

List of Course Descriptions

COMPULSORY SUBJECTS:

Aesthetics of art
Aesthetics of performing art
Aesthetics of visual art
Aesthetics theories of the 20th century
Aesthetics theories of the 20th century 1
Aesthetics theories of the 20th century 2
Contemporary philosophy
Diploma seminar 1
Diploma seminar 2
Fine arts of the 20th century
History and aesthetics of 20th century fine arts
History and aesthetics of 20th century music
History and aesthetics of 20th century theater
Management of cultural institutions 1
Management of cultural institutions 2
Music of the 20th century
Postmodern aesthetics
Professional practise
Theater of 20th century
The defence of diploma thesis

COMPULSORY ELECTIVE SUBJECTS:

Aesthetic of art 2
Aesthetic of nature and environment
Aesthetic of popular art
Alternative theater
Art museum education 1
Art museum education 2
Contemporary slovak fine arts
Contemporary slovak music
Contemporary slovak theater
Film criticism
Film theories of the 20th century
History of cinema of the 2nd ½ of 20th century
Music criticism
Multimedia studio 2
Popular music
Pragmatic aesthetics
Slovak and czech aesthetics 2
Student scientific conference
Theatrical criticism
Visual art criticism

COMPULSORY SUBJECTS:

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1IEUK/ESTU1/22	Course title: Aesthetics of Art 1 (profile subject)
Type, scope and method of educational activity: 1 hour seminar/ 1 hour lecture Scope of educational activities: 1.1 hours. weekly, 13 h lecture, 26 h seminar per semester Presence method	
Number of credits: 4	
Recommended semester: 2th	
Study grade: 2.	
Prerequisites: -	
Conditions for passing the course: The form of completion of the course is an exam. To successfully complete the course, it is necessary to complete three components <ol style="list-style-type: none"> 1. Writing two continuous papers (6th and 13 week semester) - max 30b 2. Submission of semester work - max 20 points <ol style="list-style-type: none"> 1. To successfully complete the course, the student submits a seminar paper in the 12th week of the semester, which will include the application analysis and critical assessment (or comparison) of the methods and theoretical approaches, including citations and paraphrases in the range of at least 5 NS 2. Oral exam - max 50 points To successfully complete the course, it is necessary to achieve a result of min. 50%. The evaluation of the student's study results within the course study is carried out according to the classification scale, which consists of six classification levels and the following success criteria (in percentage of results in the course evaluation): A - excellent (excellent results: numerical value 1) / 100.00 - 90.00% B - very good (above average results: 1.5) / 89.99 - 80.00% C - good (average results: 2) / 79.99 - 70.00% D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00% E - sufficient (results meet the minimum criteria: 3) / 59.99 - 50.00% FX - insufficient (additional work required: 4) / 49.99 and less%. Number of credits and time frame for the conditions of passing the course: <ol style="list-style-type: none"> 1. Every week semester course teaching: 1 lecture / 1 seminar: 13 weeks x 2 h = 26 h 2. Each week of the semester the student prepares for the lesson in correspondence with the read text, prepares short notes and will participate in a discussion 11 x 1 h = 11 h 3. Independent individual study of study materials and preparation for continuous papers 11x2h = 22h 4. Preparation of seminar work 24 h 5. Preparation for the exam and passing the exam 38 h. Total- 4 credits - time required - 121 hours	
Learning outcomes: <i>Knowledge</i> - Graduate of the course Aesthetics of Art 1: <ul style="list-style-type: none"> - knows the methodological principles and theoretical foundations of contemporary aesthetics - knows the aesthetic potential of art; - applies an appropriate method to describe and explain the aesthetic potential of a work of art. <i>Skills</i> - Graduate of the course Aesthetics of Art 1: <ul style="list-style-type: none"> - explains the work of art from an aesthetic point of view; - identifies the basic properties of the aesthetic potential of the work; - interprets the work of art from an aesthetic point of view. <i>Competences</i> - Graduate of the course Aesthetics of Art 1: <ul style="list-style-type: none"> - uses the acquired knowledge and skills from the subject Aesthetics of Art 2 to examine new contexts of a work of art; - chooses the right terminology to express current attitudes. The educational outcomes of knowledge are verified in a written work on theory in the 6th and 13th week of the semester. The educational outcomes of skill and competence are verified in the written work practical part - seminar reflection in the 12th week of the semester.	

Course content:

1. Historical overview of aesthetic approaches to art;
2. Art of the 20th and 21st century. as an aesthetic problem;
3. Art of the 20th and 21st century. as a historical and morphological problem;
4. Contemporary art in the context of multicultural and global culture;
5. The problem of "art without aesthetics";
6. Art as a form of communication;
7. Aesthetic theme in art from the author's position: aesthetic availability of artistic material;
8. Aesthetic theme in art from the position of the recipient: aesthetic availability of artistic material;
9. Aesthetic potential of art form;
10. Relationships between aesthetic theory and theories of individual types of art;
11. The problem of the ontological status of a work of art in the age of reproductive technologies;
12. The problem of evaluating a work of art in the age of reproductive technologies, globalism, multiculturalism

Odporúčaná literatúra:

Adorno, Th., W., 2020. Estetické teórie. Panglos.
 Adorno, Th., W., 2009. Schéma masové kultúry. Praha: Oikymen.
 Benjamin, W., 2013. Aura a stopa. Bratislava: Kalligram.
 Ciporánov, D., Kulka, T., eds., 2010. Co je umění? Texty angloamerické estetiky 20. století. Praha: Pavel Mervart.
 Danto, A., C., 2021. Po konci umění. Praha: Academia
 Derrida, J., 1999. Gramatológia. Bratislava: Archa.
 Didi-Huberman, G., 2006. Pred časom. Bratislava: Kalligram.
 Goodman, N., 2007. Jazyky umění a teórie symbolů. Praha: Academia.
 Kopčáková, S., 2020. Aktuálne otázky hudobnej estetiky 20. a 21. storočia. Prešov: FF PU v Prešove.
 Levinson, J., 2016. Aesthetic Pursuits: Essays in Philosophy of Art. Oxford: Oxford University Press.
 Makky, L., 2019. Od začiatku po koniec a ešte ďalej. Umenie v definičných súradniciach. Prešov: FF PU v Prešove.
 Makky, L., 2021. Osudy umenia v 20. a 21. storočí: Kapitoly z estetiky. Prešov: FF PU v Prešove.
 Manovich, L., 2018. Jazyk nových médií. Praha: Karolinum
 Pariláková, E., 2021. Nádej umenia v dobe hyperestetiky. Antropologické aspekty súčasného umenia. Červený Kostelec: Pavel Mervart.
 Pemiola, M., 2000. Estetika XX. Století, Praha: Karolinum.
 Rorty, R., 2000. Filozofia a zrkadlo prírody. Bratislava: Kalligram.
 Rorty, R., 2006. Filozofické orchidey. Bratislava: Kalligram.
 Shusterman, S., 2003. Estetika pragmatizmu: Krása a umenie života. Bratislava: Kalligram.
 Sošková, J., 2008. Filozoficko-estetické reflexie posthistorického umenia. Prešov: FF PU v Prešove.
 Sošková, J., eds., 2009. Studia Aesthetica, XI.: Súčasný umenie v medzidisciplinárnej komunikácii. Prešov: AFPhUP.

Language with is necessary to complete the course: *Slovak, Czech*

Notes: ----

Course evaluation

Total number of students evaluated: 33

A	B	C	D	E	FX
24%	36%	18%	15%	3%	3%

Lecturers: prof. PaedDr. Slávka Kopčáková, PhD.

Date of last change: 4. 3. 2022

Approved by: prof. PaedDr. Slávka Kopčáková, PhD.

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1IEUK/EMUZU/22	Course title: Aesthetics of performing arts
Type, scope and method of educational activity: 1 hour seminar/ 1 hour lecture Scope of educational activities: 1.1 hours. weekly, 13 h lecture, 26 h seminar per semester Presence method	
Number of credits: 4	
Recommended semester: 1th	
Study grade: 2.	
Prerequisites: -	
Conditions for passing the course: The subject is evaluated continuously. (see PWD) To successfully complete the course, it is necessary to complete 4 components: <ol style="list-style-type: none"> 1. Joint lectures and seminar meetings. 2. Elaboration and presentation of seminar work (scope: 3-5 NS). He chooses one art (music or theater). 3. The student studies the assigned professional literature and study materials. 4. Knowledge test in the pre-credit (12th) week of the semester. The evaluation will be given in the 13th week. To successfully complete the course, it is necessary to achieve a result of min. 50%. The evaluation of the student's study results within the course study is carried out according to the classification scale, which consists of six classification levels and the following success criteria (in percentage of results in the course evaluation): A - excellent (excellent results: numerical value 1) / 100.00 - 90.00% B - very good (above average results: 1.5) / 89.99 - 80.00% C - good (average results: 2) / 79.99 - 70.00% D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00% E - sufficient (results meet the minimum criteria: 3) / 59.99 - 50.00% FX - insufficient (additional work required: 4) / 49.99 and less%.	
Number of credits and time frame for the conditions of passing the course: <ol style="list-style-type: none"> 1. Every week semester course teaching 1 lecture / 1 seminar: 13 weeks x 2 h = 26 h. 2. Study of professional literature - 30 h 3. In the pre-agreed week of the semester, the student prepares and submits a seminar paper on the assigned topic. He will present a substantial part of it at the seminar together with a PWP presentation and the following discussion - 30 hours. 4. Independent individual study of study materials - 12 weeks x 2h = 24 h. Total- 10 credits - time consuming - 120 hours	
Learning outcomes: <i>Knowledge</i> - Graduate of the course Aesthetics of performing arts: <ul style="list-style-type: none"> - is familiar with current issues aesthetically related to music and theater; - applies interdisciplinary links of aesthetics of interpretive arts to aesthetics, musicology and theatology, psychology and sociology; - is familiar with the basic lines of the development of aesthetic thinking about music and theater; - compares and analyzes the basic aesthetic directions and norms created on the basis of experience from the creation and perception of performing arts (music, theater, marginal dance arts in synthesis with them). <i>Skills</i> - Graduate of the course Aesthetics of performing arts: <ul style="list-style-type: none"> - uses and applies theoretical concepts and categories of aesthetics in application to the performing arts; - perceptually analyzes musical and theatrical works of art and expressions; - verbally interprets the basic stylistic elements and compositional techniques of 20th century music; - verbally interprets the basic stylistic elements and directions of theatrical and staging work. <i>Competences</i> - Graduate of the course Aesthetics of performing arts: <ul style="list-style-type: none"> - formulates tasteful and aesthetic judgments as a result of its reception activities (selected musical works and theatrical productions); 	

- defends his knowledge in discussions in seminar classes.

The educational outcomes of knowledge are verified during the elaboration of tasks assigned and evaluated by the teacher during the semester and on the basis of the quality of the elaborated seminar paper presented and submitted in the agreed week of the semester. The educational outcomes of skill and competence are verified on the basis of perceptual activities and their verbal interpretation within joint seminar hours.

Course content:

1. Musical aesthetics, concept, disciplinary relations, basic categories.
2. Outline of the development of musical aesthetics in the cultural-geographical context: Asia, Front East; Europe - Antiquity.
3. Musical aesthetics in the Middle Ages and the Renaissance.
4. Development lines of musical aesthetics in the period of baroque, classicism and romanticism.
5. Terms: musical art, musical work, definition of music. Musical thinking and emotions, musical content, form, structure, musical beauty. Type vs form. Style in music.
6. Main development directions in musical aesthetics of the 20th century.
7. Aesthetics of theatre, concept, interdisciplinary relations, basic terminology.
8. Development tendencies of theatre aesthetics in the European cultural environment.
9. Aesthetics of performative art. Terms: performance, happening, site-specific, event, environment.
10. Aesthetics of performativity. The concept of performativity.
11. Historical outline of the development of performative art.
12. Main development directions in the aesthetics of theatre in the 20th century.

Odporúčaná literatúra:

- Adorno, T. W., 1964. O fetišovom charakteru v hudbe a regresi sluchu. In: Divadlo. Roč. 15, č. 1, s. 16-22; č. 2, s. 12-18.
- Adorno, T. W., 1969. Hudba na provázku. In: Hudební věda. Roč. 6, č. 1, s. 92-101.
- Adorno, T. W., 1970. Potíže při chápání nové hudby. In: Hudební rozhledy. Roč. 23, č. 5, s. 222-228.
- Brejka, R., (1996-1999). Vybrané kapitoly z dějin hudobnej estetiky I. II., III. Bratislava: VŠMU.
- Bernstein, L. 1996. Co vyjadřuje hudba? In: O hudbě. Praha: Nakl. Lidové noviny, s. 13-35.
- Brockett, O. G. a Hildy, J. F., 2019. Dějiny divadla. Praha: Divadelní ústav.
- Carlson, M., 2006. Dějiny divadelních teorií. Bratislava: Divadelný ústav.
- Dahlhaus, C., 1969. Lesk a bída elektronické hudby. In: Hudební rozhledy. Roč. 22, č. 5, s. 154-156.
- Eco, U., 1988. Sémiotika divadelního představení. In: Dramatické umění, č. 2, s. 44-53.
- Eco, U., 2004. Teorie sémiotiky. Brno: JAMU.
- Engelbrecht, H. H., 2001. Hudba a krásno. Praha: Lidové noviny.
- Elschek, O., 1984. Hudobná veda súčasnosti. Bratislava: VEDA.
- Fischer-Lichte, E., 2011. Estetika performativity. Mníšek pod Brdy: NA KONÁRI.
- Fischer-Lichte, E., 2021. Úvod do divadelných a performatívnych štúdií. Bratislava: Divadelný ústav.
- Fukač, J., 1989. Mýtus a skutečnost hudby. Praha: Panton.
- Gajdoš, J., 2005. Od techniky dramatu ke scenologii. Praha: AMU.
- Gajdošová, E., 2017. Súčasný tanec. Bratislava: Divadelný ústav.
- Geržová, J. - Hrubaničová, I., 1998. Kľúčové termíny výtvarného umenia druhej polovice 20. storočia. Bratislava: PROFIL.
- Godár, V., 2000. Kacírske quodlibety. Bratislava: Music Forum
- Hanslick, E., 2010. O hudobnom krásne. Preklad 15. nemeckého vydania. Bratislava: Hudobné centrum.
- Hindemith, P., 2008. Skladatelův svět. Jeho obzory a hranice. Praha: AMU.
- Horák, K., Pukan, M., Kušnírová, E. (eds.), 2011. Reflexie divadla, divadlo reflexie. Prešov: FF PU.
- Jiránek, J., 1996. Hudební sémantika a sémiotika. Olomouc: Vyd. UP v Olomouci.
- Jovičević, A., Vujanović, A., 2012. Úvod do performatívnych štúdií. Bratislava: Divadelný ústav.
- Kopčáková, S., 2015. Hudobná estetika a populárna hudba. Prešov: FF PU.
- Kopčáková, S., 2020. Aktuálne otázky hudobnej estetiky 20. a 21. storočia. Prešov: FF PU.
- Kresánek, J., 1980. Úvod do systematiky hudobnej vedy. Bratislava: SPN.
- Langerová, K. S., 1998. O významovosti v hudbe. Genéza umeleckého zmyslu. Bratislava: SNEH.
- Lehmann, H.-T., 2007. Postdramatické divadlo. Bratislava: Divadelný ústav.
- Levinson, J., 2011. Music, Art, and Metaphysics. Essays in Philosophical Aesthetics. New York: OUP.
- Lissa, Z., 1982. Nové studie z hudební estetiky. Praha: Supraphon.
- Osolobě, I., 1988. Jméno Eco a sémiotické záhady divadla. In: Dramatické umění, č. 3, s. 37-45.
- Pavis, P., 2020. Analýza divadelného predstavenia. Praha: AMU.
- Polák, P., 1974. Hudobnoestetické náhľady v 18. storočí. Od baroka ku klasicizmu. Bratislava: VEDA SAV.
- Poledňák, I.: Hudba jako problém estetiky. Praha 2006.
- Scruton, R., 2009. Hudobná estetika. Bratislava: NHC.

Schechner, R., 2009. Performancia: teórie, praktiky, rituály. Bratislava: Divadelní ústav.
 Schönberg, A., 2004. Styl a idea. Praha: Arbor vitae.
 Stravinskij, I., 2002. Hudobná poetika. Kronika môjho života. Bratislava: Hudobné centrum.
 Šimková, Soňa, 2015. Tendencie súčasného (západného) divadla. Bratislava: Vysoká škola múzických umení.
 Šimková, Soňa, 2019. Divadlo prekračujúce hranice. Chéreau – Mnouchkine – Wilson. Bratislava: Divadelný ústav.
 Štofko, Miloš, 2007. Od abstrakcie po živé umenie. Slovník pojmov moderného a postmoderného umenia. Bratislava: Slovart.
 Vičar, J. a Dykast, R., 1998. Hudební estetika. Praha: Akademie múzických umění.
 Václavová, D., Žižka, T. a kol., 2008. Site-specific. Praha: Pražská scéna.
 Vostrý, Jaroslav, 2012. Scénování v době všeobecné scénovanosti. Úvod do scénologie. Praha: KANT.
 Zoltai, D., 1983. Dejiny hudobnej estetiky. Étos a afekt. Bratislava: Opus.

Language with is necessary to complete the course: *Slovak, Czech*

Notes: ----

Course evaluation

Total number of students evaluated: 38

Assessed students in total: 0; is an innovative modification of t. j. for a new discipline without history.

A	B	C	D	E	FX
0%	0 %	0 %	0 %	0 %	0 %

Lecturers: prof. PaedDr. Slávka Kopčáková, PhD.

Date of last change: 4. 3. 2022

Approved by: prof. PaedDr. Slávka Kopčáková, PhD.

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1IEUK/EVIZU/22	Course title: Aesthetics of Visual Art
Type, scope and method of educational activities: 1 hour lecture / 1 hour seminar Direct contact learning	
Number of credits: 4	
Recommended semester: 2	
Study grade: 2.	
Prerequisites	
<p>Conditions for passing the course: The course is completed with an interim assessment. To pass the course, three components must be completed</p> <ol style="list-style-type: none"> 1. Active preparation for class, engaging in discussions on the readings and theoretical confrontation with classmates - max 20 pts. 2. Writing two midterm papers (weeks 6 and 13 of the semester) - max 40 pts 3. Submission of a term paper - max 40p <p>For successful completion of the course, the student will submit a term paper in the 12th week of the semester which will include an application, analysis and critical assessment (or comparison) of the methods and theoretical approaches discussed, including quotations and paraphrases in the range of 8-10NP. the more detailed specification of the topic will be agreed with the teacher</p> <p>A minimum score of 50% in each section is required to pass the course. The assessment of the student's performance in the course is based on a grading scale consisting of six grading levels and the following success criteria (in terms of percentage of performance in the course assessment): A - excellent (excellent results: numerical value 1) / 100.00 - 90.00 % B - very good (above average results: 1.5) / 89.99 - 80.00 % C - good (average results: 2) / 79.99 - 70.00 % D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00 % E - satisfactory (results meet the minimum criteria: 3) / 59.99 - 50.00 % FX - Inadequate (further work required: 4) / 49.99 % and below.</p> <p>Number of credits and time range for the course requirements:</p> <ol style="list-style-type: none"> 1. Number of credits and time range for course completion requirements: 2. Each week of the semester teaching the course: 1 lecture / 1 seminar: 13 weeks x 2 h = 26 h 3. Each week of the semester the student will prepare for class by corresponding with the readings, preparing short notes and engaging in discussion 12 x 2 hrs = 24 hrs 4. Independent individual study of study materials and preparation for midterm papers 2x14h = 28h 5. Work and submission of the term paper 42 h <p>Total - 4 credits - time requirement - 120 hours</p>	
<p>Learning outcomes: <i>Knowledge</i> - Graduate of the course Aesthetics of Visual Arts: <ul style="list-style-type: none"> - Defines and identifies basic concepts for orientation in the aesthetics of visual and cinematic arts; - Knows the basic premises and methodological parallels of visual and cinematic arts; - applies the acquired terminology to new aesthetic situations; - Analyzes artifacts of visual and film art in the context of artistic transformation and theoretical development in the 20th and 21st centuries; <i>Skills</i> - The graduate of the course Aesthetics of the Visual Arts: <ul style="list-style-type: none"> - Forms aesthetic attitudes that are a basic necessity for understanding the aesthetics of visual and cinematic art; - Integrates the various methods of aesthetics of visual and film art and finds parallels between them. <i>Competencies</i> - The graduate of the course Aesthetics of the Visual Arts: <ul style="list-style-type: none"> - Uses the skills and knowledge acquired to innovatively and actively explore new aesthetic contexts; - chooses adequate terminology and method to analyse a work of art; - evaluates the transformation of theoretical concepts and facts that have taken place in the 20th and 21st centuries; </p>	

Learning Outcomes knowledge is tested in written theory papers in weeks 6 and 13 of the semester.
Learning outcomes skills and competencies are verified in the written thesis practical part - submission of the term paper in week 12 of the semester.

Course content:

1. Introduction to the discipline: contemporary visual art in relation to modernity and postmodernity
2. Postmodernism, appropriation and postproduction
3. Institution, Art and the Spectator
4. Gender and feminism in the visual arts
5. Kitsch, trash and camp in relation to visual art (development of concepts)
6. Art in a postcolonial perspective: outsider art, art-brut and the critique of "primitivism"
7. Author, work, recipient: terminological transformation of concepts with regard to the specifics of fine, photographic and film art
8. Visual, moving and virtual image.
9. Mimesis, denotation, reference, simulation, fiction ... (N. Goodman, P. Virilio, J. Baudrillard, W. Iser).
10. The aura of the work of art: visual work vs. "reproductive media"
11. Aesthetic experience and film
12. The problem of spectatorship: Jacques Rancière and the "emancipated spectator"

Recommended literature:

Adorno, Th., W., 2009. Schéma masové kultúry. Praha: Oikymen.

Baudrillard, J., 1995. Svet videa a fraktálny subjekt. In: Svět a divadlo (6)/ 2.

Baudrillard, J., 1991. Rituály transparence. In: Vokno (22), s.150-166.

Baudrillard, J., 2007. Realita prekonáva hyperrealizmus. In: Aluze - Revue pro literaturu, filozofii a jiné (1), s. 73-76.

Bourriaud, N. 2004. Postprodukce. Praha: Tranzit.

Benjamin, W., 2013. Aura a stopa. Bratislava: Kalligram.

Ciporánov, D., Kulka, T., eds., 2010. Co je umění? Texty angloamerické estetiky 20. století. Praha: Pavel Mervart.

Danto, A., C., 2021. Po konci umění. Praha: Academia.

Deleuze, G., 2006. Film 2: Obraz – čas. Praha: Národní filmový archiv.

Didi-Huberman, G., 2006. Pred časom. Bratislava: Kalligram.

Eco, U., 2015. Otevřené dílo: Forma a neurčenost v současných poetikách. Praha: Argo.

Goodman, N., 2007. Jazyky umění – nástin teorie symbolů. Praha: Academia.

Goodman, N., Elgrinová, C., Z., 2017. Nové pojetí filozofie a dalších umění a věd. Praha: Trivium.

Iser, W., Fiktivní a imaginární: Perspektivy literární antropologie. Praha: Karolinum.

Jacko, T., 2014. Autor a čtenář jako představy. Koncepty autora a čtenáře v moderním a posmoderním myšlení. Praha: Togga.

Kulka, T., 2000. Umění a kýč. Praha: Torst.

Lipták, M., 2013. Možnosti umeleckej kritiky. Fenomenologická analýza. Trnava: Trnavská univerzita v Trnave.

Levinson, J., 2016. Aesthetic Pursuits: Essays in Philosophy of Art. Oxford: Oxford University Press.

Makky, L., 2019. Od začiatku po koniec a ešte ďalej. Umenie v definičných súradniciach. Prešov: FF PU v Prešove.

Makky, L., 2021. Osudy umenia v 20. a 21. storočí: Kapitoly z estetiky. Prešov: FF PU v Prešove.

Manovich, L., 2018. Jazyk nových médií. Praha: Karolinum.

McLuhan M., 2011. Jak rozumět médiím (Extenze člověka). Praha: Mladá fronta.

Migašová, J., 2021. Čaro neučeného. Preferencia naivního, primitivistické tendencie a slovenské výtvarné umění v období 1918-1972: příspěvek k slovenské výtvarné moderně. Prešov: Prešovská univerzita v Prešove.

Michalovič, P., Zuska, V., 2009. Znaky, obrazy a stíny slov: Úvod do (jedné) filozofie a semiologie obrazů. Praha: Akademie múzických umění.

Nelson R., Shiff, R. eds., 2004. Kritické pojmy dejín umenia: Bratislava: Slovart.

Pariláková, E., 2021. Nádej umenia v dobe hyperestetiky. Antropologické aspekty súčasného umenia. Červený Kostelec: Pavel Mervart.

Rancière, J., 2015. Emancipovaný divák. Bratislava: Divadelný ústav.

Ševčík, M., 2014. Umění jako vyjádření smyslu: Filozofie umění Jany Patočky. Praha: Pavel Mervart.

Sošková, J., 2008. Filozoficko-estetické reflexie posthistorického umenia. Prešov: FF PU v Prešove.

Sturken, M., Cartwright, L. 2009. Studia vizuální kultury. Bratislava: Portál.

Virilio, P., 2010. Estetika mizení. Červený Kostelec: Pavel Mervart.

Virilio, P., 2002. Stroj vidění. Bratislava: Slovenský filmový ústav.

Zuska, V., 2000. Mímézis – fikce – distance: k estetice XX. století. Praha: Triton.

Language with is necessary to complete the course: slovak

Notes: ----					
Course evaluation					
Total number of evaluated students:					
A	B	C	D	E	FX
Teacher: doc. Mgr. Lukáš Makky, PhD., doc. Mgr. Jana Migašová, PhD.					
Date of last change: 7.3.2022					
Approved by: prof. PaedDr. Slávka Kopčáková, PhD.					

COURSE DESCRIPTION

University: University of Presov					
Faculty: Faculty of Arts					
Code: 11EUK/ET20S/22			Course title: Aesthetic theories of 20 th century		
Type, scope and method of educational activities: subject of state examination					
Number of credits: 3					
Recommended semester: 4					
Study grade: 2.					
Prerequisites					
Conditions for passing the course: A minimum score of 50% in each section is required to pass the course. The assessment of the student's performance in the course is based on a grading scale consisting of six grading levels and the following success criteria (in terms of percentage of performance in the course assessment): A - excellent (excellent results: numerical value 1) / 100.00 - 90.00 % B - very good (above average results: 1.5) / 89.99 - 80.00 % C - good (average results: 2) / 79.99 - 70.00 % D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00 % E - satisfactory (results meet the minimum criteria: 3) / 59.99 - 50.00 % FX - Inadequate (further work required: 4) / 49.99 % and below.					
Learning outcomes: - the student is able to independently explain the principles and concepts of the main currents of aesthetic thinking of the 20th century, explain the difference of methodological concepts, knows and uses the aesthetic conceptual apparatus, is able to recognize and explain the aesthetic qualities of works of art, is able to explain the aesthetic contexts in the non-art sphere and the main problems of aesthetics of the present day					
Course content: The curriculum of the discipline is implemented on the basis of the curricula of the disciplines of the following subjects: 11EUK/ETEO1/ Aesthetic Theories of the 20th Century I 11EUK/ETEO2/ Aesthetic Theories of the 20th Century II. 11EUK/ESTU1/ Aesthetics of Art 1 11EUK/ESTU2/ Aesthetics of Art 2					
Recommended literature: Recommended literature is defined by course descriptions of following subjects: 11EUK/ETEO1/ Aesthetic Theories of the 20th Century I 11EUK/ETEO2/ Aesthetic Theories of the 20th Century II. 11EUK/ESTU1/ Aesthetics of Art 1 11EUK/ESTU2/ Aesthetics of Art 2					
Language with is necessary to complete the course: slovak					
Notes: ----					
Course evaluation Total number of evaluated students: 31					
A	B	C	D	E	FX
32%	16%	16%	16%	10%	10%
Teacher: : prof. PaedDr. Slávka Kopčáková, PhD., doc. PhDr. Zuzana Slušná, PhD., doc. Mgr. Adrián Kvokačka, PhD., doc. Mgr. Lukáš Makky, PhD.					
Date of last change: 27.2.2022					
Approved by: prof. PaedDr. Slávka Kopčáková, PhD.					

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: IIEUK/ETEO1/22	Course title: Aesthetic theories of the 20th century 1
Type, scope and method of educational activity: Type of educational activities: Lecture, Seminar Scope of educational activities: 1.1 hours. weekly, 13.13 per semester Method of educational activities: full-time, presence method	
Number of credits: 4	
Recommended semester: 1	
Study grade: 2.	
Prerequisites: -	
Conditions for passing the course: Assessment and completion of the course: Exam During the semester student a) completes 4 knowledge papers (weight 50% of the total evaluation) b) passes an oral exam (weight 50% of the total evaluation) The evaluation of the student's study results within the course study is carried out according to the classification scale, which consists of six classification levels and the following success criteria (in percentage of results in the course evaluation): A - excellent (excellent results: numerical value 1) / 100.00 - 90.00% B - very good (above average results: 1.5) / 89.99 - 80.00% C - good (average results: 2) / 79.99 - 70.00% D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00% E - sufficient (results meet the minimum criteria: 3) / 59.99 - 50.00% FX - insufficient (additional work required: 4) / 49.99 and less% The overall final evaluation is calculated as the arithmetic average of the continuous evaluation (knowledge papers) and the final evaluation (oral exam). Number of credits and time frame for the conditions of passing the course: 13 h (lectures), 13 h (seminars), 47 hours (preparation for seminars and continuous assessment during the semester), 47 hours (preparation for the oral exam) A total of 4 credits with a time requirement of 120 hours.	
Learning outcomes: <i>Knowledge:</i> graduate of the discipline Aesthetic theories of the 20 th century 1 <ul style="list-style-type: none"> - obtains an overview of opinions, methodologies, concepts of aesthetics in the thinking of L. Wittgenstein and in the second half of the 20th century with a focus on the relationship to philosophy, reflection on art and concepts of aesthetics. - It is a matter of concentrating on the methodological problems of aesthetics of the mentioned period, on the connection between the methodology and the portfolio of aesthetic problems of individual concepts, on solving the problems of art in the mentioned aesthetic theories. <i>Skills:</i> graduate of the discipline Aesthetic theories of the 20 th century 1 <ul style="list-style-type: none"> - can work with primary and secondary professional literature - can actively acquire knowledge, use it to solve specific tasks. <i>Competences:</i> graduate of the discipline Aesthetic theories of the 20 th century 1 <ul style="list-style-type: none"> - can identify and assess aesthetic thinking in the authors of the second half of the 20th century and understands their transcendence into contemporary aesthetic thinking. 	
Course content: 1. Principles of understanding aesthetics and art in the work of L. Wittgenstein (Philosophical research, Various notes). Focus on the problem of image, image and fact, understanding aesthetics as a scientific discipline, the rules of scientific research, aesthetic statements and their logic, the validity of aesthetic statements, the relationship between image and aesthetic statement. 2. Aesthetic theories following Wittgenstein: S. Langerová and her concept 3. Aesthetic concepts of G. Dickie 4. Aesthetic concepts of M. Weitz 5. Aesthetic concepts of F. Sibley	

6. Aesthetic concepts in analytical aesthetics M.C. Beardsley
7. Aesthetic concepts in analytical aesthetics R. Scruton
8. Aesthetic theory of N. Goodman
9. Analytical thinking in relation to visual products
10. Analytical thinking in relation to literary products
11. Analytical thinking in relation to associated, intermediate works
12. Analytical thinking in relation to aesthetic phenomena outside of art

Recommended literature:

Goodman, N., 2007. Jazyky umění. Nástin teorie symbolu. Praha: Academia.
 Kesner, L., 1997. Vizuální teorie. Jinočany: H&H.
 Kulka, T. a D. Ciporanov (eds.), 2010. Co je umění. Texty angloamerické estetiky 20. století. Praha: Mervart.
 Perniola, M., 2000. Estetika 20. století. Praha: Karolinum.
 Tagliabue, G. M., 1985. Současná estetika. Praha: Odeon.
 Wittgenstein, L., 2003. Tractatus logico-philosophicus. Bratislava : Kalligram.
 Wittgenstein, L., 1979. Filozofické skúmania. Bratislava: Pravda.
 Wittgenstein, L., 1993. Rozličné poznámky. Praha: Mladá fronta.
 Zuska, V., 2002. Mimesis – fikce – distance : k estetice XX. století. Praha: Triton.

Language with is necessary to complete the course: Slovak

Notes: ----

Course evaluation

Total number of students evaluated: 36

A	B	C	D	E	FX
19%	8%	17%	33%	11%	11%

Lecturers: doc. Mgr. Adrián Kvokačka, PhD., Lecturer, examiner, seminar leader

Date of last change: 3. 3. 2022

Approved by: prof. PaedDr. Slávka Kopčáková, PhD.

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1IEUK/ETEO2/22	Course title: Aesthetic theories of the 20th century 2
Type, scope and method of educational activity: Type of educational activities: Lecture, Seminar Scope of educational activities: 1.1 hours. weekly, 13.13 per semester Method of educational activities: full-time, presence method	
Number of credits: 4	
Recommended semester: 2	
Study grade: 2.	
Prerequisites: -	
Conditions for passing the course: Assessment and completion of the course: Continuous assessment During the semester student a) completes 4 knowledge papers realized continuously (weight 50% of the total evaluation) b) completes the final evaluation in the last week of the semester (weight 50% of the total evaluation) The evaluation of the student's study results within the course study is carried out according to the classification scale, which consists of six classification levels and the following success criteria (in percentage of results in the course evaluation): A - excellent (excellent results: numerical value 1) / 100.00 - 90.00% B - very good (above average results: 1.5) / 89.99 - 80.00% C - good (average results: 2) / 79.99 - 70.00% D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00% E - sufficient (results meet the minimum criteria: 3) / 59.99 - 50.00% FX - insufficient (additional work required: 4) / 49.99 and less% The overall final evaluation is calculated as the arithmetic average of the continuous evaluation (knowledge papers) and the final evaluation (oral exam). Number of credits and time frame for the conditions of passing the course: 13 h (lectures), 13 h (seminars), 47 hours (preparation for seminars and mid-term evaluations during the semester), 47 hours (preparation for the final evaluation). A total of 4 credits with a time requirement of 120 hours.	
Learning outcomes: <i>Knowledge:</i> graduate of the discipline Aesthetic theories of the 20 th century 2 - in connection with the Aesthetic Theories of the 20th Century 1 the graduate of this discipline obtains an overview of opinions, methodologies, concepts of aesthetics in the second half of the 20th century with a focus on the relationship to philosophy, reflection on art and concepts of aesthetics. Greater attention was focused on non-analytical concepts and their contributions to the understanding of aesthetics and art in modern times and especially in the present (post-phenomenological, post-pragmatic theories, or post-existentialist, post-hermeneutic and other concepts). <i>Skills:</i> graduate of the discipline Aesthetic theories of the 20 th century 2 - is able to work with primary and secondary professional literature, actively acquire knowledge, use it to solve specific tasks. <i>Competences:</i> graduate of the discipline Aesthetic theories of the 20 th century 2 - can identify and assess aesthetic thinking in the authors of the second half of the 20th century and understands their transcendence into contemporary aesthetic thinking.	
Course content: 1. Problems of aesthetics and art in the concept of A.C. Danta 2. The boundaries of analytical aesthetics and the return to the traditional philosophy of art 3. A.C. Danto, the future of aesthetics and the future of art 4. The problem of art history in the conception of G. Didi-Huberman, A. Warburg, W. Benjamin, C. Einstein and the impact of this concept on the aesthetics of the 20th century 5. The problem of linearity and nonlinearity of art history, art history as a time vortex and evil. Possibilities of inclusion of 20th century art in the history of art	

6. Anachronism of art paintings
7. Art without aesthetics - possibilities and problems
8. Visual culture and problems of contemporary art
9. Visual culture and the problem of changing the perception of contemporary and classical art
10. Art as a means in the 20th century (neopragmatism)
11. Virtual reality (electronic media, film, television) and the change of art status
12. Ontological status of art in the age of information technologies

Recommended literature:

Danto, A.C., 2008. Zneužitie krásy. Bratislava: Kalligram.
 Didi-Huberman, G., 2006. Pred časom. Dejiny umenia a anachronizmus obrazov. Bratislava: Kalligram.
 Filipová, M. a M. Rampley, 2007. Možnosti vizuálnych štúdií. Obrazy, texty, interpretácie. Brno
 Kulka, T. a D. Ciporanov (eds.), 2010. Co je umění. Texty angloamerické estetiky 20. století. Praha: Mervart.
 Perniola, M., 2000. Estetika 20. století. Praha: Karolinum.
 Tagliabue, G. M., 1985. Současná estetika. Praha: Odeon.
 Welsch, W., 1995. Umelé rajske záhrady? Bratislava: Soros Center for Contemporary Arts.

Language with is necessary to complete the course: Slovak

Notes: ----

Course evaluation

Total number of students evaluated: 33

A	B	C	D	E	FX
33%	27%	24%	9%	3%	3%

Lecturers: doc. Mgr. Adrián Kvokačka, PhD., Lecturer, examiner, seminar leader

Date of last change: 3. 3. 2022

Approved by: prof. PaedDr. Slávka Kopčáková, PhD.

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1IEUK/SUFIL/22	Course title: Contemporary Philosophy
Type, scope and method of educational activity: : 0 hours lecture / 0 hours seminar Presence method	
Number of credits: 2	
Recommended semester: 2	
Study grade: 2	
Prerequisites: -	
<p>Conditions for passing the course: The course is completed with an oral exam In order to pass the course you need to:</p> <ol style="list-style-type: none"> 1. Student work during the semester 20 pts. 2. Essay 30 pts. 3. Oral exam 50 pts. <p>The evaluation of the student's academic performance in the course is carried out according to a grading scale consisting of six grading levels and the following success criteria (in terms of percentage of performance in the course evaluation):</p> <p>A - excellent (outstanding results: numerical value 1) / 100.00 - 90.00 % B - very good (above average results: 1.5) / 89.99 - 80.00 % C - good (average results: 2) / 79.99 - 70.00 % D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00 % E - satisfactory (results meet the minimum criteria: 3) / 59.99 - 50.00 % FX - Inadequate (further work required: 4) / 49.99 % and below.</p> <p>Number of credits and time range for the course requirements:</p> <ol style="list-style-type: none"> 1. Every week semester course teaching: 1 lecture / 1 seminar: 13 weeks x 2 h = 26 h 2. Continuous preparation (including prepared notes to be seen by the teacher) and the study itself 26 h 3. Preparation of seminar work in written form according to the criteria set out in the syllabi 39. 4. Preparation for the exam 59 h <p>Total - 5 credits - time consuming - 150 hours</p>	
<p>Learning outcomes: Knowledge - Graduate of the course:</p> <ul style="list-style-type: none"> - Presents a systematic interpretation of the basic issues of semiotics, phenomenology, structuralism, deconstruction, and postmodernism; - explains concisely and clearly the development of philosophical thought since the second half of the 20th century, especially in the structuralist and neo-Freudian traditions; postmodernism and the new French phenomenology <p>Skills - The graduate student will:</p> <ul style="list-style-type: none"> - Engages in reasoned dialogue about basic philosophical issues (developing analytical thinking); - traces, through analytical work with the text, the interpretive strategies that contemporary philosophers apply to a particular problem (developing critical thinking) <p>Competencies - The graduate of the course will:</p> <ul style="list-style-type: none"> - Acquires a systematic view of the problems discussed and a general overview and historical transformations of contemporary continental philosophy, i.e., the changing forms of approaches to particular issues over the course of the 20th century (application of historical themes in the systematic field). - Gain a basic awareness of related systematic disciplines (ethics, anthropology, sociology, aesthetics, etc.) that draw on different forms of addressing particular issues (context of study); - acquires the methodological competence to recognise and systematically systematise knowledge, to prepare, select, recommend and coordinate approaches on the basis of this knowledge, to recognise the right solutions and to propose ways of applying them in research work; - acquires the prerequisites for further (self-)study and development of knowledge. 	

The learning outcomes of knowledge are verified in the preparation of introductory words throughout the semester and during the oral examination. The learning outcomes of skills and competences are verified in the written work practical part - submission of the term paper in the 12th week of the semester.

Course content:

1. Hermeneutic movement
2. Truth and method - Speech as understanding (H.G.Gadamer) - theory of (not only speech) games;
3. P. Ricoeur and the philosophy of freedom - Guilt, memory and forgiveness
4. P. Ricoeur: hermeneutics of the symbol - living metaphor
5. J. Lacan and the foundations of neopschoanalysis - the concept of the imaginary and the symbolic -
6. J. Lacan: 3 stages of subjectivity - Hysterization, Symbolic and Real
7. S. Žižek and the critique of modern and contemporary ideologies - explicit and implicit violence - the subject and the Big Other - the phantasm and its functions
8. A. Badiou and the theory of the subject
9. A. Badiou: Being and/as event - manifesto of philosophy - truth and/as event
10. M. Foucault and the hermeneutics of the subject
11. M. Foucault and archaeology and genealogy
12. M. Foucault and episteme and discourse theory

Recommended literature:

Pramenná literatúra:

Sucharek, P. 2021. *Súčasná filozofia*, Instantné dejiny kontinentálnej filozofie. Prešov: AFPUP.
 Gros, F., 2018. *Filozofia chôdze*. Bratislava: OZ Hronka.
 Čapek, J., 2003. *Filosofie Henri Bergsona*. Praha: OIKOYMENH;
 Foucault, M., 2007. *Slova a věci*. Brno: Computer Press, a.s.;
 Blanchot, M., 1999: *Literárny priestor*. Praha: Hermann & synové;
 Decombes, V., 1995. *Stejně a jiné. Čtyřicetpět let francouzské filosofie (1933-1978)*. Praha: OIKOYMENH;
 Nida-Rümelin, J., 2001. *Slovník současných filosofů*. Praha: GARAMOND.

Interpretačná literatúra:

Patočka, J., 2009. Co je existence? In: *Fenomenologické spisy II*. Praha: Oikoymenh&Filosofia, s. 335-366.
 Heidegger, M., 2002. Nutnost výslovného obnovení otázky po bytí. In: *Bytí a čas*. Praha: OIKOYMENH, s. 17-20.
 Levinas, E., 2009. Tvář. In: *Etika a nekonečno*. Praha: OIKOYMENH, s. 208-211.
 Levinas, E., 1997. Druhý a Jiní. In: *Totalita a nekonečno*. Praha: OIKOYMENH, s. 188-190.
 Maldiney, H. 2015. Náčrt fenomenologie umění. In: Sucharek, P., *Fenomenologie stretnutia*. Prešov: AFPUP, s. 106-150.
 Marion, J.-L., 2008. Formální příčina nekonečna. In: *Teologické texty* (38) 1-2, s. 109-131.

Language with is necessary to complete the course: slovak

Notes: ----

Course evaluation

Total number of students evaluated: this is a new subject, so there are no statistics on assessment or student numbers

A	B	C	D	E	FX

Lecturers: doc. Mgr. Pavol Sucharek, PhD., Mgr. Lukáš Arthur Švihura, PhD.

Date of last change: 11. 2. 2022

Approved by: prof. PaedDr. Slávka Kopčáková, PhD.

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1IEUK/DIPS1/22	Course title: Diploma seminar
Type, scope and method of educational activities: 1 hour seminar Direct contact learning	
Number of credits: 4	
Recommended semester: 3	
Study grade: 2.	
Prerequisites	
<p>Conditions for passing the course: The course is completed with the interim assessment. Attendance at seminars (direct instruction) is compulsory. A student may have a maximum of 2 absences excused on the basis of a medical certificate. For absences, the student will be given make-up assignments or attend a tutorial. In case of unexcused absences or a greater number of absences, no credit will be awarded to the student.</p> <p>Three components must be completed in order to pass the course</p> <ol style="list-style-type: none"> 1. Active participation in seminars, submission of a report on the consultations attended and processing of sub-assignments - max 20b 2. Elaboration of sub-tasks - write an abstract of the thesis, elaborate the outline of the thesis, elaborate the introduction of the thesis, elaborate the synopsis of the book read related to the topic of the thesis - max 30b 3. Writing a term paper - max 50b <p>The thesis will include: Thesis cover, title page, affidavit, abstract in SJ, elaborated introduction of the thesis, elaborated theoretical background and framework project of the empirical part of the thesis.</p> <p>To pass the course it is necessary to achieve a minimum of 50% in each part.</p> <p>Number of credits and time range for the course requirements:</p> <ol style="list-style-type: none"> 1. Each week of the semester teaching the course: 1 seminar: 13 weeks x 1h = 13 h 2. Elaboration of subtasks 13x3h = 39h 3. Ongoing consultations on the thesis and preparation for consultations 4x3h = 12h 4. Writing the term paper (min. 10NP): 56h <p>Total- 4 credits - time requirement - 120 hours</p>	
<p>Learning outcomes: <i>Knowledge:</i></p> <ul style="list-style-type: none"> - characterizes the nature of the thesis, its significance and tasks in terms of graduation from the university - describe the process of selecting a thesis topic and interpret in their own words the principles of cooperation with the thesis supervisor; - describe the stages in the development of a thesis; - list and describe different types of information sources and work with them, - define the nature of thesis writing methods and identify the methods he/she plans to use in writing his/her own thesis with regard to the set topic, - elaborate the content of the thesis, - elaborate the theoretical background of the thesis, - write the framework project of the research part, <p><i>Skills:</i></p> <ul style="list-style-type: none"> - create a timetable for writing the thesis; - carries out rapid reading for initial orientation in the text, - works with supplementary material, - make notes on documents, make extracts, quotations, abstracts, paraphrases, - describe and apply the general principles of thesis writing (structure of the text, internal references, chapter writing procedure, manner of expression, accuracy and refinement of language, stylisation), - describe and follow the basic requirements of formal editing when writing a thesis, - describe how to cite sources and observe the ethics and technique of citation. - observe the ethics of citation when writing a thesis. <p><i>Competencies:</i></p>	

- Conducts information research in domestic and foreign book, electronic databases,
- works with the information sources obtained, select relevant documents in relation to the topic of his/her thesis;

Learning Outcomes Knowledge, skills and competences are verified in the term paper, which the student submits in the 13th week of the semester.

Course content:

1. Master thesis as a part of the state examination, its role, basic characteristics, selection of the thesis topic, cooperation of the graduate and the supervisor of the thesis.
2. Preparation of the diploma thesis, timetable.
3. Collection and processing of material, types of sources, methods of work.
4. Information research, bibliographic research, libraries.
5. Processing of research results, literature study, excerpts.
6. General principles of thesis writing.
7. Thesis structure. Abstract, introduction, theoretical background of the thesis.
8. Working with the text. Text, professional text, quick reading of key ideas, reading of supplementary material, comprehension of text, critical thinking in reading.
9. Research, bounding the problem, developing a hypothesis, determining research methodology, research aims and objectives, research design, implementation, research, recording results, conclusions, illustrations, tables.
10. Formal preparation of the thesis. Formal page layout, numbering, text structure. Punctuation and abbreviations, illustrations, tables.
11. Methods of citing sources. Citation and its components, methods of citation, basic schemes of bibliographical references, general rules of writing bibliographical references.

Recommended literature:

Darák, M., Ferencová, J., 2001. Metodológia pedagogického výskumu. Terminologické minimum. Prešov: ManaCon. Darák, M., Krajčová, N., 1995. Empirický výskum v pedagogike. Prešov: ManaCon.
Gonda, V. 2012. Ako napísať a úspešne obhájiť diplomovú prácu. Bratislava: Iura Edition.
Kahn, N., B., 2001. Jak efektivně studovat a pracovat s informacemi. Praha: Portal.
Katuščák, D., 1998. Ako písať vysokoškolské a kvalifikačné práce. Bratislava.
Smernica o náležitostiach záverečných prác, ich bibliografickej registrácii, kontrole originality, uchovávaní a sprístupňovaní.[online]. Prešov: PU. [cit.10.12.2021]. Dostupné z: <http://www.pulib.sk/web/data/pulib/subory/stranka/ezp-smernica-2021.pdf>

Language with is necessary to complete the course: slovak

Notes: ----

Course evaluation

Total number of evaluated students: 51

A	B	C	D	E	FX
41%	29%	12%	0%	12%	6%

Teacher: Prof. PaedDr. Slávka Kopčáková, CSc., doc., PhDr. Zuzana Slušná, PhD., doc. Mgr. Lukáš Makky, PhD., Mgr. Adrián Kvokačka, PhD., Mgr. Jana Migašová, PhD., Mgr. Eva Kušnírová, PhD., Mgr. Lenka Bandurová, PhD.

Date of last change: 7.2.2022

Approved by: prof. PaedDr. Lenka Pasternáková, PhD. MBA

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1IEUK/DIPS2/22	Course title: Diploma seminar 2
Type, scope and method of educational activities: 1 hour seminar Direct contact learning	
Number of credits: 4	
Recommended semester: 4	
Study grade: 2.	
Prerequisites	
<p>Conditions for passing the course: The course is assessed with the interim assessment. Attendance at seminars (direct instruction) is compulsory. A student may have a maximum of 2 absences excused on the basis of a medical certificate. For absences, the student will be given make-up assignments or attend a tutorial. In case of unexcused absences or a greater number of absences, no credit will be awarded to the student.</p> <p>Three components must be completed in order to pass the course</p> <ol style="list-style-type: none"> 1. Active participation in seminars, submission of a report on the consultations attended and processing of sub-assignments - max 20b 2. Elaboration of subtasks - scientifically correctly formulate the problem, the aim of the research, establish hypotheses, design and construct a research method (questionnaire, observation sheet, test, survey), prepare a presentation related to the thesis, in which outline the basic theoretical background of the work, the aim and the methodological procedure of processing the research problem - max 20b 3. Working version of the thesis - max 60 b <p>The thesis will contain all the elements of a thesis..</p> <p>To pass the course you must achieve a minimum of 50% in each part.</p> <p>Number of credits and time range for the course requirements:</p> <ol style="list-style-type: none"> 1. Each week of the semester teaching the course: 1 seminar: 13 weeks x 1h = 13 hrs. 2. Elaboration of subtasks 13x1h = 13hrs 3. Ongoing consultation on the thesis and preparation for consultation 4x3h = 12h 4. Writing the working version of the thesis with all the requirements of a thesis according to the PU Directive on the requirements of theses, their bibliographic registration, originality control, preservation and accessibility in the scope (50 to 70 standard pages = 90 000 to 126 000 characters) specified by the Directive: 82h <p>Total- 4 credits - time requirement - 120 hours</p>	
<p>Learning outcomes:</p> <p><i>Knowledge:</i></p> <ul style="list-style-type: none"> - Describe and justify the structure of the thesis and the significance of its individual parts, - describe the basic formal requirements of the thesis and observe them when writing it, - describe how to cite sources and observe the ethics and technique of citation, - describes and compares the basic features of quantitative and qualitative research methods, - describe and practice the different stages of quantitative research, - describe methods of sorting, preprocessing and processing data and apply them to their own research, <p><i>Skills:</i></p> <ul style="list-style-type: none"> - Interprets in own words the nature and mission of the thesis, - interpret the nature of science and explain in own words the nature of different types of research, - interpret in own words the theoretical and methodological issues of scientific research, explain the relationship between theory and empirics in scientific research, - justify the importance of creativity in scientific work, describe methods of developing creativity in research work, - interpret research findings using different thought processes, make inferences, generalizations, formulate conclusions <p><i>Competencies:</i></p> <ul style="list-style-type: none"> - Formulate a research problem, hypothesis, make a choice in relation to the chosen DP topic. 	

- Creates a questionnaire, scale, observation sheet, reps. other diagnostic tool that he/she plans to use in his/her DT.
- Prepares for dissertation defense, design a way of presenting the main thesis, applying different patterns for the layout of the presentation,
- Handles rhetorical concerns effectively in thesis presentation,
- critically evaluate the presentation and express a clear and constructive evaluation.
- Observes and applies ethics and citation technique according to current standards.

Learning Outcomes Knowledge, skills and competences are verified in the term paper, which the student submits in the 13th week of the semester.

Course content:

1. Thesis as a part of the state examination, mission and characteristics of the thesis, its structure, description of the main parts. Formal arrangement of the thesis. Methods of citing sources, methods of citation, bibliographic reference schemes.
2. Introduction to the methodology of science. Nature of science, organizational forms of science, types of research.
3. Theoretical-methodological issues of scientific research. Concrete reality and phenomenon as the object of research, the relationship between theory and empirics in scientific research, gathering and processing of facts as a process of theory formation.
4. The essence of scientific research activity, creativity in scientific research activity (attributes of creativity of scientific work, the essence of the quality of ideas and solutions to problems, factors affecting the creativity of research work, methods of developing creativity in research work).
5. Quantitative and qualitative research in social sciences.
6. Strategy of quantitative research methods, problem formulation, hypothesis formulation, choice of methods, determination of sample set.
7. Creation of scale, questionnaire, observation sheet.
8. Piloting, probing and pre-survey, field data collection, data sorting and processing, interpretation of calculated values, verification of hypotheses, research conclusions.
9. Submission of the thesis. Preparation for the defence. Preparation of presentation.

Recommended literature:

Benčo, J., 2001. Metodológia vedeckého výskumu. Bratislava: Iris.

Darák, M., Ferencová, J., 2001. Metodológia pedagogického výskumu. Terminologické minimum. Prešov: ManaCon.

Darák, M., Krajčová, 1995. Empirický výskum v pedagogike. Prešov: ManaCon.

De Vito, J. A., 2001. Základy mezilidské komunikace. Praha: Grada.

Gonda, V. 2012. Ako napísať a úspešne obhájiť diplomovú prácu. Bratislava: Iura Edition.

Katuščák, D., 1998. Ako písať vysokoškolské a kvalifikačné práce. Bratislava.

Magnello, E., Van Loon, B., 2010. Seznamte se ... Statistika. Praha: Portál.

Ondrejčkovič, P., 2005. Úvod do metodológie sociálnych vied. Bratislava: Regent.

Smernica o náležitostiach záverečných prác, ich bibliografickej registrácii, kontrole originality, uchovávaní a sprístupňovaní.[online]. Prešov: PU. [cit.26.3.2014]. Dostupné z: <http://www.pulib.sk/web/data/pulib/subory/stranka/ezp-smernica-2013.pdf>

Language with is necessary to complete the course: slovak

Notes: ----

Course evaluation

Total number of evaluated students: 50

A	B	C	D	E	FX
48%	24%	16%	4%	4%	4%

Teacher: Prof. PaedDr. Slávka Kopčáková, CSc., doc., PhDr. Zuzana Slušná, PhD., doc. Mgr. Lukáš Makky, PhD., Mgr. Adrián Kvokačka, PhD., Mgr. Jana Migašová, PhD., Mgr. Eva Kušnírová, PhD., Mgr. Lenka Bandurová, PhD.

Date of last change: 7.2.2022

Approved by: prof. PaedDr. Lenka Pasternáková, PhD. MBA

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1EUK/VU20ST/22	Course title: Fine Arts of the 20th Century
Type, scope and method of educational activities: 1 hour lecture / 1 hour seminar Direct contact learning	
Number of credits: 4	
Recommended semester: 2.	
Study grade : 2.	
Prerequisites: -----	
<p>Conditions for passing the course: The course is completed with the continuous assessment. Three components are required for successful completion of the course:</p> <ol style="list-style-type: none"> 1. Presentation of the selected problem - max 25 pts. 2. Student will present the selected issues (15 minutes, audio-visual material, questions for discussion, cca 10 slides) - during the seminar. 3. Semester work - essay (topic: selected visual-artistic work of the second half of the 20th century, submission in the 12th week of the semester) - max 25 pts. 4. Exam from the entire content of the discipline - max 50b. <p>In order to pass the course, it is necessary to achieve a minimum of 50% in each part of the course. The assessment of the student's performance in the course is carried out according to a grading scale consisting of six grading levels and the following success criteria (in terms of percentage of performance in the assessment of the course): A - excellent (excellent results: numerical value 1) / 100.00 - 90.00 % B - very good (above average results: 1.5) / 89.99 - 80.00 % C - good (average results: 2) / 79.99 - 70.00 % D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00 % E - satisfactory (results meet the minimum criteria: 3) / 59.99 - 50.00 % FX - Inadequate (further work required: 4) / 49.99 % and below.</p> <p>Number of credits and time range for the course requirements:</p> <ol style="list-style-type: none"> 1. Each week of the semester teaching the course: 1 lecture / 1 seminar: 13 weeks x 2 h = 26 h 2. Preparation of notes for the seminar: 11 h 3. Study of compulsory and recommended literature, study of reproductions and preparation for the exam: 35 h 4. Creating a presentation and essay: 48 h. <p>Total - 4 credits - time consuming - 120 hours.</p>	
<p>Learning outcomes: <i>Knowledge</i> – The graduate of the Fine Arts of the 20th Century:</p> <ul style="list-style-type: none"> - knows and names individual currents, directions, schools, tendencies and key authors in the field of visual art of the 20th century; - differentiates examples for phenomena such as modern, postmodern avant-garde, contemporary art. - interprets the various periods in the context of social and political changes in Europe and the United States. <p><i>Skills</i> - The graduate of the Fine Arts of the 20th Century:</p> <ul style="list-style-type: none"> - connects developmental contexts in the level of style, themes and motifs in the art of the 20th century - finds parallels and inspirational trajectories between world and Slovak contemporary art culture - discusses the aesthetic problems of contemporary visual culture. <p><i>Competencies</i> - The graduate of the Fine Arts of the 20th Century:</p> <ul style="list-style-type: none"> - explains significant changes in the function of a work of art and the position of the artist in the 20th century - obtains information about current art events in the Slovak and regional circle of visual culture - critically evaluates current visual and artistic events. <p>The learning outcomes of the knowledge are verified in regular discussions throughout the semester and in the exam. The educational outcomes of the skill and competence are verified by the presentation of the selected problem and the creation of an essay to which the student will receive feedback / evaluation in the 13th week of the semester.</p>	

Course content:

1. Avant-garde painting and sculpture, modern architecture - differentiation;
2. From mimesis to abstraction: abstractionist lines in modern art;
3. The importance of the Bauhaus and similarly oriented schools for the art culture of modernity
4. Dada, surrealism, and their legacy for post-war art
5. Pop art in Great Britain and the USA; post-pop-art, New realism
6. Minimalism, art of installation, land-art,
7. Conceptualism and neo-conceptualism
8. New figuration and hyperrealism in painting and sculpture
9. Intermedia: happening, action art and Fluxus
10. Return to painting: European and American variants of neo-expressionism and neo-academic painting
11. High-tech architecture, brutalism, deconstructivism and postmodern architecture
12. Technical image "and fine arts: new media, current trends in fine arts

Recommended literature:

Geržová, J., 1999. Slovník svetového a slovenského výtvarného umenia druhej polovice 20. storočia. Od abstraktného umenia k virtuálnej realite. Idey-pojmy-hnutia. Bratislava: Kruh súčasného umenia Profil.

Geržová, J., 2009. Rozhovory o maľbe : Pohľad na slovenskú maľbu prostredníctvom orálnej histórie. Bratislava: Slovart.

Golding, J., 2009. Cesty k abstraktnému umení. Brno : Barrister a Principal.

Gössel, P., ed., 2003. Architektura 20. století. Praha: Slovart.

Honnef, K., 2004. Pop-art. Bratislava: Slovart.

Holzwarth, H. W., 2009. 100 Contemporary Artists. Los Angeles: Taschen.

Pijoan, J., 2000. Dejiny umenia /10; 12/. Bratislava: Ikar.

Sturken, M. – Cartwright, L., eds., 2009. Studia vizuální kultury. Praha: Portál.

Walther i. F., ed., 2004. Umění 20. století : malířství, soptury a objekty, nová média, fotografie. Praha: Slovart.

Rusnáková, K., ed. 2005. V toku pohyblivých obrazov. Antológia textov o elektronickom a digitálnom umení v kontexte vizuálnej kultúry, Bratislava: AFAD Press.

Štrauss, T., 2001. Metamorfózy umenia 20. storočia : jeho ono-, teba- a seba predstavenie : Pollocks Hintergrund. Bratislava: Kalligram.

Thomas, K. 1994. Dejiny výtvarných štýlov 20. storočia. Bratislava: Pallas.

Language with is necessary to complete the course: *Slovak*

Notes: ----

Course evaluation

Total number of evaluated students: 34

A	B	C	D	E	FX
47%	29%	3%	12%	3%	6%

Lecturers: doc. Mgr. Jana Migašová, PhD.

Date of last change: 1. 3. 2022

Approved by: prof. PaedDr. Slávka Kopčáková, PhD.

COURSE DESCRIPTION

University: University of Presov					
Faculty: Faculty of Arts					
Code: 1EUK/DEV20/22			Course title: History and Aesthetics of 20th Century Fine Arts (State exam)		
Type, scope and method of educational activities: 1 hour lecture / 1 hour seminar Direct contact learning					
Number of credits: 1					
Recommended semester: 4.					
Study grade: 2.					
Prerequisites: -----					
Conditions for passing the course: The course is completed with the state exam. In order to pass the course, it is necessary to achieve a minimum of 50% in each part of the course. The assessment of the student's performance in the course is carried out according to a grading scale consisting of six grading levels and the following success criteria (in terms of percentage of performance in the assessment of the course): A - excellent (excellent results: numerical value 1) / 100.00 - 90.00 % B - very good (above average results: 1.5) / 89.99 - 80.00 % C - good (average results: 2) / 79.99 - 70.00 % D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00 % E - satisfactory (results meet the minimum criteria: 3) / 59.99 - 50.00 % FX - Inadequate (further work required: 4) / 49.99 % and below. If any part of the state exam was graded insufficient / failed (FX), the overall assessment of the state exam is "failed". Number of credits and time range for the course requirements: 1 credit – 30 hours					
Learning outcomes: <i>Knowledge</i> – The graduate of the partial state exam: - Knows and demonstrates the main currents, personalities, and institutions of fine arts of the 20th century abroad and in Slovakia - Is aware of the meaning and use of achieved knowledge in practice <i>Skills</i> - The graduate of the partial state exam: - Synthesizes knowledge of the entire level of study into an individual answer - Is capable to respond to supplementary questions and discussion <i>Competencies</i> - The graduate of the partial state exam - Uses professional terminology at the graduate level - Enters a debate of the research field					
Course content: The structure of the state exam is based upon content of the following courses: 11EUK/V20ST History of 20th century fine arts 11EUK/SUSVU Contemporary Slovak visual art					
Recommended literature: The recommended literature is based upon content of the following courses: 11EUK/V20ST History of 20th century fine arts 11EUK/SUSVU Contemporary Slovak visual art					
Language with is necessary to complete the course: <i>Slovak</i>					
Notes: ----					
Course evaluation Total number of evaluated students: 31					
A	B	C	D	E	FX

35%	23%	23%	6%	3%	10%
Lecturers: Mgr. Jana Migašová, PhD.					
Date of last change: 1. 3. 2022					
Approved by: prof. PaedDr. Slávka Kopčáková, PhD.					

COURSE DESCRIPTION

University: University of Presov					
Faculty: Faculty of Arts					
Code: 1IEUK/DEH20/22			Course title: History and Aesthetic of 20 th century music		
Type, scope and method of educational activities: subject of state examination					
Number of credits: 1					
Recommended semester: 4					
Study grade: 2.					
Prerequisites					
Conditions for passing the course: A minimum score of 50% in each section is required to pass the course. The assessment of the student's performance in the course is based on a grading scale consisting of six grading levels and the following success criteria (in terms of percentage of performance in the course assessment): A - excellent (excellent results: numerical value 1) / 100.00 - 90.00 % B - very good (above average results: 1.5) / 89.99 - 80.00 % C - good (average results: 2) / 79.99 - 70.00 % D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00 % E - satisfactory (results meet the minimum criteria: 3) / 59.99 - 50.00 % FX - Inadequate (further work required: 4) / 49.99 % and below.					
Learning outcomes: - The student is able to explain the principles and concepts of the main currents of musical art of the 20th century, knows and uses professional conceptual apparatus, is able to explain artistic concepts and theoretical reflections of the selected type of art of the 20th century.					
Course content: The curriculum of the discipline is implemented on the basis of the curricula of the disciplines of the following subjects: 1IEUK/H20ST/ Music of the 20th Century 1IEUK/SUSHU/ Contemporary Slovak Music					
Recommended literature: Recommended literature is defined by course descriptions of following subjects: 1IEUK/H20ST/ Music of the 20th Century 1IEUK/SUSHU/ Contemporary Slovak Music					
Language with is necessary to complete the course: slovak					
Notes: ----					
Course evaluation Total number of evaluated students: 31					
A	B	C	D	E	FX
32%	16%	16%	16%	10%	10%
Teacher: prof. PaedDr. Slávka Kopčáková, PhD., garant					
Date of last change: 27.2.2022					
Approved by: prof. PaedDr. Slávka Kopčáková, PhD.					

COURSE DESCRIPTION

University: University of Presov					
Faculty: Faculty of Arts					
Code: 1IEUK/DEH20/22			Course title: History and Aesthetic of 20 th century theater		
Type, scope and method of educational activities: subject of state examination					
Number of credits: 1					
Recommended semester: 4					
Study grade: 2.					
Prerequisites					
Conditions for passing the course: A minimum score of 50% in each section is required to pass the course. The assessment of the student's performance in the course is based on a grading scale consisting of six grading levels and the following success criteria (in terms of percentage of performance in the course assessment): A - excellent (excellent results: numerical value 1) / 100.00 - 90.00 % B - very good (above average results: 1.5) / 89.99 - 80.00 % C - good (average results: 2) / 79.99 - 70.00 % D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00 % E - satisfactory (results meet the minimum criteria: 3) / 59.99 - 50.00 % FX - Inadequate (further work required: 4) / 49.99 % and below.					
Learning outcomes: - The student is able to explain the principles and concepts of the main currents of theater of the 20th century, knows and uses professional conceptual apparatus, is able to explain artistic concepts and theoretical reflections of the selected type of art of the 20th century.					
Course content: The curriculum of the discipline is implemented on the basis of the curricula of the disciplines of the following subjects: 1IEUK/D20ST/ 20th Century Theatre 1IEUK/SSLOD/ Contemporary Slovak Theatre 1IEUK/DUMOD/ Theatre Art of Modernism 1IEUK/DUPOS/ Postmodern Theatre Art 1IEUK/ALTDI/ Alternative Theatre					
Recommended literature: Recommended literature is defined by course descriptions of following subjects: 1IEUK/D20ST/ 20th Century Theatre 1IEUK/SSLOD/ Contemporary Slovak Theatre 1IEUK/DUMOD/ Theatre Art of Modernism 1IEUK/DUPOS/ Postmodern Theatre Art 1IEUK/ALTDI/ Alternative Theatre					
Language with is necessary to complete the course: slovak					
Notes: ----					
Course evaluation Total number of evaluated students: 31					
A	B	C	D	E	FX
35%	6%	19%	19%	10%	10%
Teacher: prof. PaedDr. Slávka Kopčáková, PhD., garant					
Date of last change: 27.2.2022					
Approved by: prof. PaedDr. Slávka Kopčáková, PhD.					

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1IEUK/MAKII/22	Course title: Management of cultural institutions 1
Type, scope and method of educational activity: 1 hour seminar/ 1 hour lecture Presence method	
Number of credits: 4	
Recommended semester: 2th	
Study grade: 2.	
Prerequisites: -	
Conditions for passing the course: The course ends with an exam. To successfully complete the course, it is necessary to complete: <ol style="list-style-type: none"> 1. Joint lectures and seminar meetings. 2. Continuous fulfillment of assigned tasks and duties presented and submitted according to the schedule, published at the beginning of the semester. 3. Participation in cultural and artistic activities as part of the preparation for seminars. 4. Preparation of the final project, its oral presentation in the credit week and written processing 5. The student studies the assigned professional literature and study materials. <p>To successfully complete the course, it is necessary to achieve a result of min. 50%. The evaluation of the student's study results within the course study is carried out according to the classification scale, which consists of six classification levels and the following success criteria (in percentage of results in the course evaluation):</p> <p>A - excellent (excellent results: numerical value 1) / 100.00 - 90.00%</p> <p>B - very good (above average results: 1.5) / 89.99 - 80.00%</p> <p>C - good (average results: 2) / 79.99 - 70.00%</p> <p>D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00%</p> <p>E - sufficient (results meet the minimum criteria: 3) / 59.99 - 50.00%</p> <p>FX - insufficient (additional work required: 4) / 49.99 and less%.</p> <p>Number of credits and time frame for the conditions of passing the course:</p> <ol style="list-style-type: none"> 1. Every week semester course teaching: 1 lecture / 1 seminar: 12 weeks x 2 h = 24 h 2. Continuous fulfillment of tasks and responsibilities: 12 weeks / 3 hours = 36 hours 3. Independent individual study of study materials 12 weeks x 2h = 24 h 4. Visit to cultural and artistic activities during the semester in the range of 16 hours 5. Ongoing preparation and written elaboration of the final project: 20h <p>Total- 4 credits - time consuming - 120 hours</p>	
Learning outcomes: <i>Knowledge</i> - Graduate of the course Management of cultural institutions 1: <ul style="list-style-type: none"> - knows the basic concepts of management in the field of culture and art and art-marketing with emphasis on the field of artistic culture and aesthetics; - knows the starting points, goals and tools of management in the field of culture and art and art-marketing, - masters the basics of project management, - is familiar with the legislative framework governing the performance of public administration in the field of cultural and artistic institutions, - is familiar with the content, principles, forms, tools and mechanisms of cultural policy of the EU and the Slovak Republic. <i>Skills</i> - Graduate of the course Management of cultural institutions 1: <ul style="list-style-type: none"> - applies the acquired knowledge and expertise in practice, - processes documentation and evaluates cultural, artistic and cultural-educational activities, - communicates with representatives of cultural and artistic organizations, local actors in cultural and artistic life and volunteers, - develops effective cooperation with representatives of cultural and artistic organizations, local actors in cultural and artistic life and volunteers, 	

- creates and plans cultural and artistic activities,
- prepares, processes, implements and evaluates project, subsidy and grant applications in the field of culture and art, resp. in the relevant cross-sectional areas.

Competences - Graduate of the course Management of cultural institutions 1:

- has creative and artistic abilities,
- organizes and plans its activities,
- takes decisions and is responsible for its decisions,
- has the ability to motivate people,
- applies the principles of teamwork;
- has a cultivated language expression.

The educational outcomes of knowledge are verified in writing in the 12th week of the semester.

The educational outcomes of skill and competence are verified in the seminar work, which the student submits in the 12th week of the semester at the latest. The educational outcomes of knowledge and competence are also verified during the student's outing at the seminar.

Course content:

1. Functioning of public entities and the public, non-profit and private spheres.
2. Cultural policy. Cultural policy instruments. Tools implementation methods. Management - planning: differences in approaches.
3. Legislation in culture.
4. Cultural institutions. Cultural processes in cultural institutions. Basic legal forms of cultural institutions.
5. Specifics of non-profit CIs (basic legislative regulations). Public funding of culture. Multi - source financing.
6. Management (basic terminology). Management as a process. Leadership and management in culture and the arts: functions, benefits and risks. Management as a profession.
7. Professions and occupations in the field of culture. Directive and non-directive approaches in culture and art. Cultural planning.
8. Brief development of management, key procedures and approaches.
9. Managerial functions: planning, organization, selection and deployment of staff, people management and control. Evaluation mechanisms.
10. Key approaches and work in the Slovak, Czech and European environment 1
11. Key approaches and work in the Slovak, Czech and European environment 2
12. Presentation of seminar task.

Recommended literature:

Bureš, V. 2007. *Znalostní management a proces jeho zavádění*. Praha: Grada Publishing 2007.
 Dvořák, J. 2005. *Malý slovník managementu divadla*. Praha: Pražská scéna.
 Dvořák, J. 2004. *Kreativní management pro divadlo*. Praha: Pražská scéna.
 Hagoort, G. 2010. *Umělecký management v podnikatelském stylu*. Praha: Kant.
 Chomová, S. 2015. *Vádemékum lokálnej a regionálnej kultúry*. Bratislava: Univerzita Komenského v Bratislave
 Kessner, L. 2005. *Marketing a management muzeí a památek*. Praha: Grada publ. 2005
 O'Brien, D. 2015. *Kulturní politika: management, hodnota a modernita v kreativních průmyslech*. Praha: Barrister a Principal
 Pernica, P. 2017. *Nový pohled na kultúru*. Praha: Academia
Revízia výdavkov na kultúru. Ministerstvo kultúry SR a Inštitút kultúrnej politiky. Dostupné na: <https://www.culture.gov.sk/ministerstvo/institut-kulturej-politiky/revizia-vydavkov/>
 Slušná, U. 2015. *Súčasná kultúrna situácia z pohľadu teórie a praxe*. Bratislava: Univerzita Komenského v Bratislave
 Slušná, Z. 2013. *Aspekty a trendy súčasnej kultúry*. Bratislava: NOC.
 Smolíková, M. 2008. *Manažment umění*. Praha: VŠUP.

Language with is necessary to complete the course: Slovak, Czech

Notes: ----

Course evaluation Total number of students evaluated: 40

A	B	C	D	E	FX
93%	8%		%	%	0%

Lecturers: Doc. PhDr. Zuzana Slušná, PhD.

Date of last change: 3. 3. 2022

Approved by: prof. PaedDr. Slávka Kopčáková, PhD.

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1IEUK/MAKI2/22	Course title: Management of cultural institutions 2
Type, scope and method of educational activity: 1 hour seminar/ 1 hour lecture Presence method	
Number of credits: 5	
Recommended semester: 3th	
Study grade: 2.	
Prerequisites: -	
Conditions for passing the course: The course ends with an exam. To successfully complete the course, it is necessary to complete: <ol style="list-style-type: none"> 1. Joint lectures and seminar meetings. 2. Continuous fulfillment of assigned tasks and duties presented and submitted according to the schedule, published at the beginning of the semester. 3. Participation in cultural and artistic activities as part of the preparation for seminars. 4. Preparation of the final project, its oral presentation in the credit week and written processing 5. The student studies the assigned professional literature and study materials. <p>To successfully complete the course, it is necessary to achieve a result of min. 50%. The evaluation of the student's study results within the course study is carried out according to the classification scale, which consists of six classification levels and the following success criteria (in percentage of results in the course evaluation):</p> <p>A - excellent (excellent results: numerical value 1) / 100.00 - 90.00%</p> <p>B - very good (above average results: 1.5) / 89.99 - 80.00%</p> <p>C - good (average results: 2) / 79.99 - 70.00%</p> <p>D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00%</p> <p>E - sufficient (results meet the minimum criteria: 3) / 59.99 - 50.00%</p> <p>FX - insufficient (additional work required: 4) / 49.99 and less%.</p> <p>Number of credits and time frame for the conditions of passing the course:</p> <ol style="list-style-type: none"> 1. Every week semester course teaching: 1 lecture / 1 seminar: 12 weeks x 2 h = 24 h 2. Continuous fulfillment of tasks and responsibilities: 12 weeks / 4 hours = 48 hours 3. Independent individual study of study materials 12 weeks x 2h = 24 h 4. Visit to cultural and artistic activities during the semester in the range of 16 hours 5. Preparation for the colloquium in the credit week: 18h 6. Ongoing preparation and written elaboration of the final project: 20h <p>Total- 5 credits - time consuming - 150 hours</p>	
Learning outcomes: <i>Knowledge</i> - Graduate of the course Management of cultural institutions 2: <ul style="list-style-type: none"> - knows the basic concepts of management in the field of culture and art and art-marketing with emphasis on the field of artistic culture and aesthetics; - knows the starting points, goals and tools of management in the field of culture and art and art-marketing, - masters the basics of project management, - is familiar with the legislative framework in the field of copyright and personal data protection, - knows innovative forms of presentation and promotional activities, - knows innovative forms of working with the audience. <p><i>Skills</i> - Graduate of the course Management of cultural institutions 2: - applies the acquired knowledge and expertise in practice,</p> <ul style="list-style-type: none"> - applies the acquired knowledge and expertise in practice, - processes documentation and evaluates cultural, artistic and cultural-educational activities, - uses modern forms and techniques of management and marketing, - prepares and implements surveys and analyzes of the needs of target groups in cultural and artistic institutions, 	

- develops effective cooperation with representatives of cultural and artistic organizations, local actors in cultural and artistic life and volunteers,
- creates and plans cultural and artistic activities,
- prepares, processes, implements and evaluates project, subsidy and grant applications in the field of culture and art, resp. in the relevant cross-sectional areas.

Competences - Graduate of the course Management of cultural institutions 2:

- has creative and artistic abilities,
- organizes and plans its activities,
- takes decisions and is responsible for its decisions,
- has the ability to motivate people,
- applies the principles of teamwork;
- has a cultivated language expression.

The educational outcomes of knowledge are verified in writing in the 12th week of the semester.

The educational outcomes of skill and competence are verified in the seminar work, which the student submits in the 12th week of the semester at the latest. The educational outcomes of knowledge and competence are also verified during the student's outing at the seminar.

Course content:

1. Fundraising of art projects and public benefit,
2. Communication in the art team, work with the media and the public.
3. Professional ethics. Ethical aspects of human resource management.
4. Potential and trends of management in art, project and project cycle.
5. Project and project cycle: analysis of examples of good practice.
6. Strategic thinking. Strategic plan as a starting point for a marketing plan.
7. Analysis of micro- and macro-environment.
8. Application of marketing, cultural planning in cultural institutions.
9. Art-marketing: analysis of examples of good practice.
10. Market research and search for target groups.
11. Research on target groups, needs and interests: analysis of examples of good practice.
12. Presentation of seminar project.

Recommended literature:

Bureš, V. 2007. *Znalostní management a proces jeho zavádění*. Praha: Grada Publishing 2007.
 Dvořák, J. 2005. *Malý slovník managementu divadla*. Praha: Pražská scéna.
 Dvořák, J. 2004. *Kreativní management pro divadlo*. Praha: Pražská scéna.
 Hagoort, G. 2010. *Umělecký management v podnikatelském stylu*. Praha: Kant.
 Chomová, S. 2015. *Vádemékum lokálnej a regionálnej kultúry*. Bratislava: Univerzita Komenského v Bratislave
 Kessner, L. 2005. *Marketing a management muzeí a památek*. Praha: Grada publ. 2005
 O'Brien, D. 2015. *Kulturní politika: management, hodnota a modernita v kreativních průmyslech*. Praha: Barrister a Principal
 Pemica, P. 2017. *Nový pohled na kultúru*. Praha: Academia
Revízia výdavkov na kultúru. Ministerstvo kultúry SR a Inštitút kultúrnej politiky. Dostupné na:
<https://www.culture.gov.sk/ministerstvo/institut-kulturnej-politiky/revizia-vydavkov/>
 Slušná, U. 2015. *Súčasná kultúrna situácia z pohľadu teórie a praxe*. Bratislava: Univerzita Komenského v Bratislave
 Slušná, Z. 2013. *Aspekty a trendy súčasnej kultúry*. Bratislava: NOC.
 Smolíková, M. 2008. *Manažment umění*. Praha: VŠUP.

Language with is necessary to complete the course: *Slovak, Czech*

Notes: ----

Course evaluation

Total number of students evaluated: 40

A	B	C	D	E	FX
93%	8%		%	%	0%

Lecturers: Doc. PhDr. Zuzana Slušná, PhD.

Date of last change: 3. 3. 2022

Approved by: prof. PaedDr. Slávka Kopčáková, PhD.

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1IEUK/DHUD1/22	Course title: Music of 20th Century
Type, scope and method of educational activity: 1 hour seminar/ 1 hour lecture Scope of educational activities: 1.1 hours. weekly, 13 h lecture, 26 h seminar per semester Presence method	
Number of credits: 4	
Recommended semester: 1th	
Study grade: 2.	
Prerequisites: -	
Conditions for passing the course: The form of completion of the course is an exam. To successfully complete the course, it is necessary to complete 4 components: <ol style="list-style-type: none"> 1. Active participation in seminars and lectures - 10 b. 2. Preparation and presentation of a semester work in the range of 5 NS - 30 b. 3. The student studies the assigned professional literature and study materials - 10 b. 4. During the semester, he attends a concert or musical-dramatic performance, which he critically evaluates in a review form - 10 b. 5. Knowledge test in the exam period - max 50 b.. To successfully complete the course, it is necessary to achieve a result of min. 50%. The evaluation of the student's study results within the course study is carried out according to the classification scale, which consists of six classification levels and the following success criteria (in percentage of results in the course evaluation): A - excellent (excellent results: numerical value 1) / 100.00 - 90.00% B - very good (above average results: 1.5) / 89.99 - 80.00% C - good (average results: 2) / 79.99 - 70.00% D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00% E - sufficient (results meet the minimum criteria: 3) / 59.99 - 50.00% FX - insufficient (additional work required: 4) / 49.99 and less%.	
Sum of credits and time frame for the conditions of passing the course: <ol style="list-style-type: none"> 1. Every week semester course teaching: 1 lecture / 1 seminar: 13 weeks x 2 h = 26 h 2. Independent individual study of study materials: 12 x 2 h = 24 h 3. Preparation of semester work, PWP presentations and music demonstrations - 20 h 4. Preparation for the knowledge test carried out at the exam - 40 h. Total - 4 credits - time required - 120 hours	
Learning outcomes: <i>Knowledge</i> - Graduate of the course Music of 20th Century : <ul style="list-style-type: none"> - systematizes theoretical knowledge related to the history of music of the 20th century and the present; - identifies and specifies current issues of contemporary music culture; - is characterized by professional terminology, the developmental laws of musical thinking related to the 20th century and the past 2 decades of the 21st century. <i>Skills</i> - Graduate of the course Music of 20th Century : <ul style="list-style-type: none"> - names, categorizes and evaluates the contribution of leading musicians shaping the musical language of the present as a synthetic phenomenon; - understands the plurality of musical styles and composition techniques at the turn of the 20th and 21st centuries. - characterizes the features of individual musical poetics of the 20th century and the present; <i>Competences</i> - Graduate of the course Music of 20th Century : <ul style="list-style-type: none"> - analyzes the specific stylistic attributes of the musical work of the observed period; 	

<ul style="list-style-type: none"> - uses the acquired knowledge and skills from the subject Music of the 20th Century to name the developmental context of individual types of art; - actively perceives and verbally interprets contemporary musical works; - distinguishes stylistic and aesthetic features of musical modernism, avant-garde and postmodernism; - on the basis of professional texts, he critically formulates his opinions in relation to contemporary musical concepts. <p>The educational outcomes of knowledge are verified during the elaboration of tasks assigned and evaluated by the teacher during the semester and on the basis of the quality of the elaborated seminar paper presented and submitted in the agreed week of the semester. The educational outcomes of skill and competence are verified on the basis of perceptual activities and their verbal interpretation within joint seminar hours.</p>																	
<p>Course content:</p> <ol style="list-style-type: none"> 1. Introduction to the study. 2. Basic stylistic tendencies of European music of the 20th century (musical modern, pre-war avant-garde, post-war avant-garde, postmodern). 3. Music after World War II, radical avant-garde style currents. 4. Experimental music, electroacoustic, aleator and timbre music. 5. Postmodern music, minimalism, polystyrene music, sacral minimalism. 6. New postmodern compositional techniques (citation, recycling, allusion, etc.). 7. European music of the last third of the 20th century and after 2000 (Polish Sonorist School - W. Lutoslawski, H. Górecki, K. Penderecki, etc.). 8. European music of the last third of the 20th century and after 2000 - Western Europe (J. Tavener, L. Andriesen, K. Saariaho). 9. European music of the last third of the 20th century and after 2000: emigrants today are world citizens - the most important composers of the former communist bloc, the former Soviet Union and the Baltics (A. Schnittke, S. Gubjadulina, G. Kančeli, etc.). 10. European music of the last third of the 20th century and after 2000: emigrants today are world citizens - the most important composers in Central Europe (G. Ligeti, A. Pärt, P. Eötvös). 11. Synthesis, fusion, musical language innovations (multimedia productions, sound art, soundwalk, plundrophony, etc.). The most important eur. classical, contemporary and jazz music festivals. 12. Stages of the development of Slovak music in the 20th and 21st centuries, with a focus on the second half of the 20th century. 																	
<p>Recommended literature:</p> <p>Albrecht, J., 2003. Eseje o umení. Bratislava: Scriptorium musicum.</p> <p>Dorůžka, P. a kol., 1991. Hudba na pomezí. Praha: Panton.</p> <p>Hrčková, N., 2005. Dejiny hudby VI. Hudba 20. storočia (1). Bratislava: IKAR.</p> <p>Hrčková, N., 2006. Dejiny hudby VI. Hudba 20. storočia (2). Bratislava: IKAR.</p> <p>Hrčková, N., ed., 2002. Slovenskí skladatelia III. Bratislava: Orman.</p> <p>Chalupka, L., 2011. Slovenská hudobná avantgarda. Bratislava: UK.</p> <p>Jurík, M. a Zagar, P., eds., 1998. Sto slovenských skladateľov. Bratislava: NHC.</p> <p>Kajanová, Y., 2010. Postmoderna v hudbe. Bratislava: FF UK.</p> <p>Kohoutek, C., 1965. Novodobé skladebné smery v hudbe. Praha: Státní hudební vydavatelství.</p> <p>Kopčáková, S., 2013. Vývoj hudobnoestetického myslenia na Slovensku v 20. storočí. Prešov: FF PU.</p> <p>Navrátil, M., 1999. Nástin vývoje hudby 20. stoločí. Ostrava: Montanex.</p> <p>Nyman, M., 2007. Experimentální hudba: Cage a iní. Bratislava: HC.</p> <p>Ross, A., 2011. Zbývá jen hluk. Nalouchání dvacátému století. Praha: Argo.</p> <p>Schnierer, M., 2011. Hudba 20. století. Brno: JAMU.</p> <p>Schönberg, A., 2004. Styl a idea. Praha: Arbor vitae.</p> <p>Stravinskij, I., 2002. Hudobná poetika. Kronika môjho života. Bratislava: Hudobné centrum.</p> <p>Šafařík, J., 2006. Dějiny hudby III. Věrovany: Vyd. Jan Pizskiewicz.</p> <p>Odborné časopisy: Slovenská hudba 1957-1971 a 1991-2021; Hudobný život (od r. 1969).</p>																	
<p>Language with is necessary to complete the course: <i>Slovak, Czech</i></p>																	
<p>Notes: ----</p>																	
<p>Course evaluation Total number of students evaluated: 38</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>34 %</td><td>18 %</td><td>8 %</td><td>5 %</td><td>21 %</td><td>13 %</td></tr> </tbody> </table>						A	B	C	D	E	FX	34 %	18 %	8 %	5 %	21 %	13 %
A	B	C	D	E	FX												
34 %	18 %	8 %	5 %	21 %	13 %												
<p>Lecturers: prof. PaedDr. Slávka Kopčáková, PhD.</p>																	
<p>Date of last change: 3. 3. 2022</p>																	
<p>Approved by: prof. PaedDr. Slávka Kopčáková, PhD.</p>																	

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: IIEUK/ESPOS/22	Course title: Postmodern Aesthetics
Type, scope and method of educational activity: Type of educational activities: Lecture, Seminar Scope of educational activities: 1.1 hours. weekly, 13.13 per semester Method of educational activities: full-time, presence method	
Number of credits: 4	
Recommended semester: 1	
Study grade: 2.	
Prerequisites: -	
Conditions for passing the course: Assessment and completion of the course: Exam During the semester student a) writes test from the text seminars (weight 25% of the total mark) b) submit a seminar paper (aesthetic reflection on film) (weight 25% of the total grade) c) pass an oral examination (weighted 50% of the total grade) The evaluation of the student's study results within the course study is carried out according to the classification scale, which consists of six classification levels and the following success criteria (in percentage of results in the course evaluation): A - excellent (excellent results: numerical value 1) / 100.00 - 90.00% B - very good (above average results: 1.5) / 89.99 - 80.00% C - good (average results: 2) / 79.99 - 70.00% D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00% E - sufficient (results meet the minimum criteria: 3) / 59.99 - 50.00% FX - insufficient (additional work required: 4) / 49.99 and less% The overall final evaluation is calculated as the arithmetic average of the continuous evaluation (knowledge papers) and the final evaluation (oral exam). Number of credits and time frame for the conditions of passing the course: 13 h (lectures), 13 h (seminars), 47 hours (preparation for seminars and continuous assessment during the semester), 47 hours (preparation for the oral exam) A total of 4 credits with a time requirement of 120 hours.	
Learning outcomes: <i>Knowledge:</i> the graduate of the discipline acquires a relevant and comprehensive view of the field of postmodern aesthetics, his/her knowledge is deep and transversal in this specialized field, he/she knows and understands the theories, methods and procedures carried out by postmodern aesthetics. <i>Skills:</i> the graduate of the discipline is able to develop the acquired knowledge and actively search for additional information, integrate and use it in applications to develop knowledge in the relevant field. The student is prepared to creatively solve theoretical and practical tasks. <i>Competences.</i> On the basis of the completion of the course, the student is able to work in a team in the relevant field with a high degree of autonomy in problem-solving decisions, but with consideration of the wider social implications.	
Course content: 1. The postmodern situation as the philosophical-aesthetic range of postmodernism. 2. The overseas view of postmodernism. 3. Deconstruction as one of the principles of creation. 4. Modernity and postmodernity. 5. The text of postmodern art. 6. The category of the sublime and the avant-garde. 7. The aesthetic thought of postmodernism: Dubuffet.	

8. The aesthetic thought of postmodernism: Lyotard.
9. The aesthetic thought of postmodernism: Derrida.
10. The aesthetic thought of postmodernism: Foucault.
11. Aesthetic thought of postmodernism: Adorno
12. Aesthetic thought of postmodernism: Welsch.

Recommended literature:

Adorno, T.W., 1999. Estetická teorie. Praha: Panglos.

Bertens, H., 1996. The Idea of the postmodern. London and New York: Routledge.

Derrida, J., 1993. Texty k dekonstrukci. Bratislava: Archa.

Dubuffet, J., 1998. Dusivá kultura. Praha: Hermann a synové.

Deleuze, G., 2013. Logika smyslu. Praha: Karolinum.

Deleuze, G., 2010. Pusté ostrovy a jiné texty. Praha: Hermann a synové.

Foucault, M., 2006. Rád diskurzu. Bratislava: Agora.

Foucault, M., 1994. Toto nie je fajka. Bratislava: Archa.

Gál, E. – Marcelli, M. (zost.), 1991. Za zrkadlom moderny. Bratislava: Archa.

Kolesár, Z. – Mrenicová, Ľ., 1996. Postmoderna... a čo ďalej? Zborník prednášok o výtvarnom umení. Vysoká škola výtvarných umení.

Lyotard, J.F., 1998. Rozepře. Praha: Filosofia.

Lyotard, J.F., 1997. Hrobka intelektuála a iné články. Bratislava: Archa.

Lyotard, J.F., 2002. Návrat a jiné eseje. Praha: Hermann a synové.

Sošková, J., 2003. Škaredosť banálnych právd. In: Studia Aesthetica VI. FF PU Prešov, s. 56–74.

Thomasová, K., 1994. Dejiny výtvarných štýlov 20. storočia. Bratislava: Pallas.

Welsch, W., 1993. Estetické myslenie. Bratislava: Archa.

Žilka, T., 1994. Intertextualita v postmodernom umení. Nitra : Univerzita Konštantína Filozofa.

Žilka, T., 1995. Text a posttext. Cestami poetiky a estetiky k postmoderne. Nitra : VŠPdG.

Language with is necessary to complete the course: Slovak

Notes: ----

Course evaluation

Total number of students evaluated: 34

A	B	C	D	E	FX
56%	21%	21%	0%	0%	3%

Lecturers: doc. Mgr. Adrián Kvokačka, PhD., Lecturer, examiner, seminar leader

Date of last change: 3. 3. 2022

Approved by: prof. PaedDr. Slávka Kopčáková, PhD.

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 11EUK/OPRA/22	Course title: Professional practise
Type, scope and method of educational activity: Type of educational activities: Seminar Scope of educational activities: 120 hours Method of educational activities: Presence	
Number of credits: 6	
Recommended semester: 4	
Study grade: 2.	
Prerequisites: -	
Conditions for passing the course: The subject is evaluated continuously. To successfully complete the course, it is necessary to complete 4 components: <ol style="list-style-type: none"> 1. The student is obliged to carry out activities and activities according to the instructions of the responsible person within 120 hours in the organization / institution in the field of established and non-established culture 60p. 2. The student will write a report from the internship in a cultural institution (10 NS), which will also contain the activities carried out during the internship (work diary) 20p. 3. The student fills in the questionnaire Evaluation of the internship by the student 10p. 4. Evaluation of the internship by students at a joint colloquium 10p. Number of credits and time frame for the conditions of passing the course: <ol style="list-style-type: none"> 1. Internship equipment and preparation of documents before arrival - 20 h. 2. Internship in a cultural institution - 120 h. 3. Study of professional literature and materials - 20 h. 4. At the end of the internship, preparation of a report from the internship at a cultural institution - 20 h. Total - 6 credits - time consuming - 180 hours	
Learning outcomes: Knowledge - Graduate of the Internship: <ul style="list-style-type: none"> - verifies the theoretical knowledge and information gained during the study by applying them in participating in the activities and activities of the selected organization; - consolidates professional terminology in the field of arts and culture with an emphasis on knowledge of the institutional environment, components and scope of activities of individual types of cultural entities; - creatively applies theoretical knowledge in the field of culture management and art-marking; Skills - Graduate of the Professional Internship course: <ul style="list-style-type: none"> - implements the assigned tasks assigned by the supervisor of the cultural institution; - participates in the activities of cultural entities; Competences - Graduate of the course Internship: <ul style="list-style-type: none"> - can prepare and implement cultural activity in accordance with the current legislative framework for culture as well as the intentions of cultural policies for culture and the arts; - develops and strengthens professional identity; - independence and organization of one's own work within the set tasks. The educational outcomes of the knowledge are verified in the report from the internship submitted in the 7th week of the semester. The educational outcomes of skill and competence are verified directly in the cultural institution (120 hours) and at a joint colloquium in the 8th week of the semester.	
Course content: <ol style="list-style-type: none"> 1. Cultural institutions: classification, typology. Legislative framework. Cultural policy. 2. Professions in the field of culture and art. 3. Organizational structure of cultural institutions and organizations. Organizational units of cultural institutions and organizations. Organizational relations. 4. Description of processes and activities in cultural and artistic institutions. Professional and specific activities by type of institutions and organizations. 5. Presentation of the institution: forms, methods, procedures. Activity and process management. 6. Target groups. Working with visitors. Types and forms of cultural activities. 7. Methodology and counseling in the field of culture. 	

8. Colloquium: presentation of suggestions obtained during the internship.

Recommended literature:

Aktuálne koncepčné a strategické dokumenty z oblasti kultúry dostupné na stránkach Ministerstva kultúry SR. (<https://www.culture.gov.sk/ministerstvo/legislativa/>).

Drucker, P. F., 1993. Management. Budoucnost začíná dnes. Praha: Management Press.

Gero, Š., 2012. Komunikácia Umenie Marketing. Nitra: UKF FF.

Chomová, S., 2015. Vádemékum miestnej a regionálnej kultúry. Bratislava: Univerzita Komenského v Bratislave.

Kotter, J. P., 2010. Pociť naliehavosti. Bratislava: Eastone Books.

Mullins, J. - Komisar, R., 2010. Plán B. (Ako vytvoriť úspešný podnikateľský model alebo zmeniť dobrý model na skvelý). Bratislava: Eastone Books.

Opletalová L. a kol., 2015. Lokální funkce kultury. Praha: Univerzita Karlova.

Palmer, S.-Weaver, M., 2007. Úloha informací v manažerském rozhodování. Praha: GP.

Plichtová, M., 2015. Public relations v kultúre. Bratislava: Univerzita Komenského v Bratislave.

Salem, L., 2013. Reklamní slogany a příběhy stojící za jejich vznikem. Brno: Bizbooks.

Slušná, Z., 2013. Trendy a aspekty miestnej a regionálnej kultúry. Bratislava: Národné osvetové centrum.

Slušná, Z., 2015. Súčasná kultúrna situácia z pohľadu teórie a praxe. Bratislava: Univerzita Komenského.

Smolíková, M., 2008. Manažment umění. Praha: VŠUP.

Žák, P., 2004. Kreativita a její rozvoj. Brno: Computer Press.

Li, Ch. – Bernoff, J., 2010. Spodná vlna. Bratislava: Eastone Book.

Language with is necessary to complete the course: Slovak and Czech.

Notes: ----

Course evaluation

Total number of students evaluated: 33

A	B	C	D	E	FX
97%	0%	0%	0%	0%	3%

Lecturers: Mgr. Eva Kušnírová, PhD.

Date of last change: 14.01.2022

Approved by: prof. PaedDr. Slávka Kopčáková, PhD.

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1IEUK/D20ST/22	Course title: Theater of 20 th century
Type, scope and method of educational activity: Type of educational activities: Lecture, Seminar Scope of educational activities: 1.1 hours. weekly 13, 13 per semester Method of educational activities: Attendance	
Number of credits: 4	
Recommended semester: 1	
Study grade: 2.	
Prerequisites: -	
Conditions for passing the course: The subject is evaluated by an exam. To successfully complete the course, it is necessary to complete 4 components: <ol style="list-style-type: none"> 1. Joint lectures and seminar meetings 10p. 2. Elaboration and presentation of a seminar paper on a given topic, submits as a term paper (scope: 13 NS) 20p. 3. The student studies the assigned professional literature and study materials 10p. 4. During the examination period, they pass a knowledge test and an oral examination 60p. <p>The evaluation of the student's study results within the course study is carried out according to the classification scale, which consists of six classification levels and the following success criteria (in percentage of results in the course evaluation):</p> <p>A - excellent (excellent results: numerical value 1) / 100.00 - 90.00%</p> <p>B - very good (above average results: 1.5) / 89.99 - 80.00%</p> <p>C - good (average results: 2) / 79.99 - 70.00%</p> <p>D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00%</p> <p>E - sufficient (results meet the minimum criteria: 3) / 59.99 - 50.00%</p> <p>FX - insufficient (additional work required: 4) / 49.99 and less%</p> <p>Number of credits and time frame for the conditions of passing the course:</p> <ol style="list-style-type: none"> 1. Every week semester course teaching 1 lecture / 1 seminar: 13 weeks x 2 h = 26 h. 2. Study of professional literature and materials - 30 h. 3. In the pre-agreed week of the semester, the student prepares and submits a seminar paper on the assigned topic. At the seminar, he will present a substantial part of it together with a PWP presentation and the following discussion - 64 h. <p>Total - 4 credits - time required - 120 hours</p>	
Learning outcomes: Knowledge - Graduate of the course 20th Century Theater: <ul style="list-style-type: none"> - deepens and interprets the conceptual apparatus in the field of theatrical art history; - knows the developmental coordinates of European theater in artistic-aesthetic metamorphoses from the beginning of the 20th century to the present; - characterizes poetological features and stylistic aspects of the epoch in professional terminology; - knows the leading personalities and creators shaping artistic and aesthetic valery of the period; Skills - Graduate of the course 20th Century Theater: <ul style="list-style-type: none"> - on the example of specific dramatic works, defines the features of individual theatrical poetics of the creators; - perceptually analyzes the stylistic attributes of a dramatic text as well as a theatrical work; Competences - Graduate of the course 20th Century Theater: <ul style="list-style-type: none"> - draws parallels between the performing arts and the development of other arts; - critically formulates its opinions on the topic on the basis of professional texts; <p>The educational outcomes of knowledge are verified in the seminar part in discussions during the semester, in the semester work from the theater of the 20th century submitted in the 13th week of the semester (presented during</p>	

the semester) and the exam. The educational outcomes of skill and competence are verified in the interpretations of the theatrical work in the seminar part and in the semester work.

Course content:

1. Developmental transformations of modern drama and theater of the 20th century.
2. European avant-garde theater of the first third of the 20th century.
3. Spanish, Italian and American theater at the beginning of the 20th century.
4. Space innovators.
5. Russian theater and drama in the years 1917 - 1940.
6. E. Piscator Political Theater. B. Brecht's Epic Theater.
7. New thing. Bauhaus.
8. Reteatralization of theater. Copeau. Cartel.
9. Artaud and the Theater of Cruelty.
10. Theater director M. Reinhardt.
11. Existential theater.
12. Absurd drama and theater.

Recommended literature:

Artaud, A., 1993. Divadlo a jeho dvojník. Bratislava: Tália -press.
 Brockett, O. G. a Hildy, J. F., 2019. Dějiny divadla. Praha: Divadelní ústav.
 Carlson, M., 2006. Dejiny divadelných teórií. Bratislava: Divadelný ústav.
 Fischer- Lichte, E., 2003. Dejiny drámy. Bratislava: Divadelný ústav.
 Hořínek, Z., 1995. Cesty moderního dramatu. Praha: Nakl. Studia Ypsilon.
 Hyvnar, J., 1996. Francouzská divadelní reforma. Praha.
 Hyvnar, J., 2011. Virtuosoové. K evropskému herectví 19. a počátku 20. století. Praha: Akademie múzických umění.
 Hyvnar, J., 2011. Herec v modernom divadle. K divadelným reformám 20. století. Praha: KANT AMU.
 Martinek, K., 1980. Dejiny sovietskeho divadla (1917 – 1945). Bratislava: Tatran.
 Mistrík, M., 2003. Herecké techniky 20. storočia. Bratislava: VEDA SAV.
 Mistrík, M., 2006. Jacques Copeau a jeho Starý holubník. Bratislava: Slov. teatrologická spol. vo vydavateľstve VEDA.
 Paštéka, J., 1998. Eseje o svetových dramatikoch. Bratislava: Národné divadelné centrum.
 Pavlovský, P., 2004. Základní pojmy divadla. Praha: Nakladatelství LIBRI and Národní divadlo.
 Scherhauser, P. 1999. Čítanka z dejín divadelnej réžie III. Bratislava: Divadelný ústav.
 Zavorský, J., 2011. Kapitoly z dejín scénografie. Brno: JAMU.

Language with is necessary to complete the course: Slovak and Czech.

Notes: ----

Course evaluation

Total number of students evaluated: 37

A	B	C	D	E	FX
8%	22%	35%	16%	8%	11%

Lecturers: Mgr. Eva Kušnírová, PhD.

Date of last change: 14.01.2022

Approved by: prof. PaedDr. Slávka Kopčáková, PhD.

COURSE DESCRIPTION

University: University of Prešov	
Faculty: Faculty of Arts	
Code: 1IEUK/OBDIP/22	Course title: Thesis defence
Type, scope and method of educational activities: thesis defence	
Number of credits: 14	
Recommended semester: 4	
Study grade: 2.	
Prerequisites	
<p>Conditions for passing the course:</p> <p>When preparing the thesis, the student follows the instructions of his/her supervisor and the Directive on the requirements of thesis, their bibliographic registration, originality control, storage and accessibility issued by the University of Prešov in Prešov. The length of the thesis may be determined by the supervisor, with the recommended length (from the introduction to the conclusion, inclusive) being 50 to 70 standard pages (90 000 to 126 000 characters). The structure of the thesis and the formality of the thesis shall be determined in agreement with the supervisor in accordance with the guidelines of Article 6.</p> <ul style="list-style-type: none"> • The final version of the thesis, bound in hardback, shall be handed in by the graduate student to the department which has written the thesis topic. The deadline for the submission of the thesis is set in the timetable of the academic year concerned. • The thesis shall be submitted in two printed copies; the electronic version, which must be identical to the printed version, shall be uploaded by the student to the thesis filing system in PDF format within seven days of the submission of the printed version. The originality of the thesis is assessed in the central thesis register. A report on the originality of the thesis shall be drawn up on the result of the originality check. The originality check is a prerequisite for the defence. On the basis of the result of the overlap of the thesis with other theses, the supervisor decides whether the thesis can be the subject of the defence. N • As part of the submission of the thesis, a licence agreement for the use of the digital copy of the thesis is concluded between the author and the Slovak Republic on behalf of the University. After uploading the thesis to the PU EHR, the author shall immediately submit to the training institute a draft licence agreement signed by him/her, which must be signed by an authorised representative of the University (head of the training institute) within 30 days of the thesis being sent to the CRZP. • The thesis will be assessed by the thesis supervisor and the thesis referee, who will draw up evaluations in accordance with the established criteria. <p>The State Examination Board shall evaluate the course of the defence and decide on the classification at a closed meeting. When classifying, it comprehensively assesses the quality of the thesis and its defence, taking into account the opinions and the course of the defence, and gives one common mark. The final grade may be the same as in the evaluations, but it may also be better or worse, depending on the course of the defence. The decision on the result of the defence shall be announced publicly by the chairman of the board together with the result of the relevant state examination.</p> <p>In order to pass the course, it is necessary to achieve a result of at least 50% in each part. The evaluation of the student's performance in the course is carried out according to a grading scale consisting of six grading levels and the following success criteria (in terms of the percentage of the results in the course evaluation):</p> <p>A - excellent (excellent results: numerical value 1) / 100.00 - 90.00 %</p> <p>B - very good (above average results: 1.5) / 89.99 - 80.00 %</p> <p>C - good (average results: 2) / 79.99 - 70.00 %</p> <p>D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00 %</p> <p>E - satisfactory (results meet the minimum criteria: 3) / 59.99 - 50.00 %</p> <p>FX - Inadequate (further work required: 4) / 49.99 % and below.</p>	
<p>Learning outcomes:</p> <p><i>Knowledge</i> - Graduate of the course:</p> <ul style="list-style-type: none"> - independently and creatively uses professional sources - analyses and evaluates the current state of the problem <p><i>Skills</i> - Graduate of the course:</p> <ul style="list-style-type: none"> - synthesizes and applies the acquired theoretical knowledge in the bachelor thesis - presents and defends his/her position in terms of the aim of the thesis and its contribution 	

Competencies - The graduate of the course: - - Demonstrates his/her linguistic and professional culture and his/her own attitude towards the professional problems of his/her studies.					
Course content: The thesis defence has a steady course: 1. Introductory speech of the graduate, presentation of the results of the thesis. 2. Presentation of the main points from the written opinions of the supervisor and the opponent. 3. Answering the questions of the supervisor and the opponent. 4. A professional discussion of the thesis with questions to the graduate. The thesis is available to the committee during the defense. The opening statement of the graduate student should include in particular the following points: 1. A brief justification of the choice of the topic, its topicality, practical contribution. 2. Clarification of the aims and methodology of the thesis. 3. The main content problems of the thesis. 4. Conclusions and practical recommendations reached by the graduate. During the presentation, the graduate has at his/her disposal his/her own copy of the thesis or a written introduction. The speech is delivered independently. He/she may use computer technology. The introductory speech should be short, not exceeding ten minutes.					
Recommended literature: Gonda, V.: Ako napísať a úspešne obhájiť diplomovú prácu. Bratislava: Iura Edition, spol.s.r.o. ISBN 978-80-8078-472-0. Katuščák, D.: Ako písať vysokoškolské a kvalifikačné práce. Ako písať seminárne práce, ročníkové práce, práce ŠVOČ, diplomové práce, záverečné a atestačné práce a dizertácie. Bratislava: Stimul, 1998. ISBN 80-85697-57-2. Švec, Š. a kol.: Metodológia vied o výchove. Bratislava: IRIS, 1998. ISBN 80-88778-73-5. Višňovský, L., Zolyomiová, P., Brincková, J.: Metodika diplomovej práce. 2007. ISBN 978-80-8083-374-9. Smernica o náležitostiach záverečných prác, ich bibliografickej registrácii, kontrole originality, uchovávaní a sprístupňovaní.[online]. Prešov: PU. [cit.26.3.2014]. Dostupné z: http://www.pulib.sk/web/data/pulib/subory/stranka/ezp-smernica-2013.pdf					
Language with is necessary to complete the course: slovak					
Notes: ----					
Course evaluation Total number of evaluated students: 47					
A	B	C	D	E	FX
32%	30%	26%	6%	0%	6%
Teacher: prof. PaedDr. Slávka Kopčáková, PhD.					
Date of last change: 7.2.2022					
Approved by: prof. PaedDr. Slávka Kopčáková, PhD.					

**COMPULSORY ELECTIVE SUBJECTS:
COURSE DESCRIPTION**

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1IEUK/ ESTU2/22	Course title: Aesthetic of Art 2 (profile subject)
Type, scope and method of educational activities: 1 hour lecture / 1 hour seminar Direct contact learning	
Number of credits: 5	
Recommended semester: 3	
Study grade: 2.	
Prerequisites	
<p>Conditions for passing the course: The course is completed with the interim assessment. To pass the course, two components must be completed</p> <ol style="list-style-type: none"> 1. Active preparation for class, engaging in discussions on the readings and theoretical confrontation with classmates - max 20 pts. 2. Writing two midterm papers (weeks 6 and 13 of the semester) - max 30 pts. 3. Oral exam – max 50 pts. <p>A minimum score of 50% in each section is required to pass the course. The assessment of the student's performance in the course is based on a grading scale consisting of six grading levels and the following success criteria (in terms of percentage of performance in the course assessment): A - excellent (excellent results: numerical value 1) / 100.00 - 90.00 % B - very good (above average results: 1.5) / 89.99 - 80.00 % C - good (average results: 2) / 79.99 - 70.00 % D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00 % E - satisfactory (results meet the minimum criteria: 3) / 59.99 - 50.00 % FX - Inadequate (further work required: 4) / 49.99 % and below.</p> <p>Number of credits and time range for the course requirements:</p> <ol style="list-style-type: none"> 1. Every week semester course teaching: 1 lecture / 1 seminar: 13 weeks x 2 h = 26 h 2. Each week of the semester, the student prepares for the lesson in correspondence with the read text, prepares short notes and participates in a discussion 11 x 2 h = 22 h 3. Independent individual study of study materials and preparation for continuous papers 11 x 3h = 33h 4. Preparation of seminar work 24 h 5. Preparation for the exam and passing the exam 45 h. <p>Total- 5 credits - time consuming - 150 hours</p>	
<p>Learning outcomes: <i>Knowledge</i> - Graduate of Aesthetics of Art 2: <ul style="list-style-type: none"> - Methodological principles and theoretical foundations of contemporary aesthetics - knows the aesthetic potentiality of art; - applies an appropriate method to describe and explain the aesthetic potentiality of a work of art; <i>Skills</i> - Graduate of Aesthetics of Art 2: <ul style="list-style-type: none"> - Explains a work of art in aesthetic terms; - the basic characteristics of the aesthetic potentiality of a work of art; - interprets a work of art from an aesthetic point of view; <i>Competences</i> - Graduate of the course Aesthetics of Art 2: <ul style="list-style-type: none"> - Uses the knowledge and skills learned in Aesthetics of Art 2 to examine new contexts of a work of art; - chooses the correct terminology to express current attitudes; <p>Learning Outcomes knowledge, skills and competencies are tested in written theory papers in 6th and 13th week of the semester.</p> </p>	
<p>Course content:</p> <ol style="list-style-type: none"> 1. Visual culture and the problem of changing the perception of contemporary and classical art; 2. Art in the context of visual culture (mass media and advertising, electronic media); 3. Mass media as an aesthetic problem; 	

4. Art as a means in the 20th century (neopragmatism);
5. The problem of aesthetics and art in the conception of A. C. Dante;
6. The limits of analytical aesthetics and the return to traditional philosophy of art;
7. The problem of A. C. Dante's conception of the end of art and the end of the history of art by H. Belting;
8. The problem of the history of art in the conception of G. Didi - Huberman, A. Warburg, W. Benjamin, C. Einstein and the impact of this conception on the aesthetics of the 20th century;
9. Possibilities of inclusion of 20th century art in the history of art and anachronism of art images;
10. Differences in the application of frequent methods in the interpretation of a selected 20th century work of art;
11. Interpretation and interpretation of the aesthetic potentiality of a particular work of art on the basis of phenomenological and poststructuralist methods;
12. Interpretation and interpretation of the aesthetic potentiality of a particular work of art on the basis of hermeneutic and analytic methods.

Recommended literature:

Danto, A., C., 2021. Po konci umění. Praha: Academia

Danto, A. C., 2004. Zneužitie krásy. Bratislava: Kalligram.

Davis, W., 2005. Symboly v dějinách a jejich objevování. In: L. Kesner (ed.): Vizuální teorie: Současné anglo-americké myšlení o výtvarných dílech. Jinočany: H&H, s. 73 – 90

Derrida, J., 1999. Gramatológia. Bratislava: Archa.

Didi-Huberman, G., 2006. Pred časom. Bratislava: Kalligram.

Eco, U., 2009. Meze interpretace. Praha: Karolinum.

Foucault, M., 2010. Toto nie je fajka. Bratislava: Kalligram.

Goodman, N., 2007. Jazyky umění a teorie symbolů. Praha: Academia.

Kanda, R., (2016): Umění na cestě z postmodernismu: angažované nebo radikální? In: Kanda, R., et. al. Podzim postmodernismu: Teoretické výzvy současnosti. Praha: Filosofia, s. 137–158.

Levinson, J., 2010. Definovat umění historicky. In: T. Kulka – D. Ciporánov (zost.): Co je umění? Texty angloamerické estetiky 20. století. Praha: Pavel Mervart, s. 133–160.

Levinson, J., 2016. Aesthetic Pursuits: Essays in Philosophy of Art. Oxford: Oxford University Press.

Makky, L., 2019. Od začiatku po koniec a ešte ďalej. Umenie v definičných súradniciach. Prešov: FF PU v Prešove.

Makky, L., 2021. Osudy umenia v 20. a 21. storočí: Kapitoly z estetiky. Prešov: FF PU v Prešove.

Owens, C., 2005. Reprezentace, přivlastnění a moc. In: L. Kesner (ed.): Vizuální teorie: Současné anglo-americké myšlení o výtvarných dílech. Jinočany: H&H, s. 189–220.

Pariláková, E., 2021. Nádej umenia v dobe hyperestetiky. Antropologické aspekty súčasného umenia. Červený Kostelec: Pavel Mervart.

Perniola, M., 2000. Estetika XX. Století, Praha: Karolinum.

Sošková, J., 2008. Filozoficko-estetické reflexie posthistorického umenia. Prešov: FF PU v Prešove.

Sošková, J., eds., 2009. Studia Aesthetica, XI.: Súčasný umenie v medzidisciplinárnej komunikácii. Prešov: AFPhUP.

Shusterman, S., 2003. Estetika pragmatizmu: Krása a umenie života. Bratislava: Kalligram

Language with is necessary to complete the course: slovak

Notes: ----

Course evaluation

Total number of evaluated students: 32

A	B	C	D	E	FX
34%	16%	28%	16%	3%	3%

Teacher: doc. Mgr. Lukáš Makky, PhD.

Date of last change: 27.2.2022

Approved by: prof. PaedDr. Slávka Kopčáková, PhD.

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: IIEUK/EPREN/22	Course title: Aesthetics of nature and environment
Type, scope and method of educational activity: Type of educational activities: Lecture, Seminar Scope of educational activities: 1.1 hours. weekly, 13.13 per semester Method of educational activities: full-time, presence method	
Number of credits: 3	
Recommended semester: 1	
Study grade: 2.	
Prerequisites: -	
Conditions for passing the course: Assessment and completion of the course: continuous assessment During the semester the student a) writes tests from text-based seminars (weighted 50% of the total grade) b) submit a seminar paper (weighted 50% of the total grade) The evaluation of the student's study results within the course study is carried out according to the classification scale, which consists of six classification levels and the following success criteria (in percentage of results in the course evaluation): A - excellent (excellent results: numerical value 1) / 100.00 - 90.00% B - very good (above average results: 1.5) / 89.99 - 80.00% C - good (average results: 2) / 79.99 - 70.00% D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00% E - sufficient (results meet the minimum criteria: 3) / 59.99 - 50.00% FX - insufficient (additional work required: 4) / 49.99 and less% Number of credits and time frame for the conditions of passing the course: 13 h (lectures), 13 h (seminars), 32 h (preparation for seminars, continuous assessment during the semester), 32 h (preparation of seminar thesis) Total of 3 credits with a time requirement of 90 hours.	
Learning outcomes: <i>Knowledge:</i> the graduate of the discipline acquires a relevant and comprehensive view of the field of aesthetics of nature and aesthetics of the environment, his knowledge in this specialized field is deep and cross-cutting, he knows and understands the theories, methods and procedures that contemporary aesthetics performs for their investigation. <i>Skills:</i> the graduate of the discipline is able to develop the acquired knowledge and actively seek additional information, integrate and use it in applications to develop knowledge in the relevant field. The student is prepared to creatively solve theoretical and practical tasks. <i>Competences:</i> The graduate of the discipline can identify and assess aesthetic and other (ethical, social, social, political) contexts of aesthetics of nature and environment. On completion of the course, the student is able to work in a team in the relevant field with a high degree of autonomy in making decisions about the solution of partial problems, but taking into account the broader social implications.	
Course content: 1. From the aesthetics of nature to the aesthetics of the environment 2. Historical background of environmental aesthetics 3. Contemporary cognitive and non-cognitive theories of environmental aesthetics 4. Carlson's environmental model and aesthetic cognitivism 5. Saito and the problem of the rigor of aesthetic cognitivism	

6. Robert Stecker's non-dogmatic cognitivism
7. Berleant's engaged aesthetics
8. Carroll's model of emotional attunement
9. Emily Brady's Integrative Aesthetics
10. The future of environmental aesthetics
11. Kant's aesthetics in perspectives of environmental aesthetics
12. Environmental aesthetics and the aesthetics of the everyday

Recommended literature:

Blanc, N., 2013. Aesthetic Engagement in the City. In: Contemporary Aesthetics. Vol 11. [online] Dostupné na internete: <<http://www.contempaesthetics.org/newvolume/pages/article.php?articleID=683>>.

Brady, E., 2009. Environmental Aesthetics. Detroit: Macmillan Reference USA. ISBN 978-0-02-866137-7.

Brady, E., 2013. The sublime in modern philosophy: aesthetics, ethics, and nature. New York, NY: Cambridge University Press. ISBN 978-0-521-19414-3.

Brady, E., 2016. Aesthetic Value, Nature, and Environment [online]. B.m.: Oxford University Press. Dostupné na: doi:10.1093/oxfordhb/9780199941339.013.17

Caillois, R. 1968. Zobecněná estetika. Praha: Odeon

Carlson, A., 2005. Environmental Aesthetics. In: GAUT, B. – LOPES, D.: The Routledge Companion to Aesthetics. London – New York: 2005, s. 423 – 436.

Carlson, A., 2010. Oceňování a přírodní environment. V: Pavel ZAHŘÁDKA, ed. Estetika na přelomu milénia: vybrané problémy současné estetiky. Brno: Barrister & Principal, s. 385–396. ISBN 978-80-87474-11-2.

Dadejčík, O., 2010. Environmentální estetika. In: Zahradka, P.: Estetika na přelomu milénia. Vybrané problémy současné estetiky. Brno: Barrister a Principal 2010, s. 373 – 383

Dadejčík, O., 2007. Znovuzrození přírodní krásy. Ronald W. Hepburn. Estetika, s. 2-27.

Dadejčík, O. a V. Zuska, 2015. Krajina jako maska přírody: estetika subverze vs. estetika konformity. V: Karel STIBRAL a Veronika FAKTOROVÁ, ed. Krajina - maska přírody?: studie k estetice krajiny a environmentu. s. 25–57. ISBN 978-80-7394-569-5.

Gkogkas, N., 2007. Aesthetics and the Environment: Repatriating Humanity. Contemporary Aesthetics, 2007, vol.5 <http://www.contempaesthetics.org/newvolume/pages/article.php?articleID=49>

Marcelli, M., 2008. Kant a potreba myslieť vo veľkom. In: Belás, E.: Človek – dejiny – kultúra II. Prešov: Filozofická fakulta Prešovskej univerzity 2008, s. 15 – 32.

Rubene, M., 2012. Kant's city? Some preliminary reflections on landscape and its aesthetic context. In: ERZEN, J. – MILANI, R.: Nature and the city. Beauty is taking on new form. Yearbook of International Association for Aesthetics. Sassari: Edizione Edes 2012, s. 237 – 245.

Sparshott, F.E., 1972. Figuring the Ground: Notes on Some Theoretical Problems of the Aesthetic Environment. In: Journal of Aesthetic Education (1972), č. 6, s. 11 – 23.

Stibral, K., 2012. Současná estetika a krajina. In: Vnímání krajiny. Sborník z konference Krajina jako duchovní dědictví. Praha: Obec širšího společenství českých unitářů 2012, s. 39 – 47.

Stibral, K., 2005. Proč je příroda krásná? Praha: Dokořán

Stibral, K., 2011. O malebnu. Praha: Dokořán, Brno: Masarykova univerzita

Language with is necessary to complete the course: Slovak

Notes: ----

Course evaluation

Total number of students evaluated:

A	B	C	D	E	FX
0%	0%	0%	0%	0%	0%

Lecturers: doc. Mgr. Adrián Kvokačka, PhD., Lecturer, examiner, seminar leader

Date of last change: 3. 3. 2022

Approved by: prof. PaedDr. Slávka Kopčáková, PhD.

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1IEUK/EMAPU/22	Course title: Aesthetics of Popular Art
Type, scope and method of educational activity:	
Number of credits: 3	
Recommended semester: 2	
Study grade: 2.	
Prerequisites: -	
Conditions for passing the course: Assessment and completion of the course: Continuous assessment During the semester, the student completes 2 papers (50% of the total assessment), presents a presentation at a seminar (25% of the total assessment) and submits a seminar paper (25% of the total assessment). The evaluation of the student's study results within the course study is carried out according to the classification scale, which consists of six classification levels and the following success criteria (in percentage of results in the course evaluation): A - excellent (excellent results: numerical value 1) / 100.00 - 90.00% B - very good (above average results: 1.5) / 89.99 - 80.00% C - good (average results: 2) / 79.99 - 70.00% D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00% E - sufficient (results meet the minimum criteria: 3) / 59.99 - 50.00% FX - insufficient (additional work required: 4) / 49.99 and less% Number of credits and time frame for the conditions of passing the course: 1. Every week semester course teaching: 1 lecture / 1 seminar: 13 weeks' x 2 h = 26 h 2. Independent individual study of study materials - 12 weeks' x 2h = 24h 3. The student submits a semester work of 40 hours A total of 3 credits with a time requirement of 90 hours.	
Learning outcomes: <i>Knowledge</i> - Graduate of the course Aesthetics of Popular Art <ul style="list-style-type: none"> - the graduate of the discipline acquires an overview in the field of aesthetics of popular art with an emphasis on contemporary aesthetic thinking <i>Skills</i> - Graduate of the course Aesthetics of Popular Art <ul style="list-style-type: none"> - The graduate of the course is able to work with professional literature, actively acquire knowledge, define and interpret in their own words the problems set out in the texts of individual representatives, analyse and compare representatives of contemporary aesthetic thinking with emphasis on popular art. <i>Competences</i> - Graduate of the course Aesthetics of Popular Art <ul style="list-style-type: none"> - The graduate of the discipline is able to identify and assess the aesthetic and other (ethical, social, societal, political) contexts of the solved problems with regard to the aesthetics of popular thinking - Can independently acquire new knowledge of various current aesthetic tendencies and actively expand his knowledge with regard to his interests and preferences 	
Course content: 1. What is culture. Structure and function of culture 2. Signs, functions and characteristics of mass and popular art 3. Ontological status of art in contemporary culture 4. The problem of the authenticity of a work of art in mass and popular culture. 5. Artistic expression, artistic expression and artistic creation 6. Understanding a work of art in mass and popular culture 7. Functions of art, art and society 8. A work of art in the era of its consumer threat 9. Mass communication, media literacy, media education 10. Signs, functions and characteristics of mass and popular art 11. The role of aesthetics in defining mass and popular art	

12. institutional theory of art and other aesthetic theories reflecting the state of mass and popular art and culture

Recommended literature:

Adorno, T. W. 2009 Schéma masovej kultúry. Bratislava
 Makky, L.: 2021 Osudy umenia v 20. a 21. storočí. FFPU v Prešove, Prešov
 Danto, A.C.: 2008 Zneužitie krásy, estetika a pojem umenia, Kalligram Bratislava
 Řebíková, B.: 2020 Poučení estetický postoj: estetika současného umění, Praha
 Sturken, M., Catwright, L.: 2009 Studia vizuální kultúry, Portál
 Veselý, K.: 2014 Made in Japan: Eseje o současné japonské popkultuře. Labyrint, Praha
 Carroll, N.: 1998 A Philosophy of mass art. Oxford University Press 199
 Cseres, J., Murin, M.: 2010 Od analógového k digitálnemu... Nové pohľady na nové umenia v audiovizuálnom veku. Fakulta VU AU Banská Bystrica ADORNO, T. W. Schéma masovej kultúry. Bratislava 2009
 Arendt, H.: 1994 Krize kultury. Praha, Mladá fronta
 Freud S.: 1996 Psychologia masy a analýza ja. Bratislava
 HUNTINGTON, S. P.: The Clash of Civilizations?
<http://history.club.fatih.edu.tr/103%20Huntington%20Clash%20of%20Civilizations%20full%20text.htm.html>
 Gažová, V., Slušná, Z. a kol.: 2005 Kultúra a rôznorodosť kultúrneho. Acta culturologica zv. č. 13. Bratislava:
 Kloskowská, A.: 1967 Masová kultura. Kritika a obhajoba. Praha, Nakladatelství Svoboda
 Záhradka, P.: 2010 Estetika na přelomu milénia. Vybrané problémy súčasnej estetiky. Praha
 Chalumeau, J.L.: 2003 Přehled teorií umění. Praha: Portál
 Kulka, T.: 2000 Umění a kýč. Praha: Torst
 Žižek, S.: 1998 Mor fantázií. Bratislava
 Swingewood, A.: 1977 Mýtus masovej kultúry.

Language with is necessary to complete the course: Slovak

Notes: ----

Course evaluation

Total number of students evaluated:

A	B	C	D	E	FX

Lecturers:

Date of last change:

Approved by: prof. PaedDr. Slávka Kopčáková, PhD.

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1IEUK/ALDIV/22	Course title: Alternative theater
Type, scope and method of educational activity: Type of educational activities: Lecture, Seminar Scope of educational activities: 1,1 hours. weekly 13, 13 per semester Method of educational activities: Presence	
Number of credits: 3	
Recommended semester: 1	
Study grade: 2.	
Prerequisites: -	
Conditions for passing the course: The subject is evaluated by continuous evaluation. To successfully complete the course, it is necessary to complete 5 components: <ol style="list-style-type: none"> 1. Joint lectures and seminar meetings 10p. 2. Elaboration and presentation of a seminar paper on a given topic, submitted as a term paper (scope: 15 NS) 25p. 3. The student studies the assigned professional literature and study materials 10p. 4. During the semester, the student prepares an analysis of theatrical production of an alternative type with demonstrations, which he / she will present within the seminar part (range 7-8 NS) 25p. 5. During the credit week, he / she completes colloquium 30p. The evaluation of the student's study results within the course study is carried out according to the classification scale, which consists of six classification levels and the following success criteria (in percentage of results in the course evaluation): A - excellent (excellent results: numerical value 1) / 100.00 - 90.00% B - very good (above average results: 1.5) / 89.99 - 80.00% C - good (average results: 2) / 79.99 - 70.00% D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00% E - sufficient (results meet the minimum criteria: 3) / 59.99 - 50.00% FX - insufficient (additional work required: 4) / 49.99 and less%	
Number of credits and time frame for the conditions of passing the course: <ol style="list-style-type: none"> 1. Every week semester course teaching 1 lecture / 1 seminar: 13 weeks x 2 h = 26 h. 2. Study of professional literature and materials - 10 h. 3. In the pre-agreed week of the semester, the student prepares and submits a seminar paper on the assigned topic. At the seminar, he will present a substantial part of it together with a PWP presentation and the following discussion - 34 h. 4. Analysis of theatrical production of an alternative type, which will be presented at the seminar - 20 h. Total- 3 credits - time consuming - 90 hours	
Learning outcomes: Knowledge - Graduate of the course Alternative Theater: <ul style="list-style-type: none"> - knows and interprets concepts related to alternative type theater; - identifies and creatively solves theoretical and practical tasks associated with the developmental metamorphoses of alternative theater; - defines the individual poetological features of a given alternative theater by professional terminology; - recognizes and evaluates leading personalities and creators shaping the artistic-aesthetic values of alternative theater with an overlap into the Euro-American context; Skills - Graduate of the course Alternative Theater: <ul style="list-style-type: none"> - through perceptual empiricism, with the application of the acquired terminology, it creates a workshop production of an alternative type; Competences - Graduate of the course Alternative Theater: <ul style="list-style-type: none"> - seeks and identifies parallels between alternative arts and the development of other arts in which alternative arts practices are applied; - critically formulates its opinions on the topic on the basis of professional texts; 	

The educational outcomes of knowledge are verified in the seminar part in discussions during the semester, in the semester work from the alternative theater submitted in the 12th week of the semester (presented during the semester) and the colloquium. The educational outcomes of skill and competence are verified in the analysis of theatrical production of an alternative type, in the seminar part and in the semester work.

Course content:

1. The concept of alternative theater.
2. Alternative theater in Slovakia.
3. The second theatrical reform.
4. Personalities of the second theatrical reform.
5. OFF - Broadway, OFF- OFF Broadway.
6. Commune Theater.
7. Intercultural theater.
8. Holistic theatrical act.
9. Art theater.
10. Third Theater.
11. Metamorphoses of postmodern theater.
12. Postdramatic theater.

Recommended literature:

Alan, J., 2001. Alternativní kultura. Příběh české společnosti 1945-1989. Praha: Nakladatelství Lidové noviny.

Aronson, A., 2011. Americké avantgardní divadlo. Praha: AMU.

Artaud, A., 1993. Divadlo a jeho dvojník. Bratislava: Tália -press.

Braun, K., 1993. Druhá divadelní reforma? Praha - Brno: Divadelní ústav – JAMU.

Carlson, M., 2006. Dejiny divadelných teórií. Bratislava: Divadelný ústav.

Čahojová, B., 2002. Slovenská dráma a divadlo v zrkadlách moderny a postmoderny. Bratislava: Divadelný ústav.

Dvořák, J., 2000. Alt. divadlo. Slovník českého alternativního divadla. Praha: Pražská scéna.

Fischer-Lichte, E., 2011. Estetika performativity. Mníšek pod Brdy: NA KONÁRI.

Fischer-Lichte, E., 2021. Úvod do divadelných a performatívnych štúdií. Bratislava: Divadelný ústav.

Fuocault, M., 1995. Sen a obraznosť. Liberec: Dauphin.

Gajdoš, J., 2005. Od techniky dramatu ke scenologii. Praha: AMU.

Gajdoš, J., 2011. Postmoderné podoby divadla. Brno: Větrné mlýny.

Gbúr, J., Horák, K., Pukan, M. (eds.), 2006/2007. Kontexty alternatívneho divadla II. Prešov: FF PU.

Gbúr, J., Horák, K. (eds.), 2003. Kontexty alternatívneho divadla I. Prešov: FF PU.

Geržová, J. - Hrubaničová, I., 1998. Kľúčové termíny výtvarného umenia druhej polovice 20. storočia. Bratislava: PROFIL.

Horák, K., Pukan, M., Mitrová, A., Kušnírová, E. (eds.), 2007/2008. Kontexty alternatívneho divadla III. Prešov: FF PU.

Horák, K., Pukan, M., Kušnírová, E. (eds.), 2011. Kontexty alternatívneho divadla IV. Prešov: FF PU.

Horák, K., Pukan, M., Kušnírová, E. (eds.), 2011. Reflexie divadla, divadlo reflexie. Prešov: FF PU.

Jovičević, A., Vujanović, A., 2012. Úvod do performatívnych štúdií. Bratislava: Divadelný ústav.

Lehmann, H.-T., 2007. Postdramatické divadlo. Bratislava: Divadelný ústav.

Makonj, K., 2007. Od loutky k objektu. Praha: Pražská scéna.

Marčok, V., 2010. V poschodovom labyrinte. Bratislava: LIC.

Pavis, P., 2020. Analýza divadelného predstavenia. Praha: AMU.

Pukan, M., Kušnírová, E. (eds.), 2017. Kontexty alternatívneho umenia v súčasnom myslení. Prešov: FF PU.

Schechner, R., 2009. Performancia: teorie, praktiky, rituály. Bratislava.

Šimková, Soňa, 2015. Tendencie súčasného (západného) divadla. Bratislava: Vysoká škola múzických umení.

Šimková, Soňa, 2019. Divadlo prekračujúce hranice. Chéreau – Mnouchkine – Wilson. Bratislava: Divadelný ústav.

Václavová, D., Žilka, T. a kol., 2008. Site-specific. Praha: Pražská scéna.

Žilka, T., 1991. Téma a štýl v postmodernizme. Nitra: VŠP.

Žilka, T., 2000. Postmoderná semiotika textu. Nitra: UKF FF.

Language with is necessary to complete the course: Slovak and Czech.

Notes: ----

Course evaluation

Total number of students evaluated: 12

A	B	C	D	E	FX
83%	0%	0%	0%	0%	17%

Lecturers: Mgr. Eva Kušnírová, PhD.
Date of last change: 14.01.2022
Approved by: prof. PaedDr. Slávka Kopčáková, PhD.

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1EUK/GAAN1/22	Course title: Art Museum Education 1 (profile course)
Type, scope and method of educational activities: 1 hour lecture / 1 hour seminar Direct contact learning	
Number of credits: 3	
Recommended semester: 2.	
Study grade : 2.	
Prerequisites: -----	
<p>Conditions for passing the course: The course is completed with the continuous assessment. Two components are required for successful completion of the course:</p> <ol style="list-style-type: none"> 1. Presentation of the selected problem - max 20 pts. Student will present the selected issues (20 minutes, audio-visual material, questions for discussion, cca 10 slides) - during the seminar. 2. Art exhibition report (4 standardized pages) – max 20 pts. 3. Semester project - preparation and presentation of a teaching tool/ material (with accompanying text) for the interpretation of a artwork of selected from the collections of Slovak galleries (12th and 13th week of the semester) - max 60 pts. <p>In order to pass the course, it is necessary to achieve a minimum of 50% in each part of the course. The assessment of the student's performance in the course is carried out according to a grading scale consisting of six grading levels and the following success criteria (in terms of percentage of performance in the assessment of the course):</p> <p>A - excellent (excellent results: numerical value 1) / 100.00 - 90.00 % B - very good (above average results: 1.5) / 89.99 - 80.00 % C - good (average results: 2) / 79.99 - 70.00 % D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00 % E - satisfactory (results meet the minimum criteria: 3) / 59.99 - 50.00 % FX - Inadequate (further work required: 4) / 49.99 % and below.</p> <p>Number of credits and time range for the course requirements:</p> <ol style="list-style-type: none"> 1. Each week of the semester teaching the course: 1 lecture / 1 seminar: 13 weeks x 2 h = 26 h 2. Study of resources and preparation of the presentation: 16 h 3. Art exhibition report: 24 hours 4. Creation of a semester project - teaching tool: 34 hours <p>Total- 3 credits - time consuming - 90 hours</p>	
<p>Learning outcomes: <i>Knowledge</i> – The graduate of the Art Museum Education 1 : <ul style="list-style-type: none"> - defines and identifies key concepts of gallery education and gallery / museum theory; - knows the basic methodological approaches in the mediation of a work of art in a gallery / museum; - understands the meaning and forms of gallery animation and communication; - applies the adopted methods; <i>Skills</i> - The graduate of the Art Museum Education 1 : <ul style="list-style-type: none"> - locates and uses educational materials and tools from the offer of museums / galleries - identifies the infrastructure and procedures of the museum - proposes current activation procedures in the interpretation of a work of art; <i>Competencies</i> - The graduate of the Art Museum Education 1 : <ul style="list-style-type: none"> - uses the adopted methods and designs an educational aid in the museum area; - evaluates the adopted methods and acquires new knowledge, which is actively used in solving the assigned tasks. <p>The educational outcomes of the knowledge are verified in regular discussions throughout the semester. The educational outcomes of skill and competence are verified by the presentation of the selected problem, by writing art exhibition report and by creation of a teaching tool, presented in the 12th and 13th week of the semester.</p> </p>	

Course content:

1. Museum, museum history, art museum, gallery and present
2. Basics of museology, critical museology
3. Idea of a monument, cultural heritage, UNESCO
4. Gallery pedagogy, gallery animation - terminology, development of the discipline
5. Theories of education, non-formal and informal learning, constructivism and the museum
6. Forms and methods of making a work of art accessible in the gallery
7. Work as a communication medium: interpretive approaches
8. Visitor activation, 20th century art practice and educational activities (interpretation, appropriation, action art)
9. Exhibition as a communication medium, dramaturgy of the exhibition, exhibition didactics
10. Typology of gallery visitors, target groups, visitors with special educational needs
11. Museum, gallery and teaching tools
12. Digital image, virtual reality and hypermedia in the age of the contemporary art museum

Recommended literature:

Bakoš, J. 2004. Intelektuálna pamiatka. Bratislava: Kalligram.

Bycko, M. – Cubjak, M. – Soták, R., 2004. Muzeoedukológia. Medzilaborce: Experimentálne centrum umeleckej výchovy.

Cubjak, M., 2005. Muzeoedukológia. Medzilaborce: Spoločnosť Andyho Warhola.

Horáček, R., 1998. Galerijní animace a zprostředkování umění. Brno: CERM.

Jůva, V., 2004. Dětské muzeum. Edukační fenomén pro 21. století. Brno: Paido.

Kesner, L., 2000. Muzeum umění v digitální době. Praha: Národní galerie: Argo.

Kesner, L., 2005. Marketing a management muzeí a památek. Praha: Grada Publishing.

Dolák, J. Sbírání a sbíratelství a sbíratelství muzeí: vysokoškolská učebnice. Bratislava: Univerzita Komenského v Bratislave, 2018.

Jagošová, L. et al., 2010. Muzejní pedagogika. Metodologické a didaktické aspekty muzejní edukace. Brno: Paido.

Orišková, M. ed., 2006. Efekt múzea: predmety, praktiky, publikum. Bratislava: VŠVU; AFAD press.

Šobáňová, P., 2012. Kritické teórie múzea: podnet k reflexii. In: Muzeum: Muzejní a vlastivědná práce, roč. 50, č. 2, s. 26–38.

Šobáňová, P., 2015. Muzejní expozice jako edukační médium, Díl první. Olomouc: Univerzita Palackého.

Language with is necessary to complete the course: *Slovak*

Notes: ----

Course evaluation

Total number of evaluated students: -

A	B	C	D	E	FX
-	-	-	-	-	-

Lecturers: Mgr. Jana Migašová, PhD.

Date of last change: 1. 3. 2022

Approved by: prof. PaedDr. Slávka Kopčáková, PhD.

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1EUK/GAAN2/22	Course title: Art Museum Education 2
Type, scope and method of educational activities: 1 hour lecture / 1 hour seminar Direct contact learning	
Number of credits: 3	
Recommended semester: 3.	
Study grade : 2.	
Prerequisites: -----	
<p>Conditions for passing the course: The course is completed with the continuous assessment. Three components are required for successful completion of the course:</p> <ol style="list-style-type: none"> 1. Presentation of the selected problem - max 15 pts. 2. Student will present the selected issues (15 minutes, audio-visual material, questions for discussion, cca 10 slides) - during the seminar. 3. Art exhibition report (4 SP) – max 15 pts. 4. Semester project - video-tutorial - design of a synthetic set of educational activities using three components: artistic - dramatic - musical. Optional elements: art exhibition / exposition and target group / audience (project self-evaluation - 13th week of the semester) - max 70 pts. <p>In order to pass the course, it is necessary to achieve a minimum of 50% in each part of the course. The assessment of the student's performance in the course is carried out according to a grading scale consisting of six grading levels and the following success criteria (in terms of percentage of performance in the assessment of the course):</p> <p>A - excellent (excellent results: numerical value 1) / 100.00 - 90.00 % B - very good (above average results: 1.5) / 89.99 - 80.00 % C - good (average results: 2) / 79.99 - 70.00 % D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00 % E - satisfactory (results meet the minimum criteria: 3) / 59.99 - 50.00 % FX - Inadequate (further work required: 4) / 49.99 % and below.</p> <p>Number of credits and time range for the course requirements:</p> <ol style="list-style-type: none"> 1. Each week of the semester teaching the course: 1 lecture / 1 seminar: 13 weeks x 2 h = 26 h 2. Study of resources and preparation of the presentation: 16 h 3. Art exhibition report: 12 h 4. Creation of a semester project – video-tutorial: 36 h <p>Total- 2 credits - time consuming - 60 hours</p>	
<p>Learning outcomes: <i>Knowledge</i> – The graduate of the Art Museum Education 2:</p> <ul style="list-style-type: none"> - defines and identifies methodological procedures for creating an animation program in the gallery / museum - knows the infrastructure of visual arts care in Slovakia - distinguishes target groups / groups of gallery / museum visitors - understands the current need for discipline in a local, regional and national context <p><i>Skills</i> - The graduate of the Art Museum Education 2:</p> <ul style="list-style-type: none"> - creates the concept of the animation program for the gallery / museum - critically analyses educational practices in museums / galleries - synthesizes theoretical knowledge in creating an animation program - presents and critically evaluates existing animation programs, as well as creating your own project <p><i>Competencies</i> - The graduate of the Art Museum Education 2:</p> <ul style="list-style-type: none"> - implements educational methods in the process of creating an animation program for a gallery / museum - synthesizes skills acquired in other disciplines of the study program - acquires new knowledge, which he actively uses in solving the assigned tasks. <p>The educational outcomes of the knowledge are verified in regular discussions throughout the semester.</p>	

The educational outcomes of skill and competence are verified by the presentation of the selected problem, writing an exhibition report and by the creation of a semestral project, presented in the 12th and 13th week of the semester.

Course content:

1. Examples of good practices of gallery animation abroad and in Slovakia
2. System of galleries and museums in Slovakia, valid legislation and financing
3. State, school educational program, curricular documents, lifelong learning, museum / gallery and school relationship
4. Animation program from concept to creation / methodical structure of animation
5. Overview of educational methods and teaching aids for creating animation of the exhibition
6. Game, experiment and multisensory experience in a museum / gallery
7. Creation of an animation program: children, school groups, museum in the context of formal education
8. Creating an animation program: families, visitors with special educational needs, communities
9. Creation of an animation program: youth, adults and seniors
10. Technologies, internet and social networks, their didactic potential in gallery animation
11. Collections and exhibitions of galleries in eastern Slovakia as a subject and medium of education / animation activities
12. Critical reflection of gallery activity and art criticism in the present

Recommended literature:

Falk, J. H. – Dierking, L. D., 2000. Learning from museums: Visitor experiences and the making of meaning. Lanham, MD: Rowman and Littlefield.

Fišer, Z. – Havlík, V. – Horáček R., 2010. Slovem, akcí, obrazem: příspěvek k interdisciplinarity tvůrčího procesu. Brno: Masarykova univerzita.

Horáček, R., 1998. Galerijní animace a zprostředkování umění. Brno: CERM.

Jůva, V., 2004. Dětské muzeum. Edukační fenomén pro 21. století. Brno: Paido.

Kesner, L., 2000. Muzeum umění v digitální době. Praha: Národní galerie: Argo.

Kesner, L., 2005. Marketing a management muzeí a památek. Praha: Grada Publishing.

Jagošová, L. et al., 2010. Muzejní pedagogika. Metodologické a didaktické aspekty muzejní edukace. Brno: Paido.

Jagošová, L., 2014. Muzea a návštěvníci se speciálními vzdělávacími potřebami. In: Dolák, J. - Holman, P. - Jagošová, L. - Jůva, V. - Mrázová, L. - Šerák, M. - Šobáňová, P., Základy muzejní pedagogiky. Studijní texty. Brno: Moravské zemské muzeum - Metodické centrum muzejní pedagogiky, s. 41-57.

Oříšková, M. ed., 2006. Efekt múzea: predmety, praktiky, publikum. Bratislava: VŠVU; AFAD press.

Šobáňová, P., 2012. Edukační potenciál muzea. Olomouc: Univerzita Palackého v Olomouci.

Šobáňová, P., 2015. Muzejní expozice jako edukační médium, Díl první. Olomouc: Univerzita Palackého.

Language with is necessary to complete the course: *Slovak*

Notes: ----

Course evaluation

Total number of evaluated students: -

A	B	C	D	E	FX
-	-	-	-	-	-

Lecturers: Mgr. Jana Migašová, PhD.

Date of last change: 1. 3. 2022

Approved by: prof. PaedDr. Slávka Kopčáková, PhD.

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1EUK/SUSVU/22	Course title: Contemporary Slovak Visual Arts
Type, scope and method of educational activities: 1 hour lecture / 1 hour seminar Direct contact learning	
Number of credits: 3	
Recommended semester: 2.	
Study grade : 2.	
Prerequisites: -----	
<p>Conditions for passing the course: The course is completed with the continuous assessment. Three components are required for successful completion of the course:</p> <ol style="list-style-type: none"> 1. Presentation of the selected problem - max 20 pts. 2. Student will present the selected issues (15 minutes, audio-visual material, questions for discussion, cca 10 slides) - during the seminar. 3. Semester work - essay - reflection on the work of the selected author/ author's team. (Submission of work - 12th week of the semester) - max 50 pts. (Note: number of pages is doubled in comparison with students of combined study program, it means cca 7-8 standardized pages.) 4. Report from the exhibition (the student visits the selected gallery of fine arts in the first half of the semester, the report is submitted no later than in the 11th week of the semester) - max 30 pts. <p>In order to pass the course, it is necessary to achieve a minimum of 50% in each part of the course. The assessment of the student's performance in the course is carried out according to a grading scale consisting of six grading levels and the following success criteria (in terms of percentage of performance in the assessment of the course): A - excellent (excellent results: numerical value 1) / 100.00 - 90.00 % B - very good (above average results: 1.5) / 89.99 - 80.00 % C - good (average results: 2) / 79.99 - 70.00 % D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00 % E - satisfactory (results meet the minimum criteria: 3) / 59.99 - 50.00 % FX - Inadequate (further work required: 4) / 49.99 % and below.</p> <p>Number of credits and time range for the course requirements:</p> <ol style="list-style-type: none"> 1. Each week of the semester teaching the course: 1 lecture / 1 seminar: 13 weeks x 2 h = 26 h 2. Preparation of the presentation: 14 h 3. Report from the exhibition: 10 h 4. Essay: 40 h <p>Total- 3 credits - time consuming - 90 hours</p>	
<p>Learning outcomes: <i>Knowledge</i> – The graduate of the Contemporary Slovak Visual Arts:</p> <ul style="list-style-type: none"> - knows individual schools, directions and tendencies in the field of visual art of the 20th century in Slovakia; - defines phenomena as modern, postmodern avant-garde, contemporary art in the Slovak cultural context - understands the current need for discipline in a local, regional and national context <p><i>Skills</i> - The graduate of the Contemporary Slovak Visual Arts:</p> <ul style="list-style-type: none"> - outlines the developmental context in terms of style, themes and motifs in the art of the 20th century in Slovakia; - obtains information about current art events in the Slovak and regional circle of visual culture. <p><i>Competencies</i> - The graduate of the Contemporary Slovak Visual Arts:</p> <ul style="list-style-type: none"> - finds parallels and inspirational influences between world and Slovak contemporary art culture; - discusses the aesthetic problems of contemporary visual culture; - acquires new knowledge, which he actively uses in solving the assigned tasks. <p>The educational outcomes of the knowledge are verified in regular discussions throughout the semester. The educational outputs of skill and competence are verified by the presentation of the selected problem and the creation of text outputs: essays and reports from the exhibition.</p>	

Course content:

1. Post-war years and avant-garde oriented tendencies (Group August 29, beginnings of VŠVU)
2. Mikuláš Galanda group
3. "Sorela" in architecture
4. Socialist realism in painting and sculpture in Slovakia
5. Slovak unofficial art scene of the sixties of the 20th century
6. Slovak unofficial scene of the seventies of the 20th century
7. New figuration and hyperrealism in painting and sculpture in Slovakia
8. Slovak graphics and illustration of the second half of the 20th century
9. The eighties and variants of neo-expressionism in Slovakia
10. Neo-academism, conceptual painting
11. Neo-conceptual strategies, coping with the technical image
12. Postmodern and contemporary architecture in Slovakia

Recommended literature:

Bajcurová, K., et. al. 1995. Šesťdesiate roky : v slovenskom výtvarnom umení. [katalóg výstavy] Bratislava : Slovenská galéria.

Bakoš, J., 2000. Periféria a symbolický skok. Bratislava: Kalligram.

Bartošová, Z., 2011. Napriek totalite. Bratislava: Kalligram.

Euringer-Bátoryová, A., 2011. Akčné umenie na Slovensku v 60. rokoch 20. storočia: Akcie Alexa Mlynárčika. Bratislava: Slovart – Vysoká škola výtvarných umení.

Garlatyová, G., 2009. Európska a americká neoexpresívna maľba a jej ohlasy. In: Jablonská, B., ed.: Osemdesiate. Postmoderna v slovenskom výtvarnom umení 1985 - 1992 : [Slovenská Národná Galéria, Esterházyho palác, 8.4. - 30.8.2009]. Bratislava: Slovenská národná galéria.

Geržová, J., 1999. Slovník svetového a slovenského výtvarného umenia druhej polovice 20. storočia. Od abstraktného umenia k virtuálnej realite. Idey-pojmy-hnutia. Bratislava: Kruh súčasného umenia Profil.

Geržová, J., 2009. Rozhovory o maľbe : Pohľad na slovenskú maľbu prostredníctvom orálnej histórie. Bratislava: Slovart.

Jablonská, B., 2000. Maľba v postmodernej situácii. In Rusinová, Z., et al. Dejiny slovenského výtvarného umenia: 20. storočie. Bratislava : Slovenská národná galéria. s. 98-106.

Matušík, R., 1994. ...predtým. Prekročenie hraníc: 1964-1971. Žilina: Považská galéria umenia.

Rusinová, Z., 1995. Dimenzie novej figurácie. In Bajcurová, K. [et. al.] Šesťdesiate roky (v slovenskom výtvarnom umení). Bratislava: Slovenská galéria.

Rusnáková, K., 2004. Blýskanie na časy: mediálne umenie na VŠVU etablované. In: Profil, Roč. XI, č. 3, s. 126 - 131.

Language with is necessary to complete the course: *Slovak*

Notes: ----

Course evaluation

Total number of evaluated students: 29

A	B	C	D	E	FX
38%	41%	3%	10%	3%	3%

Lecturers: Mgr. Jana Migašová, PhD.

Date of last change: 1. 3. 2022

Approved by: prof. PaedDr. Slávka Kopčáková, PhD.

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1IEUK/SUSHU/22	Course title: Contemporary Slovak Music
Type, scope and method of educational activity: 1 hour seminar/ 1 hour lecture Scope of educational activities: 1.1 hours. weekly, 13 h lecture, 26 h seminar per semester Presence method	
Number of credits: 3	
Recommended semester: 3th	
Study grade: 2.	
Prerequisites: -	
Conditions for passing the course: The subject is evaluated continuously. (see PWD) To successfully complete the course, it is necessary to complete 5 components: <ol style="list-style-type: none"> 1. Joint lectures and seminar meetings - 10 b. 2. During the semester, the student prepares and presents at the seminar a semester work including a profile and a focus (with appropriately selected musical samples) by the teacher of the assigned Slovak musician, aesthetic evaluation and evaluation of his contribution to contemporary Slovak music culture (5 NS). - 20 b. 3. In the 10th week of the semester, the student submits a review of the visited concert or festival of contemporary music with a focus on contemporary Slovak music, or. dramaturgy of the concert presenting Slovak music of the 20th century. - 10 b. 4. At the end of the semester (usually in the 13th week) he passes a knowledge test. - 50 b. 5. The student studies the assigned professional literature and study materials - 10 b. <p>To successfully complete the course, it is necessary to achieve a result of min. 50%. The evaluation of the student's study results within the course study is carried out according to the classification scale, which consists of six classification levels and the following success criteria (in percentage of results in the course evaluation):</p> <p>A - excellent (excellent results: numerical value 1) / 100.00 - 90.00%</p> <p>B - very good (above average results: 1.5) / 89.99 - 80.00%</p> <p>C - good (average results: 2) / 79.99 - 70.00%</p> <p>D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00%</p> <p>E - sufficient (results meet the minimum criteria: 3) / 59.99 - 50.00%</p> <p>FX - insufficient (additional work required: 4) / 49.99 and less%.</p> <p>Number of credits and time frame for the conditions of passing the course:</p> <ol style="list-style-type: none"> 1. Each week of the semester course teaching and active participation in seminar discussions: 1 lecture / 1 seminar: 13 weeks x 2 h = 26 h. 2. In the pre-agreed week of the semester, the student presents a seminar paper: 30 h. 3. In the 10th week of the semester, the student submits a review (visit to the concert and preparation of the review): 10 h. 4. Preparation for the knowledge test, resp. independent individual study of study materials - 12 weeks x 2h = 24 h. <p>Total- 2 credits - time consuming - 90 hours</p>	
Learning outcomes: <i>Knowledge</i> - Graduate of the course Contemporary Slovak Music: <ul style="list-style-type: none"> - defines and applies the basic concepts and categories of 20th century music to the specific problems of building Slovak music culture in the period after World War II to the present; - knows the basic development lines of shaping the stylistic tendencies of the Slovak musical avant-garde; - identifies and is able to include leading representatives of emerging compositional styles and art movements. <i>Skills</i> - Graduate of the course Contemporary Slovak Music: <ul style="list-style-type: none"> - characterizes professional stylistic tendencies, paradigms, dynamic units, compositional poetics in professional terminology; - has apperception and reception mechanisms for the internalization of selected musical works 	

- perceptually analyzes and verbally interprets the basic stylistic elements and compositional procedures of music of the second half of the 20th century and the first decades of the 21st century in professional terminology;
- distinguishes individual stylistic tendencies, currents, author groups and their representatives.

Competences - Graduate of the course Contemporary Slovak Music:

- compares, connects and confronts aspects of artificial music with non-artificial music, their mutual interactions within the postmodern compositional paradigm;
- critically evaluates and reflects the current state of music culture;
- assesses and appreciates the media aspects of music production;
- critically evaluates the creativity (compositional contribution) and interpretive parameters (aesthetic-expressive means) of artistic expressions of contemporary Slovak music.

The learning outcomes of the knowledge are verified in discussions during lectures and seminars and in the form of a knowledge test or colloquium.

Course content:

1. Introduction to the study.
2. Slovak music in the first years after the liberation (1945-48). The building mentality of the 50s.
3. The concept of socialist realism in Slovak music culture.
4. Musical work of Slovak composers in the 50s and 60s of the 20th century. 2 different currents.
5. Krutňava E. Suchoň's opera as a key work of Slovak music in the 20th century, genesis, versions and detailed music-text analysis.
6. Slovak musical avant-garde (60s). R. Berger: Transformations (1965).
7. Smolenice seminars for contemporary music. Fluxus in Slovakia (M. Adamčiak et al.)
8. Music and totalitarianism. Ladislav Burlas: Planctus as a key pre-normalization work.
9. Musical works of Slovak composers in the 70s and 80s of the 20th century. Postmodern music in Slovakia.
10. The paradigm shift after the gentle revolution of 1989 - the onset of postmodernism and plurality in the work of Slovak composers in the 1990s.
11. Slovak opera in the 20th century. Key works of modernity, avant-garde and the present.
12. Current development trends and stylistic orientations. Festivals of classical, jazz, alternative music in Slovakia.

Odporúčaná literatúra:

Albrecht, J. 1959. K estetike dodekafónie a elektronickej hudby. In: Slovenská hudba, č. 1, s. 11-14.
 Albrecht, J., 1998. Spomienky bratislavského hudobníka. Bratislava: Vydavateľstvo PT.
 Berger, R., 2000. Dráma hudby. Prolegomena k politickej muzikológii. Výber z textov z rokov 1990-1999. Bratislava: Hudobné centrum.
 Burlas, L., 1964. Etika a estetika slovenskej národnej hudby. In: Slovenská hudba. Roč. 8, č. 6, s. 164-167.
 Burlas, L., Faltin, P. a – Filip, M., 1965. Kapitoly z teórie súčasnej hudby. Bratislava – Praha: Panton.
 Burlas, L., 1987. Pohľady na súčasnú slovenskú kultúru. Bratislava: OPUS.
 Donovalová, V., 1969. Slovenská hudba v rokoch 1949-1956. I. In Slovenská hudba. Roč. 13, č. 8, s. 295-304.
 Donovalová, V., 1970. Slovenská hudba v rokoch 1949-1956. II. In Slovenská hudba. Roč. 14, č. 5-6, s. 150-160.
 Elschek, O., 1997. Slovenská hudba medzi minulosťou a dneskom. In: Slovenská hudba, č. 3-4, s. 211-233.
 Faltin, P., 1997. Slovenská hudobná tvorba v rokoch 1956-1965. In: Slovenská hudba, č. 3-4, s. 175-210.
 Faltin, P., 1992. Ontologické transformácie v hudbe 60. rokov. In Slovenská hudba. Roč. 18, č. 2, s. 175-179.
 Faltin, P., 1997. Slovenská hudobná tvorba v rokoch 1956-1965. In: Slovenská hudba. Roč. 23, č. 3-4, s. 175-210.
 Hrčková, N., 2005. Dejiny hudby VI. Hudba 20. storočia (1). Bratislava: IKAR.
 Hrčková, N., 2006. Dejiny hudby VI. Hudba 20. storočia (2). Bratislava: IKAR.
 Chalupka, L., 1996. Vývoj po roku 1945. In: Dejiny slovenskej hudby od najstarších čias po súčasnosť. Bratislava: ÚHV SAV, ASCO Art, s. 273-341. (Obsahuje diskografiu)
 Chalupka, L., 2011. Slovenská hudobná avantgarda. Bratislava: FF UK, 2011.
 Jurík, M. – Zagar, P., eds., 1998. 100 slovenských skladateľov. Bratislava: NHC.
 Kajanová, Y., 2010. Postmoderna v hudbe. Bratislava: FF UK.
 Kol.: 100 slovenských skladateľov. Bratislava: NHC, 1998.
 Kopčáková, S., 2013. Vývoj hudobnoestetického myslenia na Slovensku v 20. storočí. Prešov: FF PU.
 Lexman, J., 2004. Hudba šťastného zajtrajška. In Poetika a politika. Umenie a päťdesiate roky. Bratislava: SAV ÚSL a Slovak Academic Press.
 Malinowski, W., 2006. Socialistický realizmus? Čo to naozaj bolo? Príspevok k dejinám sacrum v umení. In: Slovenská hudba. Roč. 32, č. 1, s. 42-64.

Martináková, Z., 1997. Súčasná slovenská hudba z konca druhého tisícročia. In: Slovenská hudba, č. 3-4, s. 234-252.

Martináková, Z., 2000. K vývinovým tendenciám hudobnej tvorby na Slovensku v poslednom štvrtstoročí. In: Slovenská hudba, č. 1-2, s. 106-129.

Martináková, Z., 2010. Mladá slovenská skladateľská generácia. In: Slovenská hudba, č. 1, s. 27-62.

Zavarský, E., 2008. Eugen Suchoň. Bratislava: Hudobné centrum.

Odborné časopisy: Hudobný život a revue Slovenská hudba:

Kol., 1998. Hommage á Eugen Suchoň. In: Slovenská hudba. Roč. 24, č. 1-2 (celé dvojčíslo venované E. Suchoňovi).

Odborné časopisy: Slovenská hudba 1957-1971 a 1991-2021, Hudobný život (od r. 1969) a ďalšie.

K téme: Slovenskí skladatelia 2. polovice 20. storočia. (Slovenská hudba 2002/1, 3-4); profily.

Language with is necessary to complete the course: *Slovak, Czech*

Notes: ----

Course evaluation

Total number of students evaluated: 26

A	B	C	D	E	FX
58 %	19 %	15 %	8 %	0 %	0 %

Lecturers: prof. PaedDr. Slávka Kopčáková, PhD.

Date of last change: 4. 3. 2022

Approved by: prof. PaedDr. Slávka Kopčáková, PhD.

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1IEUK/SUSLD/22	Course title: Contemporary Slovak theater
Type, scope and method of educational activity: Type of educational activities: Lecture, Seminar Scope of educational activities: 1,1 hours. weekly 13, 13 per semester Method of educational activities: Presence	
Number of credits: 3	
Recommended semester: 1	
Study grade: 2.	
Prerequisites: -	
Conditions for passing the course: The subject is evaluated by continuous evaluation. To successfully complete the course, it is necessary to complete 5 components: <ol style="list-style-type: none"> 1. Joint lectures and seminar meetings 10p. 2. Elaboration and presentation of a seminar paper on a given topic, submits as a term paper (scope: 15 NS) 30p. 3. The student studies the assigned professional literature and study materials 10p. 4. During the semester, the student completes one theatrical production, which he / she tries to critically evaluate in a peer-reviewed form (scope 8 NS) 10p. 5. The student completes colloquium in the 13th week of the semester 40p. <p>The evaluation of the student's study results within the course study is carried out according to the classification scale, which consists of six classification levels and the following success criteria (in percentage of results in the course evaluation):</p> <p>A - excellent (excellent results: numerical value 1) / 100.00 - 90.00%</p> <p>B - very good (above average results: 1.5) / 89.99 - 80.00%</p> <p>C - good (average results: 2) / 79.99 - 70.00%</p> <p>D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00%</p> <p>E - sufficient (results meet the minimum criteria: 3) / 59.99 - 50.00%</p> <p>FX - insufficient (additional work required: 4) / 49.99 and less%</p> <p>Number of credits and time frame for the conditions of passing the course:</p> <ol style="list-style-type: none"> 1. Every week semester course teaching 1 lecture / 1 seminar: 13 weeks x 2 = 26 h. 2. Study of professional literature and materials - 20 h. 3. In the pre-agreed week of the semester, the student prepares and submits a seminar paper on the assigned topic. At the seminar, he will present a substantial part of it together with a PWP presentation and the following discussion - 10 h. 4. Review for a theatrical production - 10 h. <p>Total- 3 credits - time consuming - 90 hours</p>	
Learning outcomes: Knowledge - Graduate of the course Contemporary Slovak Theater: <ul style="list-style-type: none"> - defines and interprets the conceptual apparatus in the field of history of Slovak theater and the present; - defines the developmental coordinates of theater in Slovakia in artistic and aesthetic metamorphoses from the birth of Slovak professional theater to the present; - applies individual poetological features of epochs in professional terminology; - knows leading personalities and creators shaping artistic and aesthetic values of given development periods in Slovakia; Skills - Graduate of the course Contemporary Slovak Theater: <ul style="list-style-type: none"> - identifies the features of individual theatrical poetics of Slovak creators on the example of specific dramatic works; - integrates parallels between domestic theater production and the development of other national theater cultures; Competences - Graduate of the course Contemporary Slovak Theater: <ul style="list-style-type: none"> - critically formulates its opinions on the topic on the basis of professional texts; 	

- forms the interpretation of the selected theatrical work in terms of perceptual analysis and experiential-aesthetic, poetological-artistic evaluation of the theatrical work;

The educational outcomes of knowledge are verified in the seminar part in discussions during the semester, in the semester work from contemporary Slovak theater submitted in the 12th week of the semester (presented during the semester) and the colloquium. The educational outcomes of skill and competence are verified in the interpretations of the theatrical work in the seminar part, in the semester work and in the review submitted in the 10th week of the semester.

Course content:

1. Development of theatrical expressions with an emphasis on the development of Slovak theater from its professional birth (early 19th century) to the present.
2. A special stage of theater in the 20th century, especially after the establishment of the SND in 1920.
3. Transformations of dramatic and theatrical production.
4. The end of interwar pluralism in the years 1945 - 1948.
5. Drama and theater in the service of communist ideology 1949 - 1971.
6. Drama and theater under the direction of normalizers.
7. The opening of drama and theater to plurality.
8. Professional theaters in Slovakia until 1989.
9. Drama and theater after 1989.
10. Postmodern and postdramatic tendencies in contemporary Slovak drama and theater.
11. Creation of independent theaters.
12. From the personality of the creators to the aesthetics of theater.

Recommended literature:

Beňová, J., Šimko, J., 2006. Katalóg súčasných slovenských dramatikov. Bratislava: Divadelný ústav.
 Čahojová, B., 2002. Slovenská dráma a divadlo v zrkadlách moderny a postmoderny. Bratislava: Divadelný ústav.
 Čahojová, B., 2009. Pútnici a tuláci v umení 20. storočia. Bratislava: Tatran, VŠMU.
 Čavojský L.– Štefko V., 1983. Slovenské ochotnícke divadlo 1830 – 1980. Bratislava: Obzor.
 Encyklopédia dramatických umení Slovenska. I.II. zv. Bratislava: VEDA.
 Inštitutorisová, D., Oravec, P., Ballay, M., 2006. Tváre súčasného slovenského divadla. Nitra: UKF.
 Inštitutorisová a kol., 2003. Interpretácie sondy do súčasného slovenského divadla. Nitra: UKF.
 Knopová, E., 2010. Svet kontroverzej drámy. Bratislava: VEDA.
 Knopová, E. (ed.), 2014. Divadelní režiséři na prelome tisícročí. Bratislava: Ústav divadelnej a filmovej vedy SAV.
 Lajcha, L., 2000. Zápas o zmysel a podobu SND (1920-1938). Bratislava: Divadelný ústav.
 Lajcha, L., 2013. Silueta generácie. Osobnosti činohry SND. Bratislava: Divadelný ústav.
 Lajcha, L., 2002. Divadlo v rokoch vojny (1939-1945). Bratislava: Divadelný ústav.
 Maťašík, A., 2003. Slovenské divadlo v premenách času. Bratislava: Svojpomoc.
 Maťašík, A., 2005. Pohyb slovenskej drámy. Bratislava: NOC.
 Mistrík M. a kol., 1999. Slovenské divadlo v 20. storočí. Bratislava: VEDA SAV.
 Mistrík, M., 2002. Slovenská absurdná dráma. Bratislava: VEDA.
 Pašteka, J., 1998. Pohľady na slovenskú dramatikú, divadlo a kritiku. I-II. Bratislava: NOC.
 Podmaková, D., 2012. Proces rozvoja divadelnej réžie po roku 1989. Bratislava: Ústav divadelnej a filmovej vedy SAV.
 Štefko V., 1984. Premeny slovenského ochotníckeho divadla. Bratislava: Obzor.
 Štefko V., 1993. Slovenské činoherné divadlo v rokoch 1938-1945. Bratislava: Thalia-press.
 Štefko V., 2001. Svedectvá o divadle. Bratislava: Dilema.
 Štefko V a kol., 2011. Dejiny slovenskej drámy 20. storočia. Bratislava: Divadelný ústav.
 Štefko a kol., 2018. Dejiny slovenského divadla I. Bratislava: Divadelný ústav.
 Štefko a kol., 2020. Dejiny slovenského divadla II. Bratislava: Divadelný ústav.

Language with is necessary to complete the course: Slovak and Czech.

Notes: ----

Course evaluation

Total number of students evaluated: 25

A	B	C	D	E	FX
8%	28%	52%	8%	0%	4%

Lecturers: Mgr. Eva Kušnírová, PhD.

Date of last change: 14.01.2022

Approved by: prof. PaedDr. Slávka Kopčáková, PhD.

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1EUK/FILKR/22	Course title: Film criticism
Type, scope and method of educational activities: 1 hour lecture / 1 hour seminar Direct contact learning	
Number of credits: 3	
Recommended semester: 2	
Study grade: 2.	
Prerequisites	
<p>Conditions for passing the course: The course is completed with the interim assessment. To pass the course, two components must be completed</p> <ol style="list-style-type: none"> 1. Active preparation for class, self-study, watching designated films and researching film reviews as instructed by the instructor - max 40 pts 2. Submission of two term papers - max 60 pts 3. For successful completion of the course, the student will submit a seminar paper in the 6th and 12th week of the semester, which will be a film critique (5NS each) using the methodologies and procedures covered. <p>A minimum score of 50% in each section is required to pass the course. The assessment of the student's performance in the course is based on a grading scale consisting of six grading levels and the following success criteria (in terms of percentage of performance in the course assessment): A - excellent (excellent results: numerical value 1) / 100.00 - 90.00 % B - very good (above average results: 1.5) / 89.99 - 80.00 % C - good (average results: 2) / 79.99 - 70.00 % D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00 % E - satisfactory (results meet the minimum criteria: 3) / 59.99 - 50.00 % FX - Inadequate (further work required: 4) / 49.99 % and below.</p> <p>Number of credits and time range for the course requirements:</p> <ol style="list-style-type: none"> 1. Each week of the semester teaching of the course: 1 lecture / 1 seminar: 13 weeks x 2 h = 26 h 2. Each week of the semester, the student will prepare for class in correspondence with the assigned topic, prepare short notes and engage in discussion or watch the required film 11 x 2 h = 22 h 3. Preparation and submission of the term paper in the 6th and 12th week of the semester: 42 hrs. <p>Total - 3 credits - time commitment - 90 hours</p>	
<p>Learning outcomes: <i>Knowledge</i> - Graduate of Film Criticism:</p> <ul style="list-style-type: none"> - Defines and identifies the basic characteristics of the various tendencies and styles of a given period; - Understands the basic assumptions of critical thinking and critical assessment of film; - applies the ability to independently formulate his/her own opinion on a film work; - Analyzes a film work with an emphasis on aesthetic and cinematic facts; <p><i>Skills</i> - The graduate of the Film Criticism course:</p> <ul style="list-style-type: none"> - Acquires a basic, comprehensive and systematic knowledge of the subject; - Develops the perceptual, analytical and interpretive skills necessary for critical analysis of film; - Conceives his/her own critical attitudes and conclusions about film; <p><i>Competencies</i> - The graduate of the Film Criticism course:</p> <ul style="list-style-type: none"> - Uses the acquired knowledge in an active way in new situations; - chooses appropriate terminology when assessing and carrying out a critical appraisal of a film; <p>Learning outcomes of skills and competences are verified in written work - practical part - film criticism in the form of a seminar paper in the 6th and 12th week of the semester.</p>	
<p>Course content:</p> <ol style="list-style-type: none"> 1. What is film criticism 2. Content, aims and types of film criticism 3. Analysis and evaluation of a film work 4. The degree of subjective and objective, personal and aesthetic criteria 5. Ability to argue 	

6. Form and content - unity of output
7. Expressive and semantic layer
8. Difference between essay, review and film criticism
9. The impact of film criticism on the public reception of a film work
10. Media Influences, Possibility of Manipulating Audience Taste
11. Critical reflection on selected film works
12. Film criticism and the Internet

Recommended literature:

Altman, R., 1989. Sémanticko-syntaktický prístup k filmovému žánru. In: *Illuminace* 1/1989.

Bláhová, J., 2015. Nekonečná krize filmové kritiky. In: *Cinepur*, (100), jún 2015. Dostupné na: <http://cinepur.cz/article.php?article=3374>

Bordwell, D., Thomson, K., 2012 *Umění filmu. (Úvod do studia formy a stylu)*. Praha: AMU.

Cieľ, M., 2011. Metódy a možnosti analýzy filmového obrazu. Bratislava: VŠMU

Cieľ, M., 2011. Metódy a možnosti filmového obrazu. Bratislava: VŠMU.

Cooke, M., 2011. *Dějiny filmové hudby*. Praha: Casablanca.

Dudley, J., A., 1991. Stav filmové teórie. In: *Sborník filmové teórie* 1. Praha: Český filmový ústav, s. 7-18

Gindl - Tatárová, Z., 2001. Hollywoodo-filmové ilúzie podľa zaručených receptov. Bratislava: SFÚ.

Hudec, Z., 2013. Základní tendence v dějinách myšlení o filmu 1910–1960: Studijní text pro kombinované studium. Olomouc: Univerzita Palackého v Olomouci.

Kokeš, R., D., 2015. *Rozbor filmu*. Brno: Masaryková univerzita.

Kol. aut., 2002.: *Žánry filmu*. Zborník príspevkov z VI. čs.- slov. film. konferencie. Praha: NFA.

Krausová, N., 1987. Teória znakových systémov a proces literárneho odrážania. In: *Litteraria* (24).

Ipták, M., 2013. Možnosti umeleckej kritiky: Fenomenologická analýza. Trnava: FF trnavskej univerzity v Trnave.

Lotman, J., M., 2008. *Semiotika filmu a problémy filmovej estetiky*. Bratislava: SFÚ.

Mojžiš, J., 2004. Použi ma ako stránku knihy. Bratislava: SFÚ.

Monaco, J., 2004. Jak čist film. Svět filmu, médií a multimédií. Praha: Albatros.

Palúch, M., 2004. Hľadanie obrazoznaku. In: *Slovenské divadlo*, (1)

Stadtrücker, I., 1990. *Dramaturgia hraného filmu*. Bratislava: Tatran.

Thompsonová, K., 1998. Neoformalistická filmová analýza: jeden prístup mnoho metod. In: *Illuminace* (10) č.1 (29), s.5-34.

Zuska, V., 2011. *Kruté svetlo, krásny film*. Praha: FFKU.

Zuska, V., 1989. Film jako/a zrcadlo. Průzkum možnosti jedné analogie. In: *Illuminace* 1/1989.

Language with is necessary to complete the course: slovak

Notes: ----

Course evaluation

Total number of evaluated students: 26

A	B	C	D	E	FX
15%	42%	27%	12%	0%	4%

Teacher: doc. Mgr. Lukáš Makky, PhD.

Date of last change: 27.2.2022

Approved by: prof. PaedDr. Slávka Kopčáková, PhD.

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1IEUK/FIT20S/22	Course title: Film theories of the 20 th century
Type, scope and method of educational activities: 1 hour lecture / 1 hour seminar Direct contact learning	
Number of credits: 2	
Recommended semester: 3	
Study grade: 2.	
Prerequisites	
<p>Conditions for passing the course: The course is completed with the interim assessment. To pass the course, three components must be completed</p> <ol style="list-style-type: none"> 1. Active preparation for class, self-study, watching designated films and engaging in discussion of the topics covered - max 30pts 2. Submission of a seminar paper - max 30 b 3. For successful completion of the course, the student will submit a term paper (4NS) in the 12th week of the semester which will include a theoretical analysis of the contexts and authors discussed, with an emphasis on a critical reassessment of their views 4. Writing a knowledge paper in 13th week of the semester - max 40 pts <p>A minimum score of 50% on each section is required to pass the course. The assessment of the student's performance in the course is made according to a grading scale consisting of six grading levels and the following success criteria (in terms of percentage of performance in the course assessment):</p> <p>A - excellent (excellent results: numerical value 1) / 100.00 - 90.00 % B - very good (above average results: 1.5) / 89.99 - 80.00 % C - good (average results: 2) / 79.99 - 70.00 % D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00 % E - satisfactory (results meet the minimum criteria: 3) / 59.99 - 50.00 % FX - Inadequate (further work required: 4) / 49.99 % and below.</p> <p>Number of credits and time range for the course requirements:</p> <ol style="list-style-type: none"> 1. Each week of the semester teaching the course: 1 lecture / 1 seminar: 13 weeks x 2 h = 26 h 2. Each week of the semester, the student will prepare for class in correspondence with the assigned topic, prepare short notes and engage in discussion or watch the required film 11 x 1 h = 11 h 3. Preparation and submission of the seminar paper (4NS + literature) 12 h 4. Preparation for the paper in week 13 of the semester: 16 h. <p>Total - 2 credits - time commitment - 65 hours</p>	
<p>Learning outcomes: <i>Knowledge</i> - Graduate of the course Film Theories of the 20th Century:</p> <ul style="list-style-type: none"> - Possesses an overview of the development of film theory in the period under study; - Knows the basic theoretical background and the connections between the different approaches of film theory; - understands the specifics of film theory in relation to the cinematographic development of the period; - applies knowledge from other film-related subjects to understand the different theoretical approaches of film theory. <p><i>Skills</i> - The graduate of 20th Century Film Theories:</p> <ul style="list-style-type: none"> - Acquires a comprehensive and systematic knowledge of the topics covered in the course; - Identifies the basic characteristics of the various tendencies, methods and styles in thinking about film; - Identifies the theoretical underpinnings of aesthetic theory that are integrated in film theory. <p><i>Competencies</i> - The graduate of 20th Century Film Theories:</p> <ul style="list-style-type: none"> - Evaluates the conceptuality and context of film theory and film history; <p>Learning Outcomes Knowledge is verified in a written theory paper in 13th week of the semester. Learning outcomes skills and competencies are verified in a term paper in 12th week of the semester</p>	

Course content:

1. Origins of film theory 1920s.
2. Defining film as a kind of art, Traditional art and film as a new art, Relation of film to traditional arts.
3. Film versus imagination, Film versus reality
4. Programmes and Manifestos. Lindsay, H. V. Lindsay, V. Munsternberg, B. Balázs, R. Arnheim, R. Canudo, Photogeny, Lyrosophy, Author Theory
5. Film as a social phenomenon
6. Social roles of film, psychology of film.
7. Manifesto of Futurism, Weimar Theory (Kracauer)
8. Theories of the Soviet montage school (Eisenstein, Kuleshov, Pudovkin, Vertov)
9. Neorealism (Zavattini, Aristarco), Postwar theories of film, Film versus reality, French New Wave cinema, Free Cinema
10. Sociology of Film, A. Tarkovsky
11. Gender in film theory
12. Neoformalism, Passive and Active Spectatorship

Recommended literature:

Abel, R., 1993. French Film Theory and Criticism. Princeton: Princeton University Press.

Aithen, I., 2001. European Film Theory and Cinema: A Critical Introduction. Indiana University Press.

Balázs, B., 2010. Chvála filmového umenia. Bratislava: ASFK, VŠMU.

Braundy, L., Cohen, M., 2004. Film Theory and Criticism: Introductory Readings. OUP USA

Bazin, A., 1979. Co je to film? Praha: ČFÚ.

Bernard, J., 1995. Jazyk, kinematografie, komunikace. NFA: Praha.

Bolter, D., J., Grusin, R., 2005. Imediace, hypermediace, remediace. In: Teorie vědy (14)/2, s. 5–40.

Braundy, L., Cohen, M., 2004. Film Theory and Criticism: Introductory Readings. OUP USA.

Casetti, F., 2008. Filmové teórie 1945 – 1990. Praha: AMU.

Ejzenštejn, S., 2000. *Nápodoba jako ovládnutí*. In: Iluminace, č. 3.

Ejzenštejn, S., 1999. O zábere. In: *Umenie mizanscény II*, Bratislava: Divadelný ústav.

Epstein, J., 1997. Poetika obrazů. Praha: NFU.

Jackiewicz, A., 1982. Status filmu ako umenia. In: Antológia súčasnej filmovej teórie. Bratislava: SFÚ,

Kracauer, S., 2008. Ornament masy. Praha: Academia.

Martin, A., 2019. Mizanscéna a filmový styl. Praha: AMU.

Lotman, J., M., 2008. Semiotika filmu a problémy filmovej estetiky. Bratislava: Slovenský filmový ústav.

Macek, V., 2009. Filmová teória a história na vzostupe. In: Kino-Ikon, (13)/1, s. 212–221.

Mihálik, P., 1986. Sovietska filmová teória dvadsiatych rokov. Bratislava: Tatran.

Mihálik, P., 1983. Kapitoly z filmovej teórie. Bratislava: Tatran.

Mišíková, K., *Mysl a příběh ve filmové fikci: o kognitivistických přístupech k teorii filmové narace*. Praha: AMU.

Mukařovský, J., 2000. K estetice filmu. In: Studie I. Brno: Host.

Paštéková, J., 2019. Súčasná filmová teória 1, Nové rámce, iné problémy. Bratislava: VŠMU.

Szczepanik, P., 2004. Nová filmová historie. (Antologie). Praha: Hermann & synové.

Voskovec, J., 1989. Fotogenie a suprealita. Iluminace (1), 1, 143–147.

Zuska, V., 2010. Kruté světlo, krásny stín: Estetika a film, Praha: Trivium.

Language with is necessary to complete the course: slovak

Notes: ----

Course evaluation

Total number of evaluated students: 2š

A	B	C	D	E	FX
26%	39%	26%	9%	0%	0%

Teacher: doc. Mgr. Lukáš Makky, PhD.

Date of last change: 7.2.2022

Approved by: prof. PaedDr. Slávka Kopčáková, PhD.

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1HUEK/DF20S/22	Course title: History of Cinema of the 2 nd half of 20 th century
Type, scope and method of educational activities: 1 hour lecture / 1 hour seminar Direct contact learning	
Number of credits: 3	
Recommended semester: 1	
Study grade: 2.	
Prerequisites	
<p>Conditions for passing the course: The course is completed with the interim assessment. To pass the course, you need to meet four requirements:</p> <ol style="list-style-type: none"> 1. present an introduction from the readings in the seminar - to be submitted as a seminar paper (3 - 5 NP) - max. 20 pts. 2. The student will produce two seminar papers during the semester - max. 30 pts. 3. During the examination period the student will take an oral examination - max. 50 pts. <p>To pass the course it is necessary to obtain at least 50% points in each part. The evaluation of the student's performance in the course is carried out according to a grading scale consisting of six grading levels and the following success criteria (in terms of percentage performance in the course evaluation):</p> <p>A - excellent (excellent results: numerical value 1) / 100.00 - 90.00 %.</p> <p>B - very good (above average results: numerical value 1.5) / 89.99 - 80.00 %.</p> <p>C - good (average results: numerical value 2) / 79.99 - 70.00 %.</p> <p>D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00 %</p> <p>E - Satisfactory (results meet the minimum criteria: 3) / 59.99 - 50.00 %</p> <p>FX - unsatisfactory (further work required: 4) / 49.99 % and below.</p> <p>Number of credits and time requirements for the course:</p> <ol style="list-style-type: none"> 1. Every week semester course teaching: 1 lecture / 1 seminar: 13 weeks x 2 h = 26 h 2. Each week of the semester, the student prepares for the lesson in correspondence with the specified topic, prepares short notes and will participate in the discussion, or. watch the required film 11 x 2 h = 22 h 3. Preparation of the presentation and subsequent submission of the seminar paper (SNS + literature) 20 h 4. Preparation for writing in the 13th week of the semester: 24 h. <p>Total- 3 credits - time consuming - 92 hours</p>	
<p>Learning outcomes: <i>Knowledge</i> - Graduate of the course Cinema History of the second half of 20th Century:</p> <ul style="list-style-type: none"> - Defines and identifies classical aesthetic categories; - Knows the basic methods used by aestheticians; - Understands basic theoretical issues in aesthetic theory; - applies the knowledge learned in relation to the whole of the social sciences, humanities, and natural sciences; - applies the knowledge learned in relation to the whole of the social sciences, humanities, and natural sciences; <p><i>Skills</i> - Graduate of the course:</p> <ul style="list-style-type: none"> - Works with basic professional literature; - actively acquires knowledge and thanks to it solves basic practical tasks in the field; - identifies and uses the basic categorical apparatus of aesthetics; <p><i>Competences</i> - Graduate of the course:</p> <ul style="list-style-type: none"> - Identifies and can assess the aesthetic and other (ethical, social, societal, political) contexts of the issues under study; - has a basic orientation in contemporary themes of aesthetics; - evaluates the acquired categorical apparatus and can independently acquire new knowledge and actively expand his/her knowledge; <p>Learning Outcomes knowledge is verified in a written thesis on theory in the 13th week of the semester. The learning outcomes of skills and competencies are verified in a presentation on a selected topic.</p>	

Course content:

1. The post-war political and social situation.: The emergence of new film tendencies - priority: interpretation of reality
2. Italian neorealism and its influence on American and European cinema [American underground of the 50s and 60s, 60s. England - Free Cinema (Anderson, Clayton, Schlesinger, Richardson, Reisz, Fletcher, Williams, Brenton), France: Cinema Vérite, New Wave (Godard, Truffaut, Rivette, Rohmer, Chabrol, Malle, Resnais, Varda), Polish post-war cinema (Wajda, Kawalerowicz, Has, Munk)]
3. From neorealism to art auteur cinema (Italy: F. Fellini, L. Visconti, Antonioni, Zeffirelli. Pasolini, Japan: Kurosawa, Sweden: existentialist I. Bergman, Spain: surrealism and social realism (Buñuel, Bardem, Berlanga)
4. New American Cinema of the 1960s and the Soviet artistic "spring" (Tarkovsky, Shukshin, Shepitko, Konchalovsky, Mikhalkov, Paradzhanov)
5. German Angry Young Men (Fassbinder, Herzog, Wenders, Schlöndorff, von Trotta), Hollywood's "Fagans" of the 1970s (Coppola, Spielberg, Lucas, De Palma, Milius, Scorsese), Neonoir
6. Polish film of moral unrest of the 70s
7. Postmodernist trends in cinema - form, themes
8. The musical (French neo-baroque (Carax, Besson, Beineix)
9. Dogma '95
10. Engaged film, Commercial film - where to next?, American independent film,
11. European auteur film (Almódovar, Branagh, Kieslowski, Seidel and others) profile personalities of the late 20th and early 21st centuries.
12. Asian cinema

Recommended literature:

Biskind, P., 2012. *Bezstarostní jezdci, zuřící býci: jak generace sexu, drog a rokenrolu zachránila Hollywood*. Praha: Mladá fronta.

Bordwell, D., Thompson, K., 2011. *Umění filmu: úvod do studia formy a stylu*. Praha: AMU.

Bordwell, D., Thompson, K., 2007. *Dějiny filmu*. Praha: AMU Praha: Lidové noviny.

Beier, E., Biermann, K., 1995. *Kronika filmu*. Praha: Fortuna print.

Gavaler, P., 2010. *Spletné cesty Wima Wendersa*. Bratislava: SFÚ, SFK.

Gyárfás, F., 2014. *Naše filmové storočie*. Bratislava: Slovenský filmový ústav.

Hůrka, M., 1991. *Když se řekne zvukový film ...: Kapitoly z historie a současnosti zvukového filmu*. Praha: Český filmový ústav

Kopal, P., 2017. *Film a dějiny 7.: Propaganda*. Praha: Ústav pro studium totalitních režimů.

Kupcz, J., 2001. *Malé dějiny filmu*. Cinemax,

Liman, A., 2012. *Mistři japonského filmu: 13 esejů*. Praha: Paseka.

Lukeš, J., 2013. *Diagnózy času: český a slovenský poválečný film (1945-2012)*. Praha: Slovart.

Macek, V., Paštéková, J., 1997. *Dějiny slovenskej kinematografie*. Bratislava: Osveta.

Monaco, J., 2004. *Jak číst film*. Praha: Albatros.

Pašteka, J., 2005. *Spátný pohľad bez kamery příspěvky o teorii filmu*. Bratislava: Veda.

Plazewski, J., 2009. *Dějiny filmu: 1895-2005*. Praha: Academia.

Ptáček, L., Kopal, P., eds., 2016. *Film a dějiny . 6: Post-komunismus: proměny českého historického filmu po roce 1989*. Praha: Ústav pro studium totalitních režimů.

Szczepanik, P., ed., 2004. *Nová filmová historie: antologie současného myšlení o dějinách kinematografie a audiovizuální kultury*. Praha: Herrmann & synové.

Škvorecký, J., 1991. *Všichni ti bystří mladí muži a ženy*. Uherské Hradiště: Horizont.

Töteberg, M., 2005. *Lexikon světového filmu*. Praha - Litvínov: Orpheus.

Ulver, S., 1991. *Západná filmová avantgarda*. Praha: ČFÚ.

Van Gelder, P., 1993. *Z filmu do filmu*. Praha: Egem.

Language with is necessary to complete the course: slovak

Notes: ----

Course evaluation

Total number of evaluated students: 32

A	B	C	D	E	FX
47%	19%	25%	9%	0%	0%

Teacher: doc. Mgr. Lukáš Makky, PhD.

Date of last change: 6.3.2022

Approved by: prof. PaedDr. Slávka Kopčáková, PhD.

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1IEUK/HUKRI/22	Course title: Music criticism
Type, scope and method of educational activity: 1 hour seminar/ 1 hour lecture Scope of educational activities: 1.1 hours. weekly, 13 h lecture, 26 h seminar per semester Presence method	
Number of credits: 3	
Recommended semester: 3th	
Study grade: 2.	
Prerequisites: -	
Conditions for passing the course: The subject is evaluated continuously. (see PWD) To successfully complete the course, it is necessary to complete 5 components: <ol style="list-style-type: none"> 1. Joint lectures and seminar meetings, activity in discussions - 20 b. 2. During the semester the student will process 3 music-critical reflections (reviews), namely: music criticism for the currently visited chamber music concert, for the currently visited symphonic music concert (within the autumn regional music festivals in Prešov and Košice (or elsewhere) and music critique of the currently visited opera or ballet performance (in Košice and elsewhere) Range: min 2 NS (3600 marks) Note: in case of serious obstacles to the visit, this activity will be compensated by a agreement with the teacher of another type of critical unit (eg professional review of a professional publication in the field of music art, music industry, etc., review of a CD carrier from any selected genre area of music, etc.) - 75 b. 3. The student studies the assigned professional literature and study materials - 5 b. <p>To successfully complete the course, it is necessary to achieve a result of min. 50%. The evaluation of the student's study results within the course study is carried out according to the classification scale, which consists of six classification levels and the following success criteria (in percentage of results in the course evaluation):</p> <p>A - excellent (excellent results: numerical value 1) / 100.00 - 90.00%</p> <p>B - very good (above average results: 1.5) / 89.99 - 80.00%</p> <p>C - good (average results: 2) / 79.99 - 70.00%</p> <p>D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00%</p> <p>E - sufficient (results meet the minimum criteria: 3) / 59.99 - 50.00%</p> <p>FX - insufficient (additional work required: 4) / 49.99 and less%.</p> <p>Number of credits and time frame for the conditions of passing the course:</p> <ol style="list-style-type: none"> 1. Every week semester course teaching 1 lecture / 1 seminar: 13 weeks x 2 h = 26 h. 2. During the semester, the student will visit 3 defined events and in the 10th, 11th and 12th week of the semester he / she will hand over 3 music-critical units - 52 h. 3. Independent individual study of study materials and exemplary critical units of other authors - 12 weeks x 1h = 12 h. <p>Total - 3 credits - time consuming - 90 hours</p>	
Learning outcomes: Knowledge - Graduate of the course Music criticism <ul style="list-style-type: none"> - recognizes, names the basic features and features of music-critical expressions in their comparison with other written forms of professional (scientific) discourse on music; - is familiar with the historical forms of music-critical reflection from the 18th century to the present; - defines the basic concepts and categories of musical art in relation to a musical work and / or performance. Skills - Graduate of the course Music criticism : <ul style="list-style-type: none"> - perceptually analyzes the stylistic elements and compositional techniques of reciprocal music; - verbally interprets and characterizes stylistic elements of reciprocal music in professional terminology; - uses and applies basic concepts for the creation of one's own verbal statements and written units of a professional nature; - recognizes the stylistic features of art music, modern popular music, jazz and minority music genres; Competences - Graduate of the course Music criticism :	

<ul style="list-style-type: none"> - recognizes the typical features of music production in relation to interpretive practice and concert life; - assesses and appreciates the media aspects of music production; - sets professional and artistic criteria for the evaluation of a selected musical work, CD, professional publication, etc.; - chooses an adequate interpretive model for the interpretation of the chosen musical work in terms of objective and subjective type of aesthetic evaluation; - determines the artistic value of a reciprocal musical or musico-dramatic work. The educational outcomes of knowledge are verified in a written work on theory in the 6th and 13th week of the semester. <p>The educational outcomes of skill and competence are verified in the written work practical part - seminar reflection in the 12th week of the semester.</p>
<p>Course content:</p> <ol style="list-style-type: none"> 1. Introduction to the study. Terminology and methodology. 2. The concept of music criticism, review, definition. Typology of music-critical speeches. 3. Functions of music criticism. 4. Music criticism and axiology. Value and evaluation. 5. Critical subject, critical act, courts, measures of artistic value in music. 6. Historical development of the phenomenon of music criticism until the 19th century. 7. Critical evaluation in the 20th century. 8. Slovak music criticism after 1918 9. Critical conception and program aesthetics of the most important Slovak music critic I. Ball. Contemporary Slovak music and opera critics. 10. Relation of music criticism to music theory and music analysis 11. Musical aesthetics and musical criticism. 12. Profile of a music critic. Ethics of music-critical speech.
<p>Odporúčaná literatúra:</p> <p>Adorno, T. W., 1967. Today only radical critical thinking is possible. An interview. In: Slovak music. Roč. 3, no. 9, p. 97-104.</p> <p>Berlioz, H., 1970. Evenings in the orchestra. Prague: Supraphon.</p> <p>Bernstein, L., 1996. About music (Concerts for young audiences). Translated by Pavel Pokorný. Prague: Vyd. Lidové noviny.</p> <p>Burlas, L., 1987. Views on contemporary Slovak culture. Bratislava: OPUS.</p> <p>Discussion, 1966. Composers and performers on criticism. In: Slovak music. Roč. 10, no. 10, p. 438-445. 119.</p> <p>Discussion, 1967. Composers and performers on criticism. In: Slovak music. Roč. 1, no. 11, p. 21-28.</p> <p>Einstein, A., 1989. Music in the Romantic Period. Bratislava: OPUS.</p> <p>Elshek, O., 1984. Musicology of the present. Bratislava: VEDA SAV.</p> <p>Fukač, J., 1972. Do we know what music criticism is? In: Opus musicum, no. 4. s. 97.</p> <p>Fukač, J., 1976. The function of a critical court in the process of creating a critical work. In: Hudební rozhledy. Roč., XXIX, s. 83.</p> <p>Fukač, J. and Kuna, M., 1988. Music criticism. In: Musicology III. Prague: CSAV, p. 859-878.</p> <p>Fukač, J., 1998. Musical aesthetics as a concretization of general aesthetics and musicological discipline. Brno: FF MU in Brno.</p> <p>Godár, V., 2012. The birth of opera from the spirit of rhetoric. Bratislava: AEPress.</p> <p>Harmoncourt, N., 2005. Musical Dialogue. Thoughts on Monteverdi, Bach and Mozart. Bratislava: Music Center.</p> <p>Hrčková, N., 1986. Music Criticism and Evaluation. Bratislava, OPUS, 1986.</p> <p>Hrčková, N., 1996. Tradition, modernity and Slovak music culture. Bratislava: Litera, 1996.</p> <p>Kopčáková, S., 2011. Evaluation of a musical work. In: Interpretation of a musical and art work. Prešov: FF PU in Prešov, p. 91-127.</p> <p>Kopčáková, S., 2011. Interpretive interpretation models of music. In: Interpretation of a musical and art work. Prešov: FF PU in Prešov, p. 128-144.</p> <p>Kopčáková, S., 2013. Development of music aesthetic thinking in Slovakia in the 20th century. Prešov: FF PU.</p> <p>Kopčáková, S., 2015. Musical aesthetics and popular music. Prešov: FF PU.</p> <p>Kopčáková, S., 2020. Current issues of music aesthetics of the 20th and 21st century. Prešov: FF PU.</p> <p>Lexmann, J. et al., 2002. Contributions to the analysis of musical consciousness in Slovakia. Bratislava: ÚHV SAV.</p> <p>Lipták, M., 2013. Possibilities of art criticism: Phenomenological analysis. Trnava: Faculty of Arts, Trnava University in Trnava.</p> <p>Support, R., 2006. Quo vadis musica. Transformations of social functions of music. Bratislava: VEDA SAV.</p> <p>Scruton, R., 2009. Musical Aesthetics. Bratislava: NHC.</p> <p>Schumann, R., 1960. About music and musicians. Prague: SNKL.</p> <p>Suchoň, E., 1977. My memories of Ivan Ball. In: Musical life. Roč. 9, no. 3.</p>

Šeda, J., 1987. On music criticism in Czechoslovakia. Prague: Theater Institute. 117 s.
Vičar, J., 1997. Music criticism and popularization of music. Prague: AMU

Monthly and magazine magazines: Muzikus, Rock & ... s.r.o., Harmonie; available at <http://casopisy.muzikus.cz>
Hudobný život, Muzika - časopis
Slovak Music 1958 - 1971, (the review is reissued since 1992 but without artistic criticism)
regional daily press

Language with is necessary to complete the course: *Slovak, Czech*

Notes: ----

Course evaluation

Total number of students evaluated: 7

A	B	C	D	E	FX
100%	0%	0%	0%	0%	0%

Lecturers: prof. PaedDr. Slávka Kopčáková, PhD.

Date of last change: 4. 3. 2022

Approved by: prof. PaedDr. Slávka Kopčáková, PhD.

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1IEUK/MULA2/22	Course title: Multimedia Studio 2.
Type, scope and method of educational activities: 0 hour lecture / 2 hour seminar Direct contact learning	
Number of credits: 3	
Recommended semester: 1.	
Study grade: 2.	
Prerequisites: Multimedia Studio 1.	
Conditions for passing the course: The course is completed with the continuous assessment. To successfully complete the course, it is necessary to complete three components: <ol style="list-style-type: none"> 1. Continuous assignment and presentation of the result 1: max 25 b. 2. Continuous assignment and presentation of the result 2: max 25b. 3. Semestral project – presentation, cover text and argumentation of the result in the 12th week of the semester - max 50 pts. In order to pass the course, it is necessary to achieve a minimum of 50% in each part of the course. The assessment of the student's performance in the course is carried out according to a grading scale consisting of six grading levels and the following success criteria (in terms of percentage of performance in the assessment of the course): A - excellent (excellent results: numerical value 1) / 100.00 - 90.00 % B - very good (above average results: 1.5) / 89.99 - 80.00 % C - good (average results: 2) / 79.99 - 70.00 % D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00 % E - satisfactory (results meet the minimum criteria: 3) / 59.99 - 50.00 % FX - Inadequate (further work required: 4) / 49.99 % and below. Number of credits and time range for the course requirements: <ol style="list-style-type: none"> 1. Each week of the semester teaching the course: 0 lecture / 2 seminar: 13 weeks x 2 h = 26 h 2. Preparation of 2 continuous tasks: 8 h 3. Preparation of the semester task and its cover text and argumentation: 56 h Total- 3 credits - time consuming - 90 hours	
Learning outcomes: <i>Knowledge</i> – The graduate of the Multimedia Studio 2: <ul style="list-style-type: none"> - knows advanced options for creating and editing multimedia documents <i>Skills</i> - The graduate of the Multimedia Studio 2: <ul style="list-style-type: none"> - finalizes and distributes multimedia documents using the most frequently used technical and software resources <i>Competencies</i> - The graduate of the Multimedia Studio 2: <ul style="list-style-type: none"> - improves own skills of the creation of multimedia documents. Educational outputs of knowledge, skills and competences will be verified through exercises and assignments during the semester and the semester task.	
Course content: <ol style="list-style-type: none"> 1. Basic concepts 2. Cut, cut composition 3. Dramaturgy of the editing composition of multimedia documents 4. Finalization of multimedia documents 5. Distribution of multimedia documents 6. Effective choice of method, form and technology in the presentation phase 7. Complementary methods of information transfer and aesthetic experience from the author to the recipients of a multimedia work 8. Documents with multimedia content 9. Creation of documents in the most common formats 10. Advanced editing, finalization and distribution of multimedia documents 	

11. Assignment 1: portrait, interview, and report 12. Assignment 2: storytelling, videoart					
Recommended literature: AMOS Software, spol. s r.o., 2001. Úvod do digitálneho videa . Dostupné z: http://www.amsoft.cz Baranovič, R. Et al. 1999. „Internet (Učebnice internetu)“ Computer Press, Praha . Hrabčák, M., 2008. Multimédiá na PC. Prešov: Prešovská univerzita. Kučera, R., Klíma, P., 2006. Digitální video, Brno: Computerpress a.s. Kurka, L., Černý, M., 2002. Jak se vyznat v audio a video na PC (příloha časopisu PC World, IDG Czech, a.s.) Labík, L., 2013. Dramaturgia strihovej skladby, VeRBuM. Liessmann, K. P., 2012. Univerzum věcí, Praha: Academia. Linhart, J., 2003. Macromedia Dreamweaver MX a Flash MX (příloha časopisu PC World, IDG Czech). Magera, I. 1999. "MS PowerPoint 2000, Základná příručka", Praha: Computer Press McLuhan, H.M., 2000. Člověk, média a elektronická kultura . Brno, Jota . Nápovedy použitých softvérových prostriedkov Ullmann, F., 1999. Pět dní s Premierou, DU Soft Computers, AMOS.					
Language with is necessary to complete the course: <i>Slovak</i>					
Notes: ----					
Course evaluation Total number of evaluated students: -					
A	B	C	D	E	FX
-	-	-	-	-	-
Lecturers: doc. Mgr. Jana Migašová, PhD., Mgr. Tomáš Timko					
Date of last change: 1. 3. 2022					
Approved by: prof. PaedDr. Slávka Kopčáková, PhD.					

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1IEUK/POPHU/22	Course title: Popular music
Type, scope and method of educational activity: 1 hour seminar/ 1 hour lecture Scope of educational activities: 1.1 hours. weekly, 13 h lecture, 26 h seminar per semester Presence method	
Number of credits: 3	
Recommended semester: 1th	
Study grade: 2.	
Prerequisites: -	
Conditions for passing the course: The subject is evaluated continuously. (see PWD) To successfully complete the course, it is necessary to complete 5 components: <ol style="list-style-type: none"> 1. Joint lectures and seminar meetings - 10 b. 2. During the semester, the student prepares and presents at the seminar a semester work including an aesthetic evaluation of the chosen musical style or. its representative, aesthetic evaluation of a specific musical expression, album, performer, etc. - 20 b. 3. Submit a review for a pop music concert (possibly a new CD album) - 10 b. 4. At the end of the semester, he conducts a knowledge test. (Note: the final knowledge test in the 12th week of the semester can be replaced by the activity: Colloquium - topic: TW Adorno (selection from studies), R. Podpera (2006) and the studied text of the textbook Kopčáková (2015) - 60 b . 5. The student studies the assigned professional literature and study materials - 10 b. <p>To successfully complete the course, it is necessary to achieve a result of min. 50%. The evaluation of the student's study results within the course study is carried out according to the classification scale, which consists of six classification levels and the following success criteria (in percentage of results in the course evaluation):</p> <p>A - excellent (excellent results: numerical value 1) / 100.00 - 90.00%</p> <p>B - very good (above average results: 1.5) / 89.99 - 80.00%</p> <p>C - good (average results: 2) / 79.99 - 70.00%</p> <p>D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00%</p> <p>E - sufficient (results meet the minimum criteria: 3) / 59.99 - 50.00%</p> <p>FX - insufficient (additional work required: 4) / 49.99 and less%.</p> <p>Number of credits and time frame for the conditions of passing the course:</p> <ol style="list-style-type: none"> 1. Every week semester course teaching 1 lecture / 1 seminar: 13 weeks x 2 h = 26 h. 2. In the pre-agreed week of the semester, the student designs and presents a seminar paper - 35 h. 3. In the 10th week of the semester, the student submits a review - 3 p.m. 4. Preparation for the knowledge test, resp. independent individual study of study materials - 12 weeks x 2h = 14 h. <p>Total- 3 credits - time consuming - 90 hours</p>	
Learning outcomes: Knowledge - Graduate of the course Popular music: <ul style="list-style-type: none"> - defines and applies basic concepts and categories in the field of music art to specific problems of modern popular music and jazz; - knows the basic stylistic and developmental tendencies of traditional and modern popular music; - identifies inspirational starting points and inter-genre intersections of artificial and non-artificial music. Skills - Graduate of the course Popular music: <ul style="list-style-type: none"> - characterizes the individual expressive features of specific styles of popular music, in confrontation with sounding songs defines the generic and genre characteristics of popular music; - analyzes current musical manifestations such as world music, hip-hop, alternative music and current trends in the development of jazz in the 21st century. Competences - Graduate of the course Popular music:	

<ul style="list-style-type: none"> - compares, connects and confronts aspects of artificial music with non-artificial music, critically evaluates and reflects on the current state of music culture; - assesses and appreciates the media aspects of music production; - critically evaluates creativity (compositional contribution) and interpretive parameters (aesthetic-expressive means) in modern popular music and jazz.
<p>The learning outcomes of the knowledge are verified in discussions during lectures and seminars and in the form of a knowledge test or colloquium.</p>
<p>Course content:</p> <ol style="list-style-type: none"> 1. Introduction to the study. 2. Terminology, methodology and basic starting points for nonartificial music research. Concepts of artificial non-artificial music. 3. Prehistory and systematization of popular music. Forms and types of popular music. 4. Other tendencies of the 60's - 70's; new trends in rock since the 90's (grunge, fusion, crossover, etc.). 5. Development of Slovak popular music from the 60s of the 20th century. 6. Rock music culture of youth and function of music in adolescents. 7. Historical overview of the development of jazz, its current form. Jazz in Slovakia - hist. in short. 8. Aesthetics of jazz and popular music. Methodology, structure, articulation and archetype. 9. World music, Slovak worldmusic scene. The phenomenon of hip-hop and dance. four elements. 10. Alternative music - concept and its transformations. Youth subcultures. 11. Industrial music, noise music, sound art as new musical phenomena. 12. Consequences of the development of technology and mass media, the influence of the media on the functions of music and musical taste.
<p>Odporúčaná literatúra:</p> <p>Adomo, T. W., 1964. O fetišovém charakteru v hudbě a regresi sluchu. In: Divadlo. Roč. 15, č. 1, s. 16–22 a č. 2, s. 12–18.</p> <p>Blahynka, M., 2007. Kapitoly z estetiky muzikálu. Bratislava: SAV a VŠMU.</p> <p>Dorůžka, L., 1981. Panoráma populární hudby. 1918 – 1978 aneb Nevšední písničkáři všedních dní. Praha: Mladá fronta.</p> <p>Elschek, O., 2013. Popularita ľudovej hudby a ľudovosť populárnej hudby. In: Hudba –Integrácie - Interpretácie. 16. Ed. Vereš, J. Nitra: PF UKF, , s. 45-84.</p> <p>Fukač, J. – Poledňák, I., 1977. K typologickým polarizacím hudby artificiální a nonartificiální. In: Hudební věda, č. 4.</p> <p>Fujak, J. a kol., 2006. Slovenské hudobné alternatívy. Nitra: ULUK FF UKF.</p> <p>Fukač, J. – Poledňák, I., 1977. K typologickým polarizacím hudby, zejména polarizace hudby artificiální a nonartificiální. In Hudební věda, č. 4.</p> <p>Janoušek, M., Daubnerová H. a Drobný, J. a kol., 2006. Folk na Slovensku. Bratislava: HC.</p> <p>Kajanová, Y., 1999. Slovník slovenského jazzu. Bratislava: HC.</p> <p>Kajanová, Y., 2010. Postmoderna v hudbe. Bratislava: FF UK.</p> <p>Kajanová, Y., 1996. Negatívne činitele v modernej populárnej hudbe. In: Adoremus 1996, č. 2, s. 26-27.</p> <p>Kajanová, Y., 2000. Štruktúra a artikulácia ako stavebný materiál modernej populárnej hudby a jazzu. In Opus musicum 2000, č. 3, s. 9-22.</p> <p>Karbusický, V., 1967. K pojmu a estetice „lehké hudby“. In: Hudební věda. Roč. 4, č. 1, s. 22-44; č. 2, s. 328-338, č. 3, s. 440-454.</p> <p>Klusák, P., 2018. Co je nového v hudbě. Praha: Nová beseda.</p> <p>Kopčáková, S., 2015. Hudobná estetika a populárna hudba. Vysokoškolská učebnica. Prešov: FF PU v Prešove.</p> <p>Lebrecht, N., 2011. Keď hudba zmĺkne. Bratislava: Hudobné centrum.</p> <p>Lexmann, J. a kol., 2002. Príspevky k analýze hudobného vedomia na Slovensku. Bratislava: ÚHV SAV.</p> <p>Podpera, R., 2006. Quo vadis musica. Premeny sociálnych funkcií hudby. Bratislava: VEDA SAV.</p> <p>Poledňák, I., 1984. Sociální, ekonomické, technické apod. momenty jako inovační zdroje univerza hudby 20. století. In: Hudební věda, č. 3, s. 221-228.</p> <p>Scruton, R., 2003. Průvodce inteligentního člověka po moderní kultuře. Praha: Academia.</p> <p>Schnierer, M., 1995. Spoločenské funkcie hudby. České Budějovice: Pedagogická fakulta Jihočeské univerzity.</p> <p>Wasserberger, I., 2003. Fenomény súčasného jazzu. Bratislava: HC.</p> <p>Zajacová-Záborská, E., 2009. Slovenská scéna World music. Bratislava: CoolArt.</p> <p>Zouhar, V., 2004. Postmoderní hudba? Německá debata na sklonku 20. století. Olomouc: Univerzita Palackého.</p> <p>Mesačníky a časopisy: Muzikus, Harmonie dostupné na http://casopisy.muzikus.cz.</p>
<p>Language with is necessary to complete the course: <i>Slovak, Czech</i></p>
<p>Notes: ----</p>

Course evaluation					
Total number of students evaluated: 30					
A	B	C	D	E	FX
53 %	27 %	7 %	10 %	3 %	0 %
Lecturers: prof. PaedDr. Slávka Kopčáková, PhD.					
Date of last change: 4. 3. 2022					
Approved by: prof. PaedDr. Slávka Kopčáková, PhD.					

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1IEUK/PRAES/22	Course title: Pragmatic Aesthetic
Type, scope and method of educational activity: Type of educational activities: Lecture / Seminar Scope of educational activities: 1/1 hrs. weekly, 13/13 per semester Method of educational activities: full-time	
Number of credits: 3	
Recommended semester: 2	
Study grade: 2.	
Prerequisites: -	
Conditions for passing the course: Assessment and completion of the course: Continuous assessment During the semester, the student completes two papers (50% of the overall assessment), presents a presentation at a seminar (25% of the overall assessment) and submits a seminar paper (25% of the overall assessment). The evaluation of the student's study results within the course study is carried out according to the classification scale, which consists of six classification levels and the following success criteria (in percentage of results in the course evaluation): A - excellent (excellent results: numerical value 1) / 100.00 - 90.00% B - very good (above average results: 1.5) / 89.99 - 80.00% C - good (average results: 2) / 79.99 - 70.00% D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00% E - sufficient (results meet the minimum criteria: 3) / 59.99 - 50.00% FX - insufficient (additional work required: 4) / 49.99 and less% Number of credits and time frame for the conditions of passing the course: 1. Every week semester course teaching: 1 lecture / 1 seminar: 13 weeks' x 2 h = 26 h 2. Independent individual study of study materials - 12 weeks' x 2h = 24h 3. The student submits a semester work of 40 hours A total of 3 credits with a time requirement of 90 hours.	
Learning outcomes: <i>Knowledge</i> - Graduate of the subject Pragmatic Aesthetics <ul style="list-style-type: none"> - the graduate of the discipline acquires an overview in the field of pragmatic aesthetics with emphasis on American aesthetic thinking <i>Skills</i> - Graduate of the course Pragmatic Aesthetics <ul style="list-style-type: none"> - The graduate of the course is able to work with professional literature, actively acquire knowledge, define and interpret in their own words the problems set out in the texts of individual representatives, analyze and compare representatives of pragmatic and post-pragmatic aesthetics. <i>Competences</i> - Graduate of the course Pragmatic Aesthetics <ul style="list-style-type: none"> - The graduate of the discipline is able to identify and assess the aesthetic and other (ethical, social, societal, political) contexts of the problems with respect to pragmatic aesthetics - Can independently acquire new knowledge of various pragmatic tendencies and actively expand his knowledge with regard to his interests and preferences The educational outcomes of skill and competence are verified in the seminar work, which the student submits in the 12th week of the semester at the latest. The educational outcomes of knowledge and competence are also verified during the student's outing at the seminar.	
Course content: 1. The beginnings of American aesthetics 2. American pragmatism and its sources of ideas 3. The main representatives of pragmatism 4. William James and pragmatism 5. Josiah Royce and pragmatism 6. John Dewey and pragmatism 7. George Santayana and his realistic position	

8. Richard Shusterman and his aesthetics of pragmatism
9. Richard Rorty and pragmatism
10. Pragmatism and neopragmatism
11. American pragmatism and its perception and reflection in Slovakia
12. Current issues of pragmatism aesthetics

Recommended literature:

Bandurová, L.: 2015 G. Santayana. Priekopník estetického myslenia v USA. Prešov

Santayana, G.: 1932 Essaye o filosofii, náboženství a umění. Praha : Laichert Jan.

Santayana, G.: 1988 The Sense of Beauty. Being the Outlines of Aesthetic Theory. Critical Edition. Cambridge, Massachusetts, and London, England : The MIT Press.

Dewey, J.: 1989 The Later Works, 1925 – 1953. Volume 10: 1934 Art as Experience. Carbondale and Edwardsville : Southern Illinois University Press.

Kalnická, Z.: 1996 John Dewey: Caput mortum anebo nové paradigma estetiky? In: Filozofie, psychologie, sociologie. Zborník prací filozofické fakulty ostravské univerzity č. 2, 160/1996, 5.

Shusterman, R.: 2003 Estetika pragmatizmu. Zdeňka Kalnická, Emil Višňovský, László Szigeti Bratislava : Kaligram.

Kelly, M.: 1998 Encyklopedia of Aesthetics, volume IV. New York. 1998.

Sošková, J.: 1994 Dejiny estetiky II. Antológia FF UPJŠ

Višňovský, E.: 2009 Štúdie o pragmatizme a neopragmatizme. Bratislava

Višňovský, E.: 2014 Nové štúdie o pragmatizme a neopragmatizme. Veda

Višňovský, E.: 1998 Pragmatizmus: Ch. S. Peirce, W. James, J. Dewey. Bratislava

Rorty, R.: 2000 Filozofia a zrkadlo prírody. Bratislava Kaligram

Rorty, R.: Filozofické orchidey. Bratislava 2006

Bodnár, J. Antológia z diel filozofov. Pragmatizmus, realizmus, fenomenológia, existencializmus. Bratislava 1969

Gindl - Tatárová, Z.: 2001 Malá antológia z textov súčasnej americkej filozofie a estetiky výtvarného umenia. In: Profil súčasného výtvarného umenia 4/00 a 1-2/01. Bratislava

Kulka, T., Ciporanov, D.: 2010 Co je umění? Texty angloamerické estetiky 20. Století, Praha

Záhradka, P.: 2010 Estetika na přelomu milénia. Vybrané problémy súčasnej estetiky. Praha

Journal of Contemporary Pragmatism. Dostupné online

Language with is necessary to complete the course: Slovak

Notes: ----

Course evaluation

Total number of students evaluated: 8

A	B	C	D	E	FX
25%	50%	0%	13%	13%	0%

Lecturers: Mgr. Lenka Bandurová, Phd.

Date of last change: 1. 3. 2022

Approved by: prof. PaedDr. Slávka Kopčáková, PhD.

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1IEUK/SLCE2/22	Course title: Slovak and Czech Aesthetics 2
Type, scope and method of educational activities: 1 hour lecture / 1 hour seminar Direct contact learning	
Number of credits: 3	
Recommended semester: 2	
Study grade: 2.	
Prerequisites	
<p>Conditions for passing the course: The course is completed with the interim assessment. To pass the course, three components must be completed</p> <ol style="list-style-type: none"> 1. Active preparation for class, self-study, preparation of short notes from readings - max 30p 2. Introduction and submission of a seminar paper - max 30 pts For successful completion of the course, the student will submit a term paper (5NS) in the 12th week of the semester which will include a theoretical analysis of the selected author with emphasis on the contexts discussed and will be a textual elaboration of the introduction/analysis that the student will prepare for class. 3. Writing a knowledge paper in weeks 6 and 13 of the semester - max 40 pts. <p>A minimum score of 50% in each section is required to pass the course. The assessment of the student's performance in the course is based on a grading scale consisting of six grading levels and the following success criteria (in terms of percentage of performance in the course assessment):</p> <p>A - excellent (excellent results: numerical value 1) / 100.00 - 90.00 % B - very good (above average results: 1.5) / 89.99 - 80.00 % C - good (average results: 2) / 79.99 - 70.00 % D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00 % E - satisfactory (results meet the minimum criteria: 3) / 59.99 - 50.00 % FX - Inadequate (further work required: 4) / 49.99 % and below.</p> <p>Number of credits and time range for the course requirements:</p> <ol style="list-style-type: none"> 1. Number of credits and time range for course completion requirements: 2. Each week of the semester teaching the course: 1 lecture / 1 seminar: 13 weeks x 2 h = 26 h 3. Each week of the semester the student will prepare for class in correspondence with the assigned topic, prepare short notes and engage in discussion 11 x 2 hrs = 22 hrs 4. Preparation of the presentation and submission of the seminar paper (5NS + references) 18 h 5. Preparation for the written paper in week 6 and 13 of the semester: 24 hrs. <p>Total - 3 credits - time commitment - 90 hours</p>	
<p>Learning outcomes:</p> <p><i>Knowledge</i> - Graduate of the course Slovak and Czech Aesthetics 2:</p> <ul style="list-style-type: none"> - defines and identifies the problems of Slovak and Czech aesthetics in the period since the beginning of the 20th century in the texts of individual representatives; - analyses and compares representatives of Slovak and Czech aesthetics of the previous period and the period of the 20th century; - acquire information about the representatives of Slovak and Czech aesthetics in the period under study and integrate and use it in applications for the development of the field; - analyse the theoretical foundations of Slovak and Czech aesthetics. <p><i>Skills</i> - Graduate of Slovak and Czech Aesthetics 2:</p> <ul style="list-style-type: none"> - Solves theoretical and practical problems in the field using theory and research and development methods; - identifies problems in texts read by individual thinkers; - forms opinions and decisions with consideration of wider societal implications; - articulates information about the progress and outcomes of tasks and communicates professional views of Slovak and Czech aesthetics with experts. <p><i>Competencies</i> - Graduate of the course Slovak and Czech Aesthetics 2:</p> <ul style="list-style-type: none"> - uses the knowledge contained in the syllabus of the subject Slovak and Czech Aesthetics to contextualise theoretical changes in aesthetics; 	

<p>- evaluate the interconnection of Slovak and Czech aesthetic thought with European thought.</p> <p>Learning Outcomes Knowledge is tested in written theory papers in weeks 6 and 13 of the semester. The learning outcomes of skills and competences are verified in the written thesis practical part - in the 12th week of the semester.</p>					
<p>Course content:</p> <ol style="list-style-type: none"> 1. I. Hrušovský and the Society of Scientific Synthesis 2. Structuralism and post-structuralism in aesthetic thinking in Bohemia (first half of the 20th century) 3. Structuralism and post-structuralism in aesthetic thinking in Slovakia (first half of the 20th century) 4. Interferences of Slovak and Czech thought in the European and world context 5. Theoretical and social specifics of the development of aesthetic thinking after 1948 in the Czech Republic and Slovakia 6. Slovak aesthetics of the 2nd ½ of the 20th century 7. Czech aesthetics of the 2nd ½ of the 20th century 8. Influence of foreign aesthetics on Slovak and Czech aesthetics 9. Development of aesthetics departments in Slovakia (Bratislava, Nitra, Prešov) before 1989 10. Bratislava aesthetics. Bakoš, M. Marceli, P. Michalovič 11. Reception aesthetics in Slovakia (A. Popovič, F. Mika) and the Nitra school (Ľ. Plesník, R. Beličová) 12. Development of aesthetics in Prešov after 1989 					
<p>Recommended literature:</p> <p>Beranová, V., 2003. Kapitoly z dějin českého estetického myšlení II. Ústí nad Labem : Fakulta užitého umění a designu.</p> <p>Mathauser, Z., 1999. Estetika racionálního zření. Praha: Karolinum.</p> <p>Michalovič, P., Zuska, V., 2010. Kruté světlo, krásný stín: Estetika a film, Praha: Trivium.</p> <p>Mistrík, E., 2007. Estetický slovník. Bratislava.</p> <p>Pašteková, M., Brežňan, P., eds., 2017. Umenie a esteticko ako sociálne a autonómne fakty. Aktuálnosť diela Jana Mukařovského. Bratislava: Slovenská asociácia pre estetiku.</p> <p>Plesník, Ľ., 2011. Tezaurus estetických výrazových kvalít. Nitra: UKF Nitra.</p> <p>Rákus, S., 2019. Text a dielo. Levoča: Modrý Peter.</p> <p>Sošková, J., 2017. Estetika a filozofia umenia Svätopluka Štúra. Prešov: FF PU v Prešove.</p> <p>Sošková, J., 2001. Od teoretickej ku aplikovanej estetike: problémy filozofie dejín estetiky na Slovensku Prešov</p> <p>Sošková, J., 1998. Studia Aesthetica I. Kapitoly k dejinám estetiky na Slovensku I. Prešov: FF PU v Prešove.</p> <p>Sošková, J., 1999. Studia Aesthetica III. Kapitoly k dejinám estetiky na Slovensku II. Prešov: FF PU v Prešove.</p> <p>Sošková, J., 2000. Studia Aesthetica IV. Kapitoly k dejinám estetiky na Slovensku III. Prešov: FF PU v Prešove.</p> <p>Žilka, T., eds., 1999. Intertextualita v postmodernom umení. Nitra: UKF Nitra.</p>					
<p>Language with is necessary to complete the course: slovak</p>					
<p>Notes: ----</p>					
<p>Course evaluation</p>					
<p>Total number of evaluated students: 0</p>					
A	B	C	D	E	FX
<p>Teacher: doc. Mgr. Lukáš Makky, PhD.</p>					
<p>Date of last change: 27.2.2022</p>					
<p>Approved by: prof. PaedDr. Slávka Kopčáková, PhD.</p>					

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1IEUK/SVEKO/22	Course title: Student scientific conference
Type, scope and method of educational activity: : 0 hours lecture / 0 hours seminar Presence method	
Number of credits: 4	
Recommended semester: 2	
Study grade: 2.	
Prerequisites: -	
<p>Conditions for passing the course:</p> <p>The condition for granting the mid-term evaluation (Y / N) is an active presentation at the institute round and at the faculty round and the subsequent submission of the work in printed form within the set deadline. The defense of the thesis is carried out as a public debate before the commission.</p> <p>In the event that the student does not advance to the faculty round according to the decision of the committee, he / she is obliged to complete the written work of ŠVOUK on the basis of the comments of the opponent appointed by the committee and submit the thesis within the set deadline. Without the submission of the completed written work, the evaluation will not be granted, resp. will be (N).</p> <p>After successful defense of the thesis on the faculty round, the student submits the completed version of the thesis within the set deadline to the supervisor / guarantor, who gives a recommendation for publication in the scientific proceedings ŠVOUK FF PU, or does not recommend the text for publication in its existing form. He will deliver his opinion to the student within the set deadline.</p> <p>The evaluation of the student's study results within the course study is carried out according to the classification scale, which consists of six classification levels and the following success criteria (in percentage of results in the course evaluation):</p> <p>A - excellent (excellent results: numerical value 1) / 100.00 - 90.00%</p> <p>B - very good (above average results: 1.5) / 89.99 - 80.00%</p> <p>C - good (average results: 2) / 79.99 - 70.00%</p> <p>D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00%</p> <p>E - sufficient (results meet the minimum criteria: 3) / 59.99 - 50.00%</p> <p>FX - insufficient (additional work required: 4) / 49.99 and less%.</p> <p>Number of credits and time range for the conditions of passing the course:</p> <p>Topic preparation and consultation with the teacher- 30h</p> <p>processing of the selected topic - 30h</p> <p>preparation of the paper for presentation - 30 h</p> <p>adjustment of the paper after comments on the publication - 30h</p> <p>Total- 4 credits - time required - 120 hours</p>	
<p>Learning outcomes:</p> <p><i>Knowledge</i> - Graduate of the course Student Scientific Conference</p> <ul style="list-style-type: none"> - The graduate of the course is able to work with professional literature, - actively acquire knowledge, - use them to solve basic practical tasks in the field and has knowledge of the field in question, which is able to actively use. <p><i>Skills:</i> Graduate of the course Student Scientific Conference</p> <ul style="list-style-type: none"> - can work with professional literature - compare and select and orientate in the selected issue - Competences - Graduate of the course Student Scientific Conference - uses the acquired knowledge and critically and analytically speaks about problems, evaluates and is able to identify and evaluate the ethical, social and other contexts of the problems addressed. - The graduate of the discipline is able to identify and assess the aesthetic and other (ethical, social, societal, political) contexts of the topic within the subject of aesthetics. 	

<p>- On the basis of completing the discipline, he / she acquires competences of orientation in the topic and is able to independently acquire new knowledge and actively expand his / her knowledge in the given area. The aim of the course is to acquire the habits of independent professional and scientific work, the ability to search for aesthetic problems and find competent theories in solving them.</p> <p>The learning outcomes of the knowledge are verified during the presentation of your paper and in the published paper</p> <p>The educational outcomes of the competence skill are verified during the presentation and in the discussion at the conference.</p>												
<p>Course content:</p> <ol style="list-style-type: none"> 1. Listing a topic or registering a topic for students; 2. Individual consultations with the guarantor and consultants of individual thematic areas. 3. Continuous independent work of the student under the methodical guidance of a consultant, 4. Public presentation at a student scientific conference. 5. Public opposition to the presented works. 6. editing and processing of the paper into the final form intended for publication in the proceedings 												
<p>Recommended literature:</p> <p>Meško, D. – Katuščák, D. – Findra, J. a kol. 2013. Akademická príručka. Martin: Osveta. 495 s. ISBN 9788080633929</p> <p>Katuščák, D. 2007 Ako písať záverečné a kvalifikačné práce. Enigma</p> <p>Professional source and secondary literature on the chosen topic</p>												
<p>Language with is necessary to complete the course: slovak</p>												
<p>Notes: ----</p>												
<p>Course evaluation</p> <p>Total number of students evaluated: 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></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> </tbody> </table>	A	B	C	D	E	FX						
A	B	C	D	E	FX							
<p>Lecturers: prof. PaedDr. Slávka Kopčáková, PhD.</p>												
<p>Date of last change: 17. 1. 2022</p>												
<p>Approved by: prof. PaedDr. Slávka Kopčáková, PhD.</p>												

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1IEUK/SUSLD/22	Course title: Theatrical criticism
Type, scope and method of educational activity: Type of educational activities: Lecture, Seminar Scope of educational activities: 1,1 hours. weekly 13, 13 per semester Method of educational activities: Presence	
Number of credits: 3	
Recommended semester: 1	
Study grade: 2.	
Prerequisites: -	
Conditions for passing the course: The subject is evaluated by continuous evaluation. To successfully complete the course, it is necessary to complete 5 components: <ol style="list-style-type: none"> 1. Joint lectures and seminar meetings 10p. 2. Elaboration and presentation of a seminar paper on a given topic, submits as a term paper (scope: 10 NS) 20p. 3. The student studies the assigned professional literature and study materials 10p. 4. During the semester, the student completes two theatrical productions with various poetological information, which he / she will try to critically evaluate in a review form (range 2x5 NS) 20p. 5. The student completes colloquium 40b in the 13th week of the semester. <p>The evaluation of the student's study results within the course study is carried out according to the classification scale, which consists of six classification levels and the following success criteria (in percentage of results in the course evaluation):</p> <p>A - excellent (excellent results: numerical value 1) / 100.00 - 90.00%</p> <p>B - very good (above average results: 1.5) / 89.99 - 80.00%</p> <p>C - good (average results: 2) / 79.99 - 70.00%</p> <p>D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00%</p> <p>E - sufficient (results meet the minimum criteria: 3) / 59.99 - 50.00%</p> <p>FX - insufficient (additional work required: 4) / 49.99 and less%</p> <p>Number of credits and time frame for the conditions of passing the course:</p> <ol style="list-style-type: none"> 1. Every week semester course teaching 1 lecture / 1 seminar: 13 weeks x 2 = 26 h. 2. Study of professional literature and materials - 15 h. 3. In the pre-agreed week of the semester, the student prepares and submits a seminar paper on the assigned topic. At the seminar, he will present a substantial part of it together with a PWP presentation and the following discussion - 10 pm. 4. Reviews for theatrical productions - 27 h. <p>Total- 3 credits - time consuming - 90 hours</p>	
Learning outcomes: Knowledge - Graduate of the course Theatrical Criticism: <ul style="list-style-type: none"> - knows and interprets in his own words concepts from the field of theater criticism and methodology of theater science; - identifies and critically re-evaluates in a broader context the developmental coordinates of European and world theater in artistic-aesthetic metamorphoses from antiquity to the present; - through critical selection and professional terminology, names the individual stages of development, scenographic and directing work in individual development stages; - examines theatrical phenomena from a critical aspect; Skills - Graduate of the subject Theatrical Criticism: <ul style="list-style-type: none"> - analyzes and assesses theatrical work from artistic-aesthetic, social, political, etc. aspect; - verifies in practice (in written form) the forms of expression of theater criticism: report, review, gloss, interview, essay, survey, critical column, critical reasoning; - clarifies the functions of theater criticism, such as document and preserve the reception experience of the epoch from the perspective of the creators as well as the audience; 	

COURSE DESCRIPTION

University: University of Presov	
Faculty: Faculty of Arts	
Code: 1EUK/VYKRI/22	Course title: Visual Arts Criticism
Type, scope and method of educational activities: 1 hour lecture / 1 hour seminar Direct contact learning	
Number of credits: 3	
Recommended semester: 2.	
Study grade : 2.	
Prerequisites: -----	
Conditions for passing the course: The course is completed with the continuous assessment. Two components are required for successful completion of the course: <ol style="list-style-type: none"> 1. Presentation of the selected problem - max 20 pts. Student will present the selected issues (15 minutes, audio-visual material, questions for discussion, cca 10 slides) - during the seminar. 2. Semestral project - a set of 12 critiques / critical texts (in the form of a blog) - on pre-selected topics / assignments (Submission date – on 12th week of the semester) - max 80 pts <p>In order to pass the course, it is necessary to achieve a minimum of 50% in each part of the course. The assessment of the student's performance in the course is carried out according to a grading scale consisting of six grading levels and the following success criteria (in terms of percentage of performance in the assessment of the course):</p> <p>A - excellent (excellent results: numerical value 1) / 100.00 - 90.00 % B - very good (above average results: 1.5) / 89.99 - 80.00 % C - good (average results: 2) / 79.99 - 70.00 % D - satisfactory (acceptable results: 2.5) / 69.99 - 60.00 % E - satisfactory (results meet the minimum criteria: 3) / 59.99 - 50.00 % FX - Inadequate (further work required: 4) / 49.99 % and below.</p> <p>Number of credits and time range for the course requirements:</p> <ol style="list-style-type: none"> 1. Each week of the semester teaching the course: 1 lecture / 1 seminar: 13 weeks x 2 h = 26 hours 2. Preparation, study of sources, semestral project / writing critiques: 64 hours <p>Total- 3 credits - time consuming - 90 hours</p>	
Learning outcomes: <i>Knowledge</i> – The graduate of the Visual Arts Criticism: <ul style="list-style-type: none"> - Defines art criticism as a specific genre - Knows the meaning and purpose of art criticism for the field of fine arts - Knows the historical development of the genre of art criticism - Analyses the system of own criteria for the evaluation of an artwork <p><i>Skills</i> - The graduate of the Visual Arts Criticism:</p> <ul style="list-style-type: none"> - Uses a system of criteria for evaluating the evaluation of a work of art - Reflects and deconstructs other systems of criteria for the evaluation of a work of art - Argues his own evaluations of the artwork <p><i>Competencies</i> - The graduate of the Visual Arts Criticism:</p> <ul style="list-style-type: none"> - Points to current problems of fine arts at home and abroad - Enters a contemporary debate on a domestic contemporary visual art <p>The educational outcomes of the knowledge are verified in regular discussions throughout the semester. The educational outputs of skill and competence are verified by the presentation of the selected problem and the creation of text outputs.</p>	
Course content: <ol style="list-style-type: none"> 1. History of art criticism 1: from antiquity to the Renaissance 2. History of art criticism 2: classicism and academy 3. History of art criticism 3: Enlightenment and D. Diderot 4. History of art criticism 4: formation of modern criticism in the 19th century 5. History of art criticism 5: Charles Baudelaire and the Aesthetics of Originality 	

6. The modern era and criticism of W. Benjamin 7. The modern era and criticism of C. Greenberg 8. The Postmodern period, post-colonial criticism and the end of art history (H. Belting) 9. Art criticism in Czechoslovakia: F. X. Šalda, K. Teige, J. Chalupický 10. Art criticism in Slovakia: S. H. Vajanský, J. Dubnický, A. Gunther-Mayerová 11. Art criticism in Slovakia: Dominik Tatarka, Iva Mojžišová, Oskár Čepan, Radislav Matušík 12. Art criticism in Slovakia: Profile of Contemporary Slovak Art, Flash Art and the Oscar Čepan Award																	
Recommended literature: Bakoš, J., 1999. Umelec v kletke. Bratislava: Sorosovo centrum súčasného umenia Slovensko. Baudelaire, Ch., 1968. Úvahy o některých současnících. Praha: Odeon. / ŠVK PO Belting, H., 2000. Konec dějin umění. Praha: Mladá fronta. Benjamin, W., 1999. Iluminácie: eseje. Bratislava: Kaligram. Chalupický, J., 1990. Na hranicích umění. Několik příběhů. Praha: Prostor Chalupický, J., 1991. Obhajoba umění: 1934 - 1948. Praha: Československý spisovatel Delacroix, E., 1956. Deník. Praha: Státní nakladatelství krásné literatury, hudby a Diderot, D., 1983. O umění. Praha: Odeon. Grůň, D., 2009. Archeológia výtvarnej kritiky. Bratislava: Slovart. Jančí, Z., 1997. Svetozár Hurban Vajanský: kritik výtvarného umenia. Nitra: Originál. Jančí, Z., 2002. Náčrt dejín slovenskej výtvarnej kritiky do roku 1918. Prešov: Akcent Print – Pavol Šidelský. Matušík, R., 1969. Nové slovenské výtvarné umenie. Bratislava: Pallas. Mojžišová, I., 1994. Giacomettiho oko. Bratislava: AF. Patočka, J., 2001. Umění a čas. Praha: OIKOIMENH. Platón. 1990., Dialógy. Zv. 1-3. Bratislava. Tatran. Pospiszyl, T. ed., 1998. Před obrazem. Antologie americké teorie a kritiky. Praha: OSVU. Tatarka, D., 1996. Kultúra ako obcovanie. Výber z úvah. Bratislava: Nadácia Milana Šimečku. Wittlich, T., 2015. Literatura k dějinám umění: vývojový přehled. Praha: Karolinum.																	
Language with is necessary to complete the course: <i>Slovak</i>																	
Notes: ----																	
Course evaluation Total number of evaluated students: 28																	
<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>46%</td><td>50%</td><td>4%</td><td>0%</td><td>0%</td><td>0%</td></tr> </tbody> </table>						A	B	C	D	E	FX	46%	50%	4%	0%	0%	0%
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Lecturers: Mgr. Jana Migašová, PhD.																	
Date of last change: 1. 3. 2022																	
Approved by: prof. PaedDr. Slávka Kopčáková, PhD.																	