course title:</b> History of Aesthetics 1
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester, each student will present a paper; students may receive a maximum of 30 points for the preparation and presentation of the paper, and must receive a minimum of 10 points to be admitted to the examination. An oral colloquial examination follows the end of the semester, for which a student may obtain a maximum of 70 points. The exact date and topic of the midterm evaluation will be announced at the beginning of the semester. An oral examination will follow the end of the semester, for which the student may obtain a maximum of 70 points. The teachers will accept a maximum of 2 absences with documented evidence. Grading scale: 100-92: A; 91-86: B; 85-77: C; 76-66: D; 65-60: E; 59 - 0: FX. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 30/70	
<b>Learning outcomes:</b> The student is familiar with the philosophical-aesthetic and aesthetic concepts of the most important representatives of aesthetic thought from its beginning to the philosophy of art of G. W. F. Hegel. The emphasis of the lectures and seminars is on the acquisition of the basic concepts of aesthetic thought. The student knows the correct explications of these concepts and he is able to use them correctly. In addition, the student must know how these thinkers influenced the subsequent development of aesthetic thought and what of their concepts is relevant in contemporary aesthetic discourse.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. Why should you study the history of aesthetics and basic models of aesthetics history</li> <li>2. The beginnings of aesthetics thinking</li> <li>3. Sokrates and Plato</li> <li>4. Plotinus and Augustustine of Hippo</li> <li>5. Thomas Aquinas and mediavel aesthetics</li> <li>6. Dante Alighieri and Francesco Petrarca</li> <li>7. Theory of taste and Edmund Burke</li> <li>8. Gotthold Ephraim Lessing</li> </ol>	

9. Immanuel Kant 10. Johann Gottfried von Herder 11. German romantics 12. Final colloquium					
<b>Recommended literature:</b> GILBERTOVÁ, Katharine. E. – KUHN, Helmut. Dějiny estetiky. Praha: Státní nakladatelství krásné literatury a umění, 1965. ISBN not specified. MORPURGO-TAGLIABUE, Guido. Současná estetika. Praha: Odeon, 1985. ISBN not specified. PERNIOLA, Mario. Estetika 20. století. Praha: Karolinum 2000. ISBN 80-246-0213-X. SCHNEIDER, Norbert. Dejiny estetiky od osvietenstva po postmodernu. Bratislava: Kalligram, 2002. ISBN 80-7149-482-8. VOLEK, Jaroslav. Kapitoly z dějin estetiky 1. Praha: Panton, 1965. ISBN not specified.					
<b>Languages necessary to complete the course:</b> Slovak, Czech					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. PhDr. Michal Babiak, CSc., prof. Mgr. Juraj Hamar, CSc., doc. PhDr. Valerij Kupko, PhD., prof. PhDr. Peter Michalovič, CSc., Mgr. Viera Bartková, PhD., Mgr. Jozef Kovalčík, PhD., Mgr. Juraj Oniščenko, PhD.					
<b>Last change:</b> 01.04.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KE/A-boUVS-202/25	<b>Course title:</b> History of Aesthetics 2
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester, each student will present a paper; students may receive a maximum of 30 points for the preparation and presentation of the paper, and must receive a minimum of 10 points to be admitted to the examination. An oral colloquial examination follows the end of the semester, for which a student may obtain a maximum of 70 points. The teachers will accept a maximum of 2 absences with documented evidence. The exact date and topic of the midterm evaluation will be announced at the beginning of the semester. An oral examination will follow the end of the semester, for which the student may obtain a maximum of 70 points. Grading scale: 100-92: A; 91-86: B; 85-77: C; 76-66: D; 65-60: E; 59 - 0: FX. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 30/70	
<b>Learning outcomes:</b> The student is familiar with the philosophical-aesthetic and aesthetic concepts of the most important representatives of aesthetic thought, from the philosophy of art of G. W. F. Hegel to the present day. The emphasis of the lectures and seminars is on the acquisition of the basic concepts of aesthetic thought. The student knows the correct explications of these concepts and, in addition, be able to use them correctly. In addition, The student must know how these thinkers influenced the subsequent development of aesthetic thought and what of their concepts is relevant in contemporary aesthetic discourse.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. Georg Wilhelm Friedrich Hegel</li> <li>2. Arthur Schopenhauer, Friedrich Nietzsche</li> <li>3. Aesthetics of empathization</li> <li>4. Nikolai Chernyshevsky</li> <li>5. Russian formalism – Tynyanov, Tomashevsky, Shklovsky</li> <li>6. Lev Vygotsky</li> <li>7. Pragmatic aesthetics and Richard Schusterman</li> <li>8. Jean-Paul Sartre</li> </ol>	

9. Albert Camus 10. Carl Gustav Jung 11. Feminist aesthetics 12. Final colloquium					
<b>Recommended literature:</b> GILBERTOVÁ, Katharine. E. – KUHN, Helmut. Dějiny estetiky. Praha: Státní nakladatelství krásné literatury a umění, 1965. ISBN not specified. MORPURGO-TAGLIABUE, Guido. Současná estetika. Praha: Odeon, 1985. ISBN not specified. PERNIOLA, Mario. Estetika 20. století. Praha: Karolinum 2000. ISBN 80-246-0213-X. SCHNEIDER, Norbert. Dejiny estetiky od osvietenstva po postmodernu. Bratislava: Kalligram, 2002. ISBN 80-7149-482-8. VOLEK, Jaroslav. Kapitoly z dějin estetiky 1. Praha: Panton, 1965. ISBN not specified.					
<b>Languages necessary to complete the course:</b> Slovak, Czech					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. PhDr. Michal Babiak, CSc., prof. Mgr. Juraj Hamar, CSc., doc. PhDr. Valerij Kupko, PhD., prof. PhDr. Peter Michalovič, CSc., Mgr. Viera Bartková, PhD., Mgr. Jozef Kovalčík, PhD., Mgr. Juraj Oniščenko, PhD.					
<b>Last change:</b> 01.04.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KDVU/A-boUVS-101/25	<b>Course title:</b> History of Ancient Art
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> In the examination period: a test consisting of a visual and a theoretical part with the need to obtain at least 60% points for completing the course with evaluation E. The dates for the final test will be announced through AIS2 no later than in the last week of the instruction period. Grading scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX. Violation of academic ethics will be punished, and the student will lose all the received points in the relevant assessment. The teacher will accept a maximum of 2 absences with documented evidence. Scale of assessment (preliminary/final): 0/100	
<b>Learning outcomes:</b> Successful completion of the course will provide the student with a basic overview of the development of ancient sculpture, painting and architecture. The student will learn the characteristics of the different developmental periods of Greek and then Roman art and architecture, key artists and realizations. The student will also know the basic typology of ancient monuments and their significance in the context of the overall history of art. The student will acquire the technical terminology of fine art and architecture, knowledge of building practices, architectural-compositional principles and urban planning, and the typology of ancient architecture. The specific problems of the art of antiquity from the course lectures are purposefully supplemented and deepened in content by a closer analysis of them in the Seminar in Ancient Iconography.	
<b>Class syllabus:</b> Brief outline of the course: 1. Definition and periodization of art and architecture of antiquity, cultural and historical context, historical geography.	

2. Origins of Greek culture, proto-geometric and geometric artistic expression and archaic art of ancient Greece.
3. Origins and origins of Greek architecture Minoan and Mycenaean civilizations and their influence on Greek archaic architecture.
4. The Greek miracle - Greek art of the classical and post-classical periods (5th-4th century BC).
5. The Greek miracle - Greek architecture of the classical and post-classical periods (5th-4th centuries BC).
6. The roots, character and influences of Hellenistic art and the beginnings of Roman dominance, Etruscan and Roman roots of artistic expression, forms of portraiture in the context of Roman Republican art.
7. Architecture of Hellenism and its influence on the formation of the Etruscan and Roman architectural traditions.
8. The birth of imperial art - the visual arts under Augustus, the Julio-Claudian dynasty and the reign of the Flavians.
9. Architecture and the development of the cities of the Roman Republic at the time of the birth of the Roman Empire under Augustus and during the Julio-Claudian and Flavian reigns.
10. The greatest expansion of the Roman Empire and its manifestation in the centre and peripheries of the empire - the time of the adoptive emperors.
11. The age of the adoptive emperors and its artistic expression Roman art from Septimius Severus to Constantine.
12. Architecture from Septimius Severus to Constantine from the decline of Rome and the rise of Constantinople.

#### **Recommended literature:**

- ADKINS, Lesley – ADKINS, A. Roy. Starověké Řecko. Encyklopedická příručka. Praha: Slovart, 2011. ISBN 978-80-7391-580-3
- ADKINS, Lesley – ADKINS, A. Roy. Antický Řím. Encyklopedická příručka. Praha: Slovart, 2012. ISBN 978-80-7391-579-7
- BOARDMAN, John. Greek Sculpture: The Archaic Period. London, 1978. ISBN 0-500-20163-3
- BOARDMAN, John. Greek Sculpture: The Classical Period. London, 1985. ISBN 0-500-20198-6
- BOARDMAN, John. Řecké umění (český překlad), Praha 1975. Available on: <http://www.beazley.ox.ac.uk/index.htm>
- DILLON, Sheila. Ancient Greek Portrait Sculpture : contexts, subjects, and styles. Cambridge, 2006. ISBN 9781107610781
- KRAUS, Theodor (ed.). Das Römische Weltreich. Propyläen Kunstgeschichte. Frankfurt a/M. – Berlin, 1990. ISBN 978-3549051023
- SCHEFOLD, Karl (ed.). Griechen und ihre Nachbarn. Propyläen Kunstgeschichte. Frankfurt a/M. - Berlin, 1990. ISBN 3-549-05101-8
- VITRUVIUS. Deset knih o architektuře. Praha, 1999 (1953, 1971) / The Ten Books on Architecture (transl. by M. H. Morgan) 1960 (recent edition Courier Corporation 2012, ISBN 9780486132051) Available on: [http://academics.triton.edu/faculty/fheitzman/Vitruvius\\_\\_the\\_Ten\\_Books\\_on\\_Architecture.pdf](http://academics.triton.edu/faculty/fheitzman/Vitruvius__the_Ten_Books_on_Architecture.pdf) ; [www.vitruvius.be](http://www.vitruvius.be)

#### **Languages necessary to complete the course:**

Slovak, study of specialized foreign language literature is required.

#### **Notes:**

<b>Past grade distribution</b>					
Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. Mgr. Katarína Kolbiarz Chmelinová, PhD., Mgr. Peter Szalay, PhD.					
<b>Last change:</b> 30.03.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KDVU/A-boUVS-106/25	<b>Course title:</b> History of Art History 1
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance at classes and passing the final exam. The dates for the final test will be announced through AIS2 no later than in the last week of the instruction period. Grading scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX. Violation of academic ethics will be punished, and the student will lose all the received points in the relevant assessment. The teacher will accept a maximum of 2 absences with documented evidence. Scale of assessment (preliminary/final): 30/70	
<b>Learning outcomes:</b> The student will gain important knowledge about the history of the scientific field from antiquity to the Berlin School of Art History. In the form of lectures and recommended texts for individual thematic areas, he will become familiar with the basic principles of thinking about art and the gradual establishment of art history as a science.	
<b>Class syllabus:</b> The course focuses on the following areas: <ol style="list-style-type: none"> <li>1. The origins of writing about art and antiquity.</li> <li>2. Ancient thinking about art, the concept of art in Greek philosophical thought, concepts of art history in antiquity.</li> <li>3. Forms of reflection on art in medieval writing.</li> <li>4. Renaissance theories and the new concept of art.</li> <li>5. History of art as the history of artistic personalities – Vasari and the “Vasari” of the North.</li> <li>6. Theories of art of the Mannerist period.</li> <li>7. Academies of art and the writing associated with them, the birth of a new terminology.</li> <li>8. Diderot and French writing.</li> </ol>	



9. Winckelmann and the history of art as the history of ideals.

10. The Berlin School of Art History.

**Recommended literature:**

HARRISON, Charles - WOOD, Paul - GAIGER, Jason. Art in Theory 1648-1815: An Anthology of Changing Ideas. Malden: Blackwell, 2000. ISBN 978-0-631-20064-2

KROUPA, Jiří. Školy dějin umění I. Brno: Masarykova univerzita, 1996. ISBN 80-210-1452-0

Strana: 2

KULTERMANN, Udo. Geschichte der Kunstgeschichte. München 1996.

WITTLICH, Petr. Literatura k dějinám umění. Praha: Karolinum, 2008. ISBN

978-80-246-1470-0

KOLBIARZ CHMELINOVÁ, Katarína – BEŇOVÁ, Katarína (eds.): 95+ Dejiny umenia na Univerzite Komenského v Bratislave. Bratislava 2019

Students will be introduced to additional literature and electronic resources during the course. We recommend that students also draw literature from the specialized library of the Slovak National Gallery.

**Languages necessary to complete the course:**

Slovak, study of foreign language specialized literature is required.

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** Mgr. Peter Buday, PhD., Mgr. Veronika Pichaničová, PhD., Mgr. Peter Szalay, PhD.

**Last change:** 30.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KDVU/A-boUVS-107/25	<b>Course title:</b> History of Art History 2
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance at classes and passing the final exam. The dates for the final test will be announced through AIS2 no later than in the last week of the instruction period. Grading scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX. Violation of academic ethics will be punished, and the student will lose all the received points in the relevant assessment. The teacher will accept a maximum of 2 absences with documented evidence. Scale of assessment (preliminary/final): 30/70	
<b>Learning outcomes:</b> The student will gain important knowledge about the history of the field, building on the knowledge from the subject History of Art History 1, specifically regarding the 19th and 20th centuries, from positivism to iconology.	
<b>Class syllabus:</b> The course is aimed at familiarizing students with the history of the field of fine art history from the establishment of the field at universities to the method of iconology. Through lectures and recommended texts on individual thematic areas, the student will become familiar with the basic principles of thinking about art, the establishment of art history as a science, and the differentiation of scientific and interpretative approaches. The course focuses on the following areas of topics: <ol style="list-style-type: none"> <li>1. The influence of positivism on art history: Comte – sociological impulse, Taine and Semper – complex interpretations of the birth, development and functioning of art in society.</li> <li>2. From romanticism to objectivity – Gothic revival and monument care: England – Pugin, Ruskin, Morris, France – Lenoir, Commission / Service des monuments historiques, Viollet le-Duc, Germany – Cologne foundry and textbooks of Gothic building craft, Kugler.</li> <li>3. Art history as a historical science (Rumohr/Burckhardt).</li> </ol>	

4. Schools of pure vision and formalism. 5. Art history as a rigorous science and humanistic discipline. 6. 19th century schools of art (Morelli). 7. 1st Viennese school of Art History (Eitelberger, Thausing and others). 8. Alojz Riegl. 9. Max Dvořák. 10. Iconology.					
<b>Recommended literature:</b> HARRISON, Charles - WOOD, Paul - GAIGER, Jason. Art in Theory 1648-1815: An Anthology of Changing Ideas. Malden: Blackwell, 2000. ISBN 978-0-631-20064-2 HARRISON, Charles - WOOD, Paul. Art in Theory 1900-2000: An Anthology of Changing Ideas. Oxford 2002. Malden: Blackwell, 2008. ISBN 978-0-631-22708-3 KROUPA, Jiří. Školy dějin umění I. Brno: Masarykova univerzita, 1996. ISBN 80-210-1452-0 KULTERMANN, Udo. Geschichte der Kunstgeschichte. München 1996. WITTLICH, Petr. Literatura k dějinám umění. Praha: Karolinum, 2008. ISBN 978-80-246-1470-0 S doplnkovou literatúrou a elektronickými zdrojmi budú študenti oboznámení počas výučby. Študentom odporúčame čerpať literatúru aj z odbornej knižnice Slovenskej národnej galérie. Students will be introduced to additional literature and electronic resources during the course. We recommend that students also use the literature from the specialized library of the Slovak National Gallery.					
<b>Languages necessary to complete the course:</b> Slovak, study of specialized foreign language literature is required.					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. Peter Buday, PhD., Mgr. Veronika Pichaničová, PhD., Mgr. Peter Szalay, PhD.					
<b>Last change:</b> 30.03.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KDVU/A-boUVS-104/25	<b>Course title:</b> History of Baroque Art
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester: the activity is monitored on an ongoing basis In the examination period: a test consisting of a visual and a theoretical part with the need to obtain at least 60% points for completing the course with evaluation E. The dates for the final test will be announced through AIS2 no later than in the last week of the instruction period. Grading scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX. Violation of academic ethics will be punished, and the student will lose all the received points in the relevant assessment. The teacher will accept a maximum of 2 absences with documented evidence. Scale of assessment (preliminary/final): 0/100	
<b>Learning outcomes:</b> The course offers an overview of the development of European sculpture and painting in the 17th and 18th centuries with an emphasis on Baroque art, including the basic characteristics of Rococo and Classicism. In a broader context, it follows key issues, major centers, and personalities or local specifics of the fine arts. After its successful completion, the student knows the basic characteristics of the Baroque with distinction his artistic modes. He is acquainted with the life and work of leading artists and their influence, as well as the nature of artistic expression in the dominant areas of Europe. He knows the period art centers. The student recognizes, can date, and explain the differences of Baroque, Rococo, and Classicism.	
<b>Class syllabus:</b> This course provides a synopsis of the evolution of European sculpture, painting, architecture, and artistic craftsmanship during the 17th and 18th centuries, with a particular focus on the Baroque artistic style, encompassing the fundamental characteristics of Rococo and Classicism. In a more	

expansive sense, the course examines the pivotal issues, major hubs of activity, prominent figures, and local particularities within the visual arts of these eras.

1. Dynamic Baroque Architecture, Rome and Northern Italy.
2. Origins of Baroque painting in Italy; Caravaggio and Tenebrous painting; the Carracci and their academy in Bologna; the Roman school; the principles of Baroque fresco.
3. Bernini and his followers.
4. Algardi, Duquesnoy and baroque classicism in sculpture; French artists in Rome (Poussin, Lorrain...).
5. Classical Baroque in architecture, France and Britain.
6. The character and personalities of Baroque artistic expression in France.
7. The forms of the Baroque Art in the Netherlands and Flanders.
8. Velazquez and the peculiarities of the Spanish Baroque.
9. At the crossroads of Reformation and Counter-Reformation, Baroque architecture in central and northern Europe.
10. Characteristics of Applied Arts in the 17th century.
11. Late Baroque, Rococo and 18th-century arts and crafts.
12. Rococo and the new sensibility of the sacred, palace architecture and town planning.
13. Classicism of the 18th century; Enlightenment, Revolution and the new reception of the ancient tradition in architecture.

#### **Recommended literature:**

CIMBUREK, František a kol. Dějiny nábytkového umění I-II. Brno, 1948 (Praha, 1996). ISBN 80-85794-54-3

FRANITS, Wayne. Dutch Seventeenth-Century genre painting: its stylistic and thematic evolution. New Haven, 2008. ISBN 9780300143362

HUBALA, Erich. Die Kunst des 17. Jahrhunderts. Berlin, 1990. ISBN 978-3549056707

CHMELINOVÁ, Katarína. Skarby baroku: Miedzy Bratyslawą a Krakowem – Treasures of the Baroque: Between Bratislava and Krakow. Krakow, 2017. ISBN 9788375812367

KELLER, Harald. Die Kunst des 18. Jahrhunderts. Berlin, 1990. ISBN 9783549056400

LIEFKES, Reino (eds.). Glass. London: Victoria and Albert museum, 1997. ISBN 1851771980

LORENZ, Hellmut (ed.). Geschichte der Bildenden Kunst in Österreich IV. Barock. München, 1999. ISBN 9783791320502

NORBERG-SCHULZ, Christian, Baroque Architecture, 2003, Milano, ISBN 10-1904313108

TADGEL, Christoph, Baroque and Rococo in the age of absolutism and the Church Triumphant. London, 2013, ISBN 978-0-415-50010-4

WITTKOVER, Rudolf (ed.), Art and Architecture in Italy 1600 to 1750, 2 vol., Yale University Press Pelican History of Art series 1999. ISBN 9780300079401

Staršie vydanie online: <https://archive.org/details/in.ernet.dli.2015.462112/page/n13/mode/2up>

Students will be introduced to supplementary literature and electronic resources during the course.

Students are also encouraged to use literature from the specialised library of the Slovak National Gallery.

#### **Languages necessary to complete the course:**

Slovak, study of specialized foreign language literature is required.

#### **Notes:**

<b>Past grade distribution</b>					
Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. Mgr. Katarína Beňová, PhD., doc. Mgr. Katarína Kolbiarz Chmelinová, PhD., Mgr. Peter Szalay, PhD.					
<b>Last change:</b> 30.03.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KE/A-boUVS-254/25	<b>Course title:</b> History of Film
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 2 <b>per level/semester:</b> 14 / 28 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2., 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> a. During the teaching part (continuously): active participation in the seminar - study of the specified texts, elaboration of assignments, discussion (60b) b. In the examination period: elaboration of a written assignment on a selected topic in consultation with the teacher. Length of the paper 4 standard pages and need to clearly incorporate 4 scholarly sources. A minimum of 40 points from the midterm evaluation is required for the final evaluation. Grading scale: 100 - 93: A 92 - 86: B 85 - 78: C 77 - 69: D 68 - 60: E 59 - 0: FX. The teacher will accept a maximum of 2 absences. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 60/40	
<b>Learning outcomes:</b> The student has good understanding in the history of film up to the 1960s. He/she is aware of the different periods of film history and can distinguish and classify a film into a specific period based on its aesthetic signs and characteristics. Understands film as an artistic phenomenon embedded in a social context. Reflects on the power and impact of film from an anthropological perspective in terms of its artistic, social, political, industrial and educational aspects.	
<b>Class syllabus:</b> 1. Introduction. The birth and establishment of a new type of image 2. The emergence of film 1895-1907: Lumière and Méliès 3. The emergence of the cinematic epic and feature-length entertainment. Hollywood 1907-1927 Griffith and the grotesque 4. European avant-gardes: France and Germany 1907-1933 5. The Soviet montage school 1907-1927 6. The peak of silent film and the advent of sound 7. Hollywood 1927-1941. 8. French Poetic Realism and Film Noir 1933-1954 9. The emergence of in-frame montage and the use of depth of field: Orson Welles 1941-1954 10. Italian Neorealism: 1941-1951 11. French New Wave: 1959-1973	

12. Summary and discussion					
<b>Recommended literature:</b> BORDWELL, David - THOMPSON, Kristin. Dejiny filmu. Praha: AMU, 2011. ISBN: 978-80-7106-898-3. BORDWELL, David - THOMPSON, Kristin. Umění filmu. Praha: AMU, 2011. ISBN 978-80-7331-217-6. MONACO, James. Jak čist film. Praha: Albatros, 2004. ISBN: 80-00-01410-6. SADOUL, Georges. Dějiny filmu. Praha: Orbis, 1958. GREGOR, Ulrich - PATALAS, Enno. Dejiny filmu. Bratislava: Tatran.					
<b>Languages necessary to complete the course:</b> Slovak, Czech, English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. Juraj Oniščenko, PhD., doc. PhDr. Michal Babiak, CSc.					
<b>Last change:</b> 01.04.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					



## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-324/25	<b>Course title:</b> History of Jazz
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuously during the semester: active participation (20 points) Final evaluation: knowledge and listening test (40 + 40 points) Grading scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 20/80	
<b>Learning outcomes:</b> Students will become familiar with the basic concepts in jazz theory. They will gain an overview of the development of jazz music and jazz styles. Using the example of jazz personalities, they will learn and listen to the specifics of jazz as distinct from European music. Students will acquire skills in basic orientation of jazz genre-style areas based on hearing. They will get to know important personalities of the American jazz scene.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. African American folklore (holler, work song, gospel song, blues, minstrel show, ragtime).</li> <li>2. The Origin and Development of Jazz - New Orleans and Chicago style.</li> <li>3. Big bands - the emergence of swing, the peak of the era, the commercialization of swing.</li> <li>4. The beginnings of modern jazz - be bop and its modifications (cool jazz, west coast jazz, third stream), C. Parker, D. Gillespie, T. Monk.</li> <li>5. Miles Davis - a synthesizing personality in jazz history.</li> <li>6. Hard bop and soul jazz - A. Blackey, J. Coltrane, S. Rollins, Ray Charles.</li> <li>7. Removal of conventional jazz practices - free jazz and avant-garde.</li> <li>8. Stylistic personalities of modern jazz - C. Corea, J. Mc Laughlin, H. Hancock, W. Marsalis, A. Braxton.</li> </ol>	

9. M. Brecker, K. Jarrett, S. Jordan, S. Clarke, V. Wooten, M. Miller, Robert Glasper, A. Cohen, Esperanza Spalding... 10. Modern jazz and its directions - free jazz, jazz rock. 11. Fusion music, acid jazz, nu jazz, electro jazz. 12. Mainstream.					
<b>Recommended literature:</b> BERENDT, Joachim Ernst. The Jazz Book: From Ragtime to the 21th Century. Chicago: Lawrence Hill Book, 2009. ISBN-13: 978-1556528231 KAJANOVÁ, Yvetta. Postmoderna v hudbe. Minimal, rock, pop, jazz. Bratislava: VUK, 2010. KAJANOVÁ, Yvetta. K dejinám jazzu. Bratislava: CoolArt, 2010. KAJANOVÁ, Yvetta (ed.). Ubuntu Fusion Music, vol. 11, Berlin: Peter Lang, 2024. ISBN 978-3-631-91091-7 SCHULLER, Gunther. Early Jazz, Its Roots and Musical Development. Oxford: Oxford University Press, 1986. ISBN-13: 978-0195040432.					
<b>Languages necessary to complete the course:</b> Slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> prof. Mgr. Iveta Kajanová, CSc.					
<b>Last change:</b> 27.03.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KDVU/A-boUVS-102/25	<b>Course title:</b> History of Medieval Art
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance at classes, successful completion of the final test. The dates for the final test will be announced through AIS2 no later than in the last week of the instruction period. Grading scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX. Violation of academic ethics will be punished, and the student will lose all the received points in the relevant assessment. The teacher will accept a maximum of 2 absences with documented evidence. Scale of assessment (preliminary/final): 30/70	
<b>Learning outcomes:</b> The student will gain a basic overview of the main tendencies in the development of European medieval art.	
<b>Class syllabus:</b> Lectures focus on an overview of the development of medieval art as well as the position and roles of individual types of fine art or regional circles and centers of artistic development. The course focuses on the following topics: <ol style="list-style-type: none"> <li>1. Early Christian art (Rome, Ravenna, mosaics, first Christian basilicas and central buildings).</li> <li>2. Early medieval art (art of the Migration period, Insular art and book painting, goldsmithing, sculpture).</li> <li>3. Carolingian and Ottonian art (architecture, book and mural painting, metalwork and goldsmithing).</li> <li>4. Romanesque art (architecture and architectural sculpture, free-standing sculptures, wall, book and panel painting, Romanesque goldsmithing, metalwork).</li> <li>5. Gothic art (architecture and architectural sculpture, free-standing sculptures, stained glass, wall, book and panel painting, goldsmithing).</li> </ol>	

6. The beginnings of Gothic sculpture in France.
7. Gothic art in Germany, with emphasis on sculpture.
8. Sculpture and painting of the Italian trecento.
9. Gothic book painting.
10. Art of Czech Gothic and the beautiful style.
11. Painting of the Franco-Flemish circle.
12. Gothic in Hungary, a basic overview.

**Recommended literature:**

BURAN, Dušan (zost.). Gotika: Dejiny slovenského výtvarného umenia. Bratislava: Slovenská národná galéria, 2004. ISBN 8080590885.

KRAUTHEIMER, Richard. "Introduction to an 'Iconography of Mediaeval Architecture.'" In Journal of the Warburg and Courtauld Institutes, vol. 5, Warburg Institute, 1942, pp. 1–33, Available at: <https://doi.org/10.2307/750446>.

POMFYOVÁ, Bibiana ed. Stredoveký kostol: #historické a funkčné premeny architektúry. I. zväzok. Bratislava : FO ART, 2015. ISBN 978-80-89664-35-1.

TOMAN, Rolf, ed. Románské umění: architektura, sochařství, malířství. [Praha]: Slovart, 2006. ISBN 8072097652.

Students will be introduced to additional literature and electronic resources during the course. We recommend that students also draw literature from the specialized library of the Slovak National Gallery.

**Languages necessary to complete the course:**

The student will gain a basic understanding of medieval art from lectures in Slovak; for additional study, they should use foreign-language overview publications on the history of art of this period (in German, English, Italian, French).

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** Mgr. Peter Buday, PhD., Mgr. Veronika Pichaničová, PhD.

**Last change:** 30.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KDVU/A-boUVS-103/25	<b>Course title:</b> History of Renaissance Art
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance at lectures, written test in the exam period (identification, dating and characterization of the architectural work, supplementary questions). Exam dates will be announced through AIS no later than the last week of the study part of the semester. To pass the exam, it is necessary to obtain at least 60 % of the total score of the test. Grading scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX. Violation of academic ethics will be punished, and the student will lose all the received points in the relevant assessment. The teacher will accept a maximum of 2 absences with documented evidence. Scale of assessment (preliminary/final): 30/70	
<b>Learning outcomes:</b> The student has an overview of the basic tendencies in architecture, fine and applied arts of the Renaissance period, with an emphasis on defining personalities and developmental phases.	
<b>Class syllabus:</b> The lectures focus on the development of architecture, fine arts (mainly painting and sculpture), and crafts in 15th-16th century Italy. Periods of quattrocento, cinquecento, mannerism are documented through key works and their authors, with an emphasis on their contribution to later developments. The course focuses on the following topics: 1. Research on Renaissance art, literature; research on Renaissance art in Slovakia; cultural-historical context of the Italian Renaissance, its periodization and characteristics; proto-Renaissance movements and the Renaissance of the 15th – 16th centuries. 2. The position of the architect and artist in the Renaissance, the beginnings of art theory; the tasks of architecture (the ideal city and the ideal temple, palaces and villas, fortresses, gardens); the fading of the Gothic tradition in 15th century art (Masolino, Fra Angelico and others).	

3. The work of Leon Battista Alberti, Donatello and Masaccio.
4. The spread of Renaissance artistic culture to other regions (Lombardy, Umbria), the first contacts of Hungary with the Renaissance during the reign of Matthias Corvinus.
5. The Renaissance in Venice, its specifics in architecture, the Venetian "school" of painting in the Renaissance.
6. Tendencies in Renaissance art of the late quattrocento.
7. High Renaissance and Rome; papal architects and artists, architect Bramante, Raphael, protection of ancient monuments.
8. Michelangelo, predecessors of Mannerism.
9. Mannerism in architecture and painting, characteristics and personalities of the early and high Mannerism (G. Romano, Pontormo, Bronzino, Parmigianino).
10. Late Mannerism, the work and contribution of G. Vasari, A. Palladio and the classicizing branch of Mannerism, late Renaissance landscape and garden.
11. Renaissance goldsmithing, the Kunstammer, artistic crafts at the court of Rudolf II.
12. Furniture, ceramics, glass and textiles of the Renaissance and Mannerism.

#### **Recommended literature:**

ASTON, Margaret. The Renaissance complete. London: Thames and Hudson, 2009. ISBN 9780500284599

BURCKHARDT, Jacob. Kultura renesance v Itálii. Praha: Rybka, 2013. ISBN 978-80-87067-08-6

CAMPBELL, Gordon. Renaissance Art and Architecture. Oxford: Oxford University Press, 2004. ISBN 0-19-860985-X

CIMBUREK, František a kol. Dějiny nábytkového umění I-II. Brno, 1948 (Praha, 1996). ISBN 80-85794-54-3

FUČÍKOVÁ, Eliška a kol. Rudolf II. a Praha: Císařský dvůr a rezidenční město jako kulturní a duchovní centrum střední Evropy. Praha 1997. ISBN 809020516x

HARTT, Frederick. History of Italian Renaissance Art. Painting, Sculpture, Architecture. New York: Harry N. Abrams, Inc., 1969. ISBN 810901838

KAUFFMANN, Georg. Die Kunst des 16. Jahrhunderts. Propyläen Kunstgeschichte. Berlin: Propyläen, 1990. ISBN 3-549-05108-5

LIEFKES, Reino (eds.). Glass. London: Victoria and Albert museum, 1997. ISBN 1851771980

MURRAY, Linda. The High Renaissance. London 1967.

TOMAN, Rolf. Die Kunst der italienischen Renaissance Architektur, Skulptur, Malerei, Zeichnung. Köln: Könemann, 1994. ISBN 3-89508-054-3

VASARI, Giorgio. Životy nejvýznačnějších malířů, sochařů a architektů I – II. Praha: Odeon, 1976 – 1977.

WOLF, Robert Erich. Renaissance and Mannerist Art. New York: Harry N. Abrams Inc., 1968.

Students will be introduced to the additional literature and electronic sources during the lessons. We also recommend students to draw literature from the SNG library.

#### **Languages necessary to complete the course:**

Slovak, study of specialized foreign language literature is required.

#### **Notes:**

#### **Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

<b>Lecturers:</b> Mgr. Peter Buday, PhD., doc. Mgr. Katarína Beňová, PhD.
<b>Last change:</b> 30.03.2025
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-325/25	<b>Course title:</b> History of Rock Music
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Scale of assessment (preliminary/final): 20/80Continuously during the semester: active participation (20 points). Final evaluation: knowledge and listening test (40 + 40 points). Grading scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FXThe teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item.	
<b>Learning outcomes:</b> Upon successful completion of this course, students have knowledge of basic concepts in the theory and history of rock music. They have an overview of the development of rock history and rock styles. On the example of rock bands in history, they can characterize the features of rock music in comparing with European and jazz music. Students have skills in the basic orientation of the genre-style rock areas. They know rock personalities and groups in crystallized styles.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. Tin Pan Alley, sweet music, dance music of the 50's.</li> <li>2. The beginnings of the rock and roll era - Tennessee Waltz, calypso, rhythm and blues.</li> <li>3. British scene in modern popular music - rock and roll, the beginnings of hard rock (Beatles, Rolling Stones, Animals, Kinks, Yardbirds, The Who ...).</li> <li>4. 60's in rock music - basic style tendencies. Top development of hard rock (Led Zeppelin, Deep Purple). Art rock/progressive rock and work with non-musical elements (Pink Floyd, Yes, Genesis, Queen, Lake-Emerson-Palmer).</li> <li>5. Rock music of the 70's and 80's - punk rock, gothic rock, heavy metal.</li> <li>6. Search for new means of expression - punk rock, new wave; electronic-industrial rock.</li> <li>7. Rock music in contemporary time - hard core, speed metal, thrash metal, new age, grunge, progressive metal.</li> <li>8. Personalities of the electric guitar - Y. Malmsteen, S. Vai, J. Satriani, E. Johnson...</li> <li>9. New directions of popular music - break dance, scratching, dub, rap, house, techno ...</li> </ol>	



10. Current categories- indie rock and alternative rock.
11. Heavy metal modifications (hard core, trash metal, black, death, grind core).
12. Progressive metal, nu metal, groove metal, doom metal, metal core, grunge, gothic, EMO..

**Recommended literature:**

KAJANOVÁ, Yvetta. Kapitoly o jazze a rocku. Bratislava: Epos, 2003. ISBN 80-88977-67-3  
 KAJANOVÁ, Yvetta. K dejinám rocku. Bratislava: CoolArt, 2010. ISBN 978-80-969080-6-6  
 KAJANOVÁ, Yvetta. On the History of Rock Music. Frankfurt am Main: Peter Lang, 2014, ISBN 978-3-631-65556-6  
 KAJANOVÁ, Yvetta. Postmoderna v hudbe. Minimal, rock, pop, jazz. Bratislava, 2010. ISBN 978-80-223-2802-9.  
 KAJANOVÁ, Yvetta. Musica Rock: Suono, ritmo, affetto, e l'invenzione della chitarra elettrica. Mimesis ed., Milano, 2022. ISBN 9788857580685  
 WARD, Ed - STOKES, Geoffrey, TUCKER, Ken: Rock of Ages: The Rolling Stone History of Rock & Roll. Summin Books, 1986. ISBN 0671544381  
 SCARUFFI, Piero. A History of Rock Music: 1951-2000. iUniverse 2003. ISBN 0595295657.

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** prof. Mgr. Iveta Kajanová, CSc.

**Last change:** 27.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KE/A-boUVS-251/25	<b>Course title:</b> History of World Literature 1
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 1., 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester, as part of the continuous assessment, there will be two written tests of 15 points each and a final oral exam with a maximum grant of 70 points. The content of the tests will be the material from lectures and seminars, which will be covered by the test date. The content of the oral exam will be the material covered throughout the semester. The corpus of the oral exam will also include mandatory reading from world literature, which the lecturer will publish at the beginning of the semester. The condition for admission to the oral exam is achieving a minimum of 10 points from the continuous assessment. The teacher will accept a maximum of 2 absences with documented evidence. Grading scale: 100-93: A; 92-85: B; 84-77: C; 76-68: D; 67-60: E; 59 - 0: FX. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. The exact dates and content of the continuous assessment will be announced at the beginning of the semester. The dates of the oral exam will be published via AIS no later than the last week of the teaching part. Scale of assessment (preliminary/final): 30 / 70	
<b>Learning outcomes:</b> After successfully completing the course, the student has knowledge about the position of the history of literature in a broader context, the periodization of world literature; has relevant information about the development of world literature from the times of Greek and Roman antiquity to the literature of the Renaissance; has knowledge about the main characteristics, poetics, literary programs and aesthetics of individual developmental periods; has knowledge about the main representatives of individual periods and their most important works; has the ability to further interpret the analyzed works, as well as other works from the context of world literature; can reflect on the main developmental phenomena in the context of world literature.	
<b>Class syllabus:</b> 1 History of literature as a literary and aesthetic subject; literary types and genres, basic verse systems, periodization of the history of world literature	

2. Ancient literatures, the Bible, an overview of the development of ancient Greek and Roman literature 3. Homer and his epics 4. The main representatives of ancient Greek literature and their works 5. Hesiod's and Homer's ethics and eschatology 6. The emergence of ancient Greek tragedy 7. Ancient Roman literature, G. Petronius Arbiter 8. Classical ancient Greek and Roman literature in confrontation with New Testament texts 9. Literature of the Church Fathers 10. The Song of Roland 11. Medieval chivalric romance 12. French medieval plays, medieval literature;					
<b>Recommended literature:</b> AUERBACH, Erich Mimesis. Praha: Mladá fronta, 1998. ISBN 80-204-0738-3. Dejiny svetovej literatúry I, II. Bratislava : SAV, 1963. HARPÁŇ, Michal. Teória literatúry. Bratislava: Tigris, 2004. ISBN 80-888-69374.					
<b>Languages necessary to complete the course:</b> Slovak, Czech					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. PhDr. Michal Babiak, CSc.					
<b>Last change:</b> 31.03.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KE/A-boUVS-252/25	<b>Course title:</b> History of World Literature 2
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2., 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester, as part of the continuous assessment, there will be two written tests of 15 points each and a final oral exam with a maximum grant of 70 points. The content of the tests will be the material from lectures and seminars, which will be covered by the test date. The content of the oral exam will be the material covered throughout the semester. The corpus of the oral exam will also include mandatory reading from world literature, which the lecturer will publish at the beginning of the semester. The condition for admission to the oral exam is achieving a minimum of 10 points from the continuous assessment. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Grading scale: 100 - 93: A; 92 - 85 :B; 84 - 77: C; 76 - 68: D; 67 - 60: E; 59 - 0: FX. The teacher will accept a maximum of 2 absences with documented evidence. The exact dates and content of the continuous assessment will be announced at the beginning of the semester. The dates of the oral exam will be published via AIS no later than the last week of the teaching part. Scale of assessment (preliminary/final): 30 / 70	
<b>Learning outcomes:</b> After successfully completing the course, the student will gain knowledge about the development of world literature from the Renaissance to the literature of the 20th century; has knowledge about the main characteristics, poetics, literary programs and aesthetics of individual developmental periods; has knowledge about the main representatives of individual periods and their most important works; has the ability to further interpret the analyzed works, as well as other works from the context of world literature; is able to reflect on the main developmental phenomena in the context of world literature.	
<b>Class syllabus:</b> 1. Dante between the Middle Ages and the Renaissance 2. G. Boccaccio in the Context of the Renaissance 3. F. Rabelais and M. de. Cervantes: Laughter and Melancholy in the Renaissance 4. M. de Montaigne and the genre of the essay 5. W. Shakespeare	

6. Literature of French Classicism 7. Sturm und Drang, Holderlin, Schiller, Goethe 8. Romanticism in Western Literature 9. Lake Poets 10. French Realism (Stendhal, Balzac, G. Flaubert) 11. Naturalism in Literature (E. Zola) 12. Literary Modernity (J. Joyce, V. Woolf)					
<b>Recommended literature:</b> AUERBACH, Erich. Mimesis. Praha: Mladá fronta, 1998. ISBN 80-204-0738-3. Dejiny svetovej literatúry I, II. Bratislava: SAV, 1963. ĎURÍŠIN, Dionýz. Čo je svetová literatúra? Bratislava: Obzor, 1992. ISBN 80-215-0241-X.					
<b>Languages necessary to complete the course:</b> Slovak, Czech					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. PhDr. Michal Babiak, CSc.					
<b>Last change:</b> 01.04.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KE/A-boUVS-253/25	<b>Course title:</b> History of the Theatre
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 2 <b>per level/semester:</b> 14 / 28 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 1., 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> a. during the teaching part: active participation in the seminar – studying assigned dramatic and theoretical texts, completing assignments, discussion (60 points); b. in the examination period: written test (40 points) The condition for the final assessment (participation in the written test) is fulfilling all conditions of the ongoing assessment and obtaining a minimum of 40 points. Grading scale: 100 - 93: A; 92 - 86: B; 85 - 78: C; 77 - 69: D; 68 - 60: E; 59 - 0: FX. The teacher will accept a maximum of 2 absences. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. The exam dates will be published through AIS2 no later than the last week of the teaching part of semester. Scale of assessment (preliminary/final): 60/40	
<b>Learning outcomes:</b> The student has an overview of the history of theatre from antiquity to the 20th century. They are familiar with the key works and creators of European theatre and drama. They have knowledge of basic staging strategies and artistic-historical concepts for reflecting on theatrical creation. They are acquainted with basic theoretical issues and can apply fundamental theatre studies terminology.	
<b>Class syllabus:</b> 1. Introduction to the History of Theatre. Basic Concepts. Periodization, Epochs, Styles, Reforms 2. Theories of the Origin of Theatre. Theatre and Ritual 3.- 4. History of Theatre Genres I. Tragedy (From Antiquity to 18th Century) 5.- 6. History of Theatre Genres II. Comedy (From Antiquity to 18th Century) 7. The Actor in Theatre. From Antiquity through Commedia dell'arte, Elizabethan Theatre to Diderot 8. Theatre and Drama in the 19th Century. The Great Reform of Theatre in Europe 9. – 10. The Director and Actor in 20th Century Theatre. Staging and Acting Method	

11. Avant-garde in the Theatre. (European Avant-garde Theatre. Off Broadway and Off-Off Broadway)					
12. Theatre Space. Transformations in Theatre Architecture and Scenography					
<b>Recommended literature:</b> BROCKETT, Oscar G. – HILDY, Franklin J. Dějiny divadla. Praha: Rybka, 2019. ISBN 978-80-87950-66-1. CARLSON, Marvin. Dejiny divadelných teórii. Bratislava: Divadelný ústav, 2006. ISBN 80-88987-23-7. FISCHER – LICHTER, Erika. Dejiny drámy. Bratislava: Divadelný ústav, 2003. ISBN 80-88987-47-4. PAVIS, Patrice. Divadelný slovník. Bratislava: Divadelný ústav, 2004. ISBN 80-88987-24-5. SCHERHAUFER, Peter. Čítanka z dejín divadelnej réžie IV. Bratislava: Divadelný ústav, 2007. ISBN 978-80-88987-90-1. The list of seminar texts and supplementary literature will be presented at the beginning of the semester and partially available through MS Teams.					
<b>Languages necessary to complete the course:</b> Slovak, Czech					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. Viera Bartková, PhD., doc. PhDr. Valerij Kupko, PhD.					
<b>Last change:</b> 01.04.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KE/A-boUVS-006/25	<b>Course title:</b> Internship
<b>Educational activities:</b> <b>Type of activities:</b> practice <b>Number of hours:</b> <b>per week:</b> <b>per level/semester:</b> 10d <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The student completes professional practice in the specified total of 10 working days in a specific agreed upon with the host organization in which the traineeship will take place. Practice can be performed during the teaching part and / or during the examination period. He will receive the credit upon presentation of the internship report and submission confirmation of completion of the internship to the teacher / internship coordinator, with a specification of the professional activities performed and their evaluation. Teacher classification / the professional coordinator awards in consultation with the trainee of the host institution. Expertise as well as bias, punctuality, responsibility, etc. are assessed. Grading scale: 100-92: A; 91-86: B; 85-77: C; 76-66: D; 65-60: E; 59 - 0: FX. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 100/0	
<b>Learning outcomes:</b> After successful completion of the course, the student has experience of professional work in an institution documentary-research, exhibition, editorial or organizational-managerial character in the field of art and culture. He/she has practical skills in music documentation and organisation of music events (concerts, exhibitions, presentations for the general public), theatre and film festivals, in the preparation of art exhibitions, in the work of a art editor or dramaturge, etc. Has working contacts and an idea of the mission and workload of the institution.	
<b>Class syllabus:</b> 1. Documentation of collection objects in the SNM-Music Museum, GMB, SNG, SNM and other institutions. 2. Creation of the RISM database, webumenia.sk. 3. Creation of the RILM database, assistance with searches webumenia.sk 4. Gallery and museum practice.	



5. Dramaturgical and organizational preparation of concert cycles of the Slovak Philharmonic and other proven events in culture.
6. Dramaturgical and organisational preparation of the opera season at the Slovak National Theatre.
7. Preparation of an issue of a professional journal.
8. Distribution practice in a music publishing house.
9. Organisational preparation of an exhibition event.
10. Preparation and organization of a music festival.
11. Working at the archive of fine art (SNG)
12. Problems of a specialized music and fine arts library.

**Recommended literature:**

KALINAYOVÁ, Jana. Koncepcia počítačového spracovania zbierkových predmetov v Hudobnom múzeu SNM. In: Múzeum, 1991, roč. XXVI, č. 4, s. 10 – 16.

LEHOTSKÁ, Miriam. Slovenský katalóg hudobnohistorických prameňov (SKHP) a Répertoire International des Sources Musicales (RISM) ako podnecujúci fenomén hudobnohistorického výskumu. In: Hudobnohistorický výskum na Slovensku začiatkom 21. storočia I. Bratislava: Stimul, 2007, s. 447 – 449.

URDOVÁ, Sylvia. Odborná dokumentácia zbierkového fondu v SNM-Hudobnom múzeu. In: Múzeum, 2018, roč. LXIV, č. 2, s. 8 – 11.

BAKIČOVÁ, Veronika. Hudobný kabinet Univerzitnej knižnice v Bratislave. In: Múzeum, 2018, roč. LXIV, č. 2, s. 12 – 17.

FOJTÍKOVÁ, Lucia. Ako prezentujeme hudbu v SNM-Hudobnom múzeu. In: Múzeum, 2018, roč. LXIV, č. 2, s. 49 – 52.

Publications of the Slovak National Gallery (catalogues of exhibitions and permanent expositions).

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** Mgr. Viera Bartková, PhD., doc. PhDr. Jana Bartová, PhD., Mgr. Veronika Pichaničová, PhD.

**Last change:** 01.04.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KE/A-boUVS-006/25	<b>Course title:</b> Internship
<b>Educational activities:</b> <b>Type of activities:</b> practice <b>Number of hours:</b> <b>per week:</b> <b>per level/semester:</b> 10d <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 3., 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The student completes professional practice in the specified total of 10 working days in a specific agreed upon with the host organization in which the traineeship will take place. Practice can be performed during the teaching part and / or during the examination period. He will receive the credit upon presentation of the internship report and submission confirmation of completion of the internship to the teacher / internship coordinator, with a specification of the professional activities performed and their evaluation. Teacher classification / the professional coordinator awards in consultation with the trainee of the host institution. Expertise as well as bias, punctuality, responsibility, etc. are assessed. Grading scale: 100-92: A; 91-86: B; 85-77: C; 76-66: D; 65-60: E; 59 - 0: FX. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 100/0	
<b>Learning outcomes:</b> After successful completion of the course, the student has experience of professional work in an institution documentary-research, exhibition, editorial or organizational-managerial character in the field of art and culture. He/she has practical skills in music documentation and organisation of music events (concerts, exhibitions, presentations for the general public), theatre and film festivals, in the preparation of art exhibitions, in the work of a art editor or dramaturge, etc. Has working contacts and an idea of the mission and workload of the institution.	
<b>Class syllabus:</b> 1. Documentation of collection objects in the SNM-Music Museum, GMB, SNG, SNM and other institutions. 2. Creation of the RISM database, webumenia.sk. 3. Creation of the RILM database, assistance with searches webumenia.sk 4. Gallery and museum practice.	

5. Dramaturgical and organizational preparation of concert cycles of the Slovak Philharmonic and other proven events in culture.
6. Dramaturgical and organisational preparation of the opera season at the Slovak National Theatre.
7. Preparation of an issue of a professional journal.
8. Distribution practice in a music publishing house.
9. Organisational preparation of an exhibition event.
10. Preparation and organization of a music festival.
11. Working at the archive of fine art (SNG)
12. Problems of a specialized music and fine arts library.

**Recommended literature:**

KALINAYOVÁ, Jana. Koncepcia počítačového spracovania zbierkových predmetov v Hudobnom múzeu SNM. In: Múzeum, 1991, roč. XXVI, č. 4, s. 10 – 16.

LEHOTSKÁ, Miriam. Slovenský katalóg hudobnohistorických prameňov (SKHP) a Répertoire International des Sources Musicales (RISM) ako podnecujúci fenomén hudobnohistorického výskumu. In: Hudobnohistorický výskum na Slovensku začiatkom 21. storočia I. Bratislava: Stimul, 2007, s. 447 – 449.

URDOVÁ, Sylvia. Odborná dokumentácia zbierkového fondu v SNM-Hudobnom múzeu. In: Múzeum, 2018, roč. LXIV, č. 2, s. 8 – 11.

BAKIČOVÁ, Veronika. Hudobný kabinet Univerzitnej knižnice v Bratislave. In: Múzeum, 2018, roč. LXIV, č. 2, s. 12 – 17.

FOJTÍKOVÁ, Lucia. Ako prezentujeme hudbu v SNM-Hudobnom múzeu. In: Múzeum, 2018, roč. LXIV, č. 2, s. 49 – 52.

Publications of the Slovak National Gallery (catalogues of exhibitions and permanent expositions).

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** Mgr. Viera Bartková, PhD., doc. PhDr. Jana Bartová, PhD., Mgr. Veronika Pichaničová, PhD.

**Last change:** 01.04.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KDVU/A-boUVS-112/25	<b>Course title:</b> Internship in Galleries and Museums
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Regular class work, completion of a term paper. Topics and requirements for seminar papers will be specified at the beginning of the course. Grading scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX. Violation of academic ethics will be punished, and the student will lose all the received points in the relevant assessment. The teacher will accept a maximum of 2 absences with documented evidence. Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> The student will gain knowledge and skills for gallery and museum practice. At the same time, he/she will be able to orient himself/herself in this topic and has the possibility of direct confrontation in the field.	
<b>Class syllabus:</b> This course discusses the basic concepts and practices of the art historian's work in collections gallery and museum type organizations in three basic areas: 1. Introduction. 2. The roots and birth of galleries and museums, their current domestic and international structure (types, functions, (1) The main aspects of professional organisations, their roles, transnational professional organisations, etc.; (2). 3. Collection care (collection building and acquisition plan, cataloguing, 1st and 2nd tier registration, restoration and protection of collection objects). 4. Processing and presentation of collections.	

5. Exhibitions (exhibition plan, permanent exhibitions and various types of temporary exhibitions with emphasis on art up to 19th century, the way of their preparation from libretto to opening, live exhibition - from opening to opening).
6. Other forms of presentation - marketing, preparation of programmes, popularisation. Practical seminar with will be held at the Slovak National Gallery.
7. Case study - exhibition of old art.
8. Case study - contemporary art exhibition.
9. Visits to museums and galleries.
10. Student presentations 1.
11. Student presentations 2.

**Recommended literature:**

BAKOŠ, Ján (ed.). Artwork Through the Market. The Past and Present. Bratislava, 2004. ISBN 8022408239

HASKELL, Francis. The Ephemeral Museum. Old Master Paintings and the Rise of the Art Exhibition. London, 2000. ISBN 0300085346

KESNER, Ladislav. Museum umění v digitální době. Praha, 2000. ISBN 8070351551

ORIŠKOVÁ, Mária (ed.). Efekt múzea: predmety, praktiky, publikum. Antológia textov angloamerickej kritickej teórie múzea. Bratislava, 2006. ISBN 8089259081

Students will be introduced to supplementary literature and electronic resources during the course.

Students are also advised to draw literature from the professional library of the Slovak National Gallery.

**Languages necessary to complete the course:**

Slovak, study of specialized foreign language literature is required.

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** doc. Mgr. Katarína Beňová, PhD.

**Last change:** 30.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-302/25	<b>Course title:</b> Introduction to Music Theory
<b>Educational activities:</b> <b>Type of activities:</b> lecture / practicals <b>Number of hours:</b> <b>per week:</b> 2 / 2 <b>per level/semester:</b> 28 / 28 <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> continuous assessment: active participation, exams, and exercises (50%) final exam (50%) Grading scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX. The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> students will gain an overview of the subjects, methods, and disciplines of music theory. They will learn the basics of music analysis, harmony, counterpoint, and form. They will learn skills of notation, reading intervals, chords, scales, and score reading. This will form the basis for further learning	
<b>Class syllabus:</b> 1. Subject and aspects of music theory. 2. Specific position of MT in the system of musicological disciplines: structure of subdisciplines and interdisciplinary links of MT. 3. Relationship of HT and music analysis. 4. Historical aspects of MT. 5. Sources and literature. Basic theoretical concepts. 6. Musical work, fixation of music and musical material. Historical (diachronic) and systematic (synchronic) view of music as an ordered system. Musical material and musical structure. 7. Tone systems. Regulation of musical material. Horizontal and vertical aspect of structuring. Principle of hierarchy and analytical reduction. Tonality. Horizontal regulation of musical material: theory of melodies. Stenochoric and consonance principle. Melodic tones. Ambitus. Motif and submotivic unity. Vertical-horizontal regulation of musical material: theory of harmony.	

8. Chord, chordics, harmony. Harmonic movement and cadence. Functional harmony. Symbolism: graded and functional. Horizontal-vertical regulation of musical material: theory of counterpoint. Types of melodic movement.
9. Canonical doctrines of counterpoint. Numbered bass. Chronometric regulation of musical material. Rhythm, metrics, tempo, agogics.
10. Sonic regulation of musical material. What is sonority? System of dynamics. Phenomenon of color. The concept of sound ideal.
11. Fundamentals of instrumentation. Theoretical analysis of a musical work.
12. Fundamentals of musical form. The concept of musical style. Reading a score. Arrangement of instruments. Tuning - the relationship between notation and sound. Abbreviations, signs and instructions in musical text.

**Recommended literature:**

BURLAS, Ladislav. Formy a druhy hudobného umenia/ The forms and types of musical arts. Bratislava: Opus, 1973 (s. 13-121); Žilina: ŽU 2006 (s. 15-120).

ELSCHEK, Oskár. Hudobná veda súčasnosti/ Musicology today. Bratislava: Veda, 1984 (s. 229-254).

REŽUCHA, Bystrík – PARÍK, Ivan. Ako čítať partitúru/How to read a score. Bratislava: NHC 1998. ISBN 808888408X

SUCHOŇ, Eugen – FILIP, Miroslav. Stručná náuka o hudbe/The brief science of music. Bratislava: Opus, 1984.

SUCHOŇ, Eugen – FILIP, Miroslav. Náuka o harmónii/The study of harmony. Bratislava: UK, 1981.

ZENKL, Luděk. ABC hudební nauky/ABC of music science. Praha: Supraphon, 1978.

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** doc. PhDr. Marcus Zagorski, PhD., Mgr. art. Branko Ladič, PhD.

**Last change:** 27.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-301/25	<b>Course title:</b> Introduction to Musicology
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuous participation in the semester (10 %), presentation at a seminar (10 %) Final evaluation: written test (30 %), seminar work in the range of 4-6 standard pages (50 %) Classification scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX. The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): Scale of assessment (preliminary/final): 20/80	
<b>Learning outcomes:</b> After a successful completion of this course, students have a basic knowledge of musicology as a scientific discipline, including its history and classification. He knows the characteristics and methodological and technical basis of individual areas of musicological research. Masters the basics of independent musicological work in the form of independent mastery of the specified topic, including the collection and evaluation of information, their classification, independent assessment of the main aspects of the topic and their summary in a short seminar paper.	
<b>Class syllabus:</b> 1. Origin and history of musicology, its division and individual subdisciplines. 2. Methodological starting points and techniques of musicological research and application of general principles of methodology of sciences. 3. Information sources and types of outputs in musicology. 4. Textual criticism and the principle of critical thinking. 5. How to write a thesis on a specific topic - technical and conceptual aspects.	
<b>Recommended literature:</b> BEARD, David - GLOAG, Kenneth. Musicology: The Key Concepts. London: Routledge, 2005. ISBN 0-415-31692-8; 978-0-415-31692-7 ELSCHKE, Oskar. Hudobná veda súčasnosti/Musicology today. Bratislava: SAV, 1984.	



POLEDŇÁK, Ivan – FUKAČ, Jiří. Úvod do studia hudební vědy/Introduction to the study of musicology. Olomouc: UP, 1995. ISBN 80-7067-496-2

**Languages necessary to complete the course:**

Slovak, English

**Notes:**

Knowledge of English is required, knowledge of other world languages is an advantage.

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** Mgr. Jana Belišová, PhD., doc. Mgr. Vladimír Zvara, PhD.

**Last change:** 27.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-326/25	<b>Course title:</b> Jazz Harmony
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Active participation and ongoing work. Grading scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 100/0	
<b>Learning outcomes:</b> The student will complete weekly practical and analytical tasks - specific assignments with precise notations of compositions. The goal is to master the basics of jazz harmonic thinking and the ability to analyze various directions and styles of jazz history from a harmonic perspective. A graduate of the Jazz Harmony course is prepared to competently approach to the analysis of jazz compositions, is familiar with modern music-theoretical terminology, and has an overview of events on the contemporary, global scene of jazz and popular music.	
<b>Class syllabus:</b> 1. Problem areas, current state of research - reflections on jazz harmony in domestic and world literature, Berklee methodology, the situation in the field of literature and education in Czechoslovakia before 1989, domestic book publications, the situation in us after 1989 2. On terminology and harmonic principles in jazz - Main and auxiliary functions in key, ways of applying scales to harmonic model, chord structures in harmonic context, example of creating altered chords from chord symbols 3. Theoretical basis for clarifying harmonic relations in jazz - establishing the issue of tonality principles, the essence of functionality, cadence principle as a basic building block of jazz harmony, levels of musical thinking in jazz, principles of harmonic analysis of jazz compositions.	

4. Dynamism as an important phenomenon in jazz harmony, jazz harmony in the light of the system of privileged intervals, application of the principles of dynamic tonality in harmony and harmonization.
5. Chromatization of diatonic space - secondary dominants, harmonic space in major and minor key in jazz, chords with function of minor subdominants, adjacent dominants, chromatically altered chords of diatonic key, modal confusions, deceptive divisions
6. Examples of harmonic relationships of dynamic tonality in the standard jazz repertoire - choice of harmonic sequences, Rhythm changes, Bebop - emancipation of dissonances in jazz harmony, influence of blues on the formation of jazz harmony, symmetry - modern refreshment of jazz harmony, chromatic mediantes, chordic chords.
7. Scales - Avoid notes from a melodic point of view, chord scales in major and minor tones, chord scales to secondary dominants. Use of scales in improvisation - linear and vertical improvisation
8. Linearity in jazz harmony - parallel with the linearity of Renaissance harmony - dominance of melodic thinking in jazz, chord procedures. non-functional harmony as a result of the coloring harmonic accompaniment of the melody. Melody dominance in harmonizing melodic phrases.
9. Modality in jazz harmony - Lydic-chromatic concept of the tonal organization of G. Russell as the first music theoretical system in jazz music. Vertical and horizontal scales of G. Russell. Modal chord structures of the Russell system. Harmonious concept. Kind of Blue album as a milestone in modal harmony. The Harmonic Language of Pat Metheny.
10. Ambient sound and sound painting in jazz - Bill Frisell and the formation of sound painting in jazz harmony and its influence on the current aesthetics of jazz, the concept of space, the basic principles of construction of sound chords.
11. Selected personalities after the fall of the Iron Curtain - Matúš Jakabčič and his contribution to Slovak jazz, insight into the musical thinking of improviser Andrej Šeban.
12. The influence of classical and ethnic music on the means of expression of jazz as multitonality organized by perceptual preferences - Stravinsky polychords, odd metrics and polyrhythm, diatonization of 12-tone space by Alban Berg, Messiaenian modes of limited transpositions, ethnic modes, Indian konnakol.

**Recommended literature:**

SVOBODA, Milan. Praktická jazzová harmonie. Praha: JC Audio, 2013. ISBN:

978-80-87132-25-8

ZAHRADNÍK, Miroslav. Tradičné a progresívne harmonické postupy v súčasnom jazze.

Bratislava:

Univerzita Komenského v Bratislave, 2018. ISBN: 978-80-223-4660-3

ZAHRADNÍK, Miroslav. Základy jazzovej harmónie, princípy a súvislosti. Učebnica jazzovej harmónie. Bratislava: Univerzita Komenského v Bratislave, 2018. ISBN: 978-80-223-4655-9

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** prof. Mgr. Iveta Kajanová, CSc., Mgr. Miroslav Zahradník, PhD.

**Last change:** 27.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KKSF/A-boLA-010/15	<b>Course title:</b> Latin Language 1
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1., 3., 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester, the student writes one midterm test worth 30% of the total assessment, which must be passed at least 50% to be admitted to the final written exam. In the overall assessment, to achieve an A grade, it is necessary to obtain at least 92%, to obtain a B grade, at least 84%, to obtain a C grade, at least 76%, to obtain a D grade, at least 68%, to obtain an E grade, at least 60%. During the semester, the student is allowed a maximum of 2 absences with proven documents. For any further absence (only justified by serious reasons), he/she will prepare a special written assignment in agreement with the teacher. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 30% / 70%	
<b>Learning outcomes:</b> Upon successful completion of the course, the student has knowledge of selected phenomena of Latin normative grammar. He has knowledge of Latin noun and verb flexion. He knows the declension of nouns and adjectives 1.-3. declension, possessive pronouns, verb tenses of the first two conjugations in the present.	
<b>Class syllabus:</b> Language exercises aimed at acquiring and consolidating knowledge of Latin; Systematic interpretation and access to the grammar system of the Latin language; Introduction to the Latin grammar system; Topics covered: 1. position of Latin within the Indo-European language family, alphabet, pronunciation, accent 2. Present stem: verbs of I. conjugation 3. Nouns of the 1st declension 4. Verbs II. conjugation 5. Nouns II. declension 6. Adjectives and adverbs I. and II. declensions, possessive pronouns, prepositions 7. Verb esse and compounds	

8. Deponent verbs
9. Nouns of the III. declension (consonantal stems)
10. Nouns of the III. declension (i-stems)
11. Adjectives of the III. declension, adverbs of the III. declension
12. Present active participle.

**Recommended literature:**

- BALEGOVÁ, Jana. Lingua Latina - Cursus communis. Košice : UPJŠ, 2019. (accessible online) ISBN 978-80-8152-815-6.
- BALEGOVÁ, Jana a Anabela, KATRENIČOVÁ. Lingua Latina - Cvičebnica pre filológov. Košice : UPJŠ, 2019. (accessible online). ISBN 978-80-8152-812-5.
- DEKANOVA, Alexandra a Emanuel JIRKAL. Ita. Latinčina. Základy. Enigma, 2015. ISBN 978- 80-89132-37-9. (and earlier editions).
- ŠPAŇÁR, Július a Ján HORECKÝ. Gramatika latinského jazyka. Bratislava: Slovenské pedagogické nakladateľstvo, 1993. ISBN 80-08-02155-1. (and earlier editions).
- PANCZOVÁ, Helena: Latinčina I. diel. Lingea, 2018. ISBN 978-80-81452-07-9.
- ŠPAŇÁR, Július a Jozef HRABOVSKÝ. Latinsko-slovenský a slovenský-latinský slovník. Slovenské pedagogické nakladateľstvo – Mladé letá, 2012. ISBN 978-80-10022-33-5. (and earlier editions).
- ØRBERG, Hans H.: Lingua Latina per se illustrata I: Familia Romana. Roma: Accademia Vivarium Novum, 2023. ISBN 978-88-95611-46-4.

**Languages necessary to complete the course:**

SK

**Notes:**

**Past grade distribution**

Total number of evaluated students: 234

A	B	C	D	E	FX
29,06	23,93	18,38	8,12	8,55	11,97

**Lecturers:** doc. Mgr. Ľudmila Eliášová Buzássyová, PhD., doc. Mgr. Marcela Andoková, PhD.

**Last change:** 21.02.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KKSF/A-boLA-011/15	<b>Course title:</b> Latin Language 2
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2., 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> FiF.KKSF/A-boLA-010/15 - Latin Language 1	
<b>Course requirements:</b> During the semester, the student writes one midterm test worth 30% of the total assessment, which must be passed at least 50% to be admitted to the final written exam. In the overall assessment, to achieve an A grade, it is necessary to obtain at least 92%, to obtain a B grade, at least 84%, to obtain a C grade, at least 76%, to obtain a D grade, at least 68%, to obtain an E grade, at least 60%. During the semester, the student is allowed a maximum of 2 absences with proven documents. For any further absence (only justified by serious reasons), he/she will prepare a special written assignment in agreement with the teacher. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 30% / 70%	
<b>Learning outcomes:</b> The course acquires language competence to work with Latin text. Upon successful completion of the course, the student has knowledge of selected phenomena of Latin normative grammar. He has knowledge of Latin noun and verb flexion. He knows significant part of the Latin verb system; masters the most used Latin verbs with their complete paradigms. Controls the gradation of adjectives and adverbs. They will learn selected syntactic phenomena from the fall syntax. He masters the principles of the construction of simple Latin sentence and some types of complex sentences.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. Gradation of adjectives and adverbs</li> <li>2. Indicative imperfect</li> <li>3. Nouns of the IV. declension</li> <li>4. Indicative future</li> <li>5. Nouns of the 5th declension</li> <li>6. Deictic pronouns</li> <li>7. Interrogative, relative pronouns</li> <li>8. Indefinite pronouns, pronoun adjectives</li> </ol>	

9. Numerals 10. Indicative of active perfect 11. Verb scales 12. Supine.					
<b>Recommended literature:</b> <ul style="list-style-type: none"> <li>• BALEGOVÁ, Jana. Lingua Latina - Cursus communis. Košice : UPJŠ, 2019. (dostupné online) ISBN 978-80-8152-815-6.</li> <li>• BALEGOVÁ, Jana a Anabela, KATRENIČOVÁ. Lingua Latina - Cvičebnica pre filológov. Košice : UPJŠ, 2019. (dostupné online). ISBN 978-80-8152-812-5.</li> <li>• DEKANOVA, Alexandra a Emanuel JIRKAL. Ita. Latinčina. Základy. Enigma, 2015. ISBN 978- 80-89132-37-9. (a skoršie vydania).</li> <li>• ŠPAŇÁR, Július a Ján HORECKÝ. Gramatika latinského jazyka. Bratislava: Slovenské pedagogické nakladateľstvo, 1993. ISBN 80-08-02155-1. (a skoršie vydania).</li> <li>• PANCZOVÁ, Helena: Latinčina I. diel. Lingea, 2018. ISBN 978-80-81452-07-9.</li> <li>• ŠPAŇÁR, Július a Jozef HRABOVSKÝ. Latinsko-slovenský a slovenský-latinský slovník. Slovenské pedagogické nakladateľstvo – Mladé letá, 2012. ISBN 978-80-10022-33-5. (a skoršie vydania).</li> <li>• ØRBERG, Hans H.: Lingua Latina per se illustrata I: Familia Romana. Roma: Accademia Vivarium Novum, 2023. ISBN 978-88-95611-46-4.</li> </ul>					
<b>Languages necessary to complete the course:</b> SK					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 112					
A	B	C	D	E	FX
32,14	20,54	14,29	10,71	14,29	8,04
<b>Lecturers:</b> doc. Mgr. Ľudmila Eliášová Buzássyová, PhD., Mgr. et Mgr. Frederik Pacala, Ph.D.					
<b>Last change:</b> 21.02.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					



## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-311/25	<b>Course title:</b> Medieval and Renaissance Music
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 3 per level/semester: 42</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Conditions for passing the course: a) during the teaching part (continuously) a paper/presentation (10 points) on a selected topic from the issues of medieval music, including key figures, sources and communities that developed either medieval church or secular monody or polyphony (for example, the Benedictines and the cultivation of Latin liturgical singing, Codex Manesse and German minnesing, Magnus liber organi, etc.). and passing an ongoing knowledge test on the topics covered, held approximately halfway through the semester (10 points) b) during the examination period: an exam consisting of a written test in two parts (knowledge and listening) and an oral part (80 points) Successful passing of the test is a condition for admission to the oral part of the exam. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Grading scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX The teacher accepts a maximum of 3 absences with proven documents. The exact date and topic of the interim assessment will be announced at the beginning of the semester. The exam dates will be published via AIS no later than the last week of the teaching part. Scale of assessment (preliminary/final): 20/80	
<b>Learning outcomes:</b> Upon successful completion of the course, the student has knowledge of the development of European music in the period of Middle Ages, has knowledge of the most important stylistic trends and musical forms in which music cultivated (liturgical singing, secular monody, medieval polyphony) as well as important musical centers and personalities who contributed to its creation, development and dissemination. He knows the causal context the emergence of specific manifestations of medieval music in terms of its autonomous development as well as social conditions and impacts. At the same time he will get a basic orientation in problems of research in	

musical medieval studies and its representatives.					
<b>Class syllabus:</b> 1. Early Christian liturgical chant. Source base, research problems. 2. Common and specific elements of the repertoire within the religious ceremonies of early Christian churches. Stages in development and sources of the origin of the universal liturgical singing of the Roman Church (Gregorian chant). 3. Mass and office, the main repertoire components and their stylistic characteristics. 4. Social and music-cultural preconditions of secular monody in the Middle Ages, historical artistic resources. 5. Music of troubadours and truers - common features and repertoire and style specifics. 6. German minnesang - historical roots, sources, main representatives, repertoire and style specifics. 7. Medieval polyphony. Concept, development milestones, characteristics of development stages. 8. Organum. 9. Notredam School. Modal rhythmic. 10. Ars antiqua and the origin of the motet. 11. Ars nova versus Ars antiqua. Ars nova in France (P. de Vitry, G. de Machaut). Mensural rhythm. 12. Music of the Italian trecento (F. Landini). 13. Ars subtilior, music at the turn of the 14th and 15th centuries. 14. Specific features of English music of the 13th and 14th centuries.					
<b>Recommended literature:</b> HOPPIN, Richard. Hudba stredoveku. Bratislava: Hudobné centrum, 2007. ISBN 978-80-8884-87-3 HOPPIN, Richard. Antológia stredovekej hudby. Bratislava: Hudobné centrum, 2010. ISBN 978-80-89427-08-6 ABRAHAM, Gerald. Stručné dejiny hudby. Bratislava: Hudobné centrum, 2003. ISBN 80-88884-46-2 DUBY, Georges. Věk katedrál. Umění a společnost 980 – 1420. Praha: Argo, 2002. ISBN 80-7203-418-0 Supplementary literature will be presented at the beginning and during the semester.					
<b>Languages necessary to complete the course:</b> Slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. PhDr. Jana Bartová, PhD.					
<b>Last change:</b> 27.03.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KDVU/A-boUVS-113/25	<b>Course title:</b> Monument Protection
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester, students will work on assignments with short professional opinions on specific monuments and their restoration in the form of a paper. . Grading scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX. Violation of academic ethics will be punished, and the student will lose all the received points in the relevant assessment. The teacher will accept a maximum of 2 absences with documented evidence. Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> The student will learn the basic areas of monument care activities and will become familiar with the domestic monument legislation. By presenting selected examples, he will gain an overview of older and current methods of research, protection and restoration of monuments. Through the assigned tasks, he will master the method of formulating and presenting professional opinions.	
<b>Class syllabus:</b> The course focuses on the following areas of topics: <ol style="list-style-type: none"> <li>1. Monument care, its basic methods and means.</li> <li>2. Monument protection, monument restoration and restoration of works of fine art and architecture.</li> <li>3. History of monument care and its main representatives - with regard to European development and the Slovak context.</li> <li>4. Legal regulations on monument care, history (with emphasis on the Hungarian context).</li> <li>5. The current law on monument protection in Slovakia, its detailed critical analysis.</li> <li>6. Documentation - its types and forms in monument care.</li> <li>7. Technical means of documenting and inventorying works of art.</li> <li>8. Monument research and their methodology.</li> </ol>	

9. Part of the teaching also includes excursions associated with presentations of monument research, or discussions on the implementation of monument restorations.
10. Presentations of student works, discussion.

**Recommended literature:**

BAKOŠ, Ján. Intelektuál a pamiatka. Bratislava: Kalligram, 2004. ISBN 8071496103

CIULISOVÁ, Ingrid. Historizmus a moderna v pamiatkovej ochrane. Bratislava: Veda, 2000. ISBN 80-224-0647-3

JANKOVIČ, Vendelín. Dejiny pamiatkovej starostlivosti na Slovensku v rokoch 1850 – 1950. In: Monumentorum Tutela – Ochrana pamiatok 10. Bratislava: SÚPSOP, 1973, p. 7 – 80.

ORIŠKO, Štefan - BUDAY, Peter. Pramene k umelecko-historickému bádaniu a ochrane pamiatok na Slovensku (1846-1918). Bratislava: Stimul, 2017. ISBN 978-80-8127-198-4

Zákon č. 49/2002 Z. z. o ochrane pamiatkového fondu, dostupné na: <https://www.zakonypreludi.sk/zz/2002-49>

Recommended journals and proceedings: Památková péče, Restauro, Pamiatky a múzeá, Monumentorum tutela, Monument revue (available at: <http://www.pamiatky.sk/sk/page/monument-revue>), proceedings of lectures from international seminars on restoration organized by the Slovak Chamber of Restorers.

Additional literature and electronic resources will be specified during the lectures and depending on the selected topics of the papers. We recommend that students also draw literature from the libraries of the Monuments Board of the Slovak Republic and the Slovak National Gallery.

**Languages necessary to complete the course:**

Slovak, study of specialized foreign language literature is required.

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** Mgr. Peter Buday, PhD., Mgr. Veronika Pichaničová, PhD.

**Last change:** 30.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-354/25	<b>Course title:</b> Music Journalism and Editing
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Ongoing during the semester: active participation in polemical discussions and text editing (40 points). Final evaluation: own reviews and interview in the range of 5 pages (60 points). Grading scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 40/60	
<b>Learning outcomes:</b> Upon successful completion of this course, students have the ability to enforce their reviews in music practice and in professional magazines. Thanks to their experience in working on the online student magazine Musicus.sk, they are able to edit and finish texts. They know how to write journalistic articles (report, interview, review, music columns, essay). They have routine skills to write musical articles.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. Criticism - content analysis of music-critical and journalistic texts.</li> <li>2. Axiology in critical activity - polemical discussions.</li> <li>3. Musical critique of composition, interpretation and musical production, regardless of the genre and style of music.</li> <li>4. Finishing of music-critical text.</li> <li>5. Writing your own texts and their evaluation.</li> <li>6. Music-critical and journalistic text about composition, interpretation and artistic performance.</li> <li>7. Forming opinions according to specific review of current CDs, DVDs.</li> <li>8. Forming opinions on concerts and festivals in Slovakia and abroad.</li> </ol>	
<b>Recommended literature:</b>	

Current newspapers and magazines: Hudobný život, Hudba-Music.sk, Slovenská hudba, .týždeň, Sme, Pravda, skjazz.sk, jazz.sk, Hudba-Music.sk, Mojakultura.sk, foreign magazines of your choice (Ruch muzyczny, Muzsika, Opus musicum , Harmony, Musicology, Journal of Music, Down Beat, New Musical Express, Melody Maker, Jazz Forum ...)

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** prof. Mgr. Iveta Kajanová, CSc.

**Last change:** 28.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-003/25	<b>Course title:</b> Music in History
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuous during the semester: Partial tests (50 points). Final evaluation: Final test (25 points) and oral exam (25 points). Classification scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> Upon successful completion of the course, students have knowledge of the history of music, which they will gain by studying selected problem areas. At the same time, they have knowledge of stylistic changes in the history of European music.	
<b>Class syllabus:</b> According to the semester plan.	
<b>Recommended literature:</b> ABRAHAM, Gerald. Stručné dejiny hudby. Bratislava: Hudobné centrum, 2003. ISBN 80-88884-46-2 HOPPIN, Richard. Hudba stredoveku. Bratislava: Hudobné centrum, 2007. ISBN 978-80-88884-87-3 BROWN, Howard Mayer. Hudba v renesancii. Bratislava: Hudobné centrum, 2012. ISBN 978-80-89427-18-5 EINSTEIN, Alfred. Hudba v období romantizmu. Bratislava 1989. ISBN 80-7093-003-9 HiLL, John Walter. Baroque Music. Music in Western Europe, 1580 – 1750. New York – London: Norton, 2005. ISBN 0-393-97800-1 ROSEN, Charles. Klasicizmus. Haydn, Mozart, Beethoven. Bratislava: Hudobné centrum, 2005. ISBN 80-88884-68-3	

TARUSKIN, Richard. The Oxford History of Western Music. New York: OUP, 2004. ISBN 9780195222715

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** doc. PhDr. Jana Bartová, PhD., doc. PhDr. Marcus Zagorski, PhD., doc. Mgr. Vladimír Zvara, PhD.

**Last change:** 27.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.



## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-314/25	<b>Course title:</b> Music of the 20th and 21st Centuries
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Throughout the semester: active participation (25 points) Final assessment: exam – written text (25 points), listening test (25 points), oral exam (25 points) Grading scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the cancellation(annulment) of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 25/75	
<b>Learning outcomes:</b> The course is an introduction to the history of music of a given period. Students have a good aural knowledge of 20th century music literature and an awareness of its stylistic trends and tendencies. At the same time, they have a better overview of the historical and socio-cultural context in which the music of this period was created and performed. Emphasis is placed on contextual and problematic understanding of music history, including the confrontation of different perspectives and music-historiographic concepts. Students are able to understand the developmental processes in the field of musical composition in their relationship with the social function of music and the structure of musical life as part of the cultural and social events of the time.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. Musical modernity.</li> <li>2. Signs and essence of musical impressionism.</li> <li>3. Folkloric inspirations.</li> <li>4. Expressionism and atonality.</li> <li>5. Dodecaphony.</li> <li>6. "New materiality" in music.</li> <li>7. New music after World War II.</li> </ol>	

8. Music schools of Central and Eastern Europe. 9. America: Cage and the others. 10. New simplicity and postmodernism in music. 11. Main tendencies in music at the turn of the millennium.					
<b>Recommended literature:</b> DORUŽKA, Petr (ed.). Hudba na pomezí. Praha: Panton, 1991. ISBN 80-7039-125-1 HRČKOVÁ, Naďa. Dejiny hudby VI. Hudba 20. storočia (2 zväzky). Bratislava: Ikar, 2005–2006. ISBN 80-551-1356-4 NYMAN, Michael. Experimentálna hudba: Cage a iní. Bratislava: Hudobné centrum, 2007. ISBN 978-80-88884-93-4 ROSS, Alex. Zbývá jen hluk. Naslouchání dvacátému století. Praha: Argo, 2011. ISBN 978-80-257-0558-2 TARUSKIN, Richard. The Oxford History of Western Music. New York: Oxford University Press, 2004. BURKHOLDER, Peter.J. - GROUT, Donald Jay and PALISCA, Claude. A History of Western Music. 7th ed., New York and London: W.W. Norton, 2006.					
<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. PhDr. Marcus Zagorski, PhD.					
<b>Last change:</b> 27.03.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-313/25	<b>Course title:</b> Music of the Classical Period and the 19th Century
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuous evaluation: active participation in the semester (25 %) Final evaluation: written test (25 %), hearing test (25 %), oral examination (25 %) Classification scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): Scale of assessment (preliminary/final): 25/75	
<b>Learning outcomes:</b> After successful completion of the course, the student has knowledge of the development of European music of the Classical Period and the 19th Century, of the most important styles, musical forms, types and genres in which music was cultivated in these periods, as well as of the important musical centres and personalities who contributed to it. The student is familiar with significant works from the periods in question, and is aware of the causal links between the emergence of music, both in terms of its autonomous development and in comparison with other artistic expressions and in the context of the development of society. Emphasis is placed on a contextual and problem-based understanding of music history, including the confrontation of different historiographical concepts.	
<b>Class syllabus:</b> 1. Classicism in music, concept, stylistic features, periodization. 2. Gallant (versus scholarly) style and contemporary interpretations of the concept. 3. Creative tendencies and regional centres. 4. The so-called sensitive style. 5. New musical types in instrumental music - symphony, string quartet, piano sonata. 6. Viennese classical school - chamber and orchestral works of J. Haydn. 7. W. A. Mozart. 8. Rossini and Beethoven. 9. Aesthetics of musical romanticism. German "Lied". Virtuosity and "poetic music". 10. Symphony after Beethoven. 11. Choral and church music.	

12. Symphonic poem and music drama. The "Second Age" of the symphony.
13. French and Russian music, exoticism and folklorism. Popular music in the 19th century.
14. Musical modernism.

**Recommended literature:**

BURKHOLDER, Peter - GROUT, Donald Jay - PALISCA, Claude. A History of Western Music, (7). New York -London: Norton, 2005.

EINSTEIN, Albert. Hudba v období romantizmu. Bratislava: OPUS, 1989.

POLÁK, Pavol. Hudobné náhľady v 18. storočí : Od baroka po klasicizmus. Bratislava: Veda, 1974.

ROSEN, Charles. Klasicizmus : Haydn, Mozart, Beethoven. Bratislava: Hudobné centrum, 2005.

BURKHOLDER, Peter, GROUT, Donald Jay, PALISCA, Claude. A History of Western Music, (7). New York -London: Norton, 2005.

ŠIŠKOVÁ, Ingeborg. Obraz vývoja hudobného klasicizmu v Európe až po osobnosť Ch. W. Glucka. Bratislava: Stimul, 1999.

TARUSKIN, Richard. The Oxford History of Western Music. New York: Oxford University Press, 2004.

**Languages necessary to complete the course:**

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** doc. Mgr. Vladimír Zvara, PhD.

**Last change:** 27.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-351/25	<b>Course title:</b> Musical Acoustics and Organology
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2., 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuously during the semester: active participation, continuous tests for exercises (50%) Final evaluation: final test (50%) Classification scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the cancellation(annulment) of the obtained points in the relevant evaluation item. Weight of the intermediate / final evaluation: 50/50 Scale of assessment (preliminary/final): 50/50 Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> Upon successful completion of the course, the student has knowledge of the subject, methods and results research in music acoustics, organology, and iconography. He/she orients in Hornbostel-Sachs systematics musical instruments and has an overview of the main instruments of a modern orchestra in terms of them acoustic nature, construction, function.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. Origin and development of organology.</li> <li>2. Systematics of musical instruments.</li> <li>3. Stringed musical instruments.</li> <li>4. Piano and its development.</li> <li>5. Wind musical instruments.</li> <li>6. Percussion instruments.</li> <li>8. Electronic instruments.</li> <li>7. Symphony orchestra and other instrumental ensembles.</li> <li>8. Sachs-Hornbostel - classification.</li> <li>9. Sound, tone, clear tone.</li> </ol>	

10. Pitch and tone strength as objective quantities. 11. Pitch as one of basic parameters of musical material. Musical instrument and its acoustic essence. 12. The vibration of the string. The formation of a standing wave.					
<b>Recommended literature:</b> PIERCE, John Robinson. The Science of Musical Sound, revised edition, Scientific American Books 1992. (K dispozícii i v nemeckom a francúzskom preklade.) ISBN 978-0716760054 ŠYROVÝ, Václav. Hudební akustika. Praha: AMU, 2003. ISBN 9788073311278 (Pre nás bude táto publikácia kľúčová.) ŠPELDA, Antonín. Hudební akustika. Praha: SPN, 1978. MODR, Antonín. Hudební nástroje. Praha: SPN, 1982. MICHELIS, Ulrich. Encyklopedický atlas hudby (časť o hudobných nástrojoch). Praha: Nakladatelství Lidové noviny, 2000. ISBN 80-7106-238-3					
<b>Languages necessary to complete the course:</b> Slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. PhDr. Jana Bartová, PhD.					
<b>Last change:</b> 28.03.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-304/25	<b>Course title:</b> Musical Form
<b>Educational activities:</b> <b>Type of activities:</b> <b>Number of hours:</b> <b>per week: per level/semester:</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> FiF.KHV/A-boHV-018/15 - Harmony	
<b>Course requirements:</b> Continuous assessment: active participation, seminar work, exams and exercises (50%) Final exam (50%) Grading scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX. The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> Student will gain basic knowledge of musical form, including more common and less common structures from a historical and systematic point of view, and will gain analytical skills for selected repertoire, esp. music of Beethoven.	
<b>Class syllabus:</b> 1.Theory of musical form as a subdiscipline of music theory. 2.Systematic, theoretical and historical aspects. 3. Basic concepts of the theory of musical form: form-forming principles, motif and theme. 4. Regular and irregular construction of musical phrases, hierarchical construction of musical structure. 5. Song forms. 6. Variational forms. 7. Sonata form. 8. Rondo forms. 9. Contrapuntal forms. 10. Cyclic musical forms. 11. The so-called free forms.	

12. Other alternative form-forming procedures.					
<b>Recommended literature:</b> BURLAS, Ladislav. Formy a druhy hudobneho umenia. Praha: Editio Supraphon, 1962. JANEČEK, Karel. Tektonika: Nauka o stavbe skladeb, Praha: Supraphon, 1968. JANEČEK, Karel. Hudební formy. Praha: Supraphon, 1955. KRESÁNEK, Jozef. Tektonika. Bratislava: ASCO, 1994. ISBN 80-901416-7-6 ZENKL, Luděk. ABC hudebních forem. Praha: Editio Praga, 1984.					
<b>Languages necessary to complete the course:</b> Slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. PhDr. Marcus Zagorski, PhD., Mgr. art. Branko Ladič, PhD.					
<b>Last change:</b> 27.03.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					



## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-323/25	<b>Course title:</b> Non-European Traditional Music
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuously during the semester: 2 seminar papers and their presentation in class (30% +30%) Final evaluation: final knowledge and listening test (40%) Maximum 2 absences with proven documents. The exact date and topic of the mid-term evaluation will be announced at the beginning of the semester. Exam dates will be published via AIS no later than the last week of the training section. Classification scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): Scale of assessment (preliminary/final): 60/40	
<b>Learning outcomes:</b> After successfully completing the course, the student will gain basic information about the traditional musical cultures of the world's musical cultural circles. He will have information about the advanced musical cultures of Asia and North Africa, about the history and functions of music in these countries, about individual genres of palace, sacred and folk music, as well as about the traditional music of the indigenous peoples of Africa, America, Australia and Oceania. He will be familiar with the early musical instruments and the development of traditional musical instruments, the importance of ceremonies, rituals, dances, and later theater for the development of music, the influences that influenced the development of traditional music in individual cultural circles, and efforts to preserve original musical cultures.	
<b>Class syllabus:</b> Musical cultural circles 1. Music of the Chinese cultural circle: China, Japan, Mongolia, Korea. 2. Music of the mainland part of Southeast Asia: Cambodia, Vietnam, Laos. 3. Music of the island part of Southeast Asia: Indonesia, Bali, Java.	

4. Indian cultural circle: India, Tibet. 5. Arab cultural circle: Turkey, Iran, Iraq, Algeria, Egypt, Morocco. 6. Music of the Sahara and Sub-Saharan Africa. 7. Music of Australia, New Zealand and Oceania. 8. Music of Latin America and Mexico. 9. Music of Native Americans.					
<b>Recommended literature:</b> JURKOVÁ, Zuzana. Kapitoly o mimoevropské hudbě [Chapters on non-European music] Olomouc : Vydavatelství Univerzity Palackého, 1996. ISBN 80-7067-598-5 BUCHNER, Alexander. Hudbení nástroje národů [Music instruments of nations], Praha : Artia 1969 ELSCHEK, Oskár. Afrika. Tradícia – kultúra – hudba / Africa. Tradition – Culture – Music. Bratislava : ASCO, 2009. ISBN 978-80-88820-45-1 Currently according to seminar paper topics.					
<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b> Knowledge of English is required, knowledge of other foreign languages is an advantage.					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. Jana Belišová, PhD.					
<b>Last change:</b> 27.03.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KE/A-boUVS-205/25	<b>Course title:</b> Periodization of Art History
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester, as part of the continuous assessment, there will be two written tests of 15 points each and a final oral exam with a maximum grant of 70 points. The content of the tests will be the material from lectures and seminars, which will be covered by the test date. The content of the oral exam will be the material covered throughout the semester. The corpus of the oral exam will also include mandatory reading of texts on the topic, which the lecturer will publish at the beginning of the semester. The condition for admission to the oral exam is achieving a minimum of 10 points from the continuous assessment. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. The teachers will accept a maximum of 2 absences with documented evidence. Grading scale: 100-93: A; 92-86: B; 85-77: C; 76-66: D; 65-60: E; 59 - 0: FX. The exact dates and content of the continuous assessment will be announced at the beginning of the semester. The dates of the oral exam will be published via AIS no later than the last week of the teaching part. Scale of assessment (preliminary/final): 30 / 70	
<b>Learning outcomes:</b> After successfully completing the course, the student will gain knowledge about the periodization of the history of several art forms (literature, fine arts, music, architecture, dramatic arts, film, etc.) from antiquity to the present; will gain knowledge about the main characteristics, poetics, artistic programs and aesthetics of individual developmental periods; will have knowledge about the main representatives of individual periods and their most important works; will have the ability to further interpret the analyzed works, as well as other works from the context of individual art forms; will be able to reflect on the main developmental phenomena in the context of the development of individual art forms.	
<b>Class syllabus:</b> 1. Ancient Greek art 2. Ancient Roman art 3. Medieval art 4. Art in the late Middle Ages and humanism	

5. Renaissance art and mannerism 6. Baroque art 7. Late Baroque and Rococo art 8. Classicist art 9. Romanticism in art 10. Realism and verism in art 11. Modernist movements in art 12. Postmodernism in art					
<b>Recommended literature:</b> GOMBRICH, Ernst Hans. Príbeh umenia. Bratislava: Ikar, 2017. ISBN 978-80-551-5381-0. Umění a literatura. Tematická encyklopedie Larousse. Praha : Albatros, 1999.					
<b>Languages necessary to complete the course:</b> Slovak, Czech					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. PhDr. Michal Babiak, CSc.					
<b>Last change:</b> 01.04.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-307/25	<b>Course title:</b> Piano
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 2., 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuously during the semester: active participation (40 %) Final evaluation: exam (60 %) Classification scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX. The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): Scale of assessment (preliminary/final): 40/60	
<b>Learning outcomes:</b> Upon successful completion of the course, the student masters the basics of elementary piano technique and piano interpretation, while having basic skills that can be used in reading and studying scores. Thanks to the further development of the already acquired technical and interpretive skills and playing "prima vista", more advanced students are able to interpret more demanding works.	
<b>Class syllabus:</b> Mastering elementary piano technique. Development of technical and interpretive skills. The basics of the play "prima vista".	
<b>Recommended literature:</b> Sheet music issues according to the semester plan, according to the possibilities and needs of the student	
<b>Languages necessary to complete the course:</b> SLovak	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. Jana Belišová, PhD., Mgr. art. Branko Ladič, PhD.					
<b>Last change:</b> 27.03.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KDVU/A-boUVS-153/25	<b>Course title:</b> Prominent Figures of Monument Care in Slovakia 1 (1846–1919)
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 1., 3., 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Active participation in the lecture, final written test aimed at answering a questions concerning the work of key personalities, documenting and restoration of monuments in Hungary until 1919. The test is carried out in the credit week. Additional questions are related to the assigned topics. Knowledge of facts and the ability to think in context is assessed. To successfully pass the test is necessary to obtain a min. 60 % the points from its total score. The dates for the final test will be announced through AIS2 no later than in the last week of the instruction period. Grading scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX. Violation of academic ethics will be punished, and the student will lose all the received points in the relevant assessment. The teacher will accept a maximum of 2 absences with documented evidence. Scale of assessment (preliminary/final): 20 / 80	
<b>Learning outcomes:</b> Student will acquire an overview of important events, personalities and currents shaping the beginnings of the monument care in our territory. He gain knowledge about documenting, monument-topography and methods of restoration of monuments in Hungary until 1919. This knowledge will help him in processing topics related to the research of the monument fund in Slovakia.	
<b>Class syllabus:</b> Lectures through the works of key figures (e. g. I. Henszlmann, A. Ipolyi, F. F. Rómer, F. Schulek and others) will present the milestones and opinions that were important for the beginnings of monument protection in Hungary and its development until 1918 (1919), with special emphasis to the territory of Slovakia. The course concentrates on the following topics: 1. History of monument protection in Hungary: recent state of knowledge, sources (collections).	

2. Social-historical background of the origin and development of institutional monument protection in Hungary; Association of Physicians and Naturalists and its Archeological Section.
3. Imre Henszlmann.
4. Vienna Central Commission for the Protection of Architectural Monuments and Archeological Commission of the Hungarian Academy of Sciences.
5. Franz Florián Rómer and Arnold Ipolyi-Stummer.
6. Temporary Monuments Commission (1872 – 1881), scale of its activities and personalities that were associated with functioning: József Könyöki, Viktor Myskovszky, Franz Storno sen.
7. Hungarian Monuments Act of 1881, the establishment of the Hungarian Monuments Commission and its activities (1881 – 1918/19).
8. Gyula Forster, Béla Czobor, László Éber, Kornel Divald.
9. Restoration of architectural monuments in Hungary between 1872 and 1918. Architect in the service of Hungarian Monuments Commission: Frigyes Schulek, Imre Steindl, Ottó Sztéhló, István Möller and Kálmán Lux.
10. Restoration of architectural monuments – case studies.
11. Restoration of movable monuments before 1918 (with emphasis on Gothic woodcarvings).
12. Documenting and restoration of mural paintings before 1918, József Huszka, István Gróh and his students, Peter Július Kern. The end of activities of the Hungarian Monuments Commission on the territory of Slovakia.

#### **Recommended literature:**

BUDAY, Peter: István Gróh a dokumentovanie stredovekých nástenných malieb v Uhorsku. Rožňava: Georgius Bubek, o. z., 2021. ISBN 978-80-972888-2-2

BUDAY, Peter- ORIŠKO, Štefan. Pramene k umelecko-historickému bádaniu a ochrane pamiatok na Slovensku (1846 – 1918). Bratislava: Stimul, 2017. ISBN 978-80-8127-198-4

Monument revue magazine, available at: <http://www.pamiatky.sk/sk/page/monument-revue>

BUDAY, Peter. František Florián Rómer (1815 Bratislava – 1889 Oradea). In: Monumentum Revue, 1, no. 2, 2012, p. 40 – 43.

BUDAY, Peter. Imrich Henszlmann, pamiatkar. In: Monumentum Revue, 2, 2013, no. 2, p. 44 – 47.

CIULISOVÁ, Ingrid. Historizmus a moderna v pamiatkovej ochrane. Bratislava: Veda, 2000. ISBN 80-224-0647-3

JANKOVIČ, Vendelín. Dejiny pamiatkovej starostlivosti na Slovensku v rokoch 1850 – 1950. In: Monumentorum Tutela – Ochrana pamiatok 10. Bratislava: SÚPSOP, 1973, p. 7 – 80.

ŠÍPOŠOVÁ, Katarína. Uhorská pamiatková komisia v Budapešti 1872 – 1903. In: OROSOVÁ, M., zost. Sprievodca po archíve Pamiatkového úradu Slovenskej republiky. Bratislava: Pamiatkový úrad SR, 2007, s. 26 – 30. ISBN 978-80-89175-16-1

Students will be introduced to the additional literature and electronic sources during the lessons. We also recommend students to draw literature from the Slovak National Gallery library and the Slovak Monuments Board library.

#### **Languages necessary to complete the course:**

Slovak

#### **Notes:**

#### **Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** Mgr. Peter Buday, PhD.



<b>Last change:</b> 30.03.2025
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KDVU/A-boUVS-154/25	<b>Course title:</b> Prominent Figures of Monument Care in Slovakia 2 (1919–2002)
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2., 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Active participation in lectures, final written test aimed at answering a questions concerning the work of key personalities, documenting and restoration of monuments in Slovakia after 1919. The test is carried out in the credit week. Additional questions are related to the assigned topics. Knowledge of facts and the ability to think in context is assessed. To successfully pass the test is necessary to obtain a min. 60 % the points from its total score. The dates for the final test will be announced through AIS2 no later than in the last week of the instruction period. Grading scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX. Violation of academic ethics will be punished, and the student will lose all the received points in the relevant assessment. The teacher will accept a maximum of 2 absences with documented evidence. Scale of assessment (preliminary/final): 20 / 80	
<b>Learning outcomes:</b> Student will acquire an overview of important events, personalities and currents shaping the monument care in Slovakia between 1919 – 2002. He / She gain knowledge about documenting, monument-topography and methods of restoration. This knowledge will help him in processing topics related to the research of the monument fund in Slovakia.	
<b>Class syllabus:</b> The lectures follow the development of monument care in our country in the period from the establishment of the 1st Czechoslovak Republic to the recent past. Lectures are primarily focused on the contribution of key personalities (e. g. J. Hoffman, V. Mencl, V. Wagner, A. Güntherová-Mayerová, A. Piffl and others). The course concentrates on the following topics: 1. History of monument protection in Slovakia after 1919: state of knowledge and sources. 2. Institutions of monument protection in Slovakia in the interwar period.	

3. Jan Hofman. Monument care in Slovakia in the 1920s.
4. Vladimír Wagner, Gizela Weyde-Leweke, Alžbeta Güntherová-Mayerová.
5. Restoration of architectural monuments in the interwar period. Václav Mencl.
6. Monument protection in conditions of the Slovak state (1939 – 1945).
7. Monument protection after world war II.
8. Slovak Monuments Institute; beginnings of the education of restorers in Slovakia.
9. Monument care in the 1960s.
10. Monument care in the 1970s and 1980s.
11. From institute to office: monument care in the 1990s.
12. Situation of monument protection in Slovakia after 2002.

**Recommended literature:**

BAKOŠ, Ján: Príbeh zaklinatej vednej disciplíny. Seminár dejín umenia na bratislavskej univerzite. In: BOŘUTOVÁ, Dana - ORIŠKO, Štefan, zost. Pocta Václavovi Menclovi. Zborník štúdií k otázkam interpretácie stredoeurópskeho umenia. Bratislava: Stimul, 2000, p. 9 – 16. ISBN 80-88982-10-3 CIULISOVÁ, Ingrid. Historizmus a moderna v pamiatkovej ochrane. Bratislava: Veda, 2000. ISBN 80-224-0647-3 ě

JANKOVIČ, Vendelín. Dejiny pamiatkovej starostlivosti na Slovensku v rokoch 1850 – 1950. In: Monumentorum Tutela – Ochrana pamiatok 10. Bratislava: SÚPSOP, 1973, p. 7 – 80. Pamiatky a múzeá, 2009, no. 4.

Recommended electronic sources: Informátor Archívu PÚ SR magazine. Available at: <http://www.pamiatky.sk/sk/page/informator-archivu> Monument revue magazine. Available at: <http://www.pamiatky.sk/sk/page/monument-revue> Students will be introduced to the additional literature and electronic sources during the lessons. We also recommend students to draw literature from the Slovak National Gallery library and the Slovak Monuments Board library.

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** Mgr. Peter Buday, PhD.

**Last change:** 30.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KDVU/A-boUVS-114/25	<b>Course title:</b> Proseminar
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance at classes and preparation of continuously assigned tasks, descriptions of architecture and papers on the topic of artistic techniques and works of art. Grading scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX. Violation of academic ethics will be punished, and the student will lose all the received points in the relevant assessment. The teacher will accept a maximum of 2 absences with documented evidence. Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> The student will acquire basic skills in describing a work of art (painting, sculpture, architecture) and will master basic professional terminology. He will become familiar with the development and basic requirements of art techniques as well as with the requirements of writing scientific papers.	
<b>Class syllabus:</b> The course focuses on the basic terminology used in describing works of art and architectural objects as well as on the writing of scientific paper (structure, citation). It presents techniques of drawing, painting (watercolor, gouache, tempera, oil, etc.), sculpture (stone sculpture, carving, metalwork, etc.), graphics (printing techniques from height, depth, surface, etc.) and artistic crafts on specific works. The course focuses on the following areas of topics: <ol style="list-style-type: none"> <li>1. Essentials of scientific paper (structure, citing sources).</li> <li>2. Basic art and architectural techniques and procedures.</li> <li>3. Basic terminology for describing works.</li> <li>4. Practical exercises in describing works, practicing description directly in front of objects in the field.</li> </ol>	

5. Presentation of art techniques, visit to the deposits of paper carriers of the Slovak National Gallery, visit to the restoration studios of the Slovak National Gallery. 6. Presentation of seminar papers.					
<b>Recommended literature:</b> KREJČA, Aleš. Techniky grafického umenia. Bratislava, 1992. ISBN 80 – 7095 – 015 – 3 LOSOS, Ludvík. Techniky maľby. Bratislava, 1992. ISBN 9788074420085 ŠEFCŮ, Ondřej. Architektura: lexikon architektonických prvků a stavebního řemesla. Praha: Grada, 2013. ISBN 978-80-247-3120-9. TEISSIG, Karel. Technika kresby. Praha, 1986. ISBN 80-85277-49-2 VOLAVKA, Vojtěch. Maliarsky rukopis. Bratislava 1960. (Katedrová knižnica) VELASOVÁ-SZERDOVÁ, Ľubica – KAPIŠINSKÁ, Veronika. Terminologický slovník. Pamiatkový úrad Slovenskej republiky, 2023. Students will be introduced to additional literature and electronic resources during the course. We recommend that students also draw literature from the professional library of the Slovak National Gallery.					
<b>Languages necessary to complete the course:</b> Slovak, study of specialized foreign language literature is required.					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. Mgr. Katarína Beňová, PhD., Mgr. Veronika Pichaničová, PhD.					
<b>Last change:</b> 30.03.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-356/25	<b>Course title:</b> Reading about Arts in English
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 2., 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Active participation in classes and regular attendance. Continuous assessment = 40% weekly questions (8x5%) + 40% presentations (4x10%) + 20% exams. Grading scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX. The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 80/20	
<b>Learning outcomes:</b> After successfully completing the course, students will be able to work with foreign language professional literature and have basic vocabulary in professional texts.	
<b>Class syllabus:</b> Study of specific professional foreign language texts combined with analysis and discussion. Weekly assignments include reading short chapters of books or academic articles. The exam includes an oral presentation and a short written assignment.	
<b>Recommended literature:</b> HARPER-SCOTT, John P.E. - SAMSON, Jim. An Introduction to Music Studies. Cambridge: Cambridge University Press, 2009. ISBN 978-0-511-51636-8 BOHLMANN, Philip V. World Music. A Very Short Introduction. Oxford: Oxford University Press, 2002. ISBN 978-0192854292 COOK, Nicholas. Music: A Very Short Introduction. Oxford: Oxford University Press, 1998. ISBN 978-0192853820	
<b>Languages necessary to complete the course:</b> English	

<b>Notes:</b>					
<b>Past grade distribution</b>					
Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. PhDr. Marcus Zagorski, PhD.					
<b>Last change:</b> 27.03.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KDVU/A-boUVS-151/25	<b>Course title:</b> Res sacratae / Sacred things
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 3., 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Activity in classes and completion of the assignment, final debate. Grading scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX. Violation of academic ethics will be punished, and the student will lose all the received points in the relevant assessment. The teacher will accept a maximum of 2 absences with documented evidence. Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> After successfully completing the course, the student has basic knowledge of concepts related to the medieval cult of saints and their relics, as well as a basic overview of the forms and use of reliquaries, decorated crosses, or other decorated liturgical objects.	
<b>Class syllabus:</b> During the semester, the student will get familiar with the emergence of the cult of saints and relics, its expansion and impact on medieval artistic production. The subject is conceived chronologically, starting from the late antique early Christian references about the veneration of the relics of saints and the use of precious materials in their veneration, through the reign of the Carolingian dynasty all the way to the High Middle Ages. <ol style="list-style-type: none"> <li>1. The emergence of the cult of saints, the concept of "relic", pilgrimage, the cult of the cross.</li> <li>2. The oldest reliquaries, decorated crosses (crux gemmata), forms and techniques.</li> <li>3. The expansion of the cult of saints and relics in the early Middle Ages (Merovingian, Carolingian, Ottonian reliquaries, crosses and codex covers).</li> <li>4. Relics and reliquaries, crosses and sacred objects in the High and Late Middle Ages.</li> <li>5. Celebration of the Eucharist and liturgical vessels.</li> <li>6. Case studies of various objects.</li> </ol>	



**Recommended literature:**

BAGNOLI, Martina, ed. Treasures of heaven: saints, relics, and devotion in medieval Europe. [Cleveland, Ohio]: Cleveland Museum of Art, 2010. ISBN 978-0-300-16827-3. (Dostupné na KDVU)

HAHN, Cynthia J. Strange beauty: issues in the making and meaning of reliquaries, 400-circa 1204. University Park, Pa.: Pennsylvania State University Press, c2012. ISBN 978-0-271-05078-2. (Dostupné na KDVU)

CHAZELLE, Celia. The Crucified God in the Carolingian Era : Theology and Art of Christ's Passion. Cambridge : Cam.Univ.Press, 2001. 338 strán. ISBN 0521801036. (Dostupné v knižnici SNG)

LUCHERINI, Vinni, ed. Reliquie in processione nell'Europa medievale. Roma: Viella, 2018. I libri di Viella. Arte. ISBN 978-88-3313-040-8.

PICHANIČOVÁ, Veronika. „Světlo v době temna: zlato a drahé kameny ve službách křesťanské víry.“ In Ivan FOLETTI - Martin LEŠÁK - Sabina ROSENBERGOVÁ - Veronika PICHANIČOVÁ (eds.). Je (raný středověk) doba temna? Brno: Books & Pipes, 2021, p. 105–128. ISBN 978-80-7485-236-7

Students will be introduced to additional literature and electronic resources during the course. We also recommend using the specialized art library at the Slovak National Gallery.

**Languages necessary to complete the course:**

Slovak, study of specialized foreign language literature is required.

**Notes:****Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** Mgr. Veronika Pichaničová, PhD.

**Last change:** 30.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-352/25	<b>Course title:</b> Romani Music
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2., 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Elaboration of a seminar work on one of the topics: connection of Roma songs with life stories, professional Roma musicians, Roma musicians in popular music and jazz, Roma music in movies, pastoral care of Roma, image of a mother in a Roma song, songs of Olašské Roma - 30% Transcription of Roma songs - 20% Final test - 50% The condition for admission to the exam is the achievement of min. 20 % from the ongoing evaluation. Teachers accepts max. 2 absences with proven documents. The exact date and topic of the mid-term evaluation will be announced at the beginning of the semester. Exam dates will be published via AIS no later than the last week of the training section. Classification scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> Upon successful completion of the course, the student has knowledge of the history and language groups of the Roma in Slovakia, of the classification of Roma songs, of the differences between music for themselves and music for the audience. Can identify individual layers and genres of Romani music in Slovakia. They will also get an overview of the changes in music during their journey from India to Europe and its various forms in individual countries as they developed under the influence of various historical and geographical influences.	
<b>Class syllabus:</b> 1. Roma in Slovakia, settlement, language groups, state of research of Roma music. 2. Roma and music: the division of music for themselves, music for others.	

3. Old songs for listening – phurikane giľa, halgató.
4. Old dancing songs - čardaša.
5. Opportunities for Singing, Connecting Songs to Life.
6. New songs - Neve giľa - songs for listening, dance songs, transitional layer.
7. Christmas songs, children's songs.
8. 5Romani Christian songs and spirituality of Romani people in Slovakia.
9. The Journeys of Romani Music – Transformations of Romani Music and Influences of Music of Individual Ethnicities During the Journey of the Romani from India to Europe.
10. Roma music in European countries.
11. Romani Music in Films.
12. Romani Music in Musical Fusions.

**Recommended literature:**

BELIŠOVÁ, Jana. Bašav, more, bašav. Zahraj, chlapče, zahraj. O piesňach slovenských Rómov. [Play, boy, play. About songs of Slovak Roma.] Bratislava : Žudro 2012. ISBN 978-80-970748-1-4

BELIŠOVÁ, Jana. Phurikane giľa. Starodávne rómske piesne. Ancient Roma Songs. Bratislava: Žudro, OZ Media 3, 2002. ISBN 80-968855-5-3

DAVIDOVÁ, Eva, ŽIŽKA, Jan. A letelepedett cigányság népzeneje Csehszlovákiában. / Folk Music of the Sedentary Gypsies of Czechoslovakia. / Lidové písně usedlých Cikánů-Romů v Československu. Budapest: Magyar Tudományos Akadémia Zenetudományi Intézet / Institute for Musicology of the Hungarian Academy of Sciences, 1991.

MANUŠ, Erika (ed.). Jdeme dlouhou cestou. Odkud jsme? Kdo jsme? Kam jdeme? Příběhy Romů a neromů v proměnách času. [We are going a long way. Where are we from? Who are we? Where are we going? Stories of Roma and non-Roma in the changes of time. ] Erika Manuš selected, arranged and annotated. Praha : Arbor vitae, 1998. ISBN 80-901964-5-4

KOVALCSIK, Katalin. Szlovákiai oláh cigány népdalok. / Vlach Gypsy Folk Songs in Slovakia. Budapest : Magyar Tudományos Akadémia Zenetudományi Intézet / Institute for Musicology of the Hungarian Academy for Sciences, 1985

**Languages necessary to complete the course:**

Slovak, English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** Mgr. Jana Belišová, PhD.

**Last change:** 27.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-353/25	<b>Course title:</b> Score Reading
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> FiF.KHV/A-boHV-139/16 - Piano Playing 1 or FiF.KHV/A-boHV-140/16 - Piano Playing 2	
<b>Course requirements:</b> Continuously during the semester: active participation (40 points) Final evaluation: exam (60 points) Classification scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: FX. The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): Scale of assessment (preliminary/final): 40/60	
<b>Learning outcomes:</b> The course provides to students the basics of orientation in the score, including basic habits associated with reading multi-voice music structure, hierarchization and recognition of essential musical processes, as well as reading the notation of transposing instruments and notation in all keys used in writing music. Following the course Piano Play, the student masters the basics of playing piano scores. The level of preliminary skills of individual students determines the degree of mastery of the issue. To complete the course, active work in and out of the class is essential, as well as the substantial development of skills associated with reading and playing scores at the level of the individual student's abilities.	
<b>Class syllabus:</b> Basics of reading the score. Hierarchization and recognition of essential musical processes. Reading the record of transposing instruments. Bass clef, C clef. Basics of playing piano scores - vocal music, trio and quartet, higher chamber music ensembles.	
<b>Recommended literature:</b> EBEN, Petr, BURGHAUSER, J. Čtení a hra partitur [Reading and playing scores]. Praha:	

Supraphon, 1990. ISBN 80-7058-055-0 PARÍK, Ivan – REŽUCHA, Bystrík. Ako čítať partitúru [How to read a score]. Bratislava: Národné hudobné centrum, 1998. ISBN 80-88884-08-X Sheet music and anthologies according to the semester plan.					
<b>Languages necessary to complete the course:</b> Slovak, eventually English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. art. Branko Ladič, PhD.					
<b>Last change:</b> 27.03.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-328/25	<b>Course title:</b> Seminar (ETM)
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuously during the semester: active participation (20 points), 1 presentation (30) Final evaluation: seminar work (50 points) Grading scale: 100-92%: A 91-84%: B 83-76%: C 75-68% : D 67-60%: E 59-0%: FX The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> Thanks to a specialized and demanding scientific project at the master's degree level, the student has knowledge and skills in the field of independent musicological work and has important prerequisites for mastering the final work. He can independently and creatively apply methods and techniques of musicological research. Masters work with sources of various kinds and professional literature. He can name theoretical problems, formulate and verify hypotheses and confront the results of previous research with the conclusions of his own research. Within the course, a topic or thematic area is always determined for a given semester, within which the topics of individual course participants are formulated. The determined semester topic or thematic area, in accordance with the specialization of the teacher, always represents either one of the areas of ethnomusicology or the history and theory of jazz, rock, pop or ecomusicology. This will allow for intensive interaction between the student and the specialist teacher, as well as cooperation between the students.	
<b>Class syllabus:</b> According to the semester plan, published on the website of the Department of Musicology. <ol style="list-style-type: none"> <li>1. Cover version as a specific phenomenon of modern popular music.</li> <li>2. Modern, postmodern and metamodern in jazz and rock.</li> <li>3. Different types of improvisation in the historical development of modern popular music.</li> <li>4. Universal and unique elements - rhythmic archetypes - patterns of jazz and rock music.</li> </ol>	

5. Specific musical thinking of representatives of modern popular music and jazz. 6. Sounds, Emotions, and the Body in Pentecostal Romani Communities. 7.The Sacred Soundscapes of Mountain Wilderness.					
<b>Recommended literature:</b> BELIŠOVÁ, Jana. Sounds, Emotions, and the Body in Pentecostal Romani Communities in Slovakia in: Religions 2024, 15(5), 532; <a href="https://doi.org/10.3390/rel15050532">https://doi.org/10.3390/rel15050532</a> - 25 Apr 2024, <a href="https://www.mdpi.com/2077-1444/15/5/532">https://www.mdpi.com/2077-1444/15/5/532</a> BARALDI, Filippo Bonini. Roma Music and Emotion. Oxford University Press: 2021. ISBN 9780190096793 KAJANOVÁ, Yvetta. Postmoderna v hudbe. Minimal, rock, pop, jazz. Bratislava: VUK, 2010. ISBN 978-80-223-2802-9 KAJANOVÁ, Yvetta. K dejinám jazzu. Bratislava: CoolArt, 2010. ISBN 978-80-969080-5-9 ZAGORSKI, Marcus.The Sacred Soundscapes of Mountain Wilderness, in: Religions 2023, 14(8), 992; <a href="https://doi.org/10.3390/rel14080992">https://doi.org/10.3390/rel14080992</a> - 2 Aug 2023, <a href="https://www.mdpi.com/2077-1444/14/8/992">https://www.mdpi.com/2077-1444/14/8/992</a> SARKISSIAN, Margaret - SOLIS, Ted. Living Ethnomusicology: Paths and Practices. Illinois: University of Illinois Press, 2019. ISBN-10: 0252084136, ISBN-13: 978-0252084133					
<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b> The course will offer various topics from 3 teachers (Belišová, Kajanová, Zagorski)					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. Jana Belišová, PhD., prof. Mgr. Iveta Kajanová, CSc., doc. PhDr. Marcus Zagorski, PhD.					
<b>Last change:</b> 27.03.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-328/25	<b>Course title:</b> Seminar (ETM)
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuously during the semester: active participation (20 points), 1 presentation (30) Final evaluation: seminar work (50 points) Grading scale: 100-92%: A 91-84%: B 83-76%: C 75-68% : D 67-60%: E 59-0%: FX The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> Thanks to a specialized and demanding scientific project at the master's degree level, the student has knowledge and skills in the field of independent musicological work and has important prerequisites for mastering the final work. He can independently and creatively apply methods and techniques of musicological research. Masters work with sources of various kinds and professional literature. He can name theoretical problems, formulate and verify hypotheses and confront the results of previous research with the conclusions of his own research. Within the course, a topic or thematic area is always determined for a given semester, within which the topics of individual course participants are formulated. The determined semester topic or thematic area, in accordance with the specialization of the teacher, always represents either one of the areas of ethnomusicology or the history and theory of jazz, rock, pop or ecomusicology. This will allow for intensive interaction between the student and the specialist teacher, as well as cooperation between the students.	
<b>Class syllabus:</b> According to the semester plan, published on the website of the Department of Musicology. <ol style="list-style-type: none"> <li>1. Cover version as a specific phenomenon of modern popular music.</li> <li>2. Modern, postmodern and metamodern in jazz and rock.</li> <li>3. Different types of improvisation in the historical development of modern popular music.</li> <li>4. Universal and unique elements - rhythmic archetypes - patterns of jazz and rock music.</li> </ol>	



5. Specific musical thinking of representatives of modern popular music and jazz. 6. Sounds, Emotions, and the Body in Pentecostal Romani Communities. 7.The Sacred Soundscapes of Mountain Wilderness.					
<b>Recommended literature:</b> BELIŠOVÁ, Jana. Sounds, Emotions, and the Body in Pentecostal Romani Communities in Slovakia in: Religions 2024, 15(5), 532; <a href="https://doi.org/10.3390/rel15050532">https://doi.org/10.3390/rel15050532</a> - 25 Apr 2024, <a href="https://www.mdpi.com/2077-1444/15/5/532">https://www.mdpi.com/2077-1444/15/5/532</a> BARALDI, Filippo Bonini. Roma Music and Emotion. Oxford University Press: 2021. ISBN 9780190096793 KAJANOVÁ, Yvetta. Postmoderna v hudbe. Minimal, rock, pop, jazz. Bratislava: VUK, 2010. ISBN 978-80-223-2802-9 KAJANOVÁ, Yvetta. K dejinám jazzu. Bratislava: CoolArt, 2010. ISBN 978-80-969080-5-9 ZAGORSKI, Marcus.The Sacred Soundscapes of Mountain Wilderness, in: Religions 2023, 14(8), 992; <a href="https://doi.org/10.3390/rel14080992">https://doi.org/10.3390/rel14080992</a> - 2 Aug 2023, <a href="https://www.mdpi.com/2077-1444/14/8/992">https://www.mdpi.com/2077-1444/14/8/992</a> SARKISSIAN, Margaret - SOLIS, Ted. Living Ethnomusicology: Paths and Practices. Illinois: University of Illinois Press, 2019. ISBN-10: 0252084136, ISBN-13: 978-0252084133					
<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b> The course will offer various topics from 3 teachers (Belišová, Kajanová, Zagorski)					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. Jana Belišová, PhD., prof. Mgr. Iveta Kajanová, CSc., doc. PhDr. Marcus Zagorski, PhD.					
<b>Last change:</b> 27.03.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-318/25	<b>Course title:</b> Seminar in Music History
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuously during the semester: active participation (10 points), 1 or 2 presentations (30) Final assessment: seminar paper (60 points) Grading scale: A: 100 – 91 points; B: 90 – 81 points; C: 80 – 71 points; D: 70 – 61 points; E: 60 – 51 points; Fx: 50 – 0 points The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the annulment of the obtained points in the relevant assessment item. Scale of assessment (preliminary/final): 40/60	
<b>Learning outcomes:</b> Student on the basis of a specialized and demanding scientific project at the bachelor's level the study will deepen their knowledge and skills in the field of independent musicological work and thus will gain important prerequisites for mastering the final work. He applies independently and creatively methods and techniques of musicological research. It works with sources of various kinds and professional literature. It names theoretical problems, formulates and verifies hypotheses and confronts the results research with the conclusions of their own research. Within the course, for a given semester always determines a music history theme or thematic area from the history of "Western" (Euro-American) music and music culture, in which the topics of individual course participants are formulated. It will allow intensive interaction between the student and the specialist teacher, as well as cooperation between students to each other.	
<b>Class syllabus:</b> According to the semester plan, published on the website of the Department of Musicology.	
<b>Recommended literature:</b> According to the semester plan, published on the website of the Department of Musicology.	
<b>Languages necessary to complete the course:</b>	

Slovak					
<b>Notes:</b>					
<b>Past grade distribution</b>					
Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. PhDr. Jana Bartová, PhD., Mgr. art. Branko Ladič, PhD., doc. PhDr. Marcus Zagorski, PhD., doc. Mgr. Vladimír Zvara, PhD.					
<b>Last change:</b> 27.03.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-318/25	<b>Course title:</b> Seminar in Music History
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuously during the semester: active participation (10 points), 1 or 2 presentations (30) Final assessment: seminar paper (60 points) Grading scale: A: 100 – 91 points; B: 90 – 81 points; C: 80 – 71 points; D: 70 – 61 points; E: 60 – 51 points; Fx: 50 – 0 points The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the annulment of the obtained points in the relevant assessment item. Scale of assessment (preliminary/final): 40/60	
<b>Learning outcomes:</b> Student on the basis of a specialized and demanding scientific project at the bachelor's level the study will deepen their knowledge and skills in the field of independent musicological work and thus will gain important prerequisites for mastering the final work. He applies independently and creatively methods and techniques of musicological research. It works with sources of various kinds and professional literature. It names theoretical problems, formulates and verifies hypotheses and confronts the results research with the conclusions of their own research. Within the course, for a given semester always determines a music history theme or thematic area from the history of "Western" (Euro-American) music and music culture, in which the topics of individual course participants are formulated. It will allow intensive interaction between the student and the specialist teacher, as well as cooperation between students to each other.	
<b>Class syllabus:</b> According to the semester plan, published on the website of the Department of Musicology.	
<b>Recommended literature:</b> According to the semester plan, published on the website of the Department of Musicology.	
<b>Languages necessary to complete the course:</b>	

Slovak					
<b>Notes:</b>					
<b>Past grade distribution</b>					
Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. PhDr. Jana Bartová, PhD., Mgr. art. Branko Ladič, PhD., doc. PhDr. Marcus Zagorski, PhD., doc. Mgr. Vladimír Zvara, PhD.					
<b>Last change:</b> 27.03.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KDVU/A-boUVS-108/25	<b>Course title:</b> Seminar of Ancient Iconography
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> a) during the semester: 7 short seminar paper presentations on the iconographical issue with ppt (40%) and 2 tests (30%+30%) consisting of a visual and a theoretical part with the need to obtain at least 60% points for completing the course with evaluation E. The topics of the seminar paper presentations will be presented continuously according to the focus of the seminars, always a week in advance. Grading scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX. Violation of academic ethics will be punished, and the student will lose all the received points in the relevant assessment. The teacher will accept a maximum of 2 absences with documented evidence. Scale of assessment (preliminary/final): 100/0	
<b>Learning outcomes:</b> A graduate of the course who has successfully completed it will have acquired a comprehensive understanding of the twelve main Ancient Greek gods. This includes their genealogical relationships, parallels, and distinctions in relation to their worship and mythology in Etruscan and Roman cult traditions. Furthermore, they will have the ability to identify and articulate the thematic elements explored in artistic works independently.	
<b>Class syllabus:</b> The course introduces the content and artistic representation of widespread ancient themes with reference to their historical transformations and functions. The successful graduate of the course knows twelve major Greek gods, their genealogy, parallels, and differences in Etruscan and Roman cult and myth. The course provides students the basic characteristics of their most important artistic individual and group rendering with brief references to their iconographic and artistic transformation into Christian time. Students follow heroic themes in ancient art (Heracles, Theseus,	

Perseus...) and approach the most important pictorial forms of the ancient Greek epic (Iliad, Odyssey, Jason, and Argonauts, Theban cycle ...). The course will also introduce students to the iconography associated with the Aeneid and introduce him to Ovid's Metamorphosis as a source of artistic representations. The course concludes with artistic forms of myths on the founding of Rome and an overview of basic pictorial themes from Roman history, including their reflection in contemporary art. After successful completion of the course, the student is able to independently identify and explain the topics covered.

1. Theogony and cosmogony in antiquity.
2. Zeus, Hera, Athena, Ares.
3. Aphrodite, Hephaestus, Apollo, Artemis.
4. Demeter, Hades, Poseidon and the Sea Deities, Hermes.
5. Iconography of ancient heroes - Heracles, Theseus, Perseus.
6. Test 1.
7. Iliad.
8. Odyssey.
9. Jason and the Argonauts, Thebes cycle.
10. Aeneis, Ovidius - Metamorphosis.
11. Myths about the founding of Rome and an introduction to the iconography of Roman history.
12. Test 2.

#### **Recommended literature:**

ADKINS, Roy A. Starověké Řecko. Encyklopedická příručka. Praha, 2011. ISBN 978-80-7391-580-3

GRANT, Michael. Dejiny antického Říma. Praha, 1999. ISBN 80-7257-009-9

GRAVES, Robert. Grécke mýty. Bratislava, 2004. ISBN 80-7309-153-4

OVIDIUS NASO, P.: Metamorfózy. Bratislava, 2003. ISBN 8071188875

SUETONIUS, Caius T. Životopisy dvanácti císařů. Praha, 1966. ISBN 80-902300-5-9

Students will be introduced to supplementary literature and electronic resources during the course.

Students are also encouraged to use literature from the specialised library of the Slovak National Gallery.

#### **Languages necessary to complete the course:**

Slovak, study of specialized foreign language literature is required.

#### **Notes:**

#### **Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** doc. Mgr. Katarína Kolbierz Chmelinová, PhD., Mgr. Veronika Pichaničová, PhD.

**Last change:** 30.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KDVU/A-boUVS-109/25	<b>Course title:</b> Seminar of Christian Iconography
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester: 7 short seminar paper presentations on the iconographical issue with ppt prepared by groups of students (40%) and 2 tests (30%+30%) consisting of a visual and a theoretical part with the need to obtain at least 60% points for completing the course with evaluation E. The topics of the seminar paper presentations will be presented continuously according to the focus of the seminars, always a week in advance. Grading scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX. Violation of academic ethics will be punished, and the student will lose all the received points in the relevant assessment. The teacher will accept a maximum of 2 absences with documented evidence. Scale of assessment (preliminary/final): 100/0	
<b>Learning outcomes:</b> Upon successful completion of the course, graduates will possess a comprehensive understanding of the fundamental concepts and predominant themes within the domain of sacred Christian pre- and post-Tridentine iconography, with a focus on the latter. They will demonstrate the ability to accurately identify and interpret complex thematic elements and their interrelationships.	
<b>Class syllabus:</b> The course provides an overview of Christian iconography, from its origins to the present day. It offers students an in-depth introduction to the origins and various forms of different iconographic types, highlighting the differences in their content and form before and after the Council of Trent. The course gradually introduces students to fundamental depictions of biblical, Christological, Mariological, and hagiographical themes, including established groupings of saints and the specifics of the iconography of medieval and modern religious orders. Finally, separate attention is given to the iconography of allegorical and funerary imagery. Upon completion of	



the course, students will have developed the capacity to accurately identify and interpret common Christian thematic elements in visual art.

1. Introduction.
2. Iconography of the Old and New Testaments; forms of Christ's representation.
3. Marian iconography.
4. Groups of saints (Four great virgins, Fourteen holy helpers in need, Holy rulers; Hungarian, local and family patrons...).
5. Apostles and Administrators, Charitable Saints and Martyrs.
6. Test 1.
7. The Council of Trent and its implications in the iconography of the visual arts; New Testament scenes and post-Tridentine representations of Christ;
8. Changes in Marian iconography; St. Joseph and depictions of the Holy Family.
9. Jesuits and the iconography of the new religious orders.
10. Medieval orders and their iconography after Trent.
11. Virtues, allegories and the iconography of representation; Vanitas and Ars moriendi.
12. Test 2.

**Recommended literature:**

KIRSCHBAUM, Engelbert a kol. Lexikon der christlichen Ikonographie. Bd. 1-8, Rom, Freiburg, Basel, Wien, 1990. ISBN 3-451-21806-2

SCHILLER, Gertrud. Ikonographie der christlichen Kunst. Gütersloh, 1966. ISBN 3579041371

ROBERTS, E. Helene. Encyclopedia of Comparative Iconography: Themes Depicted in Works of Art. Vol. 1-2, Routledge, 1998. ISBN 1579580092

RUSINA, Ivan – ZERVAN, Marián. Príbehy Nového zákona. Bratislava, 2000. ISBN 8080590435

RUSINA, Ivan – ZERVAN, Marián. Postavy a príbehy svätcov strednej Európy. Ikonografia. Bratislava, 2016. ISBN 9788081890109

Students will be introduced to supplementary literature and electronic resources during the course.

Students are also encouraged to use literature from the specialised library of the Slovak National Gallery.

**Languages necessary to complete the course:**

Slovak, study of specialized foreign language literature is required.

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** Mgr. Peter Buday, PhD., doc. Mgr. Katarína Kolbiarz Chmelinová, PhD.

**Last change:** 30.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-321/25	<b>Course title:</b> Slovak Folk Music
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuous work: 1. elaboration of a seminar work on a selected topic - 30% 2. transcription and analysis of folk songs - 20% Final test - 50% The condition for admission to the exam is the achievement of min. 20 % from the ongoing evaluation. Classification scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX Teachers accept max. 2 absences with proven documents. The exact date and topic of the mid-term evaluation will be announced at the beginning of the semester. Exam dates will be published via AIS no later than the last week of the training section. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 50/50 Scale of assessment (preliminary/final): Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> Upon successful completion of the course, the student has knowledge of Slovak folklore, stylistic layers of Slovak folk music and folk musical instruments. He has knowledge of individual song genres, the folklore of ethnic minorities in Slovakia, the interethnic context, documentation, basic analysis and classification of folk songs. At the same time, he masters the skills in transcribing Slovak folk songs according to recordings and subsequent music-style analysis.	
<b>Class syllabus:</b> 1. Folklore - definitions, origin, authorship, creators, creative process. 2. Slovak music folklore until the middle of the 20th century. 3. Musical folklore in the second half of the 20th century and in the 21st century.	

4. Sources of Slovak folk song and music - history and present.
5. Folk song and music.
6. Methodology of analysis of musical expressions: tonality, key, melody, rhythmic, metrics, form structure, synthetic analysis.
7. Stylistic layers of Slovak folk music: the oldest layers of peasant culture: recitation, secondary, tertiary songs.
8. The oldest layers of peasant culture: quartton songs.
9. Wallachian culture: quinttonal songs.
10. New song culture.
11. Ethnoorganology - instrumental traditional music: solo playing, ensemble playing.
12. Ethnic and music layering - regions and musical dialects.

**Recommended literature:**

KRESÁNEK, Jozef. Slovenská ľudová pieseň so stanoviska hudobného. [Slovak folk song with musical opinions.] Bratislava: Academic Electronic Press, 1997. ISBN 80-88880-14-9

ELSCHEKOVÁ, Alica – ELSCHKEK, Oskár. Úvod do štúdia slovenskej ľudovej hudby I–III. [Introduction to the study of Slovak folk music I – III. ] Bratislava: Hudobné centrum, 2005. ISBN 80-88884-69-1

LENG, Ladislav. Slovenské ľudové hudobné nástroje. [Slovak folk musical instruments.] Bratislava: Veda, 1967.

ELSCHEK, Oskár. Pojem a základné znaky hudobného folklóru, [The concept and basic features of musical folklore] in: Hudobnovedné štúdie 3. Bratislava: Vydavateľstvo SAV, 1959, s. 5–42.

ELSCHEKOVÁ, Alica. Základná etnomuzikologická analýza [Basic ethnomusicological analysis] in: Hudobnovedné štúdie 6. Bratislava: Vydavateľstvo SAV, 1963, s. 117–178.

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** Mgr. Jana Belišová, PhD.

**Last change:** 27.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KMuz/A-boUVS-306/25	<b>Course title:</b> Solfège
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Type, volume, methods and workload of the student - additional information</b> -	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> a) during the teaching part (continuously) active participation in lectures and fulfillment of all homework assignments (b) during the examination period: written test The condition for admission to the exam is sufficient attendance, active participation in classes and fulfillment of all domestic assignments. Violation of academic ethics results in the cancellation of the obtained points in the relevant evaluation item. Classification scale: 100-92%: A 91-84%: B 83-76%: C 75-68%: D 67-60%: E 59-0%: FX The teacher accepts max. 2 absences. The dates of the final test will be published orally and by e-mail no later than the last week of the teaching part. Scale of assessment (preliminary/final): Scale of assessment (preliminary/final): 30/70	
<b>Learning outcomes:</b> Upon successful completion of the course, the student masters the basics of auditory analysis and is able to distinguish simple rhythmic-melodic, interval and harmonic structures in tonal and atonal tonal space, and has a greater musical imagination by singing simple melodic units.	
<b>Class syllabus:</b> 1. Auditory identification. 2. Singing of all intervals within an octave at tones sounding gradually. 3. Singing of all intervals within an octave at tones sounding simultaneously. 4. Auditory identification and singing of five tetrachords. 5. Auditory identification and singing of basic diatonic and less common scales in various forms. 6. Transcription of simple rhythmic-melodic formations. 7. Distinguishing between interval and harmonic structures. 8. Recognition of the sound color of individual instruments of a classical instrumentalist.	

9. Auditory identification and singing of quinta-chords and septachords.					
10. Identification of simple harmonic sequences.					
<b>Recommended literature:</b> GOROW, Ron. Hearing And Writing Music. Los Angeles: September Publishing, 2002. ISBN: 9780962949678. HOLMES, John - SCAIFE, Nigel. Aural Training In Practice. Londýn: ABRSM, 2011. ISBN: 9781848492455. According to the semester plan, published on the website of the Department of Musicology.					
<b>Languages necessary to complete the course:</b> Slovak, eventually English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. art. Branko Ladič, PhD.					
<b>Last change:</b> 27.03.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KDVU/A-boUVS-152/25	<b>Course title:</b> Sources of Art History
<b>Educational activities:</b> <b>Type of activities:</b> lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 3., 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Completion of the final colloquium and seminar work. The student is required to achieve at least 60% success in the individual components of the evaluation in order to successfully complete the course. The dates for the final test will be announced through AIS2 no later than in the last week of the instruction period. Grading scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX. Violation of academic ethics will be punished, and the student will lose all the received points in the relevant assessment. The teacher will accept a maximum of 2 absences with documented evidence. Scale of assessment (preliminary/final): 30 / 70	
<b>Learning outcomes:</b> Students know the importance of Auxiliary Sciences of History in the process of researching historical sources to the History of Art. They have basic information about archiving, the history of archives and the current archival organization in Slovakia. They manage the process of acquiring knowledge about archival files (or documents) in which information on art history is likely to occur. They have an overview of the archival information apparatus, they are able to actively use it. They independently analyze, criticize and interpret archival written sources.	
<b>Class syllabus:</b> 1. Introduction to the issues of sources in the history of art; 2. Auxiliary historical sciences and their use in the study of historical sources for the history of art. 3. Origin and history of archives and archival organization in Slovakia. 4. Current archival organization. 5. Archive funds, personal funds and collections - a source of information and knowledge about the history of art.	

6. Archival aids and their use for obtaining information on art history.
7. Memory portals as a source of knowledge and sources for art history.
8. Analysis, critique and interpretation of selected archival material - sources on the history of art.
9. Excursion in the selected archive I.
10. Excursion in the selected archive II.

**Recommended literature:**

BUZINKAYOVÁ, Anna et al. Príručka archivára. Bratislava: PT Servis spol. s r.o., 1999. ISBN - 80 - 967737 -5 - 5

HLAVÁČEK, Ivan - KAŠPAR, Jaroslav - NOVÝ, Rostislav. Vademecum pomocných vied historických. Praha: Nakladatelství H + H, 2002. ISBN 80-7319-004-4

KOLLÁROVÁ, Zuzana - HANUS, Jozef. Sprievodca po slovenských archívoch. Prešov: Universum, 1999. ISBN 80-96 77 53-6-7.

LEHOTSKÁ, Darina. Príručka diplomatiky. Bratislava: SAS, 1972.

LEHOTSKÁ, Darina. Základné diplomatické kategórie. Bratislava: UK, 1988.

MIŠOVIČ, Milan. Informatívny sprievodca štátnych archívov Slovenskej republiky II/1, II/2. Bratislava, MV SR, 2001. ISBN 80-967553-8-2

RAGAČOVÁ, Júlia. Informatívny sprievodca osobitných archívov Slovenskej republiky. Bratislava: MV SR, 2001. ISBN 80-967553-9-0

STIEBEROVÁ, Mária. Informatívny sprievodca štátnych archívov Slovenskej republiky I. Bratislava: MV SR, 2000. ISBN 80-967553-7-4

ZUBÁCKA, Ida - ZEMENE, Marián. Kapitoly z PVH. Bratislava: UK v Bratislave, 1993. ISBN 80 - 223 - 0645 - 2

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** Mgr. Peter Buday, PhD., Mgr. Martina Orosová, PhD., prof. PhDr. Juraj Šedivý, PhD.

**Last change:** 30.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KRom/A-szSP-001/20	<b>Course title:</b> Spanish Language for Beginners 1
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1., 3., 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The student will receive 25% of the total grade on an ongoing basis based on active participation in exercises, preparation of short texts and presentations. 75% will be earned on the final written test. The student will be allowed 2 absences without giving a reason. Grading scale: A: 100-90 B: 89-80 C: 79-73 D: 72-66 E: 65-60 FX 59 and below Exam dates will be posted via AIS no later than the last week of class. The instructor will accept a maximum of 2 absences with documented evidence. Violation of academic ethics will result in the nullification of the points earned in the appropriate grade item. Scale of assessment (preliminary/final): 25/75	
<b>Learning outcomes:</b> Upon completion of the course, the student will be able to master the Spanish language on the basis of basic written and spoken communication. The content is based on the SERR reference levels. In this course, it is level A1 (the student does not need to have a background in Spanish): The student understands and can use familiar everyday expressions and basic vocabulary intended to meet specific needs. The student can introduce himself/herself and others and can ask and answer questions about personal details such as where he/she lives, people he/she knows and things he/she owns. Can talk in a simple way provided the communication partner speaks slowly and is ready to help. In the courses, the 4 basic language competences are developed in parallel: comprehension (listening/reading), speaking (oral interaction/independent oral expression), writing and grammar.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. Introductions, greetings and farewells, courtesy formulas.</li> <li>2. Providing and asking for personal information, forming questions</li> <li>3. gender of nouns, verbs with -ar, -er, -ir, verbs ser, llamarse and tener</li> <li>4. plurals, irregular verbs hacer, saber</li> <li>5. numerals, nationalities, occupations,</li> <li>6. present tense, basic prepositions, definite article</li> <li>7. personal pronouns, gradations of adverbs</li> <li>8. possessive pronouns, tense determination</li> <li>9. interrogative pronouns, higher numerals</li> </ol>	



10. hay, estar, expressing location 11. verbs decir, poner, irregularities in the present tense of verbs 12. superlatives, indefinite pronouns					
<b>Recommended literature:</b> The instructor brings his/her teaching materials and aids that students will be familiar with during the class and will be available in MS TEAMS.					
<b>Languages necessary to complete the course:</b> Slovak, Spanish					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 253					
A	B	C	D	E	FX
59,29	25,69	7,11	2,77	3,16	1,98
<b>Lecturers:</b> Mgr. María Pilar Verd Pons					
<b>Last change:</b> 18.02.2023					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KRom/A-szSP-002/20	<b>Course title:</b> Spanish Language for Beginners 2
<b>Educational activities:</b> <b>Type of activities:</b> practicals <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2., 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The student will receive 25% of the total grade on an ongoing basis based on active participation in exercises, preparation of short texts and presentations. 75% will be earned on the final written test. The student will be allowed 2 absences without giving a reason. Grading scale: A: 100-90 B: 89-80 C: 79-73 D: 72-66 E: 65-60 FX 59 and below Exam dates will be posted via AIS no later than the last week of class. The instructor will accept a maximum of 2 absences with documented evidence. Violation of academic ethics will result in the nullification of the points earned in the appropriate grade item.	
<b>Learning outcomes:</b> Upon completion of the course, the student will be able to master the Spanish language on the basis of basic written and spoken communication. The content is based on the SERR reference levels. In this course, it is a consolidation of A1 level: The student understands and can use familiar everyday expressions and basic vocabulary intended to meet specific needs. The student can introduce himself/herself and others and can ask and answer questions about personal details such as where he/she lives, people he/she knows and things he/she owns. Can talk in a simple way provided the communication partner speaks slowly and is ready to help. In the courses, the 4 basic language competences are developed in parallel: comprehension (listening/reading), speaking (oral interaction/independent oral expression), writing and grammar.	
<b>Class syllabus:</b> 1. buying, asking for a price, demonstrative pronouns 2. tener que + infinitive, verbs ir and preferir, 3. numerals 100 and more, colours, clothes 4. verb gustar, quantifiers (muy, bastante, un poco), 5. family, nature, human relations 6. introduction and description of a person 7. possessive pronouns 8. habits, expression of frequency 9. present tense of the reporting mode of irregular verbs, personal pronouns 10. daily schedule, days of the week 11. repetition	
<b>Recommended literature:</b> The instructor brings his/her teaching materials and aids that students will be familiar with during the class and will be available in MS TEAMS.	
<b>Languages necessary to complete the course:</b>	

Slovak, Spanish					
<b>Notes:</b>					
<b>Past grade distribution</b>					
Total number of evaluated students: 174					
A	B	C	D	E	FX
55,17	26,44	8,05	2,87	4,6	2,87
<b>Lecturers:</b> Mgr. María Pilar Verd Pons					
<b>Last change:</b> 18.02.2023					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KDVU/A-boUVS-155/25	<b>Course title:</b> Systematic Training
<b>Educational activities:</b> <b>Type of activities:</b> seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 28</b> <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Active participation in the seminar, elaboration of the introductory methodological chapter of the bachelor thesis. Grading scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX. Violation of academic ethics will be punished, and the student will lose all the received points in the relevant assessment. The teacher will accept a maximum of 2 absences with documented evidence. Scale of assessment (preliminary/final): 50/50	
<b>Learning outcomes:</b> The student will learn the basic skills of developing the methodology of the final bachelor's thesis. thesis. He/she will master the practical application of the methodology and work on the preparation of his/her bachelor thesis.	
<b>Class syllabus:</b> I. Introductory methodological inputs: - function and criteria of the final bachelor thesis, its formal requirements; - contentual structure and technical aspects of professional text writing; - procedures for formulating the key problem, setting the method and time schedule, professional procedures and criteria for the collection, sorting and evaluation of art-historical material; II. Practical exercises : Preparation of continuous partial outputs for the finalization of the bachelor's thesis, resp. for its introductory methodological chapter: (1) abstract and key words, (2) narrower definition of the topic and formulation of the main objectives of the work, (3) methodology of the topic processing procedure, (4) critical analysis of literature (state of research), (5) substantiation of the structure of the work. 1. Introduction, function /aims of the seminar and work procedures in the seminar, evaluation criteria (required partial outputs processed during the seminar), schedule (taking into account the deadline for submission of the final thesis). - Explanation: Basic function of the final	

thesis, information about the formal aspects of its preparation, submission and defense; functions of formal requirements of Bc thesis. – Assignment 1: process the abstract and keywords. 2. Assessment of assignment 1. – Explanation : Objectives, structure and formal requirements of the final thesis - detailed characteristics and explanation of individual aspects of the final thesis. – Assignment 2 : to formulate a narrower definition of the topic and main objectives of Bc thesis. 3. Assessment of assignment 2. – Explanation : Formulation of the concept and methodical procedures in the processing of surveyed material - characteristics of methods of art-historical work in the processing of the assigned topic. – Assignment 3 : to process the methodological reflection for the introductory chapter of the Bc thesis (characteristics of own procedures and phases in the elaboration of the topic of the Bc thesis). 4. Assessment of assignment 3. – Explanation : Work with literature, sources, artifacts - recapitulation of procedures and consultations for the preparation of a critical analysis of literature (state of research) within the bachelor's thesis. – Assignment 4 : to work out a critical analysis of the literature (state of research). 5. Assessment of assignment 4. – Explanation : Recapitulation - structure and function of the introductory methodological chapter of the final thesis + table of contents. – Assignment 5 : substantiation of the Bc thesis structure + table of contents. 6. Assessment of assignment 5. – Consultations on individual aspects of the introductory methodological chapter according to the needs of students. – Assignment 6 : processing a complete introductory chapter of the Bc thesis (definition of the topic and main goals of the thesis, work methodology, state of research, justification of the structure) = 7. Assessment of assignment 6 = main output from the seminar; final evaluation. 8. Eventual consultations on individual aspects of processing the introductory methodological chapter according to the needs of students who do not submit the Bc thesis in due time – until the end of the semester.

**Recommended literature:**

ECO, Umberto. Jak napsat diplomovou práci. Olomouc: Votobia, 1997. ISBN 8071981737  
 SAYRE, Henry M. Writing about Art. Upper Saddle River, New Jersey: Prentice Hall, 2009. ISBN 978-0-205-64578-X

Further literature will be added continuously in the seminar according to the focus of specific topics.

**Languages necessary to complete the course:**

Slovak, study of specialized foreign language literature is required.

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** doc. Mgr. Katarína Kolbář Chmelinová, PhD., doc. Mgr. Katarína Beňová, PhD.

**Last change:** 30.03.2025

**Approved by:** prof. PhDr. Peter Michalovič, CSc.

## COURSE DESCRIPTION

<b>Academic year:</b> 2025/2026	
<b>University:</b> Comenius University Bratislava	
<b>Faculty:</b> Faculty of Arts	
<b>Course ID:</b> FiF.KE/A-boUVS-203/25	<b>Course title:</b> Terminological Seminar
<b>Educational activities:</b> <b>Type of activities:</b> lecture / seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 14 / 14 <b>Form of the course:</b> on-site learning	
<b>Number of credits:</b> 6	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During semester (continuously): a paper on selected topic (30 ponts). During the examination period: written exam (70 points). The condition for admission to the exam is to achieve at least 10 points from the continuous assessment. The teacher will accepts a maximum of 2 absences with proven documents. The exact date and topic of the continuous assessment will be announced at the beginning of the semester. The exam dates will be published via AIS no later than the last week of the teaching part. Grading scale: 100-92: A; 91-86: B; 85-77: C; 76-66: D; 65-60: E; 59-0: FX. Violation of academic ethics results in the annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 30/70	
<b>Learning outcomes:</b> After successful completion of the course, the student has knowledge of basic terminology and basic aesthetic categories, which complement the courses History of Aesthetics and Aesthetic Theory. The student has the knowledge which he/she will apply during further studies when reflecting on historical and theoretical problems of aesthetics and aesthetics of individual arts. Knows the basic foundations of aesthetic discourse.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. What is Aesthetics</li> <li>2. What is Art</li> <li>3. Aesthetic Education.</li> <li>4. The Beautiful and the Ugly.</li> <li>5. Measure</li> <li>6. Catharsis</li> <li>7. Kalokagathia</li> <li>8. Mimesis</li> <li>9. Ideal</li> <li>10. Taste</li> <li>11. The Sublime and the Low</li> <li>12. Harmony</li> </ol>	

13. Art, Media and Politics					
<b>Recommended literature:</b> ARISTOTELES. Poetika. Martin: Thetis, 2009. ISBN 978-80-970115-3-6. ECO, Umberto. Dějiny krásy. Praha: Argo, 2005. ISBN 80-7203-677-7. ECO, Umberto. Dějiny ošklivosti. Praha: Argo, 2007. ISBN 978-80-7203-893-0. LOSEV, Aleksej Fedorovič, ŠESTAKOV, Vjačeslav Pavlovič. Dejiny estetických kategórií. Bratislava : Pravda , 1978. PLATÓN. Dialógy I. Bratislava: Tatran, 1990. ISBN 80-222-0125-1. TATARKIEWICZ, Władysław. Dejiny estetiky I. Bratislava: Tatran, 1985.					
<b>Languages necessary to complete the course:</b> Slovak, Czech					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> prof. Mgr. Juraj Hamar, CSc.					
<b>Last change:</b> 01.04.2025					
<b>Approved by:</b> prof. PhDr. Peter Michalovič, CSc.					