

Course descriptions

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COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KDVU/A-moUVS-153/25	Course title: Academies II (19th – 20th centuries)
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 5	
Recommended semester: 1., 3.	
Educational level: II.	
Prerequisites:	
Recommended prerequisites: Academies I. (16th-19th centuries)	
Course requirements: During the semester: the activity on lectures is monitored on an ongoing basis. 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): 100/0	
Learning outcomes: After successful completion of the course, the student has an expanded knowledge of the artistic development of architecture, sculpture and painting of the 19th and 20th centuries in Slovakia in the context of art education. The student has not only a richer factual knowledge of the key phenomena of art education, but especially of their importance and influence on the development of the visual arts. He is able to perceive them from different aspects not only in a linear chronological overview. The course logically follows the Academy I.	
Class syllabus: This course examines the specific phenomenon of art training and the changes and reforms that took place during the 19th and 20th centuries Expanding knowledge of the development of sculpture,	

painting, and architecture in the context of academic education. Serves to deepen knowledge of particular subject areas and place local work in the context of 19th and 20th century European art. Emphasis is placed on working with supplementary specialist literature, practical exercises with pictorial material as well as analyses of key art and architectural works of the period and their context in different thematic areas.

The lecture circuit:

1. The Academy of Fine Arts in Vienna, changes and reforms, adaptation of historicism in the context of the Ringstrasse.
2. The Academy of Fine Arts in Paris and its status, private academies.
3. The Academy of Fine Arts in Munich and its relevance to our environment, the importance of the private school of S. Hollósy and A. Ažbe.
4. Training of architects at the interface between guilds and academies.
5. Art schools in Budapest I: the Academy of Fine Arts and its predecessors.
6. Art Schools in Budapest II: the provincial art-industrial school.
7. Art Schools of Budapest III: education of architects.
8. Academy of Fine Arts in Prague and its importance for our environment.
9. Bauhaus and School of Arts and Crafts.
10. Academy of Fine Arts and Design.

Recommended literature:

ABELOVSKÝ, Ján – BAJCUROVÁ, Katarína (eds.). Výtvarná moderna Slovenska: Maliarstvo a sochárstvo 1890 – 1949. Bratislava: SNG, 1997. ISBN 8071451886

BEŇOVÁ, Katarína - KOLBIARZ CHMELINOVÁ, Katarína (eds.). Mecénstvo umenia okolo roku 1800 : k pamiatkam výtvarného umenia a architektúry z obdobia neskorého osvietenstva (nielen) na Slovensku, Bratislava: STIMUL, 2020. ISBN 978-80-8127-295-0

BOŘUTOVÁ, Dana – BEŇOVÁ, Katarína. Mníchovská akadémia a Slovensko. Bratislava: STIMUL, 2010. ISBN 9788081270116

GERHARDT, Nikolaus – GRASSKAMP, Walter. 200 Jahre Akademie der bildenden Künste München. München 2008. ISBN 9783777442051

PREŠNAJDEROVÁ, Klára – BÉREŠOVÁ, Simona - PUINEUF De, Sonia. Škola umeleckých remesiel Bratislava 28-39. Bratislava: SCD, 2021. ISBN 9788089992102

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. Mgr. Iveta Kajanová, CSc.

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KDVU/A-moUVS-152/25	Course title: Academies I (16th – 19th centuries)
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 5	
Recommended semester: 2., 4.	
Educational level: II.	
Prerequisites:	
Course requirements: During the semester: the activity on lectures is monitored on an ongoing basis. The teacher will accept a maximum of two absences with documentation. 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. The teacher will accept a maximum of 2 absences with documented evidence. Violation of academic ethics will be punished, and the student will lose all the received points in the relevant assessment. Scale of assessment (preliminary/final): 40/60	
Learning outcomes: On successful completion of the course, students will have an overview of the birth, forms, and transformations of the art academy. The development of the institutional base that fundamentally changed the teaching of art and architecture will be traced from its modern origins in the Renaissance to the advent of Classicism. Students will gain an understanding of the academies of architecture, sculpture, painting, and engraving in the early modern period. They will also gain a deeper understanding of the influence of the academies on the social status of artists. Knowledge of the theory and practice of these institutions, which had a major impact on the development of art, is essential for a proper understanding of artistic expression not only in the 16th-18th centuries but also in the centuries that followed.	
Class syllabus: The following is a list of topics to be covered in this course:	

1. Introduction to the subject, the Renaissance, and forms of art education, artistic professions through the eyes of humanism; academies of sciences as a model.
2. Lorenzo de'Medici and the school of Bertoldo, Leonardo, Michelangelo, and the education of artists.
3. Vasari and the Accademia del disegno in Florence.
4. Federico Zuccari and the Accademia di San Luca in Rome.
5. The transition from guilds to academies, the advent of the Baroque, and the establishment of the Carraccio Academy in Bologna.
6. Karel van Mander and the Academy of Arts in Harlem.
7. Founding and organization of the art academies in Paris, Académie de peinture et de sculpture; Académie d'architecture.
8. Académie de France at Rome, Ch. Le Brun, and the evolution of academic theory and practice in France during the 17th and 18th centuries.
9. German Academies of Art I: Nuremberg and Augsburg.
10. German Academies of Art II: Dresden and Berlin.
11. Academic teaching of art in Vienna, institutions and representatives.
12. Enlightenment, Winckelmann's theories, and the Academies of Fine Arts of the second half of the 18th century.

Recommended literature:

HAGEN, Bettina. Antike in Wien: die Akademie und der Klassizismus um 1800. Mainz: von Zabern, 2002. ISBN 3805330650

LUKEHART, Peter (ed.). The Accademia seminars : the Accademia di San Luca in Rome, c. 1590-1635. Washington: Yale University Press, 2009. ISBN 9780300135916

PEVSNER, Nikolaus. Academies of Art: Past and Present. Cambridge University Press, 2014. ISBN 9781107421448

PRANGE, Peter. Die Wiener Kunstakademie zwischen Reform und Stagnation: zur Ausbildung von Malern in den Jahren 1766 bis 1812. In: TACKE, Andreas (ed.). Herbst des Barock. Studien zum Stilwandel ; die Malerfamilie Keller (1740 bis 1904). München: Deutscher Kunstverlag, 1998, s. 339-353. ISBN 3422062297

Projekt National Gallery of Art Washington, The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma. On-line: <https://www.nga.gov/accademia/en/intro.html>

SALGE, Christiane. Baukunst und Wissenschaft : Architekturausbildung an der Berliner Bauakademie um 1800. Berlin: Gebr. Mann Verlag, 2021. ISBN 978-3-7861-2855-7

TACKE, Andreas. Der Blick zurück: zu den sozialhistorischen Wurzeln einer akademischen Künstlerausbildung. Heidelberg: Universitätsbibliothek Heidelberg, 2013. On-line: <https://archiv.ub.uni-heidelberg.de/artdok/3013/>

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.					
Last change: 30.03.2025					
Approved by: prof. Mgr. Iveta Kajanová, CSc.					

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KE/A-moUVS-201/25	Course title: Aesthetic Theory – Author, Text, Interpretation
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 5	
Recommended semester: 2.	
Educational level: II.	
Prerequisites:	
Course requirements: 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	
Learning outcomes: In the first half of the lecture course, the student is gradually introduced to the basic concepts of the author in a historical cross-section. However, the emphasis of the lectures is laid on the critique of biographical, sociological and psychological conceptions. This will be followed by an analysis of those conceptions which in one way or another determine contemporary conceptions that explain the relationship between the author and the work of art, such as Freudianism, structuralism, semiotics, etc. The second strand of the course is aimed at mastering the basic interpretative approaches to the work of art, such as structuralism, semiotics, post-structuralism, and pragmatism, to name a few. In addition, lectures focus on explaining the difference between use and interpretation and distinguishing interpretation from over-interpretation or misinterpretation.	
Class syllabus: 1. Author - text - recipient (reader, listener, viewer, performer) 2. Understanding the author in a historical perspective 3. Mukařovský's structuralist understanding of personality and the individual in art 4. Structuralism and the death of the author 5. The empirical author and the model author, the empirical reader and the model reader 6. The work of art and the problem of interpretation: exegesis and analysis	

7. (Over)interpretation and use 8. Claude Lévi-Strauss and the structural analysis of the work of art 9. Roland Barthes and the example of semiological interpretation of the artifact 10. Foucault, Michel: The Order of Discourse 11. Deconstruction and the reading of the text 12. Hermeneutics and the interpretation of the (art) text 13. The conflict of interpretations					
Recommended literature: BARTHES, Roland. Rozkoš z textu. Bratislava: Slovenský spisovateľ, 1994. ISBN 80-220-0567-3. ECO, Umberto (et al.). Interpretácia a nadinterpretácia. Bratislava: Archa, 1995. ISBN 80-7115-080-0. FREUD, Sigmund. Vzpomínka z dětství Leonarda da Vinci. Praha: Orbis, 1991. ISBN 80-235-0023-6. LÉVI-STRAUSS, Claude. Struktura mýtů. In: Strukturalní antropologie. Praha: Argo, 2006. ISBN 80-7203-713-7. MUKAŘOVSKÝ, Jan. Studie z estetiky. Praha: Odeon, 1966. ISBN not specified. FOUCAULT, Michel. Rád diskurzu. Bratislava: Agora, 2006. ISBN 80-969394-3-2.					
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: prof. PhDr. Peter Michalovič, CSc.					
Last change: 01.04.2025					
Approved by: prof. Mgr. Iveta Kajanová, CSc.					

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KE/A-moUVS-001/25	Course title: Aesthetic Theory – Works of Art and Texts
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 6	
Recommended semester: 1.	
Educational level: II.	
Prerequisites:	
Course requirements: 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	
Learning outcomes: The aim of education is for the student to control the basic concepts of artistic text. This knowledge is necessary, or on the definition of the artistic text depends on its interpretation and evaluation. The student recognizes which concepts are suitable for understanding traditional art texts and which will allow him to understand the modernist or postmodernist art texts.	
Class syllabus: <ol style="list-style-type: none"> 1. Introduction - the relationship between artistic production and aesthetic theory of art 2. Two understandings of the artistic text - ein Text and der Text 3. Roman Jakobson and Claude Lévi-Strauss: Baudelaire's Cats 4. Roman Ingarden and the layered model of the literary text 5. Jan Mukařovský and semantic gesture 6. Umberto Eco and the open work of fiction 7. Roland Barthes: From work to text 8. Julia Kristeva and intertextuality 9. Jacques Derrida and open structure 10. Gilles Deleuze - Felix Guattari and the rhizomatic understanding of art 11. Jacques Derrida, Norman Bryson 	

12. Hermeneutics and the (artistic) text					
13. Plurality of definitions of artistic texts - conjunctions and disjunctions					
Recommended literature: DELEUZE, Gilles – GUATTARI, Felix. Tisíc plošin. Praha: Herrmann a synové, 2010. ISBN 80-85787-83-0. DERRIDA, Jacques. Texty k dekonstrukcii. Bratislava: Archa, 1993. ISBN 80-7115-046-0. ECO, U.: Otevřené dílo forma a neurčenost v současných poetikách. Praha: Argo. 2015. ISBN 978-80-257-1158-3. JAKOBSON, Roman. Poetická funkce. Jinočany: H and H, 1995. ISBN 80-85787-83-0. KRISTEVA, Julia, Slovo, dialog a román. In: Polyfonie. Významy, pohlaví, světy. Praha : Knihovna ceny Vize 87, 2008. ISBN 978-80-903759-3-2.					
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: prof. PhDr. Peter Michalovič, CSc.					
Last change: 01.04.2025					
Approved by: prof. Mgr. Iveta Kajanová, CSc.					

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KMuz/A-moUVS-354/25	Course title: Aesthetics of Music
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Type, volume, methods and workload of the student - additional information -	
Number of credits: 5	
Recommended semester: 2., 4.	
Educational level: II.	
Prerequisites:	
Course requirements: Continuously during the semester: active participation (20 points). Final evaluation: exam - written text (40 points), oral exam (40 points). 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. Classification scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX Scale of assessment (preliminary/final): Scale of assessment (preliminary/final): 20/80	
Learning outcomes: Upon successful completion of this course, students have a basic knowledge of the focus and structure of musical aesthetics as a scientific discipline. At the same time, they have a thorough overview of the history of music aesthetic views from antiquity to the 20th century and understand the place of music in various philosophical concepts. They also have knowledge of the position and social function of music in European history. An important part of the course is reading, analysis and discussion of selected texts. These activities aim to strengthen students' ability to independently formulate and justify their own aesthetic judgments about musical works and musical culture in written and verbal form.	
Class syllabus: 1. Definition of discipline and subject of research. 2. Antiquity - pre-classical and classical period, the period of Hellenism. 3. Middle Ages. 4. Renaissance and humanism. 5. 17-18 century: Opinions on the relationship between music and words. 6. 17-18 century: The birth of the aesthetics of music as an autonomous "speech". 7. Musical aesthetics in the work of I. Kant and G. W. F. Hegel. 8. Romanticism and music.	

9. Program music and the idea of absolute music.					
10. The main directions of musical aesthetics of the 20th century.					
Recommended literature: JŮZL, Miloš – PROKOP, Dušan. Úvod do estetiky. Praha: Panorama, 1989. LANGEROVÁ, Susanne K. O významovosti v hudbe. Genéza umeleckého zmyslu. Bratislava: SNEH, 1998. ISBN 80-967445-6-9 POLÁK, Pavol. Hudobnoestetické náhľady v 18. storočí. Od baroka ku klasicizmu. Bratislava: VEDA, 1974. SCRUTON, Roger. Hudobná estetika. Bratislava: Hudobné centrum, 2009. ISBN 978-80-89427-11-6 VIČAR, Jan – DYKAST, Roman. Hudební estetika. Praha: AMU, 1998. ISBN 80-85883-30-9 WELSCH, Wolfgang. Estetické myslenie. Bratislava: Archa, 1993. ISBN 80-7115-063-0 ZOLTAI, Dénes: Dejiny hudobnej estetiky. Étos a afekt. Bratislava: Opus, 1983. ŽITNÝ, Milan (ed.). Nemeckí romantici (antológia). Bratislava: Tatran, 1989. ISBN 80-222-0001-8					
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.					
Last change: 27.03.2025					
Approved by: prof. Mgr. Iveta Kajanová, CSc.					

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KE/A-moUVS-253/25	Course title: Aesthetics of the Image
Educational activities: Type of activities: seminar Number of hours: per week: 3 per level/semester: 42 Form of the course: on-site learning	
Number of credits: 5	
Recommended semester: 2., 4.	
Educational level: II.	
Prerequisites:	
Recommended prerequisites: The student should have basic knowledge of the history of visual arts, film and aesthetics.	
Course requirements: a. during teaching part of the semester (ongoing): active participation in the seminar - study of specified texts, elaboration of assignments, discussion (60p) b. in the examination period: completion of a written assignment based on the studied seminar texts (40p). The condition of the final evaluation is to obtain at least 40 points from the ongoing assessment. Grading scale: 100 - 93: A; 92 - 86: B; 85 - 78: C; 77 - 69: D; 68 - 60: E; 59 - 0: FX. The teachers 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): 60/40	
Learning outcomes: The student has a good understanding of the aesthetics of the image in various media. They have knowledge of the different aspects of visibility in individual art forms. They are familiar with the aesthetic transformations of the structure of the image from antiquity to the present. They are able to perceive the image in terms of analogical elements of space and time in various art forms. They reflect on the interdisciplinary and intermedial overlaps of the image phenomenon.	
Class syllabus: The course is implemented in seminar form, students study texts on relevant topics, they will prepare assignments with key questions and then discuss them with teachers. 1. Introduction to the issue - methodological background 2. Image and Medium 3. Traditional Image 4. Technical Image 5. – 6. Image and Reality 7. – 8. Image and Representation	

9. Image and Frame					
11. New Media					
12. Summary and Discussion/ Supplementary Topic					
Recommended literature: AUMONT, Jacques. Obraz. Praha : AMU, 2005. ISBN 978-80-7331-045-7 (MS TEAMS). BERGER, John. Způsoby vidění. Praha: Labyrint, 2016. ISBN 978-80-87260-78-4. FLUSSER, Vilém. Komunikológia. Bratislava: Mediálny inštitút, 2002. ISBN 80-968770-0-3. NELSON, Robert S. – SHIFF, Richard (eds.). Kritické pojmy dejín umenia. Bratislava: Slovart, 2004. ISBN 80-7145-978-X (MS TEAMS). MANOVICH, Lev. Jazyk nových médií. Praha: UK, 2018. ISBN 978-80-246-2961-2. MCLUHAN, Marshall. Jak rozumět médiím. Extense člověka. Praha: Mladá fronta 2011. ISBN 978-80-204-2409-9. MITCHELL, Wiliam John Thomas. Teórie obrazu. Praha: Karolinum, 2016. ISBN 978-80-246-3202-5. VOJTĚCHOVSKÝ, Miroslav – VOSTRÝ, Jaroslav. Obraz a příběh. Scénichnost ve výtvarném a dramatickém umění. Praha: AMU, 2009. ISBN 978-80-86970-86-8 (MS TEAMS). Additional seminar texts and supplementary literature will be available in 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., Mgr. Juraj Oniščenko, PhD.					
Last change: 01.04.2025					
Approved by: prof. Mgr. Iveta Kajanová, CSc.					

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KMuz/A-moUVS-303/25	Course title: Anthropology of Music
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Type, volume, methods and workload of the student - additional information -	
Number of credits: 5	
Recommended semester: 3.	
Educational level: II.	
Prerequisites:	
Course requirements: On-going work: on-going preparation for lessons, completion of on-going tasks - 30% Preparation of a seminar paper and its presentation in class on assigned topics, which will be updated each semester: 40 % Final evaluation: exam 30 % 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): 70/30	
Learning outcomes: The course provides an in-depth knowledge of ethnomusicology acquired in the bachelor's degree program. After completing the course, the student will have an overview of various concepts of ethnomusicology and the importance of sociocultural context for understanding music. Through case studies and listening to musical demonstrations, he is able to perceive music of different ethnicities through its sound, spatial and meaning components. It is possible to look at world music through the study of the roots of cultural diversity in different geographical areas and at the same time through the mutual influence of these cultures caused by mobility, migration or globalization.	
Class syllabus: 1. Subject, definitions and delimitation of ethnomusicology and musical anthropology in the context of musicology, ethnology and socio-cultural anthropology. 2. Ethnomusicological approaches: Folkloristic-ethnographic perspective, comparative musicology.	

3. Anthropological views. 4. Study of local music through case studies. 5. The importance of music in everyday life through case studies. 6. Music and culture. 7. Music transfer. 8. Music and migration. 9. Music and memory. 10. Music and dance. 11. Music and rituals. 12. Music, politics and society. 13. Music and identity.					
Recommended literature: KAUFMAN SHELEMAY, Kay. Soundscapes. Exploring music in a changing world. New York : W. W. Norton & Company, 2015. ISBN 978-0_393-91828-1 NETTL, Bruno. Folk and Traditional Music of the Western Continents. Englewood Cliffs: Prentice-Hall, 1965. SEEGER, Anthonyr. Why Suy á Sing: A Musical Anthropology of an Amazonian People. Cambridge : Cambridge University Press, 1987. ISBN 0-252-07202-2 The New Grove Dictionary of Music and Musicians, password "Europe".					
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. Mgr. Iveta Kajanová, CSc.					

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KE/A-moUVS-202/25	Course title: Art and Modern Times
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 5	
Recommended semester: 3.	
Educational level: II.	
Prerequisites:	
Course requirements: 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 instructors 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	
Learning outcomes: The student is familiar with the prerequisites for the emergence of aesthetic modernism in the broader historical context of the modern period and the Enlightenment. The emphasis of the course is placed on a detailed interpretation of the independence of the aesthetic field from other areas of culture, as well as the establishment of aesthetic modernism on the questioning of the ideal of beauty, based on the balance of content and form. In addition, the focus of the explanation will be on the role of nomothetes in modern art.	
Class syllabus: <ol style="list-style-type: none"> 1. Ancient and Christian Foundations of European Culture 2. The Dawn of Modern Culture - Modern Philosophy and Mathematized Natural Science 3. Immanuel Kant and his Definition of Enlightenment 4. The natural world, expert cultures and word games 5. Art and modernity, Baudelaire's notion of "modernité" 6. Clement Greenberg and modernist painting - Édouard Manet 7. Modern art and Cézanne's initiative 8. Modernism and the avant-garde 	

9. Photography as a modern phenomenon - the optical unconscious 10. Film as a modern phenomenon 11. Jan Mukařovský and modern art 12. Gilles Lipovetsky and his understanding of modernism 13. Jean-François Lyotard and the relationship between modernism and postmodernism					
Recommended literature: BAUDELAIRE, Charles. Malíř moderního života. In: Úvahy o některých současnících. Praha: Odeon, 1968. BENJAMIN, Walter. Malé dejiny fotografie. In: Iluminácie. Bratislava: Kalligram, 1999, s. 160 – 175, ISBN 80-7149-248-5. FOUCAULT, Michel. Čo je osvietenstvo? In: Marcelli, Miroslav. (ed). Moc, subjekt a sexualita. Články a rozhovory. Bratislava: Kalligram, 2000. ISBN 80-7149-389-9. GREENBERG, Clement. Modernistická malba. In: Pospiszyl, Tomáš (ed). Před obrazem. Praha: OSVU, 1998, s. 35 - 47. ISBN 80-238-1296- 6. KANT, Imanuel. Odpověď na otázku Co je osvícenství? In: Filosofický časopis, roč. 41, r. 1993, č. 3, s. 381 – 391. ISSN 0015-1831. MUKAŘOVSKÝ, Jan. Dialektické rozpory v moderním umění. In: Studie z estetiky. Praha: Odeon, 1966.					
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: prof. PhDr. Peter Michalovič, CSc.					
Last change: 01.04.2025					
Approved by: prof. Mgr. Iveta Kajanová, CSc.					

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KE/A-moUVS-203/25	Course title: Art and Postmodern Times
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 5	
Recommended semester: 4.	
Educational level: II.	
Prerequisites:	
Course requirements: 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	
Learning outcomes: The student is familiar with the assumptions and modes of aesthetic postmodernism, as well as the forms of expression of postmodernism in art, especially in the field of literature. The emphasis of the course is placed on a detailed interpretation of the transformation of the aesthetic field within the whole of culture, tracing the polymorphization of art as well as the recycling of the art of previous periods. Furthermore, the student possesses knowledge of the emergence of new media and the related phenomenon of simulation in art.	
Class syllabus: <ol style="list-style-type: none"> 1. Postmodernity and Everyday Life- Postmodern Patterns of Life 2. The Epic and the Novel 3. Milan Kundera - The novel and the emergence of modern times 4. The novel, the modern and the postmodern world 5. The novel as intertext 6. Umberto Eco- notes on the postmodern novel 7. Richard Rorty and literature 8. Simulation and hyperreality 9. Postmodernism and the sublime 	

10. Postmodernism and the digital age 11. Postmodernism and popular culture 12. Philosophy, science and art: a new alliance 13. Postmodernism and what next?					
Recommended literature: BACHTIN, Michail Michajlovič. Epos a román, Promluva v románu. In: Román jako dialog. Praha: Odeon, 1980. BAUMAN, Zygmunt. Postmoderní osobnostní vzorce. In: Úvahy o postmoderní době. Praha: Slon, 1993. ISBN 80-85850-12-5. DELEUZE, Gilles - GUATTARI, Felix. Od chaosu k mozku. In: Co je filosofie? Praha: OIKOYMENH, 2001. ISBN 80-7298-030-0. LYOTARD, Jean Francois. Odpověď na otázku: co je postmoderno? In: O postmodernismu. Praha: Filosofický ústav AV ČR, 1993. ISBN 80-7007-047-1. WELSCH, Wolfgang. Moderna 20. století a postmoderna čili Od senzace k samozřejmosti. In: Naše postmoderní moderna. Praha: Zvon, 1994. ISBN 80-7113-104-0.					
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: prof. PhDr. Peter Michalovič, CSc.					
Last change: 01.04.2025					
Approved by: prof. Mgr. Iveta Kajanová, CSc.					

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KE/A-moUVS-255/25	Course title: Art, Aesthetics, Politics
Educational activities: Type of activities: seminar Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 5	
Recommended semester: 1., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: 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 two absences. Scale of assessment (preliminary/final): 40/60	
Learning outcomes: The student will get a basic overview of selected problems, concepts and topics which are related to relation among aesthetics, art and politics. On the basis of work with specific texts, he / she will acquire methodological equipment for his/her own erudite and contextual work with discussed phenomena. 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.	
Class syllabus: <ol style="list-style-type: none"> 1. Introduction 2. Modernism as a failed project? 3. Postmodern cynicism and artistic production 4. Autonomy of art and the limits of engagement 5. Social aesthetics and art 6. Art, Terrorism and the Negative Sublime 7. The aesthetics of violence in the context of art 8. Beauty as a tool of political manipulation? 9. The commerciality of non-commercial art and the corporate imagination 10. Art institutions and political protests 11. Art made through/for grants 	

12. Technology and the politics of creativity					
13. A creative industry without creativity?					
Recommended literature: BÜGER, Peter. Teorie avantgardy. AVU: Praha, 2015. ISBN: 978-80-87108-59-8 BERLEANT, Arnold. Social Aesthetics of Human Enviroments. New York: Bloomsbury Academics, 2025. ISBN: 978-1350349360. Available at: MS TEAMS. MOULD, Oli. Against Creativity. New York: Verso, 2018. ISBN: 978-1-78663-2. Available at: MS TEAMS. RAICOVICH, Laura. Cultural Strike: Art Museums in an Age of Protest. New York: Verso, 2021. 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: Mgr. Jozef Kovalčík, PhD.					
Last change: 01.04.2025					
Approved by: prof. Mgr. Iveta Kajanová, CSc.					

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KMuz/A-moUVS-002/25	Course title: Arts and Digital Humanities
Educational activities: Type of activities: lecture / practicals Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 6	
Recommended semester: 2.	
Educational level: II.	
Prerequisites:	
Course requirements: a) during the semester: The classroom activity and participation in debates on individual topics are subject to continuous monitoring. Visits to relevant institutions are an integral component of the teaching, allowing for the presentation of the practical application of digital humanities in the art world. b) in the examination period: The course culminates in an examination period, during which students engage in a debate on two topics selected by the teacher. 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): 40/60	
Learning outcomes: Graduates of this course will possess an understanding of the contemporary forms and potential applications of digital humanities in the field of art history. They will be equipped with the necessary skills to integrate this knowledge into their own research and art historical practice.	
Class syllabus: The objective of this course is to provide a foundational introduction to the rapidly evolving domain of digital humanities. It will introduce fundamental concepts, technologies, and their applicability to the realm of art and its exploration. The course places particular emphasis on establishing a linkage between theoretical foundations and practical applications in both the sphere of art history and, moreover, broader cultural contexts and educational practice. 1. Digital Humanities and the Art World, an Introduction.	

2. The digitisation and digital resources in the arts and humanities will be examined, as well as online resources for specialist study, literature, sources and photo-research databases.
3. Image processing options, 3D recording and other forms of digitalisation in galleries, museums and heritage conservation; online art collections.
4. Technological art history and new connoisseurship.
5. Critical geographies of art from a Digital Humanities perspective.
6. Online exhibitions and further digitisation from the perspective of gallery and other art-oriented pedagogy, Digital Humanities in art education, online academies, instructional films, courses.
7. Potential of Digital Humanities in the Research and Presentation of Historical Architecture and Urbanism.

Recommended literature:

BROWN, Kathryn (ed.) The Routledge Companion to Digital Humanities and Art History, New York: Routledge, 2020, ISBN 9780429505188 <https://doi.org/10.4324/9780429505188>

CAMERLENGHI, Nicola – MICHALSKY, Tanja – SCIROCCO, Elisabetta (eds.), Visualizing Complexities. Practices and Heuristics of Digital Models in Art History. Rom : Bibliotheca Hertziana, 2023 (Hertziana Studies in Art History ; [Volume 2]), ISBN: 978-3-949381-01-0
Online: <https://hsah.humanitiesconnect.pub/6/volume/2/issue/0>

CETINIĆ, Eva (ed.), From hype to reality: artificial intelligence in the study of art and culture. Rom : Bibliotheca Hertziana, 2024 (Hertziana Studies in Art History ; (Volume 3)) Online: <https://hsah.humanitiesconnect.pub/10/volume/3/issue/0>

DAMMANN, Finn(ed.), Geographical research in the digital humanities: spatial concepts, approaches, and methods. Bielefeld : transcript, 2024 ISBN: 978-3-8394-6918-7
Online: <chrome-extension://efaidnbmninnbpcapjpcgclclefindmkaj/https://www.transcript-verlag.de/shopMedia/openaccess/pdf/oa9783839469187.pdf>

ZORICH, Diane, Transitioning to a Digital World: Art History, its Research Centers, and Digital Scholarship In: Journal of Digital Humanities, 1, 2012, 2 Online: <https://journalofdigitalhumanities.org/1-2/transitioning-to-a-digital-world-by-diane-zorich/>

WARWICK, Clare – Terras, Melissa – NYHAN, Julianne (eds.), Digital Humanities in Practice. Facet 2012. ISBN 9781856049054
<https://doi.org/10.29085/9781856049054>

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 + Reading in a foreign language

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 Kolbiar Chmelinová, PhD., doc. Mgr. Vladimír Zvara, PhD., Mgr. Peter Szalay, PhD., RNDr. Mgr. Marek Žabka, PhD.

Last change: 30.03.2025

Approved by: prof. Mgr. Iveta Kajanová, CSc.

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KE/A-moUVS-207/25	Course title: Chapters from 20th-Century World Literature
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 5	
Recommended semester: 3.	
Educational level: II.	
Prerequisites:	
Course requirements: 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, which will include required readings in world literature. 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, the list of compulsory reading, and the date of the test will be announced by the lecturer at the beginning of the semester. Violation of academic ethics results in the annulment of the points obtained in the relevant 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): 30/70	
Learning outcomes: The student will become acquainted with the lives and works of individual writers of the 20th century 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.	
Class syllabus: <ol style="list-style-type: none"> 1. Introduction to the topic 2. Provocative experimental aesthetics of the poetic avant-garde 3. R. M. Rilke. A metaphorical voice from the world of solitude 4. M. Proust as the creator of the modern novel. The aesthetics of the novel <i>In Search of Lost Time</i> (<i>Remembrance of Things Past</i>) 5. The poetic and aesthetic foundations of <i>The Waste Land</i> T. S. Eliot 6. The Poetics of Absurdity. F. Kafka: <i>Transformation</i>. D. Charms. Absurdity as literary technique and parallel reality 7. Y. Zamyatin's anti-utopian novel <i>We</i> and its reflection in G. Orwell's novel <i>1984</i> 8. H. Hesse. <i>Siddhartha</i> – the path to the self 	

9. V. Shalamov: The Kolyma Stories. The theme of the Gulag and the aesthetics of camp prose.
10. Two forms of magical realism. M. Bulgakov: The Master and Margaret
11. Two forms of magical realism. G. G. Márquez: One Hundred Years of Solitude
12. The comic in S. Bellow's novel Henderson the Rain King

Recommended literature:

BLOOM, Harold. Kánon západní literatury: knihy, které prošly zkouškou věků. Praha: Prostor, 2000. ISBN 978-80-7260-013-3.

ČERNÝ, Václav. Studie a eseje z moderní světové literatury. Praha: Československý spisovatel, 1969.

JURÍČEK, Ján. (ed.). Malá encyklopédia spisovateľov sveta. Bratislava: Obzor, 1978.

KOVAČIČOVÁ, Oľga a kol. Slovník ruskej literatúry 11. – 20. storočia. Bratislava: Veda, 2007. ISBN 978-80-224-0967-4.

PAŠTEKA, Július. Svet literatúry, literatúra sveta: Analýzy a interpretácia. I., II. Bratislava: Petrus, 2005. ISBN 978-80-8893-999-2.

PAVELKA, Jiří – POSPÍŠIL, Ivo. Slovník epoch, směrů, skupin a manifestů, Brno: Georgetown, 1993. ISBN 80-901604-0-9.

PEPRNÍK, Michal. Směry literární interpretace XX. století: texty, komentáře. Olomouc: Univerzita Palackého, 2000. ISBN 80-244-0968-2.

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. Mgr. Iveta Kajanová, CSc.

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KE/A-moUVS-208/25	Course title: Comparative Studies and Intergenre Interpretation
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 5	
Recommended semester: 4.	
Educational level: II.	
Prerequisites:	
Course requirements: 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. Violation of academic ethics results in the annulment of the points obtained in the relevant 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): 30/70	
Learning outcomes: The acquired knowledge of the peculiarities of the language and imagery of individual arts will enable the student to effectively use the comparative method in the process of inter-artistic interpretation and to determine the aesthetic value of a work as a result of the coaction of different art forms in one work of art.	
Class syllabus: <ol style="list-style-type: none"> 1. Introduction 2. Comparative Studies. General characteristics 3. Comparative Literary Studies. Main goals of comparative research 4. Literature and the other arts. Peculiarities of the forms of expression of the individual arts 5. Questions of influence, impact, and reception in interspecies relations in art 6. Literature and visual arts 7. Literature and architecture 8. Literature and theatre 9. Literature and music 10. Literature and science 11. Literature as an inspirational source for other arts 	

12. An example of coaction of different arts (A. Tarkovsky's films)					
Recommended literature: ECO, Umberto. Meze interpretace. Praha: Karolinum, 2005. ISBN 978-80-2460-740-5. CORBINEAU-HOFFMANNOVÁ, Angelika. Úvod do komparatistiky. Praha: Akropolis, 2008. ISBN 978-80-8690-378-1. KRÁTKÁ, Eva. Vizuální poezie. Pojmy, kategorie a typologie ve světovém kontextu. Brno: Host, 2016. ISBN 978-80-7491-501-7. POMAJZLOVÁ, Alena. Vidět a/nebo číst. Kapitoly o vztahu obrazu a slova v moderním umění, Praha: Nakladatelství Lidové noviny, 2020. ISBN 978-80-7422-690-8. ZICH, Otakar. Estetické vnímání hudby. Estetika hudby. Praha: Supraphon, 1981.					
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. PhDr. Valerij Kupko, PhD.					
Last change: 01.04.2025					
Approved by: prof. Mgr. Iveta Kajanová, CSc.					

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KE/A-moUVS-251/25	Course title: Contemporary Aesthetics of Popular Culture
Educational activities: Type of activities: seminar Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 5	
Recommended semester: 2., 4.	
Educational level: II.	
Prerequisites:	
Course requirements: 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. The teacher will accept a maximum of 2 absences. Scale of assessment (preliminary/final): 40/60	
Learning outcomes: 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.	
Class syllabus: <ol style="list-style-type: none"> 1. Introduction, current relationship between high art and popular culture 2. Beauty, Kitsch and Contemporary Art 3. Cultural studies and the advocacy of popular culture 4. Popular culture as mass culture 5. Entertainment, art and popular culture 6. Artistic institutions in the context of popular culture 7. Feminist critique and defence of popular culture 8. Media Masculinities and Popular Culture 9. Popular culture and cultural identities 10. Eroticism and pornography in the context of popular culture 	

11. Popular art forms as global culture
12. Popular culture and postcolonialism
13. The meaning of the high/popular dichotomy in the context of today's culture

Recommended literature:

FISKE, John. Jak rozumět populární kultuře. Praha: Akropolis, 2017. ISBN: 978-80-7470-190-0. Available at: MS TEAMS.

HOOKE, bell. The will to Change: Men, Masculinity and Love. New York: Washington Square Press, 2004. ISBN: 978-07434-5608-1. Available at: MS TEAMS.

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.

MATTICK, Paul. Art in Its Time: Theories and Practices of Modern Aesthetics. London: Routledge 2003. ISBN: 978-0415239202.

SHUSTERMAN, Richard. Estetika pragmatizmu. Kalligram: Bratislava, 2003. ISBN: 80-7149-528-X.

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 prelomu milénia vybrané problémy súčasnej 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: Mgr. Jozef Kovalčík, PhD.

Last change: 30.03.2025

Approved by: prof. Mgr. Iveta Kajanová, CSc.

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KDVU/A-moUVS-102/25	Course title: Current Approaches to Architectural Theory
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 5	
Recommended semester: 2.	
Educational level: II.	
Prerequisites:	
Course requirements: During the semester: discussion and seminar paper on a selected issue from the current offer with an evaluated oral presentation with own ppt and written form in the credit week . 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): 100/0	
Learning outcomes: The successful graduate of the course will gain a basic overview of the history of architectural theory, the ways of interpreting it and the key themes of contemporary discourse in the field of architectural theory and history. Graduates will not only increase their factual knowledge of major architectural theories, but more importantly their understanding of their influence on architectural design and urban planning. They will be able to perceive these theories from interdisciplinary perspectives, not only within a linear chronological overview.	
Class syllabus: Selected personalities, concepts, schools and schools of thought in architectural theory will be presented in a basic chronology, which will be followed by cross-cutting thematic areas. Under these themes, current key issues, their common features, continuities, as well as breaks or upheavals in architectural theory will be analysed and discussed. Geographically, the lectures will focus predominantly on the Euro-American environment, while also touching marginally on the broader	

global and interdisciplinary framework of architectural theories in the last decades at the turn of the millennium.

1. The classical tradition from antiquity to the Renaissance.
2. From Baroque ideals to Classicism and the Enlightenment.
3. Historicism, debates on style and new perspectives on the industrial revolution.
4. Modernism.
5. Postmodernism and the expanding field of architectural theory.
6. Canon, style, formalism and anti-formalism.
7. Memory and space.
8. Power and control.
9. Social History and Marxist Perspectives.
10. City, Metropolis and Territory.
11. A Thousand Plateaus, Genericity and Late Capitalism.
12. The Anthropocene and theories of architecture.

Recommended literature:

CRYSLER C. Grieg - CAIRNS Stephen - HEYNEN Hilde. The SAGE Handbook of Architectural Theory. London: SAGE, 2012. ISBN 978-14129-4613-1

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

MALLGRAVE, Harry Francis. Modern Architectural Theory, A Historical Survey, 1673-1968. Cambridge University Press, 2005 (2. vyd. 2007) ISBN 978-0-521-79306-3

MARCELLI, Miroslav. Mesto vo filozofii. Bratislava: Kalligram, 2011. ISBN 9788081014000

MORAVÁNSZKY, Ákos. Architekturtheorie im 20. Jahrhundert. Basel: Birkhäuser, 2016. ISBN: 978-3-0356-0629-4

NESBITT Kate, (ed.). Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995. New York: Princeton Architectural Press, 1996. ISBN 1-56898-053-1

TAFURI, Manfredo. Theories and History of Architecture. New York: Harper & Row, 1980. ISBN 0-06-438580-9

VITRUVIUS. Deset knih o architektúre. 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 ; www.vitruvius.be

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 Szalay, PhD.

Last change: 30.03.2025

Approved by: prof. Mgr. Iveta Kajanová, CSc.

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KDVU/A-moUVS-101/25	Course title: Current Approaches to Art History
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 5	
Recommended semester: 1.	
Educational level: II.	
Prerequisites:	
Course requirements: During the semester: class activity, participation in debates on individual topics with the need to read selected texts, plus elaboration of one interpretive essay, and its presentation (50%) In the examination period: leading a discussion on a given topic (50%). The exact date and the topics of the seminar papers will be announced at the beginning of the semester. 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	
Learning outcomes: Upon successful completion of this course, students will gain a basic orientation in current methods and approaches to art history. At the Magister's study level, students will be able to read, analyse, and interpret current theoretically oriented art history work, as well as familiarise themselves with its key authors. Graduates of the course will be able to critically re-evaluate different approaches to the studied scientific discipline. They will also learn to prepare and present an essay focused on the theory and methodology of art history.	
Class syllabus: 1. Discourse of art history, autonomous and heteronomy approaches to art history; a brief outline of changes in art historical approaches after the Second World War; introduction to a text seminar related to thematic areas, where the subject of reading, textual analysis and interpretation will be selected works from theory and methodology of history of art from the Second World War to the	

present day, a part of the selection of the key texts for analysis is possible to adapt to students' preferences.

2. E. Panofski, iconology and its critique.
3. E. H. Gombrich and humanistic art history.
4. H. Belting and the new anthropology image.
5. M. Baxandal, the intention of the work of art, its social and cultural contexts of art.
6. G. Didi Humerman in front of the painting.
7. D. Preziosi, revision of the traditional model of art history.
8. M. Shapiro, work and style.
9. G. Kubler, the shape of time.
10. J. W. T. Mitchel, the picture theory and image science.
11. L. Nochlin and feminism in art history.
12. J. Bakoš, the legacy of the Vienna School and the Central European trajectories of art history.

Recommended literature:

BAKOŠ, Ján. Stezky a strategie I. Metodologické trajektorie dejepisu umění. Brno: Barrister & Principal Publishing, 2017. ISBN 978-80-7485-151-3

BAXANDALL, Michael. Inteligence obrazu a jazyk dějin umění. Výber textov zost. Milena Bártlová. Praha: UMPRUM, 2019. ISBN 9788087989371

FERNIE, Eric (ed.). Art history and its methods : a critical anthology. Repr. London: Phaidon, 1999. ISBN 0714829919

HARRISON, Charles, WOOD, Paul. Art in Theory 1900 – 2000. An Anthology of Changing Ideas. Blackwell Publishing, 2002. ISBN 9780631227083

KROUPA, Jiří. Metody dějin umění. Metodologie dějin umění 2. Brno: Masarykova univerzita, 2010. ISBN 978-80-210-5315-1

MITCHEL, William John Thomas. Teorie obrazu. Praha: Karolínium, 2017. ISBN 9788024632025

PACHMANOVÁ, Martina. Neviditelná žena: Antologie současného amerického myšlení o feminizmu, dějinách a vizualitě. Praha: One Woman Press, 2002. ISBN 9788086356167

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.

Last change: 30.03.2025

Approved by: prof. Mgr. Iveta Kajanová, CSc.

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KE/A-moUVS-205/25	Course title: Everyday Aesthetics
Educational activities: Type of activities: seminar Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 5	
Recommended semester: 1.	
Educational level: II.	
Prerequisites:	
Course requirements: 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. The teacher will accept a maximum of 2 absences. Scale of assessment (preliminary/final): 40/60	
Learning outcomes: The student will get a basic overview of selected problems, concepts and topics which are related to the everyday aesthetics. On the basis of work with specific texts, he / she will acquire methodological equipment for his/her own erudite and contextual work with phenomena of everyday life and environment from aesthetic perspective. 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.	
Class syllabus: <ol style="list-style-type: none"> 1. Introduction, definition of basic terms 2. Everyday aesthetics and aesthetics of art I. 3. Everyday aesthetics and aesthetics of art II. 4. Aesthetic experience, engagement and the everyday 5. Environment as a challenge for aesthetics 6. Nature and "green" aesthetics 7. Atmospheric and ambient aesthetics 8. Proximity and strangeness of lived space and landscape 9. Everyday aesthetic qualities - transience, imperfection, insufficiency 10. Beauty and ugliness of weather - celestial aesthetics 11. Aesthetics of smells and tastes 	

12. Food as a theme of the aesthetics of the everyday
13. Everyday aesthetics and aesthetic education

Recommended literature:

ATTFIELD, Judy. Wild Things: Matieral Culture of Everyday Life. Oxfod: Berg, 2000. ISBN: 1-85973-369-7. Available at: MS TEAMS.

BERLEANT, Arnold. The Aesthetics of Environment. Philadelphia: Temple University Press, 1992. ISBN: 0-87722-993-7. Available at: MS TEAMS.

CARSON, Allen. Aesthetics and Enviroment. New York: Routledge, 2000. ISBN: 0-415-20683-9.

LIGHT, Andrew - SMITH, Jonathan M. The Aesthetics of Everyday Life. New York: Columbia University Press, 2005. ISBN: 0-231-13503-3. Available at: MS TEAMS.

SAITO, Yuriko. Everyday Aesthetics. Oxford: Oxford University Press, 2007. ISBN: 978-0-19-927835-0. 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: Mgr. Jozef Kovalčík, PhD., prof. PhDr. Peter Michalovič, CSc.

Last change: 01.04.2025

Approved by: prof. Mgr. Iveta Kajanová, CSc.

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KDVU/A-moUVS-108/25	Course title: Field Trip
Educational activities: Type of activities: excursion Number of hours: per week: per level/semester: 10d Form of the course: on-site learning	
Number of credits: 4	
Recommended semester: 2., 4.	
Educational level: II.	
Prerequisites:	
Course requirements: 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	
Learning outcomes: 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.	
Class syllabus: 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.	

Recommended literature:

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., doc. Mgr. Katarína Beňová, PhD.

Last change: 30.03.2025

Approved by: prof. Mgr. Iveta Kajanová, CSc.

STATE EXAM DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KE/A-moUVS-920/25	Course title: History of Aesthetic Thinking
Number of credits: 6	
Educational level: II.	
<p>Course requirements:</p> <p>The student can take the state exam</p> <ul style="list-style-type: none"> a) after obtaining at least such number of credits that after obtaining credits for successful completion of state exams, they achieve the necessary number of credits for the proper completion of studies, b) after successful completion of compulsory subjects, compulsory elective subjects, and elective subjects in the composition determined by the study program, c) after fulfilling the student's obligations arising from § 71, par. 3 letter b of the Higher Education Act, d) if no disciplinary action is taken against them. <p>Successful completion of the state exam is one of the conditions for successful completion of the study program. The subject of the state exam is evaluated by the committee for state exams using the grading scale A-FX. The evaluation of the state examination or its part is decided by the examination committee by consensus. If the examination committee does not reach a consensus, the evaluation of the state examination or its part is decided by voting.</p> <p>On the basis of the wording of the study regulations of the faculty (Internal Rules and Regulations 5/2020, Art. 15), the framework dates of state examinations are set by the dean in accordance with the faculty's academic schedule. Departments are obliged to publish the dates of their state exams on the website no later than 5 weeks before they take place. The student registers for the state exam through the academic information system (AIS) at least three weeks before it takes place.</p> <p>The student is entitled to one regular and two resit attempts of the state exam. The regular attempt is the one for which the student applied for the first time within the deadline set for state exams. If the student was evaluated with the FX mark on the regular attempt of the state exam, the student may take resits of the state exam</p> <ul style="list-style-type: none"> a) on the following dates assigned for state examinations in the relevant academic year <p>or</p> <ul style="list-style-type: none"> b) on the dates assigned for state examinations in one of the following academic years in accordance with § 65, par. 2 of the Higher Education Act. <p>If the student is unable to come on the day of the state exam for which they have registered on serious grounds, they are obliged to apologize in writing to the chairman of the examination committee in advance or no later than three working days after the date of the state examination or its part, if there were serious obstacles that prevented them to do so in advance. If the student does not attend the state examination or its part without an excuse within the specified period, or if the chairman of the examination committee does not accept their excuse, they are assessed with the FX grade from that attempt of the state exam.</p> <p>Scale of assessment (preliminary/final): 0/100</p>	
Learning outcomes:	

<p>The student who passes the state exam has comprehensively mastered the issue of the state exam in the context of specified areas. The state final examination will test the student's ability to orientate himself in the history of aesthetic thought, both world and Slovak. The student will be able to interpret conceptions of beauty and define basic definitions of art, correctly place individual initiatives in the context of dominant lines or schools and explain how these lines or schools differ from others, and explain their main contribution to the history of aesthetic thought.</p>
<p>Class syllabus:</p> <ol style="list-style-type: none"> 1. The student arrives on the registered date of the state exam according to the schedule set by the department. 2. The student receives a question from the subject of the state exam, which is submitted in writing and anonymously in the form of a random selection from printed questions or a generator. 3. The examination committee will give the student reasonable time to prepare an oral answer to the question. 4. The student presents the prepared answer to the question in front of the examination committee and answers the additional questions. 5. After the student finishes their answer, the examination committee decides on the results of the state exam in a closed session of the examination committee. <p>The course of the state exam and the announcement of its results are public.</p>
<p>State exam syllabus:</p> <ol style="list-style-type: none"> 1. Specifics of the formation of aesthetics in the Slovak context 2. Aesthetics as a part of the pedagogical process in the Slovak context (manuals, textbooks...) 3. Influences of German aesthetics on Slovak aesthetics 4. Aesthetics in the context of Slovak Enlightenment-Classical learned societies 5. Romantic aesthetics in the Slovak context 6. Slovak aesthetics in the second half of the 19th century 7. Aesthetics in the interwar period in the Slovak environment 8. Slovak aesthetics after World War II and contemporary aesthetic research
<p>Recommended literature:</p> <p>BOTŤÁNKOVÁ, Eva. K prameňom estetického myslenia na Slovensku. Bratislava: VEDA, 1995. ISBN 80-2240-2028.</p> <p>ČÚZY, Ladislav. Literárnoestetické koncepcia Ľudovíta Štúra v prednáškach o poézii slovanskej, Nitra: Univerzita Konštantína Filozofa, 2004 ISBN 80-8050-771-6.</p> <p>GILBERTOVÁ, Katharine. E. – KUHN, Helmut. Dějiny estetiky. Praha: Státní nakladatelství krásné literatury a umění, 1965. ISBN not specified.</p> <p>MORPURGO-TAGLIABUE, Guido. Současná estetika. Praha: Odeon, 1985. ISBN not specified.</p> <p>PERNIOLA, Mario. Estetika 20. století. Praha: Karolinum. 2000. ISBN 80-246-0213-X.</p> <p>SCHNEIDER, Norbert. Dejiny estetiky od osvietenstva po postmodernu. Bratislava: Kalligram, 2002. ISBN 80-7149-482-8.</p> <p>SOŠKOVÁ, Jana. Kapitoly k dejinám estetiky na Slovensku I-IV., Prešov: UPJŠ, 1998-2000. ISBN 978-80-555-0727-9.</p>
<p>Languages necessary to complete the course:</p> <p>Slovak</p>
<p>Last change: 01.04.2025</p>
<p>Approved by: prof. Mgr. Iveta Kajanová, CSc.</p>

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KDVU/A-moUVS-103/25	Course title: History of Art History in Slovakia
Educational activities: Type of activities: lecture Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 5	
Recommended semester: 3.	
Educational level: II.	
Prerequisites:	
Course requirements: Attendance at classes and passing the final exam. 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	
Learning outcomes: The student will gain important knowledge of the history of the discipline in the context of the Slovak environment (the situation before the establishment of Czechoslovakia, the situation after the establishment of the independent Slovak Republic). In the form of lectures and recommended texts on individual thematic areas, the student will get acquainted with the basic principles of thinking about art and the gradual establishment of art history as a science in our environment.	
Class syllabus: The course concentrates on the following areas: <ol style="list-style-type: none"> 1. Introduction to the subject, linking it to the general development of art history as a scientific discipline. 2. The period of the Austro-Hungarian Monarchy; The Vienna School of Art History and Central Europe. 3. The beginnings of the art history seminar at Comenius University. 4. Václav Mencl and the monument preservation and conservation in Slovakia. 5. Kálmán Brogyányi, Endre Szőnyi, and the circle of art historians around the Forum magazine; The theory and development of the historiography of architecture of the modern movement in Slovakia. 6. The teaching of art history in Slovakia after World War II; the work of A. Güntherová-Mayerová. 	

<p>7. The establishment of the Slovak National Gallery and Karol Vaculík; the founding of the Academy of Fine Arts and the status of art history.</p> <p>8. The period of the 1960s; Marián Váross.</p> <p>9. The situation after 1989; Tomáš Strauss and Radislav Matušík.</p> <p>10. Ján Bakoš and his contribution to Slovak art history.</p>																	
<p>Recommended literature:</p> <p>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</p> <p>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</p> <p>KROUPA, Jiří. Školy dějin umění I. Brno: Masarykova univerzita, 1996. ISBN 80-210-1452-0 Strana: 2</p> <p>WITTLICH, Petr. Literatura k dějinám umění. Praha: Karolinum, 2008. ISBN 978-80-246-1470-0</p> <p>KOLBIARZ CHMELINOVÁ, Katarína – BEŇOVÁ, Katarína (eds.): 95+ Dejiny umenia na Univerzite Komenského v Bratislave. Bratislava 2019</p> <p>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.</p>																	
<p>Languages necessary to complete the course:</p> <p>Slovak, study of specialized foreign language literature is required.</p>																	
<p>Notes:</p>																	
<p>Past grade distribution</p> <p>Total number of evaluated students: 0</p> <table border="1"> <thead> <tr> <th>A</th><th>B</th><th>C</th><th>D</th><th>E</th><th>FX</th></tr> </thead> <tbody> <tr> <td>0,0</td><td>0,0</td><td>0,0</td><td>0,0</td><td>0,0</td><td>0,0</td></tr> </tbody> </table>						A	B	C	D	E	FX	0,0	0,0	0,0	0,0	0,0	0,0
A	B	C	D	E	FX												
0,0	0,0	0,0	0,0	0,0	0,0												
<p>Lecturers: doc. Mgr. Katarína Beňová, PhD., Mgr. Peter Buday, PhD., doc. Mgr. Katarína Kolbiarz Chmelinová, PhD., Mgr. Veronika Pichaničová, PhD., Mgr. Peter Szalay, PhD.</p>																	
<p>Last change: 30.03.2025</p>																	
<p>Approved by: prof. Mgr. Iveta Kajanová, CSc.</p>																	

STATE EXAM DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KDVU/A-moUVS-910/25	Course title: History of Fine Arts
Number of credits: 6	
Educational level: II.	
<p>Course requirements:</p> <p>The student can take the state exam</p> <ul style="list-style-type: none"> a) after obtaining at least such number of credits that after obtaining credits for successful completion of state exams, they achieve the necessary number of credits for the proper completion of studies, b) after successful completion of compulsory subjects, compulsory elective subjects, and elective subjects in the composition determined by the study program, c) after fulfilling the student's obligations arising from § 71, par. 3 letter b of the Higher Education Act, d) if no disciplinary action is taken against them. <p>Successful completion of the state exam is one of the conditions for successful completion of the study program. The subject of the state exam is evaluated by the committee for state exams using the grading scale A-FX. The evaluation of the state examination or its part is decided by the examination committee by consensus. If the examination committee does not reach a consensus, the evaluation of the state examination or its part is decided by voting.</p> <p>On the basis of the wording of the study regulations of the faculty (Internal Rules and Regulations 5/2020, Art. 15), the framework dates of state examinations are set by the dean in accordance with the faculty's academic schedule. Departments are obliged to publish the dates of their state exams on the website no later than 5 weeks before they take place. The student registers for the state exam through the academic information system (AIS) at least three weeks before it takes place.</p> <p>The student is entitled to one regular and two resit attempts of the state exam. The regular attempt is the one for which the student applied for the first time within the deadline set for state exams. If the student was evaluated with the FX mark on the regular attempt of the state exam, the student may take resits of the state exam</p> <ul style="list-style-type: none"> a) on the following dates assigned for state examinations in the relevant academic year <p>or</p> <ul style="list-style-type: none"> b) on the dates assigned for state examinations in one of the following academic years in accordance with § 65, par. 2 of the Higher Education Act. <p>If the student is unable to come on the day of the state exam for which they have registered on serious grounds, they are obliged to apologize in writing to the chairman of the examination committee in advance or no later than three working days after the date of the state examination or its part, if there were serious obstacles that prevented them to do so in advance. If the student does not attend the state examination or its part without an excuse within the specified period, or if the chairman of the examination committee does not accept their excuse, they are assessed with the FX grade from that attempt of the state exam.</p> <p>Scale of assessment (preliminary/final): 0/100</p>	
Learning outcomes:	

<p>The student who passes the state exam has comprehensively mastered the issue of the state exam in the context of specified areas. The student has theoretical and practical skills based on the current state of information from the theory of knowledge organization and bibliometrics, as well as the ability to apply and use the skills creatively. He is able to apply the things he learned about knowledge organization and bibliometrics to interdisciplinary relationships, is able to think critically, offer solutions for the knowledge organization and bibliometrics problems, and use scientific arguments.</p>
<p>Class syllabus:</p> <ol style="list-style-type: none"> 1. The student arrives on the registered date of the state exam according to the schedule set by the department. 2. The student receives a question from the subject of the state exam, which is submitted in writing and anonymously in the form of a random selection from printed questions or a generator. 3. The examination committee will give the student reasonable time to prepare an oral answer to the question. 4. The student presents the prepared answer to the question in front of the examination committee and answers the additional questions. 5. After the student finishes their answer, the examination committee decides on the results of the state exam in a closed session of the examination committee. <p>The course of the state exam and the announcement of its results are public.</p>
<p>State exam syllabus:</p> <ol style="list-style-type: none"> 1. History of Art of the Middle Ages in Slovakia 2. History of Modern Art in Slovakia 3. Art history of the 19th and 20th centuries 4. Monument protection in Slovakia 5. The artist, society and art work in the Middle Ages 6. The artist, society and art work in modern times 7. The artist, society and art work in the 19th and 20th centuries 8. Digital humanities and visual arts
<p>Recommended literature:</p> <p>According to the focus of the thesis. Literature related to the history of fine arts in Slovakia:</p> <p>RUSINA, Ivan (ed.): Barok na Slovensku, Bratislava, SNG 1998.</p> <p>RUSINOVA, Zora (ed.): 20. storočie, Bratislava, SNG 2000.</p> <p>BURAN, Dušan (ed.): Gotika na Slovensku, Bratislava, SNG, 2003.</p> <p>RUSINA, Ivan (ed.): Renesancia na Slovensku, Bratislava SNG, 2010.</p>
<p>Languages necessary to complete the course:</p> <p>Slovak</p>
<p>Last change: 30.03.2025</p>
<p>Approved by: prof. Mgr. Iveta Kajanová, CSc.</p>

STATE EXAM DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KMuz/A-moUVS-930/25	Course title: History of Music
Number of credits: 6	
Educational level: II.	
<p>Course requirements:</p> <p>The student can take the state exam</p> <ul style="list-style-type: none"> a) after obtaining at least such number of credits that after obtaining credits for successful completion of state exams, they achieve the necessary number of credits for the proper completion of studies, b) after successful completion of compulsory subjects, compulsory elective subjects, and elective subjects in the composition determined by the study program, c) after fulfilling the student's obligations arising from § 71, par. 3 letter b of the Higher Education Act, d) if no disciplinary action is taken against them. <p>Successful completion of the state exam is one of the conditions for successful completion of the study program. The subject of the state exam is evaluated by the committee for state exams using the grading scale A-FX. The evaluation of the state examination or its part is decided by the examination committee by consensus. If the examination committee does not reach a consensus, the evaluation of the state examination or its part is decided by voting.</p> <p>On the basis of the wording of the study regulations of the faculty (Internal Rules and Regulations 5/2020, Art. 15), the framework dates of state examinations are set by the dean in accordance with the faculty's academic schedule. Departments are obliged to publish the dates of their state exams on the website no later than 5 weeks before they take place. The student registers for the state exam through the academic information system (AIS) at least three weeks before it takes place.</p> <p>The student is entitled to one regular and two resit attempts of the state exam. The regular attempt is the one for which the student applied for the first time within the deadline set for state exams. If the student was evaluated with the FX mark on the regular attempt of the state exam, the student may take resits of the state exam</p> <ul style="list-style-type: none"> a) on the following dates assigned for state examinations in the relevant academic year <p>or</p> <ul style="list-style-type: none"> b) on the dates assigned for state examinations in one of the following academic years in accordance with § 65, par. 2 of the Higher Education Act. <p>If the student is unable to come on the day of the state exam for which they have registered on serious grounds, they are obliged to apologize in writing to the chairman of the examination committee in advance or no later than three working days after the date of the state examination or its part, if there were serious obstacles that prevented them to do so in advance. If the student does not attend the state examination or its part without an excuse within the specified period, or if the chairman of the examination committee does not accept their excuse, they are assessed with the FX grade from that attempt of the state exam.</p> <p>Scale of assessment (preliminary/final): 0/100</p>	
Learning outcomes:	

As part of the final state examination, the student's orientation in the history of the European, resp. Euro-American music history and music history in the territory of today's Slovakia. The emphasis is on the student's ability to interpret a given period of music history in the context of music history composition, musical life and their wider social context.
Class syllabus: <ol style="list-style-type: none"> 1. The student arrives on the registered date of the state exam according to the schedule set by the department. 2. The student receives a question from the subject of the state exam, which is submitted in writing and anonymously in the form of a random selection from printed questions or a generator. 3. The examination committee will give the student reasonable time to prepare an oral answer to the question. 4. The student presents the prepared answer to the question in front of the examination committee and answers the additional questions. 5. After the student finishes their answer, the examination committee decides on the results of the state exam in a closed session of the examination committee. <p>The course of the state exam and the announcement of its results are public.</p>
State exam syllabus: <ol style="list-style-type: none"> 1. Medieval polyphony. 2. Gregorian chant – style and repertoire characteristics. 3. The roots and early types of opera, the operatic works of Claudio Monteverdi. 4. Concertante style. 5. Mozart's operas. 6. Romantic Lied. 7. Wagner's "music drama". 8. Avant-garde music of the first half of the 20th century, with special reference to the work of Arnold Schoenberg. 9. John Cage and his definition of a work of art. 10. Sound art. 11. African American folk music and its types (work song, holler, spiritual, ragtime, gospel and blues). 12. Traditional jazz and its personalities (Louis Armstrong, S. Bechet, J. Roll Morton, Harlem piano school). 13. Be bop and its modifications – the personality of Miles Davis. 14. Rock music of the 1960s. 15. Types and modifications of heavy metal.
Recommended literature: <p>ABRAHAM, Gerald. Stručné dejiny hudby. Bratislava: Hudobné centrum, 2003.</p> <p>TARUSKIN, Richard. The Oxford History of Western Music. New York: Oxford University Press, 2004.</p>
Languages necessary to complete the course: <p>Slovak</p>
Last change: 27.03.2025
Approved by: prof. Mgr. Iveta Kajanová, CSc.

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KE/A-moUVS-204/25	Course title: History of Slovak Aesthetics
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 5	
Recommended semester: 1.	
Educational level: II.	
Prerequisites:	
Course requirements: 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. 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	
Learning outcomes:	
Class syllabus: <ol style="list-style-type: none"> 1. Periodization of the history of Slovak aesthetics; older Slovak aesthetics of the first half of the 19th century 2. Daniel Matej Ševrlaj, Matej Holko Jr. and Enlightenment-Classicist learned societies 3. Michal Greguš and Ludvig Schedius 4. Bohuslav Tablic and Ján Kollár 5. P. J. Šafárik and K. Kuzmány 6. Štúr's aesthetics 7. Romantic aesthetics of the Štúrs 8. Slovak aesthetics in the second half of the 19th century 9. Slovak aesthetics at the turn of the 19th and 20th centuries 10. Slovak aesthetics in the 20th century 11. Current Slovak aesthetic research I 	

12. Current Slovak aesthetic research II					
Recommended literature: BOTŤÁNKOVÁ, Eva. K prameňom estetického myslenia na Slovensku. Bratislava: VEDA, 1995. ISBN 80-2240-2028. ČÚZY, Ladislav. Literárnoestetické koncepcia Ľudovíta Štúra v prednáškach o poézii slovanskej. Nitra: Univerzita Konštantína Filozofa, 2004 ISBN 80-8050-771-6. SOŠKOVÁ, Jana. Kapitoly k dejinám estetiky na Slovensku I-IV. Prešov: UPJŠ 1998-2000. ISBN 978-80-555-0727-9.					
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. Michal Babiak, CSc.					
Last change: 30.03.2025					
Approved by: prof. Mgr. Iveta Kajanová, CSc.					

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KE/A-moUVS-056/25	Course title: Internship
Educational activities: Type of activities: practice Number of hours: per week: per level/semester: 10d Form of the course: on-site learning	
Type, volume, methods and workload of the student - additional information -	
Number of credits: 4	
Recommended semester: 1., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: 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. 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	
Learning outcomes: After successful completion of the course, the student has experience in professional work in institutions of documentary-research, presentation, exhibition, editorial or organizational-managerial character, which are devoted to visual and musical art and culture. Possesses practical skills in music, art, gallery documentation, organisation of music and art events (concerts, exhibitions, presentations for the general public), work as a music editor, dramaturge, curator of collections, gallery worker, etc. They have professional contacts and an idea of the mission and job description of the institution.	
Class syllabus: 1. Documentation of collection objects (SNM-Music Museum, SNG, GMB...) 2. Creation of digital databases RISM, RILM, documentation system (Music Centre), work in the archive (SNG Fine Arts Archive) 3. Dramaturgical and organizational preparation of concert cycles of the Slovak Philharmonic, Slovak National Theatre Opera. 4. Assistant work in curatorial projects. 5.	

Preparation of an issue of a professional journal. 6. Distribution practice in a publishing house, agency. 7. Organisational preparation of exhibition, festival, media coverage.					
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. Publications of art catalogues from the Slovak National Gallery.					
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. Mgr. Iveta Kajanová, CSc.					

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KE/A-moUVS-056/25	Course title: Internship
Educational activities: Type of activities: practice Number of hours: per week: per level/semester: 10d Form of the course: on-site learning	
Type, volume, methods and workload of the student - additional information -	
Number of credits: 4	
Recommended semester: 2., 4.	
Educational level: II.	
Prerequisites:	
Course requirements: 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. 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	
Learning outcomes: After successful completion of the course, the student has experience in professional work in institutions of documentary-research, presentation, exhibition, editorial or organizational-managerial character, which are devoted to visual and musical art and culture. Possesses practical skills in music, art, gallery documentation, organisation of music and art events (concerts, exhibitions, presentations for the general public), work as a music editor, dramaturge, curator of collections, gallery worker, etc. They have professional contacts and an idea of the mission and job description of the institution.	
Class syllabus: 1. Documentation of collection objects (SNM-Music Museum, SNG, GMB...) 2. Creation of digital databases RISM, RILM, documentation system (Music Centre), work in the archive (SNG Fine Arts Archive) 3. Dramaturgical and organizational preparation of concert cycles of the Slovak Philharmonic, Slovak National Theatre Opera. 4. Assistant work in curatorial projects. 5.	

Preparation of an issue of a professional journal. 6. Distribution practice in a publishing house, agency. 7. Organisational preparation of exhibition, festival, media coverage.					
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. Publications of art catalogues from the Slovak National Gallery.					
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. Mgr. Iveta Kajanová, CSc.					

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KE/A-moUVS-206/25	Course title: Interpretation of Artistic Texts
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 4	
Recommended semester: 3.	
Educational level: II.	
Prerequisites:	
Course requirements: 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 documented evidence. 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	
Learning outcomes: Upon successful completion of the course, the student has a basic knowledge of different approaches to the interpretation of an artistic text. The student has knowledge of phenomenological, psychoanalytical and structuralist approaches to the interpretation of an artistic text. Knows the function of topoanalysis and mythological parallels in the interpretation of an artistic text. Knows how to work with the interpretation of the narrative construction of a work of art.	
Class syllabus: <ol style="list-style-type: none"> 1. Topoanalysis and thematology 2. Sacred and profane space and time 3. Structure of the artistic text 4. Myth and fairy tale 5. Morphology of the fairy tale 6. The poetics of space 7. Verticality of being 8. Phenomenology of roundness 9. The minutiae of drawing 10. Interpretation of the comic in the artistic text 11. The psychoanalysis of fire 12. Psychoanalysis of water 	

13. Artistic space					
Recommended literature: BACHELARD, Gaston. Poetika priestoru. Bratislava: Slovenský spisovateľ, 1990. ISBN 80-220-0005-1. CURTIUS, Ernst Robert. Evropská literatura a latinský středověk Praha: Triáda, 1998. ISBN 80-86138-07-0. ELIADE, Mircea. Posvátné a profánní. Praha: Oikoymenth 2006. ISBN 80-7298-175-7 LOTMAN, Jurij Michailovič. Štruktúra umeleckého textu. Bratislava: Tatran, 1990. ISBN 80-22-0188-X. MELETINSKIJ, Jeleazar Moisejevič. Poetika mýtu. Bratislava: Pravda, 1989. BACHELARD, Gaston. Psychoanalýza ohňa.. Bratislava: Smena, 1970. PROPP, Vladimir Jakovlevič. Morfológia rozprávky. Bratislava: Tatran, 1971.					
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: prof. Mgr. Juraj Hamar, CSc.					
Last change: 01.04.2025					
Approved by: prof. Mgr. Iveta Kajanová, CSc.					

STATE EXAM DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KE/A-moUVS-921/25	Course title: Interpretative Frameworks of Works of Art
Number of credits: 6	
Educational level: II.	
<p>Course requirements:</p> <p>The student can take the state exam</p> <ul style="list-style-type: none"> a) after obtaining at least such number of credits that after obtaining credits for successful completion of state exams, they achieve the necessary number of credits for the proper completion of studies, b) after successful completion of compulsory subjects, compulsory elective subjects, and elective subjects in the composition determined by the study program, c) after fulfilling the student's obligations arising from § 71, par. 3 letter b of the Higher Education Act, d) if no disciplinary action is taken against them. <p>Successful completion of the state exam is one of the conditions for successful completion of the study program. The subject of the state exam is evaluated by the committee for state exams using the grading scale A-FX. The evaluation of the state examination or its part is decided by the examination committee by consensus. If the examination committee does not reach a consensus, the evaluation of the state examination or its part is decided by voting.</p> <p>On the basis of the wording of the study regulations of the faculty (Internal Rules and Regulations 5/2020, Art. 15), the framework dates of state examinations are set by the dean in accordance with the faculty's academic schedule. Departments are obliged to publish the dates of their state exams on the website no later than 5 weeks before they take place. The student registers for the state exam through the academic information system (AIS) at least three weeks before it takes place.</p> <p>The student is entitled to one regular and two resit attempts of the state exam. The regular attempt is the one for which the student applied for the first time within the deadline set for state exams. If the student was evaluated with the FX mark on the regular attempt of the state exam, the student may take resits of the state exam</p> <ul style="list-style-type: none"> a) on the following dates assigned for state examinations in the relevant academic year <p>or</p> <ul style="list-style-type: none"> b) on the dates assigned for state examinations in one of the following academic years in accordance with § 65, par. 2 of the Higher Education Act. <p>If the student is unable to come on the day of the state exam for which they have registered on serious grounds, they are obliged to apologize in writing to the chairman of the examination committee in advance or no later than three working days after the date of the state examination or its part, if there were serious obstacles that prevented them to do so in advance. If the student does not attend the state examination or its part without an excuse within the specified period, or if the chairman of the examination committee does not accept their excuse, they are assessed with the FX grade from that attempt of the state exam.</p> <p>Scale of assessment (preliminary/final): 0/100</p>	
Learning outcomes:	

<p>The student who passes the state exam has comprehensively mastered the issue of the state exam in the context of specified areas. The state final exam will test the student's knowledge of various interpretive frameworks of the arts. The student will be able to accurately describe the assumptions of the constitution of these frameworks, their primary focus, relationships of resonance and competition with other frameworks. Further, the student will demonstrate the ability to use these frameworks appropriately in the process of interpreting a work of art and will be able to identify exemplary interpretations.</p>
<p>Class syllabus:</p> <ol style="list-style-type: none"> 1. The student arrives on the registered date of the state exam according to the schedule set by the department. 2. The student receives a question from the subject of the state exam, which is submitted in writing and anonymously in the form of a random selection from printed questions or a generator. 3. The examination committee will give the student reasonable time to prepare an oral answer to the question. 4. The student presents the prepared answer to the question in front of the examination committee and answers the additional questions. 5. After the student finishes their answer, the examination committee decides on the results of the state exam in a closed session of the examination committee. <p>The course of the state exam and the announcement of its results are public.</p>
<p>State exam syllabus:</p> <ol style="list-style-type: none"> 1. The Work and Text 2. Text: From Structure to Net 3. The Text, Context and Intertextuality 4. Interpretation: Critical and Semantic Interpretation 5. Interpretation and Overinterpretation 6. Interpretative frames of art: The author 7. Everyday Aesthetics 8. Sign and simulacrum
<p>Recommended literature:</p> <p>ECO, Umberto (et al.). Interpretácia a nadinterpretácia. Bratislava: Archa, 1995, ISBN 80-7115-080-0.</p> <p>MUKAŘOVSKÝ, Jan. Studie z estetiky. Praha: Odeon 1966, ISBN not specified.</p> <p>FOCAULT, Michel. Rád diskurzu. Bratislava: Agora, 2006. ISBN 80-969394-3-2.</p> <p>NEWTON, Kenneth M. Jak interpretovat text. Olomouc: Periplum, 2008. ISBN 978-80-86624-47-1.</p>
<p>Languages necessary to complete the course:</p> <p>Slovak</p>
<p>Last change: 01.04.2025</p>
<p>Approved by: prof. Mgr. Iveta Kajanová, CSc.</p>

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KE/A-moUVS-252/25	Course title: Kitsch
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 5	
Recommended semester: 2., 4.	
Educational level: II.	
Prerequisites:	
Course requirements: 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 documented evidence. 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	
Learning outcomes: After successful completion of the course, the student can identify the basic conditions for the existence of kitsch, knows the structure of tastelessness and has knowledge of how it participates in the formal and content of kitsch. At the same time, the student is oriented in the current forms and transformations of contemporary kitsch, among others, especially in politics, media and audiovisual production.	
Class syllabus: <ol style="list-style-type: none"> 1. What is kitsch? 2. Themes of kitsch 3. Identifiability of kitsch 4. Transformation of associations 5. Kitsch and the visual arts 6. Kitsch and photography 7. Kitsch and architecture 8. Kitsch and literature 9. Kitsch and music 10. Kitsch and folklore 11. On the border between kitsch and art 12. Kitsch and commercialisation 	

13. Kitsch in politics and media					
Recommended literature: BROCH, Herman. Román – mýtus – kýč. Praha – Podlesí: Dauphin, 2009. ISBN 978-80-7272-215-0. DORFLES, Gillo (Ed.). Kitsch. The World of Bad Taste. New York: Bell Publishing Company. 1969 ECO, Umberto. Skeptikové a těšitelé. Praha: Nakladatelství Svoboda, 1995. ISBN 80-205-0472-9. KULKA, Tomáš. Umění a kýč. Praha: Torst, 2000. ISBN 80-7215-128-2.					
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: prof. Mgr. Juraj Hamar, CSc.					
Last change: 01.04.2025					
Approved by: prof. Mgr. Iveta Kajanová, CSc.					

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KE/A-moUVS-003/25	Course title: Managing Culture
Educational activities: Type of activities: lecture / practicals Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Type, volume, methods and workload of the student - additional information -	
Number of credits: 6	
Recommended semester: 4.	
Educational level: II.	
Prerequisites:	
Recommended prerequisites: -	
Course requirements: Continuously during the semester: active participation (20 points) Final evaluation: knowledge test (80) 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 category. Scale of assessment (preliminary/final): SK 20/80	
Learning outcomes: Upon successful completion of the course, students master the basic concepts in the area of organization and management of music, visual art and art culture. They have practical knowledge about the functioning of arts management as part of artistic culture at home and abroad, they are familiar with the environment and conditions of music and artistic life organization. They master the skills in organizing concert, festival, CD production projects, preparation of exhibitions in galleries.	
Class syllabus: <ol style="list-style-type: none"> 1. Introduction to the issue - subject, methods and goals of music management. 2. Elementary terminology, problem areas. 3. Planning, organisation, management and control as basic components of artistic management. 4. Musical and visual art in the organization of cultural life in Slovakia. 5. Development of music organizations in Slovakia. 6. Music industry in historical development. 7. International music industry - record companies, music publishers, monopoly and oligopoly publishers and agencies. 8. Legal aspects of the music industry (copyright). Music products in the market space. 9. Festival and sound medium project (CD, DVD). 	

10. Strategies, innovations and creativity in music life and their connection to marketing. 11. Promotion and advertising of music and arts through the media. 12. Pre-production, production and post-production of cultural events and projects. Creative industry. Institutional contexts of culture. Script, dramaturgy, directing.					
Recommended literature: CIKÁNEK, Martin. Kreativní průmysly – příležitost pro novou ekonomiku. Praha: Divadelní ústav, 2013. EAN 9788070082744. KAJANOVÁ, Yvetta. Postmoderna v hudbe. Minimal, rock, pop, jazz. Bratislava, 2010. ISBN 978-80-223-2802-9 LÉBL, Vladimír – POLEDŇÁK, Ivan a kol. Hudební věda III. (Hudební popularizace, s. 854 – 859, Organizace a řízení hudebního života, s. 878 – 888). Praha: SPN, 1988, ISBN 14-648-88. PASTIER, Michal. Žltá kniha budovania značky. Barecz & Conrad Media s. r. o. ISBN 978-80-8258-011-5. TSCHMUCK, Peter. Kreativität und Innovation in der Musikindustrie. Innsbruck: StudienVerlag, 2003. SBN-13 978-3706518369					
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., prof. Mgr. Iveta Kajanová, CSc.					
Last change: 27.03.2025					
Approved by: prof. Mgr. Iveta Kajanová, CSc.					

STATE EXAM DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KE/A-moUVS-900/25	Course title: Master's Thesis Defence
Number of credits: 15	
Educational level: II.	
Course requirements: 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.	
Learning outcomes: The student is able to work on the chosen topic at the scientific level when designing the diploma thesis studies with a representative selection of scientific literature, with appropriately chosen scientific procedures and verifiable hypotheses. The diploma thesis is a contribution to the relevant field of study.	
Class syllabus: 1. The contribution of the final work for the given field of study depending on its nature and degree of study. At The evaluation of the diploma thesis takes into account whether the student adequately processes the selected topic at the level scientific study with a representative selection of scientific literature, whether scientific procedures are chosen reasonable and appropriate, and whether it adequately works with verifiable hypotheses. Diploma the work should be a clear contribution in the relevant field of study; 2. Originality of the work (the final work must not have the character of plagiarism, it must not violate the author's rights of other authors), part of the documentation for the defense of the final thesis as a subject of state. There is also a protocol of originality from the central register, to the results of which the trainer and the opponent express in their opinions; 3. Correctness of citation of used information sources, research results of others authors and author groups, the accuracy of the description of methods and working procedures of other authors or author groups; 4. Compliance of the structure of the final work with the prescribed composition defined by Internal Regulation no. 12/2013; 5. Respecting the recommended scope of the final thesis (the recommended scope of the diploma thesis is usually 50-70 standard pages - 90,000 to 126,000 characters including spaces), range adequacy the work is assessed by her supervisor; 6. Linguistic and stylistic level of work and formal arrangement; 7. The method and form of defending the final thesis and the student's ability to respond adequately to comments and questions in the opinions of the trainer and the opponent.	

State exam syllabus:
Recommended literature: According to the focus of the thesis topic.
Last change: 18.03.2025
Approved by: prof. Mgr. Iveta Kajanová, CSc.

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KE/A-moUVS-004/25	Course title: Master's Thesis Seminar 1
Educational activities: Type of activities: seminar Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Type, volume, methods and workload of the student - additional information -	
Number of credits: 4	
Recommended semester: 2.	
Educational level: II.	
Prerequisites:	
Course requirements: Continuous assessment: continuous checking of the study of the assigned topic and continuous control of the prepared texts of the master's thesis. Final assessment: submission of at least 25% of the thesis text. 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. Grading scale: 100-92: A; 91-84: B; 83-76: C; 75-68: D; 67-60: E; 59-0: FX. Scale of assessment (preliminary/final): 25/75	
Learning outcomes: Thanks to the preparation and partial implementation of the diploma project, the student has knowledge in the chosen field of musicology, aesthetics and art. At the same time, he is able to define a scientific problem, formulate hypotheses and questions, use adequate methods for their solution, and master the skills in the forms of interpretation and presentation of a scientific problem in oral and written form.	
Class syllabus: The text of the diploma thesis as a result of solving a scientific problem. Questions of defining the problem. Suggestions for the way to approach 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.	
Recommended literature: Individually according to chosen topic.	
Languages necessary to complete the course:	

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.).					
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., doc. Mgr. Katarína Beňová, PhD., Mgr. Peter Buday, PhD., doc. Mgr. Katarína Kolbierz 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.					
Last change: 31.03.2025					
Approved by: prof. Mgr. Iveta Kajanová, CSc.					

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KE/A-moUVS-005/25	Course title: Master's Thesis Seminar 2
Educational activities: Type of activities: seminar Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Type, volume, methods and workload of the student - additional information -	
Number of credits: 4	
Recommended semester: 3.	
Educational level: II.	
Prerequisites:	
Course requirements: Continuous assessment: checking the prepared texts of the diploma thesis and discussing their content. Final assessment: the level of the final text of the diploma 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): 25/75	
Learning outcomes: The student will consolidate the methodological principles of preparation, concept, structure, content and formal requirements of the diploma thesis. He will gain experience in independently formulating a scientific problem, consolidate skills in expressing ideas in adequate terminology and form. He will bring solutions to the set scientific goals of the diploma thesis, which testify to the student's creative approach.	
Class syllabus: The text of the diploma thesis as a result of solving a scientific problem - continuation of the preparation of the work. Evaluation of the current state of the problem solution 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 lead. Finalization of the text.	
Recommended literature: According to chosen topic.	
Languages necessary to complete the course: 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.).	

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., 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.					
Last change: 31.03.2025					
Approved by: prof. Mgr. Iveta Kajanová, CSc.					

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KMuz/A-moUVS-307/25	Course title: Music Analysis
Educational activities: Type of activities: seminar Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Type, volume, methods and workload of the student - additional information -	
Number of credits: 5	
Recommended semester: 2.	
Educational level: II.	
Prerequisites:	
Course requirements: Throughout the semester: active participation (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 cancellation(annulment) of the obtained points in the relevant evaluation item. Scale of assessment (preliminary/final): 50/50	
Learning outcomes: The state final exam will test the student's ability to independently analyze and theoretically interpret a musical text from the perspective of historical and stylistic classification, harmonic or contrapuntal structure, instrumentation, and tectonic plan. Emphasis is placed on the ability to choose analytical methods and terminology appropriate to the work in the context of its historical and stylistic classification.	
Class syllabus: The current form of the curriculum, or rather the courses, is published on the website (https://fphil.uniba.sk/katedry-a-odborne-pracoviska/katedra-muzikologie/studium-a-prax/statnice-a-zaverecne-prace/). Content of the state subject	
Recommended literature: BURLAS, Ladislav. Formy a druhy hudobného umenia. Praha: Editio Supraphon, 1962. FILIP, Miroslav. Vývinové zákonitosti klasickej harmónie. Bratislava: Štátne hudobné vydavateľstvo, 1965. de la MOTTE, Diether. Musikalische Analyse: Textteil. Bärenreiter, 1968. de la MOTTE, Diether. Musikalische Analyse: Notenteil. Bärenreiter, 1968. JANEČEK, Karel: Harmonie rozbořem. Praha: Editio Supraphon, 1982. HŮLA, Zdeněk. Nauka o kontrapunktu. Praha: Supraphon, 1985.	

COOK, Nicolas. A Guide to Musical Analysis. Oxford University Press, 1987.
 SUCHOŇ, Eugen - FILIP, Miroslav. Náuka o harmónii. Bratislava, 1981.
 KRESÁNEK, Jozef. Tonalita. Bratislava: Opus, 1982.
 KRESÁNEK, Jozef: Tektonika. Bratislava: ASCO, 1995. ISBN 80-901416-7-6
 ALDWELL & SCHACHTER. Harmony and Voice Leading. Thomson-Schirmer: 2002.

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. Mgr. Iveta Kajanová, CSc.

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KMuz/A-moUVS-355/25	Course title: Music Composition
Educational activities: Type of activities: practicals Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Type, volume, methods and workload of the student - additional information -	
Number of credits: 5	
Recommended semester: 1., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: The course is graded on a continuous basis. Students are expected to be prepared for each class by writing music outside of class. Regular attendance is very important. Participation forms a significant part of the overall grade. 5% will be deducted for each unexcused absence; 10% will be deducted for each missed assignment. The final grade is calculated by averaging these two deductions. Examples: three unexcused absences (-15% = 85%) and one missed assignment (-10% = 90%), the average of these two scores gives a final percentage of 87.5%. Continuous assessment = 80% of weekly assignments (8x10%) + 20% of final assignments. Grading 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 annulment of the points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 80/20	
Learning outcomes: This course will develop students' skills related to musical composition. Students will have the ability to develop musical imagination and fantasy through the practical application of theoretical knowledge. Students will acquire these skills by completing tasks that arise from topics assigned by the teacher.	
Class syllabus: <ol style="list-style-type: none"> 1. Compose a piece using only one note (pitch class). 2. Compose a piece using one triad. 3. Compose a piece using one rhythm. 4. Create your own color palette. 5. Compose a piece with melody and accompaniment. 6. Create text for voice and piano. 7. Use a quotation or pastiche. 8. Write a piece for a solo melodic instrument. 	

9. Write a piece for solo piano.					
Recommended literature: ADLER, Samuel. The Study of Orchestration, Norton, 1998. ISBN-13 : 978-0393600520 KOHOUTEK, Ctirad. Hudební kompozice. Praha: Supraphon, 1989. ISBN 80-7058-150-6					
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.					
Last change: 28.03.2025					
Approved by: prof. Mgr. Iveta Kajanová, CSc.					

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KMuz/A-moUVS-353/25	Course title: Music Criticism
Educational activities: Type of activities: lecture Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Type, volume, methods and workload of the student - additional information -	
Number of credits: 5	
Recommended semester: 2., 4.	
Educational level: II.	
Prerequisites:	
Course requirements: Ongoing during the semester: active participation in polemical discussions (40 points). Final evaluation: presentation of and own review in the range of 1.5 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	
Learning outcomes: After successful completion of this course, students have the ability to express themselves critically about musical composition, interpretation and any musical production, regardless of genre and style. They have the basic skills of a music critic in accordance with their individual approach in the area of art music, folk music, jazz, rock, pop music and other genres. Theoretical discussions and polemics aim to master the technique of critical judgment and to prepare students to publish their reviews in current periodicals.	
Class syllabus: <ol style="list-style-type: none"> 1. Music criticism and its connection with theory, aesthetics and philosophy. 2. The place of music criticism in systematic disciplines. 3. Axiology in critical activity. Musical axiology in terms of genre - style diversity. 4. Critical act, critical subject, critical object. 5. Evaluation criteria and evaluation statements. 6. Current state of music criticism in Slovakia. 7. Musical critique of composition, interpretation and artistic performance. 8. The formulation of critical statements is carried out on specific current CDs, DVDs and concerts in music culture in Slovakia. 	
Recommended literature:	

ALBRECHT, Ján. Eseje o umení. Bratislava: Opus, 1986, ISBN 62-606-86.
 KAJANOVÁ, Yvetta & VALLAURI LOMBARDO, Stefano (ed.). Music criticism, conference volume. Milano, 2025.
 HRČKOVÁ, Nad'a. Hudobná kritika a hodnotenie. Bratislava: Opus, 1986, ISBN 62-596-86.
 KAJANOVÁ, Yvetta. Postmoderna v hudbe. Minimal, rock, pop, jazz. Bratislava, 2010. ISBN 978-80-223-2802-9
 KAJANOVÁ, Yvetta. Kapitoly o jazze a rocku. Bratislava, 2003. ISBN 80-88977-67-3

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. Iveta Kajanová, CSc.

Last change: 27.03.2025

Approved by: prof. Mgr. Iveta Kajanová, CSc.

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KMuz/A-moUVS-302/25	Course title: Music and the Museum
Educational activities: Type of activities: lecture Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Type, volume, methods and workload of the student - additional information -	
Number of credits: 5	
Recommended semester: 1., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: a) during the teaching part (continuously) active participation in lectures (ability to ask questions and discuss lecture topics) and completion of continuous assignments (20 points) are assessed b) during the examination period: an exam consisting of a written test and an oral part (80 points) The condition for admission to the exam is to achieve at least 10 points in the continuous assessment. 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 continuous assessment will be announced at the beginning of the semester. Exam dates will be published via AIS no later than the last week of the teaching part. Scale of assessment (preliminary/final): 20/80	
Learning outcomes: After successfully completing the course, the student has knowledge in the field of so-called meta-museology and practical museology focused on the field of music museology. He has information about the motivation for the establishment of music museums, the specifics of their development and activities in the field of creating a collection, its protection, documentation, research and presentation, especially in a specific museum form, such as an exhibition.	
Class syllabus: 1. Museology and music museology in the system of humanities, subject of knowledge, basic terminology, overview of the development of the field, centers, literature. 2. Collecting and museology in historical development with a focus on the museology of musical monuments. 3. World music collections and music museums. 4. The institution of "museum" - character, mission, content, perspectives. 5. Creation and management of a collection fund with an emphasis on collections of a musical nature.	

6. Principles of physical protection of a collection fund, issues of conservation and restoration of musical monuments. 7. Problems of restoration of musical instruments. 8. Documentation of music collections, classical and alternative forms. 9. Legislative norms in relation to musical cultural heritage (collection management, copyright law). 10. International and national projects for the protection of musical and cultural heritage. 11. Methods and forms of presentation of the collection. Problems of a musical exhibition. 12. Museum pedagogy and its possibilities in music education.					
Recommended literature: FOJTÍKOVÁ, Lucia. Ako prezentujeme hudbu v SNM-Hudobnom múzeu. In: Múzeum, 2018, roč. LXIV, č. 2, s. 49 – 52. KALINAYOVÁ-BARTOVÁ, Jana. Úvod do hudobnej muzeológie. Bratislava: Katedra hudobnej vedy FIFUK, 2010. ISBN 978-80-970553-5-6 KALINAYOVÁ, Jana. Koncepcia počítačového spracovania zbierkových predmetov v Hudobnom múzeu SNM. In: Múzeum, 1991, roč. XXVI, č. 4, s. 10 – 16. URDOVÁ, Sylvia. Odborná dokumentácia zbierkového fondu v SNM-Hudobnom múzeu. In: Múzeum, 2018, roč. LXIV, č. 2, s. 8 – 11.					
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. Mgr. Iveta Kajanová, CSc.					

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KMuz/A-moUVS-304/25	Course title: Opera and Music Theatre
Educational activities: Type of activities: lecture Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Type, volume, methods and workload of the student - additional information -	
Number of credits: 5	
Recommended semester: 1.	
Educational level: II.	
Prerequisites:	
Course requirements: Continuously during the semester: active participation (25 points) Final evaluation: exam - written text (25 points), listening test (25 points), oral exam (25 points) The teacher will accept a maximum of 3 absences with documented evidence. 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 Scale of assessment (preliminary/final): Scale of assessment (preliminary/final): 25/75	
Learning outcomes: The course is an introduction to the history of opera, musical drama and other forms of musical theater (ballet, operetta, musical, musical theater of the present). After successful completion of the course, students have an overview of the history of opera and musical theater. In addition, they can perceive the laws of dramaturgy - a set of procedures for the construction of a musical theater work, and at the same time understand and interpret various staging concepts. The course has the character of a lecture with audio examples and video demonstrations, while discussion and confrontation of opinions is also important.	
Class syllabus: 1. The beginnings of the opera: Florentine Camerata and Monteverdi. 2. Roman and Venetian opera in the 17th century. Opera seria in the 18th century. Opera buffa in the 18th century. 3. French opera and ballet in the 17th and 18th centuries. 4. Opera in Germany and England in the 18th century. Gluck. Mozart. 5. Singspiel. French Revolution and Opera. 6. 19th century comic opera; Offenbach and operetta. 7. German romantic opera. Wagner and his musical drama. Verdi. 8. Russian and Czech opera of the 19th century. 9. French opera in the second half of the 19th century.	

10. Operatic Verismo, Puccini and Janáček. Richard Strauss, Schönberg, Berg. 11. Development of opera in the interwar period. Development of opera and musical theater after 1945. 12. Minimalistic opera. Musical theater of the present.					
Recommended literature: 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. Mgr. Vladimír Zvara, PhD.					
Last change: 27.03.2025					
Approved by: prof. Mgr. Iveta Kajanová, CSc.					

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KMuz/A-moUVS-356/25	Course title: Performing Early Music
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 5	
Recommended semester: 1., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: The condition for successful completion of the course is active participation in classes (30), presentation of written work during the semester (40) and writing a final test (30). 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. Scale of assessment (preliminary/final): 70/30	
Learning outcomes: Upon successful completion of the study, the student is able to orientate in the issues of interpretation of older music (until the end of the 18th century). Can reconstruct and update interpretations of historical music. He has the ability to study and analyze theoretical texts focused on music practice (period textbooks, compendia, instructions).	
Class syllabus: <ol style="list-style-type: none"> 1. Bases of authentic interpretation of music of the Renaissance, Baroque and Classicism. 2. Contemporary interpretive ideal - analysis of theoretical texts oriented to musical practice. 3. Ornament and improvisation in music until the end of the 18th century. 4. Peculiarities of vocal and instrumental interpretation of early music. 5. The question of contemporary tuning and interpretation of early music in the present. 6. Theory and practice of general bass notation. 7. Reconstruction and completion of music scores of older historical periods. 8. Current trends in the interpretation of early music in the world and in Slovakia. 	
Recommended literature: DANUSER, Herman (ed). Musikalische Interpretation. (=Neues Handbuch der Musikwissenschaft, zv. 11), Laaber: Laaber Verlag 1992. ISBN 3-89007-041-8. DOLMETSCH, Arnold. Interpretace hudby 17. a 18. století. Praha: Supraphon 1958. DONINGTON, Robert. A performer's guide to baroque music. London: Faber - Faber 1975, 21989, s. 362. Antológia - renesancia a barok. In: Slovenská hudba 20 (1994), č. 3 - 4., s. 379 - 636. SPEER, Daniel Georg. Grundrichtiger KlavierUnterricht. (ed. V. Godár), Bratislava: Music	

Forum 1997, s. 118. QUANTZ, Johann Joachim. Pokus o návod jak hrát na příčnou flétnu. Praha: Supraphon 1990, s. 288. ISBN 80-7058-187-5					
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. art. Peter Zajíček, ArtD.					
Last change: 27.03.2025					
Approved by: prof. Mgr. Iveta Kajanová, CSc.					

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KMuz/A-moUVS-306/25	Course title: Popular Music Culture
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Type, volume, methods and workload of the student - additional information -	
Number of credits: 4	
Recommended semester: 3.	
Educational level: II.	
Prerequisites:	
Course requirements: Continuously during the semester: active participation (50 points), Final assessment: seminar paper (50 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 points obtained in the relevant assessment item. Scale of assessment (preliminary/final): 50/50	
Learning outcomes: The student is familiar with the development of Slovak popular music in its various genres from the beginning of the 20th century to the present. He has sufficiently listened to the basic repertoire in Slovak pop music, rock, jazz, country and folk. He knows the individual periods of development, understands the socio-political and political conditions of development. He can distinguish a quality song from a banal composition, and can analyze Slovak pop music, rock and jazz in terms of form, harmony and tonality.	
Class syllabus: According to the semester plan, published on the website of the Department of Musicology. <ol style="list-style-type: none"> 1. Periodization of Slovak popular music, jazz, rock, pop music, blues, folk, country, chanson. 2. The beginnings of popular music in Slovakia 1934 - 1955. 3. Slovak popular music 1955 - 1966, Argentine tango and its assimilation on the Slovak scene. The beginnings of jazz (1954) and rock (1963). 4. Hit production of Slovak popular music in the period 1955 - 1977. 5. Slovak folk movement. 6. Development of the Slovak rock scene from 1963 to the present (Ursiny, Hammel-Prúdy, Collegium) 	

musicum, M. Varga, Fermáta, Zona A, Denikát, A. Šeban, Free Faces, Marek Brezovský...).					
7. Slovak world music scene.					
8. Slovak jazz modernity and postmodernity.					
9. Ondreička, Gerhardt, Lipa, Šošoka, A. Bartošová, AMC Trio, A. Varady, Hanka G...					
10. Media interventions in the development of Slovak modern popular music after 1997.					
Recommended literature: KAJANOVÁ, Yvetta. Postmoderna v hudbe. Minimal, rock, pop, jazz. Bratislava: VUK, 2010. ISBN 978-80-223-2802-9 KAJANOVÁ, Yvetta. Slovenský jazz, kontexty a súvislosti. Bratislava: UK, 2014. ISBN 978-80-223-3709-0 KAJANOVÁ, Yvetta. Ubuntu Fusion Music. Berlin: Peter Lang, 2024. ISBN 978-3-631-91091-7					
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. Ján Klíma, PhD.					
Last change: 27.03.2025					
Approved by: prof. Mgr. Iveta Kajanová, CSc.					

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KMuz/A-moUVS-351/25	Course title: Psychology of Music
Educational activities: Type of activities: lecture Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Type, volume, methods and workload of the student - additional information -	
Number of credits: 5	
Recommended semester: 1., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: Continuously during the semester: active participation, seminar work (50%) Final evaluation: final test (50%). 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. Grading scale: 100-92: A 91-84: B 83-76: C 75-68: D 67-60: E 59-0: FX Scale of assessment (preliminary/final): 50/50	
Learning outcomes: Upon successful completion of this course, students have knowledge of the subject, methods and results of various sub-disciplines of music psychology.	
Class syllabus: <ol style="list-style-type: none"> 1. From acoustics to psychology: sound in music and its perception. 2. Psychoacoustics. Perception of time, amplitude, frequency and spectrum. Consonance and dissonance. 3. Musical gestaltism: perception of musical units. 4. Grouping mechanisms in music. Scale illusion, octave illusion and related phenomena. 5. Perception of tone combinations. Perceptual equivalence, melodic archetypes, interval and tone classes. 6. Perception of time in music. Perception of musical form. 7. Rhythm perception, grouping and meter. Time in musical interpretation (agogics). Developmental aspects of music perception. Infant - Child - Adult. 8. Musical abilities, musical talent and their measurement. Types of musical abilities and their measurement: music tests. Musical abilities in relation to other abilities. 9. Heredity, genius, child prodigy. Strange phenomena: absolute hearing and synesthesia. 10. Origin, types and properties of absolute hearing Learning by absolute hearing. 	

11. Synesthesia: color hearing and tonal vision. Musical composition. 12. Music performance. Letter game, improvisation. Measuring musical performance. Musical composition. Musical neuropsychology. Amusia and its relation to aphasia. Auditory agnosia. Neuropsychology of music perception.					
Recommended literature: DEUTSCH, Diana (ed.). The Psychology of Music, 3rd edition. Academic Press 1999. ISBN 0-12-213565-2 ELSCHEK, Oskár: Hudobná veda súčasnosti. Bratislava 1984. FRANĚK, Marek: Hudební psychologie. Praha: Karolinum, 2005. ISBN 80-246-0965-7 KALINAYOVÁ-BARTOVÁ, Jana. Úvod do hudobnej muzeológie. Bratislava: Katedra hudobnej vedy FIFUK, 2010. ISBN 978-80-970553-5-6 KALINAYOVÁ, Jana. Konceptia počítačového spracovania zbierkových predmetov v Hudobnom múzeu SNM. In: Múzeum, 1991, roč. XXVI, č. 4, s. 10 – 16. KRESÁNEK, Jozef. Úvod do systematiky hudobnej vedy. Bratislava 1980. de la Motte-Haber, Helga: Handbuch der Musikpsychologie. Berlin: Laaber-Verlag, 1985. POLEDŇÁK, Ivan. ABC stručný slovník hudební psychologie. Praha: Editio Supraphon, 1984. SEDLÁK, František. Základy hudební psychologie. Praha: SPN, 1990. Elschek, Oskár: Hudobná veda súčasnosti. Bratislava 1984.					
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., RNDr. Mgr. Marek Žabka, PhD.					
Last change: 27.03.2025					
Approved by: prof. Mgr. Iveta Kajanová, CSc.					

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KDVU/A-moUVS-154/25	Course title: Representation and Fine Arts
Educational activities: Type of activities: lecture Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 5	
Recommended semester: 2., 4.	
Educational level: II.	
Prerequisites:	
Course requirements: Passing the final exam. 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	
Learning outcomes: The student will acquire deeper knowledge of the representational function of art in various period and cultural contexts.	
Class syllabus: The course focuses on various aspects of the representational function of art and architecture in various cultural and period contexts. The course focuses on case studies from the following topics: <ol style="list-style-type: none"> 1. Agora and forum: models of state representation in the ancient world. 2. Representation and presence in medieval art (image, likeness, icon – representation of God, Christ and saints from early Christian to late Gothic art). 3. Theological concepts and their representation in medieval art. 4. Medieval art in the service of the church. 5. Medieval art as a tool of monarchical and aristocratic representation, representation of bourgeois identity. 6. The ideal city as a tool of representation (Renaissance ideal and utopian ideas about the city). 7. Power from the palace: political representation of absolutism in the Baroque period. 8. Art collection in the service of family representation. 9. 19th century cemeteries as places of representation. 	

10. National pantheons of the 19th – 20th centuries.
11. Parliament as a typological type of architecture of democratic organization.
12. Art and propaganda: representation of totalitarian regimes of the 20th century.

Recommended literature:

ARGAN, Giovanni Carlo. The Renaissance City. New York: George Braziller, 1969.

ARIES, Philippe. Dějiny smrti. Praha: Argo, 2020. ISBN 978-80-257-3251-9

BELTING, Hans. Likeness and presence: a history of the image before the era of art. Chicago; London: University of Chicago Press, 1996. ISBN 0-226-04215-4 (SNG Library)

BORDINO, Chiara ed. Teorie obrazu v raném křesťanství?: výběr z textů pozdně antických myslitelů s komentářem. Brno: Masarykova univerzita; Brno: Books & Pipes, 2020. ISBN 9788021096134

FOLETTI, Ivan et al. Je středověk doba temna? Umění, migrace a moc. Brno: Books & Pipes, 2021. ISBN 978-80-7485-236-7

KAAL Harm - SLOOTJES Daniëlle. New Perspectives on Power and Political Representation from Ancient History to the Present Day: Repertoires of Representation. Brill, 2019, 978-90-04-29195-9

MORAVČÍKOVÁ, Henrieta et.al. Moderné a/alebo totalitné v architektúre 20. storočia na Slovensku. Bratislava: Slovart, 2013. ISBN 9788055610566

POLLITT J. J. The Art of Greece, 1400 – 31 B. C. Sources and documents. Yale University, Prentice-Hall, Inc. Englewood Cliffs, New Jersey, 1963. ISBN 10- 0130471836

PSARRA Sophia, STEIGER Uta, STERNBERG Claudia. Parliament Buildings: The Architecture of Politics in Europe. London: ULC Press, 2004. ISBN 10- 1800085362

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 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., Mgr. Peter Szalay, PhD.

Last change: 30.03.2025

Approved by: prof. Mgr. Iveta Kajanová, CSc.

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KDVU/A-moUVS-104/25	Course title: Returns in Fine Arts
Educational activities: Type of activities: lecture Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 5	
Recommended semester: 2., 4.	
Educational level: II.	
Prerequisites:	
Course requirements: 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): 100/0	
Learning outcomes: Upon completion of the course, students will have gained an understanding of one of the key aspects of the development of artistic creation. They will be able to identify and interpret forms of return to artistic expression of previous eras. Moreover, students will understand the different forms of approach to older artistic expression and the motivations for their use.	
Class syllabus: The objective of this course is to provide an introduction to the subject of artistic reflection on older forms of artistic expression. The course will focus on the following thematic areas: 1. Survival, revival, and historicism in art, an introduction to the issue. 2. Phenomenon of antiquity after antiquity. Antiquity in theme and form. 3. Ancient sculpture as a model and aesthetic norm. 4. Returns to Roman architecture in Palladio. 5. Art of Hellenism and the Baroque. 6. Long Life of Baroque Still Life.	

7. Gothic Revival in Britain.
8. Purism in Monument Restoration - Returns to the Ideal Image of Medieval Architecture (19th - 20th Century).
9. Attempts at a "national style" on historical grounds.
10. Historicisms in 19th-century arts and crafts.
11. Historicisms and propaganda in art.
12. Medievalisms in world pop culture.

Recommended literature:

ALBRECHT-BIRKNER, Veronika (Hrgs.): Revival movements as conflict agendas of the popular in the nineteenth and early twentieth centuries Cham, Switzerland: Palgrave Macmillan ISBN 97830317511722025. Online: <file:///C:/Users/chmelinova1/Downloads/978-3-031-75117-2.pdf>

CORDEZ, Philippe (ed.): Art médiéval et médiévalisme. Paris : Deutsches Forum für Kunstgeschichte, 2024 SBN 978-3-948466-55-8. Online: <https://books.ub.uni-heidelberg.de//arthistoricum/catalog/book/732>

KACZMAREK, Romuald – KUBALA, Agata (eds.): The Greek and Gothic Revivals in Europe 1750–1850. Brepols 2024. ISBN 978-2-503-61403-8; ISBN 978-2-503-61404-5 (e-book)

MALEČKOVÁ, Katarína (ed.): Historizmus v umeleckom remesle : Zborník príspevkov zo sympózia usporiadaného pri príl. výstavy Historizmus v umeleckom remesle. Bojnice 2002. ISBN 9788080600990

MURRAY, John: The Gothic Revival: An Essay in the History of Taste / Kenneth Clark. London 1974. ISBN-10. 0719531020

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., Mgr. Peter Buday, PhD., doc. Mgr. Katarína Kolbár Chmelinová, PhD., Mgr. Veronika Pichaničová, PhD., Mgr. Peter Szalay, PhD.

Last change: 30.03.2025

Approved by: prof. Mgr. Iveta Kajanová, CSc.

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KMuz/A-moUVS-308/25	Course title: Seminar in Music History
Educational activities: Type of activities: seminar Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Type, volume, methods and workload of the student - additional information -	
Number of credits: 5	
Recommended semester: 2.	
Educational level: II.	
Prerequisites:	
Course requirements: Grading scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: F. The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the annulment of the points earned in the relevant assessment item. Scale of assessment (preliminary/final): 80/20	
Learning outcomes: Within the course, specific topics or thematic areas are determined for each semester, which serve as a basis for the selection of individual projects of students. These semester topics always reflect the professional focus of the teacher and focus on areas such as the history of early Slovak music, the history of new Slovak music, musical theater, the history of opera, the history of 20th-century music and contemporary music, ethnomusicology, ecomusicology, the history of jazz, rock and popular music. This approach supports intensive cooperation between students and the teacher-expert, as well as mutual interaction among the students themselves.	
Class syllabus: According to the semester plan published on the website of the Department of Musicology. <ol style="list-style-type: none"> 1. Bratislava Lyre Festival. 2. Music and Text in Jazz. (Kajanová) 3. Musical History of Bratislava - From the Middle Ages to 1918 (Bartová). 4. 20th-century Music and Ideas. 5. Soundscape studies and Ecomusicology (Zagorski). 	
Recommended literature: KAJANOVÁ, Yvetta. Axiológia pop music na festivale Bratislavská lýra. In: Slovenská hudba, roč. L, 2024, č. 3, s. 198-222.	

KAJANOVÁ, Yvetta. An Axiological Analysis of Pop Music and the Political Connotations across the Czechoslovak Bratislavská l'ýra Pop Music Festivals (1966–1998), in: International Review of the Aesthetics and Sociology of Music, vol.56, 2025, no.2.

KAJANOVÁ, Yvetta. Poetry and Jazz, in: Jazz Research Journal, roč. 17, č.1–2 (2024), s. 223–257 (print) ISSN 1753-8637, <https://doi.org/10.1558/jazz.28025> (online) ISSN 1753-8645

BARTOVÁ-KALINAYOVÁ, Jana. Hudobné dejiny Bratislavy. Od stredoveku po rok 1918. Ars Musica, 2020, 520s., ISBN 9788097167257.

GRIFFITHS, Paul: Modern Music and After. Oxford University Press (3rd ed.)

SCHAFER, R. Murray. The Soundscape: Our Sonic Environment and the Tuning of the World. Rochester: Destiny, 1994.

ZAGORSKI, Marcus. "The Sacred Soundscapes of Mountain Wilderness," Religions 14:992 (2023).

Languages necessary to complete the course:

Slovak, English

Notes:

The course will offer various topics from 6 teachers (Bartová, Belišová, Kajanová, Ladič, Zagorski, Zvara).

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., prof. Mgr. Iveta Kajanová, CSc., Mgr. art. Branko Ladič, PhD., doc. PhDr. Marcus Zagorski, PhD., doc. Mgr. Vladimír Zvara, PhD.

Last change: 27.03.2025

Approved by: prof. Mgr. Iveta Kajanová, CSc.

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KMuz/A-moUVS-308/25	Course title: Seminar in Music History
Educational activities: Type of activities: seminar Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Type, volume, methods and workload of the student - additional information -	
Number of credits: 5	
Recommended semester: 1.	
Educational level: II.	
Prerequisites:	
Course requirements: Grading scale: 100-92: A, 91-84: B, 83-76: C, 75-68: D, 67-60: E, 59-0: F. The teacher will accept a maximum of 3 absences with documented evidence. Violation of academic ethics results in the annulment of the points earned in the relevant assessment item. Scale of assessment (preliminary/final): 80/20	
Learning outcomes: Within the course, specific topics or thematic areas are determined for each semester, which serve as a basis for the selection of individual projects of students. These semester topics always reflect the professional focus of the teacher and focus on areas such as the history of early Slovak music, the history of new Slovak music, musical theater, the history of opera, the history of 20th-century music and contemporary music, ethnomusicology, ecomusicology, the history of jazz, rock and popular music. This approach supports intensive cooperation between students and the teacher-expert, as well as mutual interaction among the students themselves.	
Class syllabus: According to the semester plan published on the website of the Department of Musicology. <ol style="list-style-type: none"> 1. Bratislava Lyre Festival. 2. Music and Text in Jazz. (Kajanová) 3. Musical History of Bratislava - From the Middle Ages to 1918 (Bartová). 4. 20th-century Music and Ideas. 5. Soundscape studies and Ecomusicology (Zagorski). 	
Recommended literature: KAJANOVÁ, Yvetta. Axiológia pop music na festivale Bratislavská lýra. In: Slovenská hudba, roč. L, 2024, č. 3, s. 198-222.	

KAJANOVÁ, Yvetta. An Axiological Analysis of Pop Music and the Political Connotations across the Czechoslovak Bratislavská l'ýra Pop Music Festivals (1966–1998), in: International Review of the Aesthetics and Sociology of Music, vol.56, 2025, no.2.

KAJANOVÁ, Yvetta. Poetry and Jazz, in: Jazz Research Journal, roč. 17, č.1–2 (2024), s. 223–257 (print) ISSN 1753-8637, <https://doi.org/10.1558/jazz.28025> (online) ISSN 1753-8645

BARTOVÁ-KALINAYOVÁ, Jana. Hudobné dejiny Bratislavy. Od stredoveku po rok 1918. Ars Musica, 2020, 520s., ISBN 9788097167257.

GRIFFITHS, Paul: Modern Music and After. Oxford University Press (3rd ed.)

SCHAFER, R. Murray. The Soundscape: Our Sonic Environment and the Tuning of the World. Rochester: Destiny, 1994.

ZAGORSKI, Marcus. "The Sacred Soundscapes of Mountain Wilderness," Religions 14:992 (2023).

Languages necessary to complete the course:

Slovak, English

Notes:

The course will offer various topics from 6 teachers (Bartová, Belišová, Kajanová, Ladič, Zagorski, Zvara).

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., prof. Mgr. Iveta Kajanová, CSc., Mgr. art. Branko Ladič, PhD., doc. PhDr. Marcus Zagorski, PhD., doc. Mgr. Vladimír Zvara, PhD.

Last change: 27.03.2025

Approved by: prof. Mgr. Iveta Kajanová, CSc.

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KDVU/A-moUVS-107/25	Course title: Seminar on Selected Topics of 19th and 20th Centuries Art in Slovakia
Educational activities: Type of activities: seminar Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 5	
Recommended semester: 3.	
Educational level: II.	
Prerequisites:	
Course requirements: Active participation in classes, elaboration of seminar papers focused on selected themes of 19th and 20th century art in Slovakia, regular consultation and presentation of papers, associated with discussion. In the case of seminar papers, the selection of sources and the ability to critically evaluate them, the ability to orientate oneself in the selected topic (issue), methodology, the level of the text (stylistics, appropriate use of professional terminology), the processing of the pictorial appendix and its connection with the textual part of the work are evaluated. The scope and all required elements of the seminar paper will be specified in the introduction to 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): 100/0	
Learning outcomes: After successful completion of the seminar, the student has an expanded knowledge of the artistic development of architecture, sculpture and painting of the 19th and 20th centuries in Slovakia and the wider region of Central Europe. He/she has not only a richer factual knowledge of the key realisations and creators, but especially of their significance and influence, and of various aspects of contemporary artistic expression. He/she is able to perceive them from different aspects not only in a linear chronological overview.	
Class syllabus:	

<p>The seminar expands the knowledge about the development of sculpture, painting and architecture in Slovakia. It serves to deepen the knowledge of individual problem areas and to place local works in the context of European art of the 19th and 20th centuries.</p> <p>Emphasis is placed on work with supplementary specialist literature, practical exercises with pictorial material as well as analyses of key art and architectural works of the period and their context in various thematic areas.</p> <p>The lecture circuit:</p> <ol style="list-style-type: none"> 1. Architecture of Classicism and Historicism on the territory of today's Slovakia; 2. The art scene in Hungary around 1800, starting points and centres of art; Biedermeier and historicism in painting and sculpture. 3. After the Austro-Hungarian Settlement, the search for national specificities of architecture in a multinational monarchy. 4. Echoes of the Revolution in art; Budapest as an art centre; the millennial exhibition. 5. Slovakia in interwar Czechoslovakia, architectural modernism and the building of a modern republic. 6. The art scene after 1918, art associations and artistic activities. 7. The first generation of Slovak architects, post-war modernism in Slovakia: 8. Slovak Art Modernism. 9. Postmodern turn? Slovak architecture at the end of socialism and in post-socialist transformation. 10. The Golden Sixties, echoes of normalisation and the unofficial art scene.
<p>Recommended literature:</p> <p>ABELOVSKÝ, Ján – BAJCUROVÁ, Katarína (eds.): Výtvarná moderna Slovenska: Maliarstvo a sochárstvo 1890 – 1949. Bratislava 1997, ISBN: 8071451886</p> <p>BEŇOVÁ, Katarína - KOLBIARZ CHMELINOVÁ, Katarína (eds.): Mecénstvo umenia okolo roku 1800 : k pamiatkam výtvarného umenia a architektúry z obdobia neskorého osvietenstva (nielen) na Slovensku, Bratislava 2020 ISBN: 978-80-8127-295-0</p> <p>DULLA, Matúš - MORAVČÍKOVÁ, Henrieta: Architektúra 20. storočia na Slovensku, 2002, Bratislava: Slovart</p> <p>FOLTYN, Ladislav: Slovenská architektúra a česká avantgarda 1918 – 1939. Bratislava, SAS 1993</p> <p>KUSÝ, Martin, Architektúra na Slovensku 1848 – 1918, Bratislava: Bradlo, 1995, ISBN 80-7127-051-2</p> <p>MORAVÁNSZKY, Ákos. Die Architektur der Donaumonarchie 1867 bis 1918, [Berlin: Ernst & Sohn, 1988, ISBN 978-3433020371</p> <p>MORAVČÍKOVÁ, Henrieta et. al. 101 Slovenská architektúra v registri DOCOMOMO, Bratislava, Čierne diery, 2024 ISBN 978-80-69103-00-9</p> <p>RUSINOVÁ, Zora. Šesťdesiate roky v slovenskom výtvarnom umení, Bratislava 1996, ISBN 8085188589</p> <p>Magazines - Ars, Monument revue (dostupné na: http://www.pamiatky.sk/sk/page/monument-revue), Architektúra & urbanizmus (dostupné na: https://www.architektura-urbanizmus.sk/)</p> <p>Pamiatky a múzeá.</p>
<p>Languages necessary to complete the course:</p> <p>Slovak, study of specialized foreign language literature is required.</p>
<p>Notes:</p>

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., Mgr. Peter Szalay, PhD.					
Last change: 30.03.2025					
Approved by: prof. Mgr. Iveta Kajanová, CSc.					

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KDVU/A-moUVS-106/25	Course title: Seminar on Selected Topics of Early Modern art in Slovakia
Educational activities: Type of activities: seminar Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 5	
Recommended semester: 2.	
Educational level: II.	
Prerequisites:	
Recommended prerequisites: The seminar expands the knowledge about the development of sculpture, painting and architecture in the territory of today's Slovakia. It serves to deepen the knowledge of individual problem areas and to place local works in the context of European art of the early modern period. Emphasis is placed on work with additional specialist literature, practical exercises with pictorial material as well as analyses of key monuments of the period and their context in various thematic areas. The lecture range: - Sacred architecture of the 17th-18th centuries in Slovakia. City, countryside and landscape - So-called small architecture of the 17th - 18th centuries in the sacral space in Slovakia. Development and typology of the key components of the temple furnishings (with explication on the works in the field) - 17th - 18th century noble residence in Slovakia. Town palaces, summer residences and their gardens - Baroque festivities and the artistic production associated with them - Early medieval urbanism and its manifestations in the cities of contemporary Slovakia. Planning of streets, squares and fortifications. - Character and creators of sculptural realisations of the early modern period in Slovakia - Characteristics of wall, altar and hanging painting production of the 17th and 18th centuries in Slovakia	
Course requirements: The evaluation of the verbal presentation of the seminar work is 45%, its written form 45% and classroom activities 10% of the total course evaluation. 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): 100/0

Learning outcomes:

After successful completion of the seminar, the student has an extended knowledge of the artistic development of architecture, sculpture and painting of the early modern period in the territory of today's Slovakia and in the wider region of Central Europe. He has not only a richer factual knowledge of the key realisations and creators, but especially of their significance and influence, and of various aspects of contemporary artistic expression. He is able to perceive them from different aspects not only in a linear chronological overview.

Class syllabus:

The lecture range:

1. Sacred architecture of the 17th-18th centuries in Slovakia. City, countryside and landscape.
2. So-called small architecture of the 17th - 18th centuries in the sacral space in Slovakia. Development and typology of the key components of the temple furnishings (with explication on the works in the field).
3. 17th - 18th century noble residence in Slovakia.
4. Town palaces, summer residences and their gardens.
5. Baroque festivities and the artistic production associated with them.
6. Early medieval urbanism and its manifestations in the cities of contemporary Slovakia. Planning of streets, squares and fortifications.
7. Character and creators of sculptural realisations of the early modern period in Slovakia.
8. Characteristics of wall, altar and hanging painting production of the 17th and 18th centuries in Slovakia.

Recommended literature:

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

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

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

RUSINA, Ivan a kol. Dejiny slovenského výtvarného umenia. Barok. Bratislava 1998. ISBN 80-8059-014-1

GALAVICS, Géza a kol. Magyarországi reneszánsz és barokk. Művészettörténeti tanulmányok. Budapest: Akadémia Kiadó, 1975. ISBN 963-05-0694-7 Dostupné na: <https://mi.abtk.hu/hu/kiadvanyok/kiadvanytar/tanulmanykotetek/magyarorszagi-reneszansz-es-barokk-muveszettorteneti-tanulmanyok>

WIEBENSON, Dora, SISA, József (eds.). The Architecture of Historic Hungary. Cambridge (Mass.) – London, 1998, s. 89-144. ISBN 0262231921

CHMELINOVÁ, Katarína. Za Márie Terézie. Kapitoly z dejín barokového sochárstva a maliarstva na Slovensku. Bratislava: Stimul 2018. ISBN 978-80-8127-200-4

CHMELINOVÁ, K. Skarby baroku. Miedzy Bratislawą a Krakowem = Treasures of the Baroque. Between Bratislava and Krakow. Krakow: Muzeum narodowe w Krakowie 2017.

ISBN 978-83-7581-236-7, dostupné na: https://www.academia.edu/33988708/Chmelinov%C3%A1_Katar%C3%ADna_Skarby_baroku_Mi%C4%99dzy_Bratys%C5%82aw%C4%85_a_Krakowem_Treasures_of_the_Baroque_Between_Bratislava_and_Krakow_Krakow_Muzeum_n

(1.12.2021)

CHMELINOVÁ, Katarína (ed.). Industriálna krajina? Stredoslovenské banské mestá v 16. – 18.

<p>storočí. Bratislava: Slovenská národná galéria 2010. ISBN 978-80-8059-154-0 BEŇOVÁ, Katarína - KOLBIARZ CHMELINOVÁ, Katarína (eds.): Mecénstvo umenia okolo roku 1800 : k pamiatkam výtvarného umenia a architektúry z obdobia neskorého osvietenstva (nielen) na Slovensku, Bratislava 2020 ISBN: 978-80-8127-295-0 Časopisy Ars, Monument revue (dostupné na: http://www.pamiatky.sk/sk/page/monument-revue), Pamiatky a múzeá</p>					
<p>Languages necessary to complete the course: Slovak, study of specialized foreign language literature is required.</p>					
<p>Notes:</p>					
<p>Past grade distribution Total number of evaluated students: 0</p>					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<p>Lecturers: Mgr. Peter Buday, PhD., doc. Mgr. Katarína Kolbiarz Chmelinová, PhD., Mgr. Peter Szalay, PhD.</p>					
<p>Last change: 30.03.2025</p>					
<p>Approved by: prof. Mgr. Iveta Kajanová, CSc.</p>					

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KDVU/A-moUVS-105/25	Course title: Seminar on Selected Topics of Medieval Art in Slovakia
Educational activities: Type of activities: seminar Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 5	
Recommended semester: 1.	
Educational level: II.	
Prerequisites:	
Course requirements: Conditions for completing the course: Attendance at classes, preparation and presentation of a seminar paper on a selected 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 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	
Learning outcomes: The student will gain an orientation in basic topics related to the development of medieval art in the territory of today's Slovakia.	
Class syllabus: The course is dedicated to the development of medieval art in the territory of today's Slovakia and its setting in the broader European context. Attention will be paid to the dissemination and adoption of models, their regional specificities or iconography. The course focuses on the following areas of topics: <ol style="list-style-type: none"> 1. Monuments of Great Moravia in the territory of today's Slovakia. 2. Romanesque architecture in the territory of present-day Slovakia. 3. Monuments of Romanesque stone sculpture in Slovakia. 4. Medieval cities in Slovakia (with an emphasis on urbanism). 5. Gothic sacral architecture in the territory of present-day Slovakia. 6. Medieval burgher house (Bratislava, Trnava and other cities). 7. Medieval wall painting in the territory of present-day Slovakia (Spiš, Gemer and Malohont regions, Nitra and the surrounding area). 	

8. Medieval panel painting in the territory of present-day Slovakia (Master MS, Master from Okoličné).
9. Gothic and late Gothic sculpture in the territory of present-day Slovakia (Master Pavol from Levoča, issues of attribution, his circle and era).
10. Castle – manor house/ kúria and kaštieľ.
11. Art on the border of Gothic and Renaissance, the phenomenon of the survival of Romanesque and Gothic forms.
12. Monuments of Gothic artistic craft (with emphasis on textiles, jewelry).

Recommended literature:

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

GERÁT, Ivan. Stredoveké obrazové témy na Slovensku: osoby a príbehy. Bratislava : VEDA, 2001. ISBN 80-224-0643-0.

HUDÁK, Ján. Patrocíniá na Slovensku: (Súpis a historický vývin). Bratislava : Umenovedný ústav SAV, 1984.

PLEKANEC, Vladimír – HAVIAR, Tomáš. Gotický Gemer a Malohont: italianizmy v stredovekej nástennej maľbe. Martin: Vydavateľstvo Matice slovenskej/ Bratislava: Arte Libris, 2010. ISBN 978-80-8115-031-9.

POMFYOVÁ, Bibiana (zost.). Stredoveký kostol. Historické a funkčné premeny. Bratislava: FO ART, 2015, ISBN 9788089664351

TOGNER, Milan. Stredoveká nástenná maľba na Slovensku. Súčasný stav poznania (Addenda et corrigenda). Bratislava, 1988

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 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. Mgr. Iveta Kajanová, CSc.

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KMuz/A-moUVS-301/25	Course title: Sociology of Music
Educational activities: Type of activities: lecture Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Type, volume, methods and workload of the student - additional information -	
Number of credits: 5	
Recommended semester: 2.	
Educational level: II.	
Prerequisites:	
Course requirements: Continuously during the semester: active participation (20 points) Final evaluation: knowledge test (80 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	
Learning outcomes: Upon successful completion of this course, students will have knowledge of basic concepts in music sociology. They have knowledge about the working of the relationship between music and society. They master the techniques of music-sociological empirical methods (questionnaire, survey, observation ...) and orientation in them. Students have basic skills for methodological implementation of quantitative and qualitative research. They know how to formulate the problem of the existential conditions of a composer, performer, listener and musicologist and apply the solution to practical research.	
Class syllabus: 1. Musical sociology - the character of the discipline, the subject, basic concepts. 2. Listener typology and types of musical behavior. Musical personality formation. 3. The influence of the economy on music production, the creation of a music market. 4. Public opinion in music (communication, evaluation, criticism). 5. Mass media and recording technology. 6. Syncretism - globality - homogeneity, locality - heterogeneity as contemporary developmental features of music art. 7. Social function according to Adorn, Dahlhaus, Czech and Slovak school. 8. Contemporary sociological music theories (Pierre Bourdieu, Arjun Appadurai, Margaret Archer ...) 9. Empirical methods - observation, scaling, questionnaire.	

10. Survey, interview, test, experiment, content analysis of the text, Delphi method.					
Recommended literature: ADORNO, Theodor W. Einleitung in die Musiksoziologie. Frankfurt a.M.: Suhrkamp, 1975, ISBN 978-3-518-29273-0. BLAUKOPF, Kurth. Musiksoziologie – Eine Einführung in die Grundbegriffe mit besonderer Berücksichtigung der Tonsysteme. Köln:Arthur Niggli, 1951, 1972, ISBN 3721200543. KAJANOVÁ, Yvetta. Crossing borders between traditions and a global approach to music culture in Central Europe as exemplified by klezmer and flamenco. In: International review of the aesthetics and sociology of music, vol. 51, no. 2 (2020), pp. 247-257. KAJANOVÁ, Yvetta. World music, flamenco, klezmer and traditional folk music in Slovakia. In: Musicologica Brunensia, vol. 55, no. 2, 2020, pp. 25-40. KATRIAK, Martin. Metódy a techniky sociologického výskumu. Bratislava: Veda, 1975.					
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. Mgr. Iveta Kajanová, CSc.					

STATE EXAM DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KMuz/A-moUVS-931/25	Course title: Systematic Musicology
Number of credits: 6	
Educational level: II.	
<p>Course requirements:</p> <p>The student can take the state exam</p> <ul style="list-style-type: none"> a) after obtaining at least such number of credits that after obtaining credits for successful completion of state exams, they achieve the necessary number of credits for the proper completion of studies, b) after successful completion of compulsory subjects, compulsory elective subjects, and elective subjects in the composition determined by the study program, c) after fulfilling the student's obligations arising from § 71, par. 3 letter b of the Higher Education Act, d) if no disciplinary action is taken against them. <p>Successful completion of the state exam is one of the conditions for successful completion of the study program. The subject of the state exam is evaluated by the committee for state exams using the grading scale A-FX. The evaluation of the state examination or its part is decided by the examination committee by consensus. If the examination committee does not reach a consensus, the evaluation of the state examination or its part is decided by voting.</p> <p>On the basis of the wording of the study regulations of the faculty (Internal Rules and Regulations 5/2020, Art. 15), the framework dates of state examinations are set by the dean in accordance with the faculty's academic schedule. Departments are obliged to publish the dates of their state exams on the website no later than 5 weeks before they take place. The student registers for the state exam through the academic information system (AIS) at least three weeks before it takes place.</p> <p>The student is entitled to one regular and two resit attempts of the state exam. The regular attempt is the one for which the student applied for the first time within the deadline set for state exams. If the student was evaluated with the FX mark on the regular attempt of the state exam, the student may take resits of the state exam</p> <ul style="list-style-type: none"> a) on the following dates assigned for state examinations in the relevant academic year <p>or</p> <ul style="list-style-type: none"> b) on the dates assigned for state examinations in one of the following academic years in accordance with § 65, par. 2 of the Higher Education Act. <p>If the student is unable to come on the day of the state exam for which they have registered on serious grounds, they are obliged to apologize in writing to the chairman of the examination committee in advance or no later than three working days after the date of the state examination or its part, if there were serious obstacles that prevented them to do so in advance. If the student does not attend the state examination or its part without an excuse within the specified period, or if the chairman of the examination committee does not accept their excuse, they are assessed with the FX grade from that attempt of the state exam.</p> <p>Scale of assessment (preliminary/final): 0/100</p>	
Learning outcomes:	

As part of the state final exam, the student's ability to analyze independently and theoretically interpret the musical text in terms of historical and stylistic classification, harmonic, resp. counterpoint structure, instrumentation and tectonic plan is checked. At the same time, the ability of choices of analytical methods and terminology of the appropriate work in the context of its historical and stylistic classification is emphasized.

Class syllabus:

1. The student arrives on the registered date of the state exam according to the schedule set by the department.
 2. The student receives a question from the subject of the state exam, which is submitted in writing and anonymously in the form of a random selection from printed questions or a generator.
 3. The examination committee will give the student reasonable time to prepare an oral answer to the question.
 4. The student presents the prepared answer to the question in front of the examination committee and answers the additional questions.
 5. After the student finishes their answer, the examination committee decides on the results of the state exam in a closed session of the examination committee.
- The course of the state exam and the announcement of its results are public.

State exam syllabus:

1. Digitization and digital sources in musicology.
2. Quantitative research methods in musicology.
3. Computer methods in music analysis.
4. The social function of music.
5. The impact of economics on music production.
6. Methods of empirical research in music sociology.
7. Anthropology of sound.
8. Music and gender.
9. Race, ethnicity and diaspora in music.
10. Music collecting and musealization.
11. Museum presentation of music.
12. Musical physiology and psychoacoustics.
13. Musical gestaltism: perception of musical units.
14. Musical abilities, talents and specific phenomena (prodigies, absolute hearing, synesthesia, etc.).
15. Music and philosophy.

Recommended literature:

BURLAS, Ladislav. Formy a druhy hudobného umenia. Praha: Editio Supraphon, 1962.
FILIP, Miroslav. Vývinové zákonitosti klasickej harmónie. Bratislava: Štátne hudobné vydavateľstvo, 1965.
de la MOTTE, Diether. Musikalische Analyse: Textteil. Kassel-Basel: Bärenreiter, 1968.
de la MOTTE, Diether. Musikalische Analyse: Notenteil. Kassel-Basel: Bärenreiter, 1968.
JANEČEK, Karel. Harmonie rozborem. Praha: Editio Supraphon, 1982.
HŮLA, Zdeněk. Nauka o kontrapunktu. Praha: Supraphon, 1985.
COOK, Nicolas. A Guide to Musical Analysis. Oxford University Press, 1987.
SUCHOŇ, Eugen - FILIP, Miroslav. Náuka o harmónii. Bratislava: Opus, 1981.
KRESÁNEK, Jozef. Tonalita. Bratislava: Opus, 1982.
KRESÁNEK, Jozef. Tektonika. Bratislava: ASCO, 1995. ISBN 80-901416-7-6

Languages necessary to complete the course:

Slovak

Last change: 27.03.2025
Approved by: prof. Mgr. Iveta Kajanová, CSc.

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KDVU/A-moUVS-155/25	Course title: The Slovak Fine Arts Moderne
Educational activities: Type of activities: lecture Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Number of credits: 5	
Recommended semester: 1., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: Active participation in classes, elaboration of seminar papers focused on selected themes of 20th century art in Slovakia, regular consultation and presentation of papers, connected with discussion. In the case of seminar papers, the selection of sources and the ability to critically evaluate them, the ability to orient in the selected topic (issue), methodology, the level of the text (stylistics, appropriate use of professional terminology), the processing of the pictorial appendix and its connection with the textual part of the work are evaluated. The scope and all required elements of the seminar paper will be specified in the introduction to 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): 30/70	
Learning outcomes: After successful completion of the course, the student has an extended knowledge of the phenomenon of artistic modernism in Slovakia, the artistic development of architecture, sculpture and painting in the first half of the 20th century in Slovakia. He has not only a richer factual knowledge of the key phenomena of modern art development, but especially of their interpretative framework of the interconnection of the development of modernism related to our environment. He is able to perceive them from different aspects not only in a linear chronological overview.	
Class syllabus: The course deals with the specific phenomenon of Slovak artistic modernism with an emphasis on the development of art and architecture of the interwar period in Czechoslovakia. It traces the changes and reforms that took place at the establishment of the new state, the theme of cultural	

<p>policy and reflection on current trends in art. It expands knowledge of the development of sculpture, painting and architecture in the context of the interwar period. It serves to deepen the knowledge on individual problem areas and to place local work in the context of 20th century European art. The course also includes visits to the permanent exhibition of Art Modernism at the Slovak National Gallery and thematic tours of Bratislava.</p> <p>Lecture circuit:</p> <ol style="list-style-type: none"> 1. Introduction to the subject, defining the phenomenon of modernism. 2. Art around 1900 and starting points of modern development (L.Mednyánszky, D.Skutezky). 3. Košice Art Modernism. 4. Martin Benka and the construction of the national theme. 5. Fulla and Galanda, a manifesto of modern art. 6. The main trends of avant-gardes of the interwar period, new materiality. 7. World War II and the situation on the art scene. 8. Visit to the permanent exhibition of modern art in the Slovak National Gallery. 9. Visit to the permanent exhibition of modern art in the Nedbalka Gallery. 10: Presentation of seminar papers. 																	
<p>Recommended literature:</p> <p>ABELOVSKÝ, Ján – BAJCUROVÁ, Katarína (eds.). Výtvarná moderna Slovenska: Maliarstvo a sochárstvo 1890 – 1949. Bratislava: Slovart, 1997. ISBN 8071451886</p> <p>HARRISON, Charles - WOOD, Paul (ed.). Art in Theory 1900 - 1990. An Anthology of Changing Ideas. Oxford - Cambridge (USA): Blackwell, 1992. ISBN 0631-16575-4</p> <p>MOJŽISOVÁ, Iva. Škola moderného videnia. Bratislava: Artforum, 2013. ISBN 9788081500107</p> <p>BOŘUTOVÁ, Dana – BEŇOVÁ, Katarína. Mníchovská akadémia a Slovensko. Bratislava: STIMUL, 2010. ISBN 978-80-8127-01-6</p> <p>LEŠKOVÁ, Lena – NĚMCOVÁ, Helena. Košická moderna. Košice: VSG, 2013. ISBN 978808574568</p> <p>PREŠNAJDEROVÁ, Klára – BÉREŠOVÁ, Simona - PUINEUF De, Sonia. Škola umeleckých remesiel Bratislava 28-39. Bratislava: Slovart, 2021. ISBN 9788089992102</p>																	
<p>Languages necessary to complete the course:</p> <p>Slovak, study of specialized foreign language literature is required.</p>																	
<p>Notes:</p>																	
<p>Past grade distribution</p> <p>Total number of evaluated students: 0</p> <table> <tr> <th>A</th><th>B</th><th>C</th><th>D</th><th>E</th><th>FX</th></tr> <tr> <td>0,0</td><td>0,0</td><td>0,0</td><td>0,0</td><td>0,0</td><td>0,0</td></tr> </table>						A	B	C	D	E	FX	0,0	0,0	0,0	0,0	0,0	0,0
A	B	C	D	E	FX												
0,0	0,0	0,0	0,0	0,0	0,0												
<p>Lecturers: doc. Mgr. Katarína Beňová, PhD., Mgr. Peter Szalay, PhD.</p>																	
<p>Last change: 30.03.2025</p>																	
<p>Approved by: prof. Mgr. Iveta Kajanová, CSc.</p>																	

STATE EXAM DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KDVU/A-moUVS-911/25	Course title: Theory of Fine Arts
Number of credits: 6	
Educational level: II.	
<p>Course requirements:</p> <p>The student can take the state exam</p> <ul style="list-style-type: none"> a) after obtaining at least such number of credits that after obtaining credits for successful completion of state exams, they achieve the necessary number of credits for the proper completion of studies, b) after successful completion of compulsory subjects, compulsory elective subjects, and elective subjects in the composition determined by the study program, c) after fulfilling the student's obligations arising from § 71, par. 3 letter b of the Higher Education Act, d) if no disciplinary action is taken against them. <p>Successful completion of the state exam is one of the conditions for successful completion of the study program. The subject of the state exam is evaluated by the committee for state exams using the grading scale A-FX. The evaluation of the state examination or its part is decided by the examination committee by consensus. If the examination committee does not reach a consensus, the evaluation of the state examination or its part is decided by voting.</p> <p>On the basis of the wording of the study regulations of the faculty (Internal Rules and Regulations 5/2020, Art. 15), the framework dates of state examinations are set by the dean in accordance with the faculty's academic schedule. Departments are obliged to publish the dates of their state exams on the website no later than 5 weeks before they take place. The student registers for the state exam through the academic information system (AIS) at least three weeks before it takes place.</p> <p>The student is entitled to one regular and two resit attempts of the state exam. The regular attempt is the one for which the student applied for the first time within the deadline set for state exams. If the student was evaluated with the FX mark on the regular attempt of the state exam, the student may take resits of the state exam</p> <ul style="list-style-type: none"> a) on the following dates assigned for state examinations in the relevant academic year <p>or</p> <ul style="list-style-type: none"> b) on the dates assigned for state examinations in one of the following academic years in accordance with § 65, par. 2 of the Higher Education Act. <p>If the student is unable to come on the day of the state exam for which they have registered on serious grounds, they are obliged to apologize in writing to the chairman of the examination committee in advance or no later than three working days after the date of the state examination or its part, if there were serious obstacles that prevented them to do so in advance. If the student does not attend the state examination or its part without an excuse within the specified period, or if the chairman of the examination committee does not accept their excuse, they are assessed with the FX grade from that attempt of the state exam.</p> <p>Scale of assessment (preliminary/final): 0/100</p>	
Learning outcomes:	

<p>The student who passes the state exam has comprehensively mastered the issue of the state exam in the context of specified areas. The student has theoretical and practical skills based on the current state of information from the theory of knowledge organization and bibliometrics, as well as the ability to apply and use the skills creatively. He is able to apply the things he learned about knowledge organization and bibliometrics to interdisciplinary relationships, is able to think critically, offer solutions for the knowledge organization and bibliometrics problems, and use scientific arguments.</p>
<p>Class syllabus:</p> <ol style="list-style-type: none"> 1. The student arrives on the registered date of the state exam according to the schedule set by the department. 2. The student receives a question from the subject of the state exam, which is submitted in writing and anonymously in the form of a random selection from printed questions or a generator. 3. The examination committee will give the student reasonable time to prepare an oral answer to the question. 4. The student presents the prepared answer to the question in front of the examination committee and answers the additional questions. 5. After the student finishes their answer, the examination committee decides on the results of the state exam in a closed session of the examination committee. <p>The course of the state exam and the announcement of its results are public.</p>
<p>State exam syllabus:</p> <ol style="list-style-type: none"> 1. History of 19th century art history 2. History of 20th century art history 3. Theory of monument conservation 4. Current approaches of art theory 5. Current approaches of architectural theory 6. The Vienna School of Art History and its legacy 7. The New History of Art 8. Heterotomous approaches to art history
<p>Recommended literature:</p> <p>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</p> <p>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</p> <p>KROUPA, Jiří. Školy dějin umění I. Brno: Masarykova univerzita, 1996. ISBN 80-210-1452-0</p> <p>KULTERMANN, Udo. Geschichte der Kunstgeschichte. München 1996.</p> <p>WITTLICH, Petr. Literatura k dějinám umění. Praha: Karolinum, 2008. ISBN 978-80-246-1470-0</p> <p>According to the assignment of the thesis, the supervisor will determine.</p>
<p>Last change: 27.03.2025</p>
<p>Approved by: prof. Mgr. Iveta Kajanová, CSc.</p>

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KMuz/A-moUVS-352/25	Course title: Theory of Rock Music
Educational activities: Type of activities: lecture Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Type, volume, methods and workload of the student - additional information -	
Number of credits: 5	
Recommended semester: 2., 4.	
Educational level: II.	
Prerequisites:	
Course requirements: Written and listening test (identification sound phenomenon and compositions). 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	
Learning outcomes: The student is familiar with rock music, where he is able to penetrate into individual deeper problems in the creation of electronic sound, the development of the electric guitar, the identification of types of improvisation and vocal techniques (speech level singing, growling, screaming...). He can identify all phenomena by ear.	
Class syllabus: According to the semester plan, published on the website of the Department of Musicology. <ol style="list-style-type: none"> 1. Discovery of the Electric Guitar: An exploration of the Dobro guitar, resonator guitar, acoustic-electric guitar, and electric guitar. 2. Typologies and their development (e.g., Gibson, Fender, Grover Jackson, Ibanez). 3. Sound Effects and Tone Creation in Rock Music. 4. Techniques including amplifier, distortion, fuzz, overdrive, bitcrusher, octaver, and more. 5. Polystylistic Rock, Alternative, and Indie Scenes: An analysis of diversity within rock music. 6. Vocal Techniques in Rock Music: such as belting, speech level singing, shouting, falsetto, screaming, and growling. 7. Structures in Rock Music: An exploration of riffs, hooks, rhythmic patterns, harmony, power chords, djent, improvisation, and more. 8. Subcultures, emotions (affect) and ecstatic experience in rock music. 	

9. How rock music shapes and is shaped by cultural, social and emotional contexts (hippies, punk, heavy metal, EMO and other subcultures).					
10. Financial and economic aspects of rock music: The business side of the genre.					
Recommended literature:					
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: prof. Mgr. Iveta Kajanová, CSc.					
Last change: 27.03.2025					
Approved by: prof. Mgr. Iveta Kajanová, CSc.					

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KE/A-moUVS-254/25	Course title: Underground and the Aesthetics of Protest
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 5	
Recommended semester: 1., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: The course is evaluated by 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), 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 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	
Learning outcomes: The student will become familiar with the conditions for the emergence and development of the underground as a phenomenon of unofficial culture and unrestricted freedom of creation, and its unconventional manifestations in various forms of art.	
Class syllabus: <ol style="list-style-type: none"> 1. Introduction. Background and problems of the underground. Official and unofficial culture. 2. The socio-cultural and political conditions for the emergence of the underground as an unconventional alternative culture. 3. Philosophical and psychological foundations of the underground. 4. The underground and the avant-garde. 5. The underground and the aesthetics of ugliness. Ugliness as protest. Underground art as a stimulus to rethink the definition of art. 6. The peculiarities of the expression of underground thought in different forms of art 1 (literature, music, visual arts, film...). 7. The peculiarities of the expression of underground thought in different forms of art 2 (literature, music, visual arts, film...). 8. The American underground. 	

9. The Czechoslovak underground in the context of the European underground. 10. The underground in the USSR 1. 11. The underground in the USSR 2. 12. Current state of the issue.					
Recommended literature: ANDRIČÍK, Marián (ed.). Beatnici. Bratislava: Slovart, 2010. ISBN 978-80-5562-383-2. DANTO, Arthur C. Zneužitie krásy: Estetika a pojem umenia. Bratislava: Kalligram, 2008. GLANC, Tomáš. – KLEŇHOVÁ, Jana. Lexikon ruských avantgard 20. stoloť. Praha: Libri, 2005. ISBN 978-80-7277-259-9. KUDRNA, Ladislav. (ed.) Reflexe undergroundu. Praha: Ústav pro studium totalitních režimů, 2016. ISBN 978-80-8791-255-3. KUPKO, Valerij. Ruská nezávislá literatúra. In: ELIÁŠ, A. a kol. Ruská literatúra 18. – 21. storočia. Bratislava: Veda, 2020, s. 169 - 195. ISBN 978-80-2241-813-3. MacDONALD, Ian. Revoluce v hlavě. Praha: Volvox Globator, 2015. ISBN 978-80-7511-118-0. PILAŘ, Martin. Kapitoly o českém literárním undergroundu. Praha: Host, 2002. ISBN 978-80-86055-67-1.					
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: 31.03.2025					
Approved by: prof. Mgr. Iveta Kajanová, CSc.					

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KMuz/A-moUVS-305/25	Course title: Urban Music Genres
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Type, volume, methods and workload of the student - additional information -	
Number of credits: 5	
Recommended semester: 2.	
Educational level: II.	
Prerequisites:	
Course requirements: Continuously during the semester: 2 seminárne práce a ich prezentácia na hodinách (30% +30%) Final evaluation: final knowledge and listening test (40%) The teacher will accept a maximum of 2 absences with documented evidence. 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	
Learning outcomes: The course provides knowledge about the musical culture of cities, the development of interest in this issue, and the history and circumstances of the emergence of individual urban musical styles. After successfully completing the course, students will be able to orient themselves in the most important urban musical styles from around the world and be able to define them culturally and musically. Students at the master's level will deepen their knowledge and skills in the field of independent musicological work by preparing and presenting seminar papers and thus gain important prerequisites for mastering their diploma thesis.	
Class syllabus: According to the semester plan, published on the website of the Department of Musicology. <ol style="list-style-type: none"> 1. Introduction to the issue, definitions of terms and areas of research. 2. Music and the city. 3. Musical subcultures. 4. The issue of street musicians. 5. Urban music styles: Trallalero, Rebetiko, Samba. 	

6. Modinha, Lundu, Kroncong, Flamenco.
7. Wienerlied, Klezmer, Sevdalinka, Fado, Tango, Guggenmusik, Morna, Canto Alentejano.

Recommended literature:

ADHITYA, Sara. Musical Cities. Listening to Urban Design and Planning. London : UCL Press, 2017. ISBN: 978-1-911576-56-3 (html) ISBN: 978#1#911576#51#8 (PDF)

Available: https://www.jstor.org/stable/j.ctv550cz9.1?seq=1#metadata_info_tab_contents

JURKOVÁ, Zuzana and col. Pražské hudební světy [Prague musical worlds]. Praha : Univerzita Karlova [Charles University], 2013. ISBN 978-80-246_2484_6, ISBN 978-80-246-2737-3 (online pdf)

Available: [https://play.google.com/books/reader?](https://play.google.com/books/reader?id=L6csDwAAQBAJ&pg=GBS.PA2&hl=sk&printsec=frontcover)

[id=L6csDwAAQBAJ&pg=GBS.PA2&hl=sk&printsec=frontcover](https://play.google.com/books/reader?id=L6csDwAAQBAJ&pg=GBS.PA2&hl=sk&printsec=frontcover)

HAIDE, Gerlinde a HEMETEK, Ursula. Urbánne hudobné štýly v Európe. [Urban Music Styles in Europe] In. Slovenský národopis [Slovak Ethnology], vol. 46, 1998, No. 1, p. 28 – 41. ISSN 1339-9357

REYES, Adelaida. Urban Ethnomusicology: A Brief History on an Idea. In: Urban People / Lidé Města, roč. 14, 2012, č. 2, s. 193 – 206. ISSN 1212-8112

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. Mgr. Iveta Kajanová, CSc.

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KDVU/A-moUVS-151/25	Course title: Workshop Practice of Medieval Art
Educational activities: Type of activities: lecture / seminar Number of hours: per week: 1 / 1 per level/semester: 14 / 14 Form of the course: on-site learning	
Number of credits: 5	
Recommended semester: 1., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: Attendance at classes and successful completion of the final written test and assignments. 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	
Learning outcomes: The student will acquire more detailed knowledge about workshop practice in the Middle Ages, the activities of craft workshops and building workshops.	
Class syllabus: The course is focused on an overview of workshop practice and the profiling of the artist in the Middle Ages. Attention is paid to craft workshops and building workshops as well as to the role and position of the artist from the anonymous craftsman to the creator of a work of art in the context of medieval society. <ol style="list-style-type: none"> 1. Ancient heritage, recipe books and technological treatises of the Middle Ages. 2. Monastic workshops and scriptoria, organization and production. 3. Building cathedral workshop, stonemasonry and masonry, organization of work, education, patterns, development of technologies. 4. Craft workshops, the importance of guilds, development of technologies, organization of work, education, patterns, development of technologies. 5. Itinerant craftsmen, dissemination of patterns, the importance of royal courts and court artists. 	

Recommended literature:

BESEDÍČ, Martin. Z cechovej truhlice cechové pamiatky na Slovensku. Bratislava: Slovenské národné múzeum - Historické múzeum, 2016. ISBN 978-80-8060-388-5

BINDING, Günther. Stavebný proces v stredoveku : ako sa stavalo v stredovekej Európe. Bratislava : AEPress, 2016. ISBN 9788089678082. (Dostupné v knižnici SNG).

CENNINI, Cennino. Kniha umenia kniha o technikách maľby stredoveku. Zohor: Virvar, 2020. ISBN 978-80-89693-13-9.

TORANOVÁ, Eva. Výrobky domácich zlatníkov a pamiatky zlatníckych cechov v zbierkach slovenských múzeí. Bratislava: Obzor, 1968.

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 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. Mgr. Iveta Kajanová, CSc.

COURSE DESCRIPTION

Academic year: 2025/2026	
University: Comenius University Bratislava	
Faculty: Faculty of Arts	
Course ID: FiF.KMuz/A-moUVS-357/25	Course title: Writing about Culture
Educational activities: Type of activities: practicals Number of hours: per week: 2 per level/semester: 28 Form of the course: on-site learning	
Type, volume, methods and workload of the student - additional information -	
Number of credits: 5	
Recommended semester: 1., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: Continuous evaluation in the semester: active participation and assignments – texts submitted during the semester (70 %). Final evaluation: Final assignments – essay (30 %). 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): Váha priebežného / záverečného hodnotenia: 70/30	
Learning outcomes: Students will gain an overview of the traditional genres of cultural journalism as well as contemporary trends influenced by new media and forms of communication and presentation of culture. The goal is to introduce and discuss various forms of writing and criticism in the various fields of the arts. Students will practice the use of journalistic genres using specific examples from different areas of the arts, based on their own encounters with works of art.	
Class syllabus: <ol style="list-style-type: none"> 1. Typology of writing about arts, different critical styles. 2. Journalism and criticism in a fluid digital era. 3. Structure of the review, arrangement of material and ideas. 4. Practical advice and examples on how to write different types of texts. 5. Essentials of a good presentation of a research project/work. 6. Objectivity vs. subjectivity, engagement and efforts to shape public discourse. 7. Exploration and understanding of social, political and aesthetic relationships in different areas of the arts. 8. Popularization of marginalized art. 	
Recommended literature:	

BRACKETT, David. Interpreting popular music. Oakland, CA: University of California Press, 2000. ISBN 9780520225411

FISHER, Mark. Ako písať o divadle? Bratislava: Mloki, 2023. ISBN: 978-80-570-2473-6

HARNONCOURT, Nikolaus. Hudobný dialóg: Myšlienky o Monteverdim, Bachovi a Mozartovi. Bratislava: Hudobné centrum, 2005. ISBN 9788088884422

LANGE, Alexandra – LANGE, Jeremy M. Writing about architecture : Mastering the language of buildings and cities. New York: Princeton Architectural Press, 2012. ISBN 13 9781616890537

WILLIAMS, Gilda. How to write about contemporary art. London: Thames and Hudson, 2014. ISBN: 978-0-500-29157-3

WISEMAN, Carter. Writing architecture: a practical guide to clear communication about the built environment. San Antonio: Trinity University Press, 2014. ISBN 978-1595341495

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., Mgr. Peter Szalay, PhD., Mgr. Jozef Kovalčík, PhD.

Last change: 30.03.2025

Approved by: prof. Mgr. Iveta Kajanová, CSc.