

| General Information  |                             |              |        |
|--|-----------------------------|--------------|--------|
| Course name  | American Ethnic Literatures | ECTS Credits | 4      |
|  |                             | Semester     | winter |
|  |                             |              |        |
| Aims   |                             |              |        |
| The aim of the course is to provide students with wider knowledge of American Ethnic literatures. Secondary aim is to focus on authors and texts which are outside of canon of American literature.  |                             |              |        |
| Contents   |                             |              |        |
| 1. Introduction to the Course. What Is Ethnicity? Dudley Randall: The Melting Pot /poem/ Werner Sollors: Ethnicity and Race /essay/  |                             |              |        |
| 2. Multiculturalism. Jewish American Writers Nathan Glazer: We Are All Multiculturalists Now /essay/ Emma Lazarus: The New Colossus /poem/ Henry Roth: Call It Sleep /extract from the novel/  |                             |              |        |
| 3. Philip Roth: The Conversion of the Jews /short story/ Cynthia Ozick: The Shawl /short story/  |                             |              |        |
| 4. African-American Writers. W.E.B. Du Bois: The Souls of Black Folk /essay/ Langston Hughes: The Weary Blues, I, Too, Dream Variations, Harlem /poems/  |                             |              |        |
| 5. Richard Wright: The Man Who Was Almost a Man /short story/ Toni Morrison: The Bluest Eye /novel/  |                             |              |        |
| 6. Paule Marshall: To Da-Duh: In Memoriam /short story/ Jamaica Kincaid: Lucy /extract from the novel/   |                             |              |        |
| 7. Asian-American Writers. John Okada: No-No Boy /novel - an extract/ Hisaye Yamamoto: Seventeen Syllables /short story/   |                             |              |        |
| 8. Maxine Hong Kingston: The Woman Warrior /extract from the novel/ Amy Tan: Two Kinds /short story/   |                             |              |        |
| 9. Bharati Mukherjee: A Wife's Story /short story/ Carlos Bulosan: America Is in the Heart /extract from the novel/  |                             |              |        |
| 10. - 11. Native-American Writers. John Milton Oskison /Cherokee/: The Problem of Old Harjo /short story/ Leslie Marmon Silko /Laguna/: Ceremony /novel/ or N. Scott Momaday /Kiowa/: House Made of Dawn /novel/ Wendy Rose /Hopi/: poetry |                             |              |        |
| 12. Hispanic-American Writers. Pedro Pietri: Puerto Rican Obituary /poem/ Rudolfo A. Anaya: Bless Me, Ultima /extract from the novel/  |                             |              |        |
| 13. Sandra Cisneros: The House on Mango Street /extracts from the novel/ Junot Díaz: Aguantando /short story/  |                             |              |        |
| 14. Conclusion of the course   |                             |              |        |
| Evaluation   |                             |              |        |
| Each student will give one presentation on a selected text. Final exam is a written test   |                             |              |        |
| Bibliography   |                             |              |        |
| Baker, Houston A., ed. Three American Literatures. New York 1982.  |                             |              |        |
| Bazerman, Wiener, ed. Side by Side. A Multicultural Reader. Geneva, IL. 1996.  |                             |              |        |
| Glazer, Nathan. We Are All Multiculturalists Now. Cambridge, MA 1997.  |                             |              |        |
| Goldberg, D. T., and J. Solomons, ed. A Companion to Racial and Ethnic Studies. Malden, Oxford : Blackwell Publishers, 2002.   |                             |              |        |
| Lauter, Paul, ed. The Heath Anthology of American Literature. Lexington, MA 1994.  |                             |              |        |
| Lee, Brandon. ed. Celebrating Diversity. A Multicultural Reader. Lexington, MA 1995.   |                             |              |        |

Rico, B. R., S. Mano. American Mosaic. Multicultural Readings in Context. Boston 1991.  
Takaki, Ronald. A Different Mirror. A History of Multicultural America. Boston 1993.



| General Information  |  |                 |        |
|--|--|-----------------|--------|
| Course name  | Anglophonic Literatures -<br>Selected Chapters | ECTS<br>Credits | 3      |
|  |  | Semester        | winter |
|  |  |                 |        |
| Aims   |  |                 |        |
| The course focuses on the most contemporary American literature and its major themes as reflections of various aspects of American society. The aim is to discuss the latest issues in America within literary postmodern discourse, its genres, major tropes and the interdisciplinary nature of contemporary American literature in respect to politics, cultural studies, sociology etc. Apart from discussing fiction, the course will also go through the cinematic representation of some of the literary works and discuss the possibilities and limitations of visual representation of a literary work  |  |                 |        |
| Contents   |  |                 |        |
| <div>1. Suburban mythology (Geoffrey Eugenides, <i>The Virgin Suicides</i> 1993)</div> <div>2. Gender and Marriage (Geoffrey Eugenides, <i>Middlesex</i>, <i>The Marriage Plot</i>)</div> <div>3. Mothers/daughters (Amy Tan, <i>The Joy Luck Club</i> 1989)</div> <div>4. Historical trauma and the problem of cultural translation (J.Safran Foer, <i>Everything Is Illuminated</i> 2001)</div> <div>5. Post-apocalypse, Environment and Consumerism (Cormac Mccarthy, <i>The Road</i> (2006)</div> <div>6. Terrorism, Politics, Violence (Don DeLillo, <i>The Falling Man</i>, 2007, <i>Cosmopolis</i>, <i>Underworld</i>, <i>White Noise</i>)</div> <div>7. Curse of the immigration, (Junot Diaz, <i>The Brief Wondrous Life of Oscar Wao</i> 2007)</div> <div>8. Perpetrator's trauma in Marcus Zusak's <i>The Book Thief</i></div> <div>9. Religion and Atheism in Cormac McCarthy's <i>Sunset Limited</i></div> <div>10. Presentations</div> <div>11. Presentations</div> <div>12. Presentations</div> |  |                 |        |
| Evaluation   |  |                 |        |
| Each student is required to prepare 25-30 minute presentation on selected work of fiction. The student is also encouraged to do comparative analysis of literary work and its cinematic representation (if possible). If the presentation is assigned to 2 students, it should take 45-50 minutes. The presentation should include the following:  |  |                 |        |
| <div>1. Placing the work and the author within literary context (10 points)</div> <div>2. Very brief account of the plot (20 points)</div> <div>3. Perception of the literary criticism (including reviews, newspaper sources, academic databases) (30 points)</div> <div>4. Major themes and their discussion, characterization, the use of the language (30 points)</div> <div>5. Conclusion, comments, discussion (10 points)</div>   |  |                 |        |
| Bibliography   |  |                 |        |
| <div>Geoffrey Eugenides, <i>The Virgin Suicides</i> 1993, <i>The Marriage Plot</i> 2011</div> <div>Amy Tan, <i>The Joy Luck Club</i> 1989</div> <div>J.Safran Foer, <i>Everything Is Illuminated</i> 2001</div> <div>Cormac Mccarthy, <i>The Road</i> (2006), <i>Blood Meridian</i> 1985, <i>The Sunset Limited</i> 2006</div> <div>Don DeLillo, <i>The Falling Man</i>, 2007, <i>White Noise</i> 1985, <i>Cosmopolis</i> 2003</div>   |  |                 |        |

Junot Diaz, The Brief Wondrous Life of Oscar Wao 2007  
M. Zusak, The Book Thief 2005



| General Information  |                                      |              |        |
|--|--------------------------------------|--------------|--------|
| Course name  | Anthropology of Gender and Sexuality | ECTS Credits | 4      |
|  |                                      | Semester     | winter |
|  |                                      |              |        |
| Aims   |                                      |              |        |
| Students will be introduced into the anthropological approach to the study of gender and sexuality, as it has been really important for the development of the feminist critical paradigm in cultural studies. They will acquire an overview of the main anthropological tenets regarding this subject, interweaving the study of ground-base data from different social and cultural contexts we find in contemporary ethnographies with the study of classical anthropological texts. The course aims to further the students' social and cultural analysis skills which are key for the development of their research into cultural studies.  |                                      |              |        |
| Contents   |                                      |              |        |
| <div>1. Introduction to 'sex', 'gender', and 'sexuality' as categories</div> <div>2. Brief overview of the development of a feminist anthropology:<div>1st wave: Including women's voices in ethnography (Elsie Clews Parsons, Alice Fletcher)</div><div>2nd wave: Emergence of sex and gender. Considering women as active agents (Margaret Mead and Phyllis Kaberry)</div><div>Questioning androcentric and eurocentric assumptions in anthropology (Michelle Rosaldo and Louis Lamphere)</div><div>The sex/gender system and the emergence of a feminist anthropology (Gayle Rubin)</div><div>Sherry Ortner and her influence in the further development of anthropology</div><div>3rd wave: Breaking dichotomies</div><div>Judith Butler, gender performativity and the study of ritual and representation</div><div>1990s Gender studies</div><div>Queer theory: challenging the normativity of heterosexuality. Emergence of new subjects</div></div> <div>3. Introduction to nature, culture and the science: Sherry Ortner, Anne Fausto-Sterling</div> <div>4. Contested femininities/Contested masculinities</div> <div>5. Achieving and subverting a sexual identity: Trans sex/gendering</div> <div>6. Applying ethnography techniques to the study of gender and sexuality</div> <div>7. Cross-cultural approaches to gender and sexuality</div> <div>8. Sex, gender and violence</div> <div>9. De-constructing essential motherhood</div> <div>10. Visual anthropology and the body</div> |                                      |              |        |
| Evaluation   |                                      |              |        |
| <div>Mark %</div> <div>A93–100</div> <div>B86–92</div> <div>C78–85</div> <div>D72–77</div> <div>E65–71</div> <div>F64–0</div>  |                                      |              |        |
| <p>Lecture outlines will be provided on the internet site, although they will just present some basic facts discussed during lectures. They must not be perceived as a sole study source. Fragments of ethnographic films will only be available and discussed during the lectures. Therefore, attendance is compulsory. Students are required to develop a short ethnography practice on a subject related to the course content (40% of the final mark; instructions to be provided in class). They also have to submit a written commentary on one of the two suggested novels (40% of the final mark; guidelines to be provided in class). Students are required not only to attend the lessons but to actively participate in them. Attendance and active participation during lectures and especially during seminars will make up 20% of the final mark. Students failing at the end of this assessment process will be expected to repeat the practice and rewrite the commentary (2 retakes). No retakes of the attendance/participation 20%.</p>   |                                      |              |        |

## Bibliography

- Abu-Lughod, Lila. *Writing Women's Worlds*. Los Angeles: University of California Press, 1993.
- Fausto-Sterling, Anne. *Sexing the Body: Gender Politics and the Construction of Sexuality*. New York: Basic Books, 2000.
- Levin, Ellen (ed.). *Feminist Anthropology. A Reader*. Oxford: Wiley Blackwell, 2005.
- Lyons, Andrew P, Lyons Harriet D. (eds.). *Sexualities in Anthropology: A Reader*. Oxford: Wiley-Blackwell, 2011.
- Mead, Margaret. *Coming of Age in Samoa*. New York: W. Morrow & Co., 1928.
- Mohanty, Chandra Talpade. *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity*. Durham: Duke University Press, 2003.
- Moore, Henrietta L. *A Passion for Difference. Essays in Anthropology of Gender*. Bloomington and Indianapolis: Indiana University Press, 1994.
- Pascoe, C. J. *Dude, You're a Fag. Masculinity and Sexuality in High School*, (With a New Preface). Berkeley: University of California Press, 2012.
- Robertson, Jennifer (ed.). *Same-sex Cultures and Sexualities: An Anthropological Reader*. Blackwell, 2005.
- Tsing, Anna Lowenhaupt. *In the Realm of the Diamond Queen: Marginality in an Out-of-the Way Place*. Princeton: Princeton University Press, 1993.

### Compulsory reading materials

One novel of your choice, between these two:

- Eugenide, Geoffrey. *Middlesex. A Novel*. New York: Farrar, Strauss and Giroux, 2002.
- Drakulic, Slavenka. *As if I'm not There*. London: Abacus, 1999.

A selection of chapters from the following textbook (specific instructions to be given in class):

Lancaster, Roger and di Leonardo Micaela (eds.) *The Gender/Sexuality Reader: Culture, History, Political Economy*. New York: Routledge, 1997.

| General Information  |                            |              |        |
|--|----------------------------|--------------|--------|
| Course name  | Contemporary Great Britain | ECTS Credits | 5      |
|  |                            | Semester     | winter |
|  |                            |              |        |
| Aims   |                            |              |        |
| Introduction to the subject of television comedy, to contemporary debates about television comedy and its effects. Location of the study of television comedy in the wider context of the study of humour in social and aesthetic life. Reflection of British society in television comedy. Importance, functions, discourse and aspects of television comedy. Contemporary forms of television comedy with the focus on the sitcom and the stand-up/sketch based show. Critical analysis of examples of television comedy.  |                            |              |        |
| Contents   |                            |              |        |
| After an introductory lecture and/or students' presentations, individual forms of television comedy will be discussed and analysed. Handouts represent a part of material needed for the course and you will be asked to make your own copies from a master copy provided by the lecturer. Course topics will include:<br>Week 1: Introduction to the course.<br>Week 2: Students' presentations, Importance, functions, and discourse of television comedy. Contemporary forms of television comedy. Social aspects in television comedy.<br>Week 3: Students' presentations. Critical analysis: Family setting – class and gender in Keeping Up Appearances.<br>Week 4: Students' presentations. Critical analysis: Family / work setting - class, gender, race, nationality, homosexuality in Fawlty Towers.<br>Week 5: Students' presentations. Critical analysis: Family / work setting – relationships in As Time Goes By.<br>Week 6: Students' presentations. Critical analysis: Family setting – generations in My Family.<br>Week 7: Tutorials<br>Week 8: Critical analysis: Female and male in Vicar Of Dibley and Men Behaving Badly.<br>Week 9: Students' presentations. Week 10: Students' presentations.<br>Week 11: Students' presentations.<br>Week 12: Students' presentations.<br>Week 13-14: Tutorials. |                            |              |        |
| Evaluation   |                            |              |        |
|  |                            |              |        |
| Bibliography   |                            |              |        |
| Neale, S. and Krutnik, F.: Popular Film and Television Comedy. Routledge, London, 1990<br>Abercrombie, N. Television and Society. London: Polity Press, 1996.<br>Argyle, M. The Psychology of Social Class. London: Routledge, 1994.<br>Bilton, T. et al Introductory Sociology. London: Macmillan, 1996.<br>Crowley,D. and Mitchell,D.(eds) Communication Theory Today. Cambridge: Polity Press, 1994.<br>Fiske, J. and Hartley, J. Reading Television. London: Methuen, 1978.<br>Hartley, J. Tele-ology: Studies in Television. London: Routledge, 1992.<br>Meyrowitz, J. Multiple Media Literacies. 1998. In: Newcomb, H. ed. Television: The Critical View. Oxford: Oxford University Press, 2000.<br>Montgomery, M. An Introduction to Language and Society. London: Routledge, 1986.   |                            |              |        |

Palmer, J.: Taking Humour seriously. Routledge, London, 1994  
Reid, I. Social Class Differences in Britain. Glasgow: Fontana Paperbacks, 1989.  
Scannell, P. "Public Service Broadcasting and Modern Public Life". Media, Culture and Society, 1989. 11(2), 135-166.  
Thompson, J. B. The Media and Modernity: A Social Theory of the Media. Cambridge: Polity Press, 1995.





| General Information   |                  |              |        |
|---|------------------|--------------|--------|
| Course name   | Contemporary USA | ECTS Credits | 4      |
|   |                  | Semester     | winter |
|   |                  |              |        |
| Aims  |                  |              |        |
| <p>This is a graduate course designed to examine critical issues in contemporary America. Main focus of the course will be laid on the current political development in the USA as well as the role of the USA in the contemporary world. But critical issues such as race, ethnicity, diversity/pluralism, conservative/liberal values, Americans' views of themselves and how others view America will be discussed. Classes will be mainly discussion oriented with students required participate in discussions and/or to make presentations on regular basis.</p>  |                  |              |        |
| Contents  |                  |              |        |
| <p>Introductory lesson<br/>Week2-3 US Politics - Basics<br/>Week 4 - 5US Foreign policy<br/>Week6 US Domestic policy<br/>Week7 Tutorials<br/>Week8-9 Human rights in the USA<br/>Week 10 Popular Culture – USA and Pop-Culture<br/>Week 11 US Cultural Domination<br/>Week 12 Final Discussion<br/>Week 13 Tutorials<br/>Week 14 Tutorials</p>  |                  |              |        |
| Evaluation  |                  |              |        |
| <p>Students are expected to attend each class according to the schedule. No transfers among the groups are allowed. Students are allowed to miss two classes at the most. Should s/he miss three or more classes, s/he will not receive credits for the course. The student must be on time for class or s/he will be marked as absent. Class participation – 20% Research paper – 30% (deadline for the paper: Week 10) Course exam (Final Discussion) – 50% The final grade for the course will be based on the following grading scale: A 100-93% B 92-86% C 85-78% D 77-72% E 71-65% FX 64% and less Cheating and/or plagiarism will result in an automatic FX for the course and a memo to the Head of the Department explaining why the FX was awarded.</p> |                  |              |        |
| Bibliography  |                  |              |        |
| <p>Alperson, P. ed. (2002). Diversity and Community: An Interdisciplinary Reader. Oxford: Blackwell Publishing Ltd.<br/>Belk, R. W. &amp; Sherry, Jr., J. F. ed. (2007). Consumer Culture Theory. JAI Press.<br/>Hartley, J. 2002. Communication, Cultural and Media Studies. The Key Concepts. London, New York: Routledge.</p> <p>Websites:<br/>The New York Times - <a href="http://www.nytimes.com/">http://www.nytimes.com/</a><br/>The Washington Post - <a href="http://www.washingtonpost.com/">http://www.washingtonpost.com/</a><br/>CNN - <a href="http://edition.cnn.com/">http://edition.cnn.com/</a><br/>MSNBC - <a href="http://www.msnbc.msn.com/">http://www.msnbc.msn.com/</a></p>  |                  |              |        |

| General Information   |                    |              |        |
|---|--------------------|--------------|--------|
| Course name   | Corpus Linguistics | ECTS Credits | 5      |
|   |                    | Semester     | winter |
|   |                    |              |        |
| Aims  |                    |              |        |
| <p>The aim is to introduce corpus linguistics as a research method for descriptive and applied linguistics. To this end, the corpus consists of two parts: theory, which reviews the history of corpus linguistics and the basic stages of corpus building and annotation; and practice, which is a series of hands-on sessions where the main corpus tools are exercised by use of a selection of free-access corpora, dictionaries, and concordancers and concordancer-related tools. The course aims at enabling students to understand the principles of corpus-based research; successfully use the right corpus-related tools for their needs; and train in the basic stages of data collection, sampling and preparation.</p>  |                    |              |        |
| Contents  |                    |              |        |
| <p>Part I. Theory</p> <p>1. An introduction to corpus linguistics 1.1. What is corpus linguistics? 1.2. Computerised corpora 1.3. The state of the art in corpus linguistics 1.4. The linguistic exploitation of computerised corpora</p> <p>2. Corpus design and compilation 2.1. Introduction 2.2. Corpus design and compilation 2.3. The size of corpora 2.4. The Text Encoding Initiative (TEI)</p> <p>3. Corpus annotation 3.1. Introduction 3.2. Corpus annotation 3.3. Two examples of annotation: tagging and parsing</p> <p>3.4. Semantic disambiguation</p> <p>Part II. Practice</p> <p>4. (Online access to) major corpora 4.1. The BNC. Access modes 4.2. CREA, CORDE, SNC 4.3. Other corpora or bodies of data 4.4. Web as corpus</p> <p>5. (Online access to) major dictionaries 5.1. The OED 5.2. The DRAE 5.3. The SSD</p> <p>6. (Online access to) corpus tools (frequency lists) 6.1. Kilgarriff (1998) 6.2. Leech, Rayson &amp; Wilson (2001) 6.3. BNC Sampler-based frequency list</p> <p>7. Data processing 7.1. Data collection 7.2. Data sampling 7.3. Data preparation</p> <p>8. Assignments 8.1. Under-/over-/... verbal compounds and lexicalization 8.2. Word-class frequency 8.3. -ic/-ical</p> |                    |              |        |
| Evaluation  |                    |              |        |
| Bibliography  |                    |              |        |
| <p>Dörnyei, Z. (2007). Research Methods in Applied Linguistics. Oxford: Oxford University Press.</p> <p>Dörnyei, Z. (2003). Questionnaires in Second Language Research: Construction, Administration and Processing. Mahwah, NJ: LEA.</p> <p>McEnery, T. &amp; Hardie, A. (2012). Corpus Linguistics: Method, Theory and Practice. Cambridge: Cambridge University Press.</p> <p>McEnery, T. &amp; Hardie, A. (2013). The history of corpus linguistics. In K. Allan (ed.), The Oxford Handbook of the History of Linguistics. Oxford: Oxford University Press.</p> <p>Mc Enery, A. M., Xiao, R. Z. &amp; Tono, Y. (2006). Corpus-Based Language Studies: an Advanced Resource Book. London: Routledge.</p>   |                    |              |        |

Wray, A. & Bloomer, A. (1998) Projects in Linguistics. A Practical Guide to Researching Language. London: E. Arnold.



| General Information  |   |              |        |
|--|---|--------------|--------|
| Course name  | Creative Writing and Literary Text Interpretation | ECTS Credits | 4      |
|  |   | Semester     | summer |
|  |   |              |        |
| Aims   |   |              |        |
| Students will improve writing skills, critical vocabulary, and add critical perspectives.  |   |              |        |
| Contents   |   |              |        |
| Week 1 17.9 Introductions  |   |              |        |
| Week 2 24.9 First readings, Narrative structures   |   |              |        |
| Week 3 1.10 First Story due, workshop  |   |              |        |
| Week 4 8.10 Second readings, Time management in fiction  |   |              |        |
| Week 5 17.10 Second story due, workshop  |   |              |        |
| Week 6 22.10 Third readings, theory  |   |              |        |
| Week 7 29.10 Tutorial Week   |   |              |        |
| Week 8 Third story due, workshop   |   |              |        |
| Week 9 12.11 Readings, Character   |   |              |        |
| Week 10 19.11 Fourth Story, workshop   |   |              |        |
| Week 11 26.11 Readings, summary  |   |              |        |
| Week 12 3.12 Portfolio workshop  |   |              |        |
| Week 13 10.12 Tutorial Week  |   |              |        |
| Week 14 17.12 Tutorial Week. Final Paper Due.  |   |              |        |
| Evaluation   |   |              |        |
| You will write four short stories and a critical review of a collection of published stories. Stories 80 percent, critical review 20 percent |   |              |        |
| Bibliography   |   |              |        |
| Writing Fiction, A Guide to Narrative Craft. Janet Burroway  |   |              |        |

| General Information   |                                     |              |        |
|---|-------------------------------------|--------------|--------|
| Course name   | Development of the English Language | ECTS Credits | 5      |
|   |                                     | Semester     | winter |
|   |                                     |              |        |
| Aims  |                                     |              |        |
| The course introduces students to the evolutionary trends of the English language. Students will deal with the internal history of the given language, and will concentrate on the periods that were the most significant in the development.   |                                     |              |        |
| Contents  |                                     |              |        |
| The position of English among Germanic languages.<br>Standardisation of English in the works of Dr. Samuel Johnson.<br>Nordic elements in Middle and New English.<br>Anglo-Norman and French influence.<br>The language of G. Chaucer.<br>Spontaneous and combinatory changes of the phonological system.<br>Full linguistic analysis of selected Middle English texts.<br>Phonetic changes from Indo- European to Proto-Germanic and to Old English.<br>The vocabulary of the Old English.<br>The main features of orthography.  |                                     |              |        |
| Evaluation  |                                     |              |        |
| The final grade for the course will be based on the following grading scale: A 100 - 93%, B 92 - 86%, C 85-78%, D 77-72%, E 71-65%, F X 64% and less  |                                     |              |        |
| Bibliography  |                                     |              |        |
| Recommended texts:<br>VACHEK, J. A Brief Survey of the Historical Development of English. Praha: SPN, 1978.<br>DILLARD, J. L. A History of American English. London, New York: Longman, 1992.<br>STRANG, B. A History of English. London: Methuen, 1970.<br>FISIAK, J. A Short Grammar of Middle English. Warszawa: PWN, 1996.<br>FISIAK, J. An Outline History of English. Warszawa: PWN, 1993.<br>HLADKÝ, J. Čítanka pro seminář z historického vývoje angličtiny. Brno: Masarykova, 1983.<br>VACHEK, J., FIRBAS, J. Historický pohled na dnešní angličtinu. Praha: SPN, 1966.<br>KAVKA, J. Nástin dějin anglického jazyka. Ostrava: OU, 1992.<br>MACHÁČEK, J. Stručný přehled historického vývoje angličtiny. Praha, 1956. |                                     |              |        |

| General Information   |                          |              |        |
|---|--------------------------|--------------|--------|
| Course name   | Diploma Thesis Seminar 1 | ECTS Credits | 3      |
|   |                          | Semester     | winter |
|   |                          |              |        |
| Aims  |                          |              |        |
| Improve the analytical and research abilities of students and familiarise them with the conventions of academic discourse, with an emphasis on critical analysis and editing.   |                          |              |        |
| Contents  |                          |              |        |
|   |                          |              |        |
| Evaluation  |                          |              |        |
| Seminar attendance: 1/3 permitted absence.<br>In case that the student is unprepared or avoids the discussion, their mark will be lowered by one degree.<br>Continuous assessment: 2 drafts and 1 final assignment (10 pages).<br>Evaluated categories: conception, structure, language and R&D.<br>A 93-100%, B 86-92%, C 78-85%, D 72-77%, E 65-71%, FX 64 and less % |                          |              |        |
| Bibliography  |                          |              |        |
| Style: Ten Lessons in Clarity and Grace, 7th ed. 2003 by Joseph M. Williams.<br>The Craft of Research, any edition. Booth, Colomb, and Williams.<br>MLA Handbook for Writers of Research Papers, seventh edition, 2009.<br>Additional material will be posted on ffweb. Please print these articles and bring them to class for discussion.                             |                          |              |        |

| General Information   |   |                 |        |
|---|---|-----------------|--------|
| Course name   | European Studies 3 -<br>Institutions of the European<br>Union 2 | ECTS<br>Credits | 3      |
|   |   | Semester        | winter |
|   |   |                 |        |
| Aims  |   |                 |        |
| The aim of this subject is to help students understand the characteristics and connections between the EU's different policy areas. A further goal is to help students prepare for and understand processes and structure of assessment and recruiting the European Personnel Selection Office practices.   |   |                 |        |
| Contents  |   |                 |        |
| 1. Introduction, Resources and Requirements - Policy Areas of the European Union<br>2. Agriculture and the Common Agriculture Policy<br>3. Employment, Social Affairs and Equal Opportunities<br>4. Justice, Freedom and Security<br>5. Internal Market and Regional Policy<br>6. European Monetary Union and the Single Currency<br>7. External Relations: Security, Defence, Trade and Development<br>8. The Competition Policy<br>9. The Environment Policy<br>10. Research, Culture and Education Policy<br>11. Industrial, IT, Transport and Energy Policy |   |                 |        |
| Evaluation  |   |                 |        |
| Class attendance: Students are expected to attend each class according to the schedule. Transfers among the groups are NOT possible. Should you miss one class you are required to excuse your absence with a valid doctor's certificate. In case you miss more than two classes, you will not receive credits for the course. You must be on time for classes. Should you miss the first ten minutes of a particular seminar session your presence in the class will not count.  |   |                 |        |
| Preparation: Students are expected to make their own copies of the required materials and complete the assigned tasks and exercises. Should you fail to bring your own copy of the required study materials or a completed home assignment for a particular seminar, your presence in class will not count. If you arrange with the tutor in advance not to attend a class session, you will be expected to submit any assignment on the subsequent session.  |   |                 |        |
| Testing: The first credit test will take place on the 6th week. The second credit test will take place on the 12th week. The pass level is 65 points from the two tests together. There will be NO RETAKE TEST. The final result is calculated according to the following formula:<br>$\frac{(1st\ CREDIT\ TEST) + (2nd\ CREDIT\ TEST)}{2} = FINAL\ MARK$<br>100-93 89-86 85-78 77-72 71-65<br>X64-0  |   |                 |        |
| During the sessions the students are required to prepare presentations on the different policy areas of the European Union in groups. The presentations are supposed to be 30 minutes long and are followed by a discussion. READING IS STRICTLY PROHIBITED! Presentations are evaluated according to the following criteria: 5 points for correct data usage and fulfillment of the task, 5 points for presentation skills and correct usage of terminology, 5 points for correct grammar, pronunciation and language usage.                                   |   |                 |        |

0-5 points for discussion and the ability to spontaneously react and answer questions. Each student has to present at least two times. The points achieved on presentation sessions are part of the final assessment. During the second half of the term students have a chance to try original EPSO Tests as well as discuss the peculiarities of the selection and recruiting process.

### Bibliography

1. Jorgesen, Knud Erik, Pollack, Mark A., Rosamond Ben, Handbook of European Union Politics, 2006, SAGE Publications, ISBN-10 1-4129-0875-2
2. Wagner, Emma, Bech, Sveden, Martínez, Jesús M. Translating for the European Union Institutions, St. Jerome Publishing, 2002, ISBN: 1-900650-48-7
3. Wolfram Kaiser, Brigitte Leucht, Morten Rasmussen, The History of the European Union 2011, Origins of a Trans- and Supranational Polity 1950-72, Routledge, ISBN: 978-0-415-66402-8
4. Lee McGowan, David Phinnemore, A Dictionary of the European Union 5th Edition, 2010, Routledge, ISBN: 978-1-85743-582-5:
5. Ole Elgström, Michael Smith, The European Union's Roles in International Politics Concepts and Analysis, 2007, Routledge, ISBN: 978-0-415-45999-0





| General Information  |  |              |        |
|--|--|--------------|--------|
| Course name  | European Studies 4 - Modern Literary Genres in European Literature | ECTS Credits | 4      |
|  |  | Semester     | summer |
|  |  |              |        |
| Aims   |  |              |        |
| Students will get an insight into the ideological basis of modern literary trends, socio-cultural context in which they developed and their contribution to human understanding of reality. They will improve their critical thinking skills in interpreting literary text and deepen their ability to support their interpretations through well-reasoned arguments |  |              |        |
| Contents   |  |              |        |
| The course discusses realism, modernism, existentialism, magical realism and post-modernism. Seminars focus on a representative selection of authors who have made a crucial contribution to the world of letters.   |  |              |        |
| LIST OF WEEKLY CLASSES   |  |              |        |
| 1. Introduction  |  |              |        |
| 2-3. Realism   |  |              |        |
| 4-5. Modernism   |  |              |        |
| 6. Test 1  |  |              |        |
| 7. Existentialism – the Theatre of the Absurd I  |  |              |        |
| 8. Existentialism – the Theatre of the Absurd II   |  |              |        |
| 9. Magical Realism   |  |              |        |
| 10. Tutorials  |  |              |        |
| 11. Postmodernist fiction  |  |              |        |
| 12. Test 2   |  |              |        |
| 13. -14. Tutorials   |  |              |        |
| Evaluation   |  |              |        |
| Continuous assessment:   |  |              |        |
| 1. Active participation in seminar discussion: Each student is required to have their own copy of seminar materials and come to class prepared. Failing to do so will result in considering the student absent from the given seminar session.   |  |              |        |
| 2. Students will be asked to sit 2 tests. NOTICE: IT IS THE TEACHER’S RIGHT TO CHANGE THE DATES OF THE TESTS, IF NECESSARY. THIS CHANGE WILL BE ANNOUNCED ON THE NOTICE BOARD.   |  |              |        |
| 3. Compulsory tutorials: each student will be asked to prepare detailed analyses of one text selected from the list of compulsory reading provided by the teacher and present the analyses during compulsory tutorial discussions with the teacher. The dates of the compulsory tutorials will be set during the first seminar session.                              |  |              |        |
| Final assessment: Active participation (10%) + Compulsory Tutorials (30%) + TEST 1 (30 %) + TEST 2 (30%)   |  |              |        |
| Mark% A93–100, B86–92, C78–85, D72–77, E65–71, FX64-0  |  |              |        |
| Bibliography   |  |              |        |
| COMPULSORY LITERATURE:   |  |              |        |
| Gustave Flaubert Madame Bovary   |  |              |        |
| Virginia Woolf Mrs. Dalloway   |  |              |        |
| Samuel Beckett Waiting for Godot   |  |              |        |

Angela Carter's *Nights at the Circus*<sup>[L][SEP]</sup>  
Milan Kundera *Immortality*<sup>[L][SEP]</sup>

RECOMMENDED LITERATURE<sup>[L][SEP]</sup>

Bowers, M. A. *Magic(al) Realism*. London: Routledge, 2004.

Esslin, Martin. *The Theatre of the Absurd*. London: Methuen, 2001.

Faulkner, P. *Modernism* London: Methuen & Co Ltd, 1977.

Furst, L. R. (ed.) *Realism*. London: Longman, 1992.<sup>[L][SEP]</sup>

Friedman, M. *Stream Of Consciousness, A Study in Literary Method*. New Haven: Yale University Press, 1955.<sup>[L][SEP]</sup>

Grant, Damian, *Realism*, Methuen & Co Ltd, London, 1970.<sup>[L][SEP]</sup>

Hinchliffe, A. P. *The Absurd*. London: Methuen & Co Ltd., 1969.<sup>[L][SEP]</sup>

Villanueva, Dario *Theories of Literary Realism*, State University of New York Press, 1997

Waugh, P. *Metafiction*, Methuen: London, 1984.



| General Information   |  |              |        |
|---|--|--------------|--------|
| Course name   | Foreign Relations of the USA and Great Britain | ECTS Credits | 3      |
|   |  | Semester     | summer |
|   |  |              |        |
| Aims  |  |              |        |
| <p>This course is designed as an in-depth look at the “Special Relationship” as it is called between Great Britain and the United States, with special attention given to the 20th Century. Classes will be designed as part-lecture and part-discussion. Students will be required to participate in class discussions and make presentations.</p>   |  |              |        |
| Contents  |  |              |        |
| <p>Week 1: Course Introduction<br/>Week 2: Historical relationship<br/>Week 3: 19th Century Changes<br/>Week 4: Effects of Two World Wars<br/>Week 5-6: Churchill and Roosevelt<br/>Week 7-8: Post War Relationship<br/>Week 9-11: Presentations</p>  |  |              |        |
| Evaluation  |  |              |        |
| <p>1. Attendance - students are expected to attend each class according to the schedule. Should the student miss three or more classes, he/she will not receive credits for the course no matter what his/ her overall results are on the tests(s). The student must be on time for class.</p> <p>2. Active participation, completed homework assignments - students are required to do their best with respect to active participation in seminar sessions. Students are expected to bring their own copies of the required materials and complete the assigned tasks and exercises. Should you fail to bring your own copy or a completed home assignment for a particular seminar, you will be marked as absent.</p> <p>3. Continuous assessment – students will take 2 written tests. There will not be any re-take tests for the students who fail in one or both credit tests. Final assessment – scores of both tests will be summed up and it must be minimum 65% = a pass mark for the course. Otherwise, the students will not receive credits for the course. The final grade for the course will be based on the following grading scale. A 93-100% B 86-92% C 78-85% D 72-77% E 65-71% FX 64 and less.</p> |  |              |        |
| Bibliography  |  |              |        |
| <p>Peter Leese, Britain Since 1945: Aspects of Identity<sup>[1]</sup><sub>SEP</sub><br/>James T. Patterson, Grand Expectations: The United States, 1945-1974<sup>[1]</sup><sub>SEP</sub><br/>Obelkevich, J. (ed.): Understanding Post-War British Society. Routledge, London, 1994<br/>Spittles, B.: Britain since 1960. Macmillan, London, 1995<sup>[1]</sup><sub>SEP</sub><br/>Stevenson, D.K. (1998). American Life and Institutions. Washington, D.C.: United States Information Agency.<sup>[1]</sup><sub>SEP</sub><br/>Materials and sources as recommended by the lecturer.</p>  |  |              |        |

| General Information  |                                 |              |        |
|--|---------------------------------|--------------|--------|
| Course name  | Functional Sentence Perspective | ECTS Credits | 3      |
|  |                                 | Semester     | summer |
|  |                                 |              |        |
| Aims   |                                 |              |        |
| Students are expected to attain the skills of FSP analysis of the English sentence and texts.  |                                 |              |        |
| Contents   |                                 |              |        |
| The cycle of lectures is aimed to introduce the fundamental concepts and principles of the theory of Functional Sentence Perspective (FSP) of the Prague Linguistic School (Mathesius, Firbas, Sgall, Daneš), to outline a difference between the formal and FSP sentence analyses, to distinguish between the theme, rheme, and transition element of discourse, to classify the scale and scene, and thematic and rhematic tracing of a text stretch.  |                                 |              |        |
| Evaluation   |                                 |              |        |
| Active attendance of seminars 35% Final written assignment in selected topics - 65% Pass   |                                 |              |        |
| Bibliography   |                                 |              |        |
| Firbas, J. (1992). Functional sentence perspective in written and spoken communication. Cambridge; CUP.<br>Daneš, F. (1974). Papers in functional sentence perspective. Prague: Academia<br>Daneš, F.(1985). Věta a text. Prague: Academia<br>Mathesius,V. (1975). A functional analysis of present-day English on a general linguistic basis. Prague: Academia.<br>Sgall, P. et al. (1980). Aktuální členění věty v češtině. Prague: Academia.<br>Svoboda, A. (1989). Kapitoly z funkční syntaxe. Prague: SPN.<br>Vachek, J. (1990). A Linguistic Characterology of Modern English. Praha: SPN. |                                 |              |        |

| General Information   |                               |              |        |
|---|-------------------------------|--------------|--------|
| Course name   | Gender and the European Union | ECTS Credits | 3      |
|   |                               | Semester     | winter |
|   |                               |              |        |
| Aims  |                               |              |        |
| <p>The content of the subject is designed to provide an overview of the structure, functioning and development of the European political institutions, economic and social policies that form the realm of the European equality regimes. By completing the course the students should be able to understand definition of equality, must have a stable knowledge of European anti-discrimination policies and the regional and national impact of these policies.</p> <p><b>Aims:</b> The students will gain knowledge about the development and current status of the European Union and about the institutions which take part in its political, economic, and legal governance and administration. They will acquire necessary knowledge about the activities of the EU in the field of human rights, about the individual documents and treaties which guarantee equality and prevent discrimination based on race, nationality, sex, sexual orientation, family status, religion or political views.</p>  |                               |              |        |
| Contents  |                               |              |        |
| <p>1. Introduction and terminology; an overview of the development of the European Union and its Institutions.</p> <p>2. Intersecting areas of policy aimed at solving problems stemming from age difference, gender identity and sexual orientation, physical disability, nationality and race, etc.</p> <p>3. Women and women's rights in the EU: Institutions ensuring equality of women in the EU.</p> <p>4. History of feminism and women's movements in the EU.</p> <p>5. European documents guaranteeing equality of disadvantaged groups within society.</p> <p>6. Multicultural Europe and the position of women: regional differences within the EU, limits of Europeanisation.</p> <p>7. Minorities and their political representation in the EU; position of women in minority communities and immigrant communities.</p> <p>8. Non-governmental organisations and civil movements fighting for equality in the EU.</p> <p>9. Family, family-care, women's rights and men's rights.</p> <p>10. Labour market, business and the position of women in the realm of business.</p> <p>11. Crime, violence against women, legal and political measures taken in this respect.</p> <p>12. Eastern Europe and women's rights: differences in understanding and interpretation of human rights.</p> |                               |              |        |
| Evaluation  |                               |              |        |
| <p><b>Class attendance:</b> Students are expected to attend each class according to the schedule. Transfers among groups are NOT possible. Should you miss one class you are required to excuse your absence with a valid doctor's certificate. In case you miss more than two classes, you will not receive credits for the course. You must be on time for class. Should you miss the first ten minutes of a particular seminar session your presence in the class will not count.</p>  |                               |              |        |
| <p><b>Preparation:</b> Students are expected to make their own copies of the required materials and complete the assigned tasks and exercises. Should you fail to bring your own copy of the required study materials or a completed home assignment for a particular seminar, your presence in class will not count. If you arrange with the tutor in advance not to attend a class session, you will be expected to submit any assignment on the subsequent session.</p>  |                               |              |        |

Testing: The first credit test will take place on the 6th week. The second credit test will take place on the 12th week. The pass level is 65 points from the two tests together. There will be NO RETAKE TEST. The final result is calculated according to the following formula: (1st CREDIT TEST) + (2nd CREDIT TEST) = FINAL MARK. A 100-93, B 92-86, C 85-78, D 77-72, E 71-65, F 64-0. Assessment: H Continuous Assessment: credit test 1, credit test 2 Final Assessment: oral exam

### Bibliography

ARNARDÓTTIR, Oddný Mjöl (2003) Equality and Non-Discrimination under European Convention on Human Rights, International Studies in Human Rights The Hague: Kluwer Law International, ISBN: 90-411-1912-4

BACCHI, Karol de (2006) Women, Policy and Politics. The Construction of Policy Problems London: Sage Publications Ltd. ISBN 0-7619-5675-1

BARRY, Brian (2001) Culture and Equality, an egalitarian critique of multiculturalism Cambridge (Massachusetts) Harvard University Press, ISBN 0-674-00446-9

HOSKINS, Cathrine (1996) Integrating Gender, women, law and politics in the European Union London: Verso, ISBN 1-85984-078-7

KRIZSAN, Andrea – SKJEIE, Hege – SQUIJERS, Judith (2012) Institutionalizing Intersectionality, The Changing Nature of European Equality Regimes, Gender and Politics, Basingstoke, Palgrave Macmillan, ISBNs 978-0-230-23917-3

MORRIS, Anne – O'DONNEL, Therese (1999) Feminist Perspectives on Employment Law, London: Cavendish Publishing Ltd., ISBN 1-85941-4818

SCHIMMELFENNING, Frank – SEDELMEIER, Ulrich (2005) The Europeanization of central and Eastern Europe New York: Cornell University Press ISBN 0-8014-8961



| General Information   |                            |              |        |
|---|----------------------------|--------------|--------|
| Course name   | Gender and Food in Society | ECTS Credits | 5      |
|   |                            | Semester     | winter |
|   |                            |              |        |
| Aims  |                            |              |        |
| <p>The course deals with food theory. Students are introduced to how food intersects with other vectors of identity, such as race, class, nationality and gender. Within the field of food and gender special attention will be paid to the construction of masculinity and queerness through food; the division between the public area of the dining room and the domestic arena of the kitchen; sex and reproduction, and food obsession in anorexia, bulimia and obesity. The objective is: Help students become informed consumers of food by being critical of its highly diverse ideological productions. Food historian Warren Belasco affirms that “If you want to create a better future, start by learning how to cook. In our quick-and-easy age, it’s one of the most subversive things you can do.” Knowing how to cook, where food comes from, what effects food production has on the natural environment as well as the causes of the recurrent famines in the world, serves to question both the principles of capitalism and industrialization and challenge hegemonic food practices.</p> |                            |              |        |
| Contents  |                            |              |        |
| <p>Concept of food. Issues of Race, Class, Nation and Gender. Other relevant ingredients are: Food and masculinities; lesbigayfication of food; the division private/public; sex and reproduction; anorexia, obesity and bulimia.</p>   |                            |              |        |
| LECTURES  |                            |              |        |
| <ol style="list-style-type: none"><li>1.What is Food? Food Studies and Feminism</li><li>2. Race</li><li>3. Class</li><li>4. Nation</li><li>5.Gender</li><li>6. Masculinities</li><li>7. Queering Food</li><li>8. Private and Public</li><li>9. Sex and Reproduction</li><li>10. Anorexia</li><li>11. Obesity</li></ol>  |                            |              |        |
| Evaluation  |                            |              |        |
| <p>Continuous assessment:</p> <ol style="list-style-type: none"><li>1. Each student is required to have their own copy of seminar materials and come to class prepared. Failing to do so will result in considering the student absent from the given seminar session.</li><li>2. Each student is allowed two absences of the seminar sessions. Higher number of missed seminars will result in failing the course.</li><li>3. Students will be asked to do 2 PRESENTATIONS. The sum of the scores from these two presentations must be at least 65% in order to be allowed to take the final exam.</li></ol>   |                            |              |        |
| <p>Final assessment: written examination</p> <p>Mark % A93-100 B86-92 C78-85 D72-77 E65-71 F64-0</p>  |                            |              |        |
| Bibliography  |                            |              |        |

#### SEMINARS-COMPULSORY READINGS

1. What is Food? Food Studies and Feminism. Avakian, Arlene Voski and Barbara Haber. "Feminist Food Studies: A Brief History." In: *From Betty Crocker to Feminist Food Studies: Critical Perspectives on Women and Food*. Ed. Arlene Voski Avakian and Barbara Haber. University of Massachusetts Press, 2005. 1-28.
- Barthes, Roland. "Toward a Psychosociology of Contemporary Food Consumption." In: *Food and Culture: A Reader*. Ed. Carole Counihan and Penny Van Esterik. NY: Routledge, 2013. 22-30.
- Belasco, Warren. "Why Study Food?" In: *Food: The Key Concepts*. Warren Belasco. Oxford: Berg, 2008.
- Counihan, Carole and Penny Van Esterik. "Why Food? Why Culture? Why Now? Introduction to the Third Edition." In: *Food and Culture: A Reader*. Ed. Carole Counihan and Penny Van Esterik. NY: Routledge, 2013. 1-18.
2. Race. Deck, Alice A. "Now Then—Who Said Biscuits? The Black Woman Cook as Fetish in American Advertising." In: *Kitchen Culture in America: Popular Representations of Food, Gender and Race*. Ed. Sherrie A. Innes. University of Pennsylvania Press, 2001. 69-94.
- Williams-Forsen, Psyche. "More than Just the 'Big Piece of Chicken': The Power of Race, Class and Food in American Consciousness." In: *Food and Culture: A Reader*. Ed. Carole Counihan and Penny Van Esterik. NY: Routledge, 2013. 107-18.
3. Class. Bourdieu, Pierre. "Distinction: A Social Critique of the Judgement of Taste." In: *Food and Culture: A Reader*. Ed. Carole Counihan and Penny Van Esterik. NY: Routledge, 2013. 31-39.
4. Nation. Milk, Richard. "Real Belizean Food: Building Local Identity in Transnational Caribbean." In: *Food and Culture: A Reader*. Ed. Carole Counihan and Penny Van Esterik. NY: Routledge, 2013. 376-93.
- Heldke, Lisa. "Let's Cook Thai: Recipes for Colonialism." In: *Food and Culture: A Reader*. Ed. Carole Counihan and Penny Van Esterik. NY: Routledge, 2013. 394-408.
5. Gender. Innes, Sherrie A. "Introduction: Thinking Food/Thinking Gender." In: *Kitchen Culture in America: Popular Representations of Food, Gender and Race*. Ed. Sherrie A. Innes. University of Pennsylvania Press, 2001. 1-12.
- Counihan, Carole. "Food and Gender: Toward the Future." In: *Around the Tuscan Table: Food, Family, and Gender in Twentieth-Century Florence*. NY: Routledge, 2004. 157-76.
6. Masculinities. Holden, T.J. "The Overcooked and Undone: Masculinities in Japanese Food Programming." In: *Food and Culture: A Reader*. Ed. Carole Counihan and Penny Van Esterik. NY: Routledge, 2013. 119-36.
- Parasecoli, Fabio. "Feeding Hard Bodies: Food and Masculinities in Men's Fitness Magazines." In: *Food and Culture: A Reader*. Ed. Carole Counihan and Penny Van Esterik. NY: Routledge, 2013. 284-98.
- Swenson, Rebecca. "Domestic Divo? Televised Treatments of Masculinity, Femininity, and Food." In: *Food and Culture: A Reader*. Ed. Carole Counihan and Penny Van Esterik. NY: Routledge, 2013. 137-53.
7. Queering Food. Carrington, Christopher. "Feeding Lesbian Families." In: *Food and Culture: A Reader*. Ed. Carole Counihan and Penny Van Esterik. NY: Routledge, 2013. 187-210.
8. Private and Public. Goody, Jack. "Industrial Food: Towards a Development of a World Cuisine." In: *Food and Culture: A Reader*. Ed. Carole Counihan and Penny Van Esterik. NY: Routledge, 2013. 72-90.
9. Sex and Reproduction. Counihan, Carole. "Food, Sex, and Reproduction. Penetration of Gender Boundaries." In: *The Anthropology of Food and Body: Gender, Meaning, and Power*. Carole Counihan. NY: Routledge, 1999. 61-75.
- Counihan, Carole. "Body and Power in Women's Experiences of Reproduction in the United States." In: *The Anthropology of Food and Body: Gender, Meaning, and Power*. Carole Counihan. NY: Routledge, 1999. 195-214.
- Neuhaus, Jessamyn. "The Joy of Sex Instruction: Women and Cooking in Marital Sex Manuals, 1920-63." In: *Kitchen Culture in America: Popular Representations of Food,*



Gender and Race. Ed. Sherrie A. Innes. University of Pennsylvania Press, 2001. 95-118.

10. Anorexia. Counihan, Carole. "An Anthropological View of Western Women's Prodigious Fasting. A Review Essay." In: *The Anthropology of Food and Body: Gender, Meaning, and Power*. Carole Counihan. NY: Routledge, 1999. 93-112.

Bordo, Susan. "Not Just 'a White Girl's Thing': The Changing Face of Food and Body Image Problems." In: *Food and Culture: A Reader*. Ed. Carole Counihan and Penny Van Esterik. NY: Routledge, 2013. 265-75.

Connor, Richard. "De-medicalizing Anorexia: Opening a New Dialogue." In: *Food and Culture: A Reader*. Ed. Carole Counihan and Penny Van Esterik. NY: Routledge, 2013. 276-83.

11. Obesity. Mead, Margaret. "Why Do We Overeat?" In: *Food and Culture: A Reader*. Ed. Carole Counihan and Penny Van Esterik. NY: Routledge, 2013. 19-22.

Counihan, Carole. "What Does It Mean to Be Fat, Thin, and Female? A Review Essay." In: *The Anthropology of Food and Body: Gender, Meaning, and Power*. Carole Counihan. NY: Routledge, 1999. 76-92.

Albritton, Robert. "Between Obesity and Hunger: The Capitalist Food Industry." In: *Food and Culture: A Reader*. Ed. Carole Counihan and Penny Van Esterik. NY: Routledge, 2013. 342-54.



| General Information   |  |              |        |
|---|--|--------------|--------|
| Course name   | Gender and Literature: The Literature of Sexual Minorities | ECTS Credits | 3      |
|   |  | Semester     | winter |
|   |  |              |        |
| Aims  |  |              |        |
| <p>The aim of the course is to present theoretical concepts of gender studies and apply them on selected texts from British and American literature, focusing on works representing the literatures of sexual minorities. Seminar discussions will be based on novels, short stories or excerpts, with which the students need to familiarise themselves before their participation in each of the seminars.</p>  |  |              |        |
| Contents  |  |              |        |
| <p>During the seminars students will familiarise themselves with the basic notions of gender studies presented in literature, such as sex, sexuality, or gender identity. Theoretically the course will draw on publications by Judith Butler, Eve Kosofsky Sedgwick, and other contemporary gender theoreticians. Literary theory, whose concepts will be used in analysing selected literary works, will be considered of equal importance. During the seminars, the focus will be placed on active discussion and text analysis, therefore students are required to bring printed copies of all compulsory texts to class. Active participation in class discussions will be required, and as the selected texts discuss sensitive topics, students should refrain from any discriminatory comments. List of novels, short stories, and excerpts:</p> <p>James Baldwin- Giovanni's Room, Virginia Woolf- Orlando, Oscar Wilde- The Picture of Dorian Gray, Carson McCullers- The Member of the Wedding, Christopher Isherwood- A Single Man, Jeanette Winterson- Gut Symmetries, Michael Cunningham- The Hours, William Burroughs- Queer, Alice Walker- The Color Purple</p> |  |              |        |
| Evaluation  |  |              |        |
| <p>Continuous assessment: Seminar attendance is compulsory. Students are required to participate actively in class discussions after having studied the materials, which will be made available in advance. Active participation in class discussions will amount to 10% of the final mark. Final assessment: Written examination amounts to 40% of the final mark. The remaning 50% of the final mark will be awarded based on the final seminar paper. The paper should deal with one of the compulsory texts discussed during the seminars of the student's choice.</p> <p>Mark % 93–100 86–92 78–85 72–77 65–71 X64–0</p>   |  |              |        |
| Bibliography  |  |              |        |
| <p>Allen, G. (2000). Intertextuality. New York: Routledge.</p> <p>Alpers, P. ed. (2002). Diversity and Community: An Interdisciplinary Reader. Oxford: Blackwell Publishing Ltd.</p> <p>Barker, C. &amp; Galasinski, D. (2001). Cultural Studies and Discourse Analysis: A Dialogue on Language and Identity. London: Sage Publications Ltd.</p> <p>Beasley, C. (2005). Gender and Sexualities: Critical Theories, Critical Thinkers. London: Sage Publications Ltd.</p> <p>Bruhm, S. (2001). Reflecting Narcissus: A Queer Aesthetic. Minneapolis: University of Minnesota Press.</p> <p>Edwards, J. (2008). Eve Kosofsky Sedgwick. New York: Routledge.</p>   |  |              |        |

Foertsch, J. (2007). Conflict and Counterpoint in Lesbian, Gay and Feminist Studies. New York: Palgrave Macmillan.<sup>[1]</sup><sup>[SEP]</sup>  
Griffin, G. (2002). Who's Who in Lesbian and Gay Writing. New York: Routledge.<sup>[1]</sup><sup>[SEP]</sup>  
Livia, A. & Hall, K. ed. (1997). Queerly Phrased: Language, Gender and Sexuality. Oxford: Oxford University Press.<sup>[1]</sup><sup>[SEP]</sup>  
Pilcher, J. & Whelehan, I. (2004). Fifty Key Concepts in Gender Studies. London: Sage Publications Ltd.<sup>[1]</sup><sup>[SEP]</sup>  
Weeks, J. (2003). Sexuality. Second Edition. New York: Routledge



| General Information  |                              |              |        |
|--|------------------------------|--------------|--------|
| Course name  | Gender and Symbolic Violence | ECTS Credits | 3      |
|  |                              | Semester     | winter |
|  |                              |              |        |
| Aims   |                              |              |        |
| Within the very complex phenomenon of gender violence, there exists one particular manifestation which has been less studied than others, but which is deeply rooted in our system thanks to a series of cultural discourses that sustain it. This course is built on the concept of “symbolic violence” and proposes the analysis of different realizations of this dynamic in everyday life and common cultural exchanges. Working with a selection of cultural products from the contemporary western context, the aim is to achieve an exhaustive understanding of the mechanisms of symbolic violence, as well as to propose alternatives (deconstructions, counter-discourses) to the violent dynamics that will be revealed though the application of the gender perspective.   |                              |              |        |
| Contents   |                              |              |        |
| Symbolic violence and gender as seen in contemporary cultural productions. Topics<br>Week 1: Introductory session. Overview (course guide, readings, assessment, etc.)<br>Week 2: The concept of “symbolic violence” and its use(s) from a gender perspective<br>Week 3: Symbolic violence and patriarchal discourses I: “high culture” (literature)<br>Week 4: Symbolic violence and patriarchal discourses II: “high culture” (visual arts)<br>Week 5: Symbolic violence and patriarchal discourses III: “popular culture” (film)<br>Week 6: Tutorials (preparation for presentations)<br>Week 7: Mid-term oral presentations<br>Week 8: Symbolic violence and patriarchal discourses IV: “popular culture II” (television)<br>Week 9: Symbolic violence and patriarchal discourses V: the mass media (press)<br>Week 10: Symbolic violence and patriarchal discourses VI: the mass media II (advertising)<br>Week 11: Conclusions and preparation for the final essay<br>Week 12: Tutorials<br>Week 13: Tutorials |                              |              |        |
| Evaluation   |                              |              |        |
| Mark %: A93–100 B86–92 C78–85 D72–77 E65–71 F54–64 O   |                              |              |        |
| This course follows a continuous assessment model. The final mark will be comprised of three parts:<br><br>1. Students will be required to read selected texts before each meeting and to work with them during the seminars. Classroom performance (attendance, participation, active engagement in debate, etc.) will make up a total of 20% of the grade.<br><br>2. Midway through the course, students will be required to make an oral presentation about one of the topics included in the syllabus (specific instructions will be provided in class). This will give them 40% of the final grade. An essay to be submitted after the course will make up the other 40% of the grade (specific instructions will be provided in class).<br><br>No retakes.   |                              |              |        |

## Bibliography

- Barker, Chris. 1999. *Television, Globalization and Cultural Identities*. Maidenhead: Open University Press, 2005.
- Bean, Jennifer, et al. (eds.). *A Feminist Reader in Early Cinema*. Durham and London: Duke University Press, 2002.
- Belsey, Catherine, and Jane Moore. *The Feminist Reader*. London: MacMillan, 1990.
- Benshoff, Harry, and Sean Griffin (eds.). *Queer Cinema. The Film Reader*. New York and London: Routledge, 2004.
- Berger, John. 1972. *Ways of Seeing*. London: Penguin, 2003.
- Bignell, Jonathan. *An Introduction to Television Studies*. London and New York: Routledge, 2004.
- Bourdieu, Pierre. 1998. *Masculine Domination*. Stanford: Stanford University Press, 2001.
- Brunsdon, Charlotte, Julie D'Acci, and Lynn Spigel (eds.). *Feminist Television Criticism: A Reader*. Oxford: Clarendon Press, 1997.
- Carson, Bruce (ed.). *Frames and Fiction on Television. The Politics of Identity within Drama*. Exeter: Intellect Books, 2000.
- Casey, Bernadette, et al. *Television Studies. The Key Concepts*. London and New York: Routledge, 2008.
- Cohan, Steve, and Ina Rae Hark. *Screening the Male: Exploring Masculinities in Hollywood Cinema*. London: Routledge, 1993.
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- Eagleton, Mary. *Working with Feminist Criticism*. Cambridge: Blackwell, 1996.
- Erens, Patricia. *Issues in Feminist Film Criticism*. Bloomington: Indiana University Press, 1991.
- Fetterley, Judith. *The Resisting Reader. A Feminist Approach to American Fiction*. Bloomington: Indiana University Press, 1978.
- Gauntlett, David. 2002. *Media, Gender and Identity: An Introduction*. Abingdon: Routledge, 2008.
- Gilbert, Sandra, and Susan Gubar. *The Madwoman in the Attic. The Woman Writer and the Nineteenth-Century Literary Imagination, 2nd ed.* New Haven and London: Yale University Press, 2000.
- Gray, Richard J., and Betty Kaklamanidou. *The 21st Century Superhero: Essays on Gender, Genre and Globalization in Film*. Jefferson: McFarland & Co., 2011.
- Henderson, Lesley. *Social Issues in Television Fiction*. Edinburgh: Edinburgh University Press, 2007.
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- Johnson, Merri Lisa. *Third Wave Feminism and Television. Jane Puts It in a Box*. London and New York: I.B. Tauris, 2007.
- Joyrich, Lynne. *Re-viewing Reception. Television, Gender, and Postmodern Culture*. Bloomington and Indianapolis: Indiana University Press, 1996.
- Kaplan, Anne. *Women & Film. Both Sides of the Camera*. London: Methuen, 1983.
- Kirkham, Pat. *You Tarzan: Masculinity, Movies and Men*. Eds. Pat Kirkham and Janet Thumim. London: Lawrence & Wishart, 1993.

Klein, Allison. *What Would Murphy Brown Do? How the Women of Prime Time Changed Our Lives*. Emeryville: Seal Press, 2006.

Kuhn, Annette. *Women's Pictures. Feminism and Cinema*. New York: Verso Books, 1993.

Lehman, Peter. *Masculinity: Bodies, Movies, Culture*. New York: Routledge, 2001.

Lotz, Amanda D. *Redesigning Women. Television after the Network Era*. Urbana and Chicago: University of Illinois Press, 2006.

McCabe, Janet. *Feminist Film Studies: Writing the Woman into Cinema*. New York: Wallflower Press, 2005.

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Mulvey, Laura. *Visual and Other Pleasures*. Bloomington: Indiana University Press, 1989.

Nicholson, Linda (ed.). *Feminism / Postmodernism*. New York: Routledge, 1990.

Rooney, Ellen (ed.). *The Cambridge Companion to Feminist Literary Theory*. Cambridge: Cambridge University Press, 2006.

Schlueter, June. *Feminist Rereadings of Modern American Drama*. Rutherford: Fairleigh Dickinson University Press, 1989.

Showalter, Elaine (ed.). *The New Feminist Criticism. Essays on Women, Literature, and Theory*. New York: Pantheon, 1985.

Showalter, Elaine. *Sister's Choice. Tradition and Change in American Women's Writing*. Oxford: Clarendon Press, 1991.

Showalter, Elaine. *A Jury of Her Peers. American Women Writers from Anne Bradstreet to Annie Proulx*. London: Virago, 2009.

Thornham, Sue. *Feminist Film Theory: A Reader*. New York: NYU Press, 1999.

Thornham, Sue. *What if I Had Been a Hero? Investigating Women's Cinema*. London: British Film Institute, 2012.

Thumim, Janet. *Me Jane: Masculinity, Movies and Women*. Eds. Pat Kirkham and Janet Thumim. London: Lawrence & Wishart, 1995.

Tulloch, John, 1990. *Television Drama. Agency, Audience and Myth*. New York: Routledge, 2005.

Watson, Mary Ann. *Defining Visions. Television and the American Experience in the 20th Century*. Malden: Blackwell, 2008.

Woolf, Virginia. 1929. *A Room of One's Own*. Eastford: Martino Fine Books, 2012.

| General Information  |                                |              |        |
|--|--------------------------------|--------------|--------|
| Course name  | Gender in Literature: ChickLit | ECTS Credits | 3      |
|  |                                | Semester     | summer |
|  |                                |              |        |
| Aims   |                                |              |        |
| Students will familiarise themselves with the genre of ChickLit as a part of a wider socio-cultural discourse dealing with the representation of gender in literature and popular media. They will acquire knowledge about the depiction of abuse of social position, dominance and inequality in selected genres of ChickLit and ChickFlick narratives, and they will learn how to analyse the construction of character through gender and post-feminist theories.   |                                |              |        |
| Contents   |                                |              |        |
| History of Chick Lit – from modern romance to the perversion of the genre (Chick Flick, Lad Lit, Mommy Lit, Teen Lit) <sup>[1][SEP]</sup><br>Chick Lit in Gender, Feminist and Postfeminist theories I <sup>[1][SEP]</sup><br>Chick Lit in Gender, Feminist and Postfeminist theories II <sup>[1][SEP]</sup><br>Narrative and Cinematic Doubleness: Jane Austin and Helen Fielding, Pride and Prejudice versus Bridget Jones's Diary I <sup>[1][SEP]</sup><br>Narrative and Cinematic Doubleness in Chick Lit II <sup>[1][SEP]</sup> Urban Chick Lit identities: Candace Bushnell, Sex and the City<br>Consumerism, Self-fashioning and the crises of identity: Sophie Kinsella, The secret Dreamworld of a Shopaholic <sup>[1][SEP]</sup><br>Domestic Goddess, cooking, food and sensuality in literature and popular media: Julie Powell, Julie and Julia My Year of Cooking Dangerously<br>Single, married, divorced: Heteronormativity in short stories by Melissa Banks: The Girls' Guide to Hunting and Fishing <sup>[1][SEP]</sup><br>Intergenerational and ethnic reading of Chick Lit: Amy Tan, The Joy Luck Club |                                |              |        |
| Evaluation   |                                |              |        |
| Continuous Assessment: active participation, compulsory texts, presentation Final Assessment: active participation (50%) and presentation (50%)  |                                |              |        |
| Bibliography   |                                |              |        |
| Carolyn J. Smith, Cosmopolitan Culture and Consumerism in ChickLit, Taylor & Francis, Nov 8, 2007<br>Ferriss,S., Young, M.(eds.): Chick Lit: The New Woman's Fiction, Routledge, 2006 <sup>[1][SEP]</sup><br>Janice A. Radway, Reading the Romance: Women, Patriarchy, and Popular Literature, University of North Carolina Press, 1991 <sup>[1][SEP]</sup><br>Harzewski, Stephanie: Chick Lit and Postfeminism (Cultural Frames, Framing Culture) University of Virginia Press. 2011  |                                |              |        |

| General Information   |  |              |        |
|---|--|--------------|--------|
| Course name   | Gender in Literature: Men's Literature | ECTS Credits | 4      |
|   |  | Semester     | summer |
|   |  |              |        |
| Aims  |  |              |        |
| Students will learn to explore literature in which gender constructs impact conflicts of competence, independence, and intimacy and develop their skills of interpretation based on informed arguments. |  |              |        |
| Contents  |  |              |        |
| Week 1 Introduciton   |  |              |        |
| Week 2 Playboy Stories  |  |              |        |
| Week 3 Playboy Stories  |  |              |        |
| Week 4 Playboy Stories  |  |              |        |
| Week 5 Passion Play   |  |              |        |
| Week 6 Pasion Play  |  |              |        |
| Week 7 Tutorials  |  |              |        |
| Week 8 Fight Club   |  |              |        |
| Week 9 Fight Club   |  |              |        |
| Week 10 The Crossing  |  |              |        |
| Week 11 The Crossing  |  |              |        |
| Week 12 The Crossing  |  |              |        |
| Week 13 Tutorials   |  |              |        |
| Week 14 Tutorials   |  |              |        |
| Evaluation  |  |              |        |
| Three short essays, 33%. Midterm paper, 33%. Final paper 33%.   |  |              |        |
| Bibliography  |  |              |        |
| All the Pretty Horses. Cormac McCarthy, New York: Vintage Books, 1993. <sup>[SEP]</sup>   |  |              |        |
| Fight Club. Chuck Palahniuk, New York: W.W. Norton & Co., 2005. <sup>[SEP]</sup>  |  |              |        |
| Passion Play. Jerzy Kosinski, New York: St. Martin's Press, 1979. <sup>[SEP]</sup>  |  |              |        |
| Playboy Stories: The Best Forty Years of Short Fiction, Alice K. Turner, Ed. New York: Dutton, 1995.  |  |              |        |
| Boys Will be Men, Richard Hawley. Middlebury VT: Paul S. Eriksson Publisher, 1994.  |  |              |        |
| Iron John, A Book about Men. Robert Bly, Chicago: Addison-Wesley, 1990. <sup>[SEP]</sup>  |  |              |        |
| Hero with a Thousand Faces. Joseph Campbell, NY: Pantheon Books, 2008.  |  |              |        |
| Myths of Masculinity. Doty, NY: Crossroad Publishing, 1993.   |  |              |        |



| General Information   |   |              |        |
|---|---|--------------|--------|
| Course name   | Gender in Literature:<br>Women's Literature | ECTS Credits | 5      |
|   |   | Semester     | winter |
|   |   |              |        |
| Aims  |   |              |        |
| Students will learn to examine the genre of Short Fiction as part of a larger framework of Canadian literature. Special emphasis will be given to diverse historical representations and contemporary definitions of Canadian female identity, since all selected stories come from Canadian female writers. Thus, the focus of the course will be on Canada-specific topics – system of values of indigenous peoples, early settlers and their problems, the issue of self-definition, the formative influence of geography on Canadian psyche, relationship between the sexes, the views on death and dying, immigration and dis/integration – from the female perspective. The course attempts at offering a critical reading of the selected stories from the point of view of gender studies in general and feminism in particular   |   |              |        |
| Contents  |   |              |        |
| <div>1. The Elements of Fiction</div> <div>2. E. Pauline Johnson: A Red Girl's Reasoning</div> <div>3. L. M. Montgomery: The Quarantine at Alexander Abraham's</div> <div>4. Emma Lee Warriors :Compatriots</div> <div>5. Beth Brant: A Long Story</div> <div>6. Sandra Birdsell: Night Travellers</div> <div>7. Janette Turner Hospital: Here and Now</div> <div>8. Isabel Huggan: Celia Behind Me</div> <div>9. Cynthia Flood: My Father Took a Cake to France</div> <div>10. Himanni Bannerji: On a Cold Day</div>   |   |              |        |
| Evaluation  |   |              |        |
| Active participation, compulsory reading. Each student will give a 20 minute presentation on a selected short story with an emphasis on literary theories presented during the course. Active participation (50%) and presentation (50%)  |   |              |        |
| Bibliography  |   |              |        |
| <div>•Elements of Fiction. Robert Scholes and Rosemary Sullivan (eds.). Toronto: OUP, 1988.</div> <div>•Gadpaille Michelle. The Canadian Short Story, Toronto: OUP, 1988.</div> <div>•Shaw, Valerie. The Short Story, a critical introduction. Longman Group Limited, 1983.</div> <div>• Postmodern Approaches to the Short Story. Farhat Iftekharrudin et al (eds.). London: Praeger, 2003.</div> <div>• A New Anthology of Canadian Literature in English. Donna Bennet and Russell Brown (eds.). Toronto: OUP, 2002</div> <div>• From Ink Lake: Canadian Short Stories selected by Michael Ondaatje. Toronto: Lester &amp; Orpen Dennys, 1990.</div> <div>•Feminist Literary Theory: A Reader. Mary Eagleton (ed.). Oxford: Blackwell Publishers, 1996.</div> <div>Literary Theory: An Anthology. Rivkin and Ryan (eds.). Oxford: Blackell Publishers, 1996.</div> <div>Butler, Judith. Gender Trouble: Feminism and the Subversion of Identity. New York: Routledge, 1990</div> |   |              |        |

| General Information   |  |              |        |
|---|--|--------------|--------|
| Course name   | Gender in the Media: The Media, Gender and Consumerism | ECTS Credits | 3      |
|   |  | Semester     | summer |
|   |  |              |        |
| Aims  |  |              |        |
| Students will be provided with critical interdisciplinary approach to explore an understanding of gender representations in consumerism. Analytical approach with comparative cultural and gender analysis will provide students to explore the construction of gender identities in media, focusing on advertising through variety of print and audio-visual texts. This course observes consumers as active creators of meaning in globalization and glocalization through discourse analysis with past and contemporary references in modernity and postmodernity.   |  |              |        |
| Contents  |  |              |        |
| The Consumer Society and Consumer Culture Theory<br>Semiotics, Myth, Gender and Consumer Culture<br>Analyzing Print Advertisements and Television Commercials<br>Gender Identities and Consumerism<br>Taste Representations, Consumerism and Commodities<br>Body, Sexuality and Advertising<br>Beauty<br>Gender, Consumerism and Happiness<br>Gender and Consumer Spaces<br>Mass Consumption, Gender, Identities and the American Dream   |  |              |        |
| Evaluation  |  |              |        |
| Attendance is compulsory.<br>Continuous assessment: Active participation: Students should come to class prepared. In-class participation and discussions are based on assigned readings and tasks.<br>Response Papers: 20% Exam: 30% Final Paper: 50%   |  |              |        |
| Bibliography  |  |              |        |
| Blanke, David. Sowing the American Dream. Ohio: Ohio University Press, 2000. page: 88<br>Print<br>Butler, Judith. Gender Trouble. New York: Routledge, 2010. Print<br>Carter, Cynthia and Linda Steiner eds. Critical Readings: Media and Gender. Berkshire: Open University Press, 2004. Print<br>Dittmar, Helga. Consumer Culture, Identity and Well-Being. The Search for the “Good Life” and the “Body Perfect”. New York: Psychology Press- Taylor and Francis Group, 2008. Print<br>Featherstone, Mike. Consumer Culture and Postmodernism. 2nd ed. London: Sage, 2007. Print<br>Fisk, John. Television Culture. 2nd ed. Oxon: Routledge, 2011.<br>Foucault, Michel. The Use of Pleasure: The History of Sexuality, Vol. II, translated by Robert Hurley. New York: Pantheon, 1985 [1984]. Print<br>Foucault, Michel. The Care of the Self: The History of Sexuality, Vol. III, translated by Robert Hurley. New York: Pantheon, 1986 [1984]. Print.<br>Gill, Rosalind. Gender and the Media. Cambridge: Polity, 2008. Print<br>McRobbie, Angela. The Aftermath of Feminism. London: Sage, 2009. Print.<br>Schwarzkopf, Stefan and Rainer Grieseds. Ernest Dichter and Motivation Research. New |  |              |        |

York: Palgrave Macmillan, 2010. Print.  
Trentmann, Frank ed. The Making of the Consumer. New York: Berg, 2006. Print.  
Watson, Elwood and Marc E. Shaw eds. Performing American Masculinities. Indiana: Indiana University Press, 2011. Print.

Compulsory reading:

Barthes, Roland. Mythologies. London: Vintage, 2000. Print.  
Belk, Russell W. and John F. Sherry Jr. eds. Consumer Culture Theory, Volume 11. Oxford: Elsevier 2007. Print.  
Baudrillard, Jean. The Consumer Society Myths and Structures. London: Sage, 1998. Print.  
Berger, Arthur Asa. Ads, Fads and Consumer Culture, Advertising's Impact on American Character and Society. Maryland: Rowman & Littlefield Publishers, Inc., 2011. Print.  
Berger, Arthur Asa. The Objects of Affection, Semiotics and Consumer Culture. New York: Palgrave Macmillan, 2010. Print.  
Cortese, Anthony J. Provocateur. 3rd ed. Images of Women and Minorities in Advertising. Maryland: Rowman & Littlefield Publishers, Inc., 2008. Print.  
Sassatelli, Roberta. Consumer Culture History, Theory and Politics. London: Sage, 2007. Print.  
Scanlon, Jennifer, ed. The Gender and Consumer Culture Reader. New York: New York University Press, 2000. Print:



| General Information   |                                |              |        |
|---|--------------------------------|--------------|--------|
| Course name   | Gender in Transmedia Discourse | ECTS Credits | 3      |
|   |                                | Semester     | summer |
|   |                                |              |        |
| Aims  |                                |              |        |
| <p>Students will be introduced to the theoretical and conceptual framework associated to transmedia discourse and its relation to gender and enable them to use this in interactive class applications. Thus, the students will become familiarised with the specific transmedia approaches, transmedia product(ion), reproduction and distribution as well as its specific narrative conventions. The course will introduce a series of topics and concepts associated to gendered products and their impact and reception, providing the background for debates and case studies on the gender approached in relation to the distinctive features and conventions of this dynamic type of entertaining, analysing its impact and future implications.</p> |                                |              |        |
| Contents  |                                |              |        |
| <p>The course structure is designed to start from providing students with specialised tools and methodologies on transmedia discourse in relation to gender. This theoretical and methodological background - constituted in the first segment of the course - will support a series of case studies and analyses, text interpretation and discussions representing mainly the second segment (however, the entire course is designed to be interactive and applicative). Students will be therefore provided with a range of multimedia materials designed for each session and provided prior to the course.</p>  |                                |              |        |
| Topics  |                                |              |        |
| Week 1: Introductory session. Course description: topics, reading materials, assessment requirements.[L][SEP]   |                                |              |        |
| Week 2: Transmedia storytelling and its conventions. Current theories, concepts and debates.  |                                |              |        |
| Week 3: Media and transmedia production: designing and transmitting media content across different technological platforms.[L][SEP]   |                                |              |        |
| Week 4: Transmedia products distribution: promoting media products through other platforms (advertising).[L][SEP]   |                                |              |        |
| Week 5: Transmedia reproduction: “recycling” media texts on new support (cartoons, cinema, television and video games).[L][SEP]   |                                |              |        |
| Week 6: Transmedia products, reception and impact. Gendered entertaining products, gendered audiences.  |                                |              |        |
| Week 7: Mid-term test.[L][SEP]  |                                |              |        |
| Week 8: Transmedia, gender and popular culture. Focus: cinema. Case study (1).[L][SEP]  |                                |              |        |
| Week 9: Gender and transmedia discourse. Case study (2).[L][SEP]  |                                |              |        |
| Week 10: Gender representations in transmedia approach. Case study (3).[L][SEP]   |                                |              |        |
| Week 11: Conclusions and preparation for the final essay.[L][SEP]   |                                |              |        |
| Week 12: Tutorials.[L][SEP]   |                                |              |        |
| Week 13: Tutorials.   |                                |              |        |
| Evaluation  |                                |              |        |

Mark %: A93–100, B86–92, C78–85, D72–77, E65–71, F64–0

This course follows a continuous assessment model. The final mark will be comprised of three parts: Students will be required to read before each meeting the selection of materials provided to them and use them during the seminars. Classroom performance (attendance, participation, active engagement in debate, etc.) will make up a total of 40% of the grade.

Midway through the course, students will be required to take a test on the topics included in the first part of the syllabus (30% of the final grade). An essay to be submitted after the course will make up the other 30% of the grade (specific instructions will be provided in class).

Students failing at the end of this assessment process will be expected to rewrite the essay and repeat the test (2 retakes).

## Bibliography

### Recommended texts

- Abba, Tom. "Hybrid stories: Examining the future of transmedia narrative." *Science Fiction Film & Television* 2.1 (2009): 59-75.
- Bolin, Göran. "Digitization, Multiplatform Texts, and Audience Reception." *Popular Communication* 8.1 (2010): 72-83.
- Bolin, Göran. "Media Technologies, transmedia storytelling and commodification." in Tanja Storsul & Dagny Stuedal (eds): *The Ambivalence of Convergence*, Göteborg: Nordicom, 2007.
- Carter, Cynthia, and Linda Steiner (eds.). *Critical Readings: Media and Gender*. Maidenhead and New York: Open University Press, 2004.
- Davis, Charles H. "Audience value and transmedia products.", <http://www.ryerson.ca>, 2012.
- Dena, Christy. *Transmedia practice: Theorising the practice of expressing a fictional world across distinct media and environments*. Thesis Diss. University of Sydney, 2009.
- Evans, Elizabeth Jane. *Audiences for emergent transmedia drama*. Diss. Royal Holloway, University of London, 2008.
- Evans, Elizabeth. *Transmedia television: audiences, new media, and daily life*. Routledge, 2011.
- Feng, Yan. "Hypertext and Trans-media." *Comparative Literature in China* 4 (2002).
- Humm, Maggie. *Feminism and Film*. Edinburgh: Edinburgh University Press, 1997.
- Jenkins, Henry. "Transmedia storytelling." Volume 1 (2009): 56.
- Joyrich, Lynne. *Re-viewing Reception. Television, Gender, and Postmodern Culture*. Bloomington and Indianapolis: Indiana University Press, 1996.
- Lewis, Jon. *The New American Cinema*. Durham, NC: Duke University Press, 1998.
- Lind, Rebecca Ann. *Race/Gender/Media: Considering Diversity Across Audience, Content, and Producers*. Boston, MA: Allyn & Bacon, 2009.
- Lotz, Amanda D. *Redesigning Women. Television after the Network Era*. Urbana and Chicago: University of Illinois Press, 2006.
- Monaco, Paul. *A History of American Movies: A Film-by-film Look at the Art, Craft, and Business of Cinema*. New York: The Scarecrow Press, 2010.
- Morton, Walt. "Tracking the Sign of Tarzan: Trans-Media Representation of a Pop-Culture Icon." *You Tarzan: Masculinity, Movies and Men* (1993): 106-25.
- Norman, Donald A. "The way I see it. The transmedia design challenge: technology that is pleasurable and satisfying." *Interactions* 17.1 (2010): 12-15.
- Qin, Liyan. "Trans-media strategies of appropriation, narrativization, and visualization: adaptations of literature in a century of Chinese cinema.", University of California, San

Diego, 2007.

Rydin, Ingegerd, and Ulrika Sjöberg. "Transmedia storytelling and young audience: Public service in the blogosphere era." In T. Olsson (Ed.), *Producing the Internet: Platforms, communities, actors*. Gothenburg: Nordicom, 2012.<sup>[1]</sup><sub>SEP</sub>

Scolari, Carlos Alberto. "Transmedia Storytelling. Narrative Strategies, Fictional Worlds and Branding in Contemporary Media Production." *International Journal of Communication* 3 (2009), 586-606.

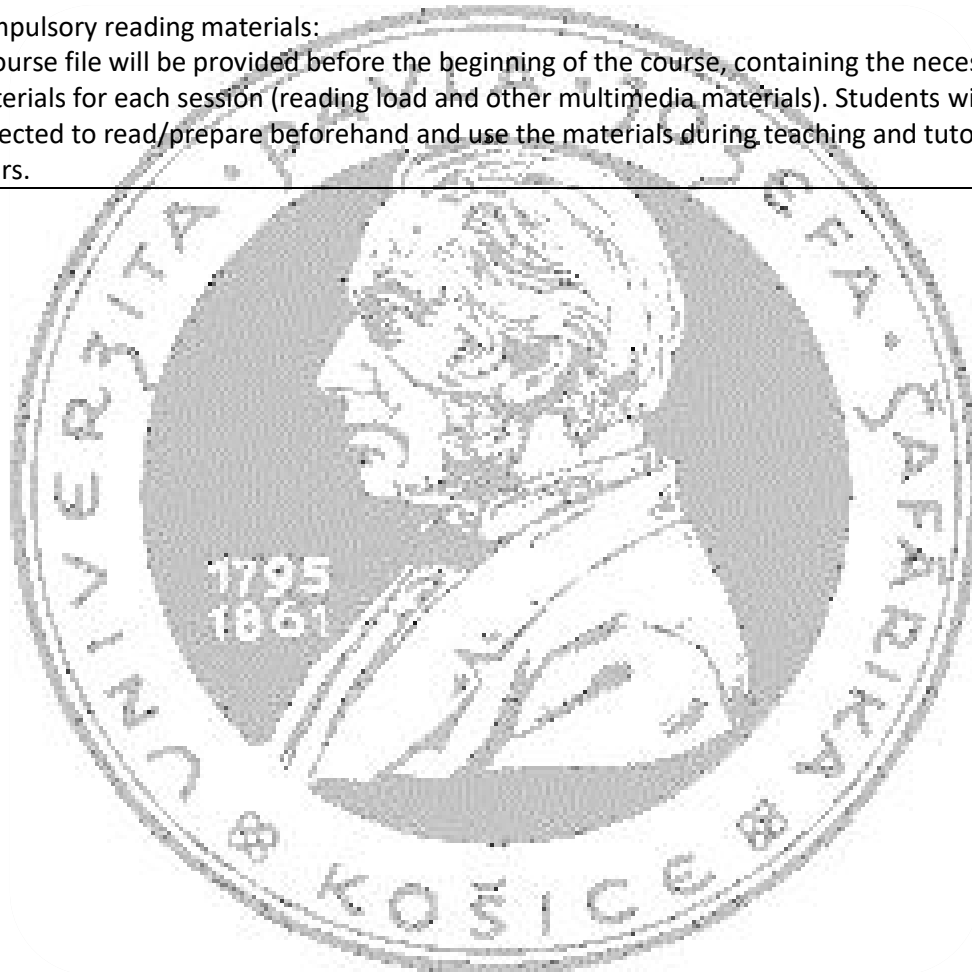
Swartz, Lana. *Invisible Children: Transmedia, Storytelling, Mobilization*. Working Paper, March 11. <http://civicpaths.uscannenberg.org>.<sup>[1]</sup><sub>SEP</sub>

Toffoletti, Kim. "Gossip girls in a transmedia world: the sexual and technological anxieties of integral reality." *Papers: explorations into children's literature* 18.2 (2009): 71-77.

Wolf, Mark JP. "The Subcreation of Transmedia Worlds." *Compar(a)ison: An International Journal of Comparative Literature* 2 (2005): 89-101.<sup>[1]</sup><sub>SEP</sub>

Compulsory reading materials:

A course file will be provided before the beginning of the course, containing the necessary materials for each session (reading load and other multimedia materials). Students will be expected to read/prepare beforehand and use the materials during teaching and tutorial hours.



| General Information   |                |              |        |
|---|----------------|--------------|--------|
| Course name   | Gender Studies | ECTS Credits | 3      |
|   |                | Semester     | winter |
|   |                |              |        |
| Aims  |                |              |        |
| <p>This is a graduate course designed to examine basic issues in contemporary gender studies. Student will learn about different concepts of gender identities as well as key concepts of feminism and gender. Furthermore, students will come across basic concepts of queer theory. This course will also examine the interconnectedness of gender and law, religion and contemporary culture.</p>  |                |              |        |
| Contents  |                |              |        |
| <p>Week1 Introductory lesson<br/>Week2 Key concepts<br/>Week3 Feminisms<br/>Week4 Gender Identities and Queer theories<br/>Week5 Modern Femininities<br/>Week6 Modern Masculinities<br/>Week7 Tutorials<br/>Week8 Gender and Religion<br/>Week9-10 Gender and Contemporary Culture<br/>Week 11 Sexualization and Pornography<br/>Week 12 Final Discussion<br/>Week 13 Tutorials<br/>Week 14 Tutorials</p>   |                |              |        |
| Evaluation  |                |              |        |
| <p>Attendance - students are expected to attend each class according to the schedule. No transfers among the groups are allowed. Students are allowed to miss two classes at the most. Should s/ he miss three or more classes, s/he will not receive credits for the course. The student must be on time for class or s/he will be marked as absent.</p> <p>Class participation – 20%<br/>Research paper – 30% (deadline for the paper: Week 10)<br/>Final discussion – 50%<br/>The final grade for the course will be based on the following grading scale:<br/>A 100-93%<br/>B 92-86%<br/>C 85-78%<br/>D 77-72%<br/>E 71-65%<br/>FX 64% and less</p> <p>Cheating and/or plagiarism will result in an automatic FX for the course and a memo to the Head of the Department explaining why the FX was awarded.</p> |                |              |        |
| Bibliography  |                |              |        |
| <p>Browne, J. ed. (2007). The Future of Gender. Cambridge: Cambridge University Press.<br/>Butler, J. (2002). Gender Trouble: Feminism and the Subversion of Identity. New York: Routledge.<br/>Mansfield, N. (2000). Subjectivity: Theories of the Self from Freud to Haraway. Allen &amp; Unwin.<br/>Pilcher, J. &amp; Whelehan, I. (2004). Fifty Key Concepts in Gender Studies. London: Sage Publications Ltd.</p>  |                |              |        |

| General Information   |   |              |        |
|---|---|--------------|--------|
| Course name   | Great Britain and the USA in the Age of Globalisation | ECTS Credits | 2      |
|   |   | Semester     | winter |
|   |   |              |        |
| Aims  |   |              |        |
| This course is designed as an introduction to the British and American with the main focus on the British and American Society, Corporations and system of Government at all levels. In addition, themes such as education, health and welfare systems, and the British and American economy will be addressed.   |   |              |        |
| Contents  |   |              |        |
| Week 1: Course Introduction<br>Week 2: Historical overview<br>Week 3: 19th Century.Changes<br>Week 4: Effects of Two World Wars<br>Week 5-6: Economy of the UK<br>Week 7-8: Economy of the USA<br>Week 9-11: Presentations  |   |              |        |
| Evaluation  |   |              |        |
| <p>1. Attendance - students are expected to attend each class according to the schedule. Should the student miss three or more classes, he/she will not receive credits for the course no matter what his/ her overall results are on the tests(s). The student must be on time for class.</p> <p>2. Active participation, completed homework assignments - students are required to do their best with respect to active participation in seminar sessions. Students are expected to bring their own copies of the required materials and complete the assigned tasks and exercises. Should you fail to bring your own copy or a completed home assignment for a particular seminar, you will be marked as absent.</p> <p>3. Continuous assessment – students will take 2 written tests. There will not be any re-take tests for the students who fail in one or both credit tests. Final assessment – scores of both tests will be summed up and it must be minimum 65% = a pass mark for the course. Otherwise, the students will not receive credits for the course. The final grade for the course will be based on the following grading scale. A 93-100% B 86-92% C 78-85% D 72-77% E 65-71% FX 64 and less.</p> <p>Course Evaluation: Course Exam, 95%; Class participation, 5%. A student must not miss more than 2 classes. Otherwise he/she will be not be allowed to take the final test.</p> |   |              |        |
| Bibliography  |   |              |        |
| Watts D. : British Government and Politics. A comparative guide. Edinburgh University Press.2006. .<br>Wright A.: British Politics. A very short introduction. Oxford University Press. 2003.<br>Obelkevich, J. (ed.): Understanding Post-War British Society. Routledge, London, 1994<br>Oakland, J.: British Civilisation. Routledge, London, 1991<br>Spittles, B.: Britain since 1960. Macmillan, London, 1995<br>Stevenson, D.K. (1998). American Life and Institutions. Washington, D.C.: United States Information Agency.<br>Urofsky, M. (Ed.). (1994). Basic Readings in U.S. Democracy. Washington, D.C.: United States  |   |              |        |



Information Agency.

Materials and sources as recommended by the lecturer.



| General Information  |                         |              |        |         |             |        |        |        |             |
|--|-------------------------|--------------|--------|---------|-------------|--------|--------|--------|-------------|
| Course name  | Interpretation of Films | ECTS Credits | 3      |         |             |        |        |        |             |
|  |                         | Semester     | summer |         |             |        |        |        |             |
|  |                         |              |        |         |             |        |        |        |             |
| Aims   |                         |              |        |         |             |        |        |        |             |
| <p>The course is designed to instruct students in the art of cinematic discourse and provide them with a set of information that will help them develop and/or improve essential analytical skills in interpreting contemporary American cinema. But most of all it invites students to participate more judiciously in analysis of American cinema with the intention to enable them question their own role as passive spectators and increase their ability to watch films actively and critically.</p>   |                         |              |        |         |             |        |        |        |             |
| Contents   |                         |              |        |         |             |        |        |        |             |
| <p>Week 1: Introduction</p> <p>Week 2: Film theory, methods, analysis</p> <p>Week3: Classical vs. post-Classical narrative</p> <p>Week 4: Mis-en-scene criticism</p> <p>Week 5: Thematic criticism and deconstructive analysis</p> <p>Week 6: Cognitive theories of narration</p> <p>Week 7: Realism and digital image</p> <p>Week 8: Discussion and writing assignment</p> <p>Week 9: Tutorial</p> <p>Week 10: Oedipal and post-Oedipal narratives</p> <p>Week 11: Gender in Film, Foucault and Lacan</p> <p>Week 12: Evaluation</p> <p>Week 13: Tutorial</p> <p>Week 14: Tutorial</p>  |                         |              |        |         |             |        |        |        |             |
| Evaluation   |                         |              |        |         |             |        |        |        |             |
| <p>Attendance - students are expected to attend each class according to the schedule. No transfers among the groups are allowed. Should students miss three or more classes, they will not receive credits for the course no matter what their overall results are.</p> <p>Continuous assessment:</p> <p>Students are expected and required to actively participate in each lesson (active participation = participation in discussions based on having read the required texts and watched the required films). Each student is also required to present short written assignment on a weekly basis, and an essay (analysis) on a common topic chosen by the lecturer. Should students fail to provide either of the two compulsory parts, they will not receive credits.</p> <p>Final assessment: Final grade will be calculated as a sum of score for assignment(s) - weekly assignments (50%), essay (50%). (No assignment, plagiarism and other unacceptable practices will be awarded 0 points.) FINAL EVALUATION</p> <table><tr><td>93-100%</td><td>86-92%</td><td>78-85%</td><td>72-77%</td><td>65-71%</td><td>64 and less</td></tr></table> |                         |              |        | 93-100% | 86-92%      | 78-85% | 72-77% | 65-71% | 64 and less |
| 93-100%  | 86-92%                  | 78-85%       | 72-77% | 65-71%  | 64 and less |        |        |        |             |
| Bibliography   |                         |              |        |         |             |        |        |        |             |

ALTHUSSER, Louis. 1971. Ideology and Ideological state apparatuses. In EVANS, Jessica and HALL, Stuart (eds.). *Visual Culture: The Reader*. 1st edition. London: SAGE Publications Ltd. 1999, pp.317-323. Print.

BARTHES, Roland. 1991. *Mythologies*. Canada: Harper Collins Ltd. 1991, pp.125. Print.

BORDWELL, David, THOMPSON, Kristin and STAIGER, Janet. 2002. *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*. 6th edition. London: Routledge. 2002. Print.

BURGOYNE, Robert. 2010. *Film Nation: Hollywood Looks at U.S. History*. Minnesota: University of Minnesota press. 2010. Print.

DOANE, Mary Ann. 1987. *The Desire to Desire: The Woman's Film of the 1940s*. Indiana University Press. 1-37. 1987. Print.

ELSAESSER, Thomas. 2012. *The Persistence of Hollywood*. New York: Routledge. 2012. Print.

ELSAESSER, Thomas, and BUCKLAND, Warren. 2002. *Studying Contemporary American Film*. New York: Oxford University Press. 2002. Print.

ELSAESSER, Thomas, HORWATH, A., and KING, N. (eds.). 2004. *The Last Great American Picture Show*. Amsterdam: Amsterdam University Press. 2004. Print.

HALL, Stuart. 1997. Representation: Cultural Representations and Signifying Practices. London: SAGE Publications Ltd. 1997, pp. 225-279, 315-323. Print.

HAYWARD, Susan. 2000. *Cinema Studies: The Key Concepts*. 2nd edition. London: Routledge. 2000, pp. 190-195. Print.

HILL, John and GIBSON, Pamela (eds.). *American Cinema and Hollywood: Critical Approaches*. 1st edition. Oxford: Oxford University Press, 2000. Print.

KUHN, Annette. 1999. *Women's Pictures: Feminism and Cinema*. London: Verso. 1999. Print.

MULVEY, Laura. Visual Pleasure and Narrative Cinema. In HALL, Stuart and EVANS, Jessica (eds.) *Visual Culture: The Reader*. London: SAGE Publications, 1999, pp. 381-389. Print.

MCGOWAN, Todd. 2003. Looking for the Gaze: Lacanian Film Theory and Its Vicissitudes. *Cinema Journal*. Volume 42. Issue 3 (2003): pp. 27-47. Print.

NEALE, Steve. 2000. *Genre and Hollywood*. London: Routledge. 2000. Print.

RAY, Robert B. 1985. *A Certain Tendency of the Hollywood Cinema: 1930-1980*. Princeton: Princeton University Press. 1985. Print.

| General Information   |                               |              |        |
|---|-------------------------------|--------------|--------|
| Course name   | Interpretation of Media Texts | ECTS Credits | 3      |
|   |                               | Semester     | summer |
|   |                               |              |        |
| Aims  |                               |              |        |
| <p>Aims and objectives: Introduction to the subject of mass media communication, its importance, functions, and discourses. Theories and research into mass media discourse. Discourse of mass media communication, print and television news journalism in Britain and Slovakia. Analysis of media texts with the focus on the discourses of print media and television.</p>   |                               |              |        |
| Contents  |                               |              |        |
| <p>Week 1: Introduction to the course. Course organisation.</p> <p>Week 2: Reading: Discourse of mass media communication, functions and characteristics of mediated communication.</p> <p>Week 3: Selling myths. Analysis of print media discourse - newspapers, magazines, etc.</p> <p>Week 4: Selling stories. Analysis of print journalism.</p> <p>Week 5: Selling products. Print advertising.</p> <p>Week 6: Selling dreams and stereotypes. Product labels. Tourist brochures and picture postcards.</p> <p>Week 7: Presentations.</p> <p>Week 8: Tutorials.</p> <p>Week 9: Visiting lecturer's session.</p> <p>Week 10: Visiting lecturer's session.</p> <p>Week 11: Visiting lecturer's session.</p> <p>Week 12: Visiting lecturer's session.</p> <p>Week 13-14: Tutorials.</p>  |                               |              |        |
| Evaluation  |                               |              |        |
| Bibliography  |                               |              |        |
| <p>ALLAN, Robert C. (editor). 1995. To Be Continued... : Soap Operas around the World. 1st ed. London; New York : Routledge, 1995. 398 p. ISBN 0-415-11007-6.</p> <p>BARRETT, Edward, REDMOND, Marie (editors). 1995. Contextual Media : Multimedia and Interpretation. 1st ed. Cambridge; London : MIT Press, 1995. 262 p. ISBN 0-262-02383-0.</p> <p>BARTHES, Roland. 2004. Mytologie [Mythologies]. Translated by J. Fulka. 1st ed. Praha : Dokořán, 2004. 170 p. ISBN 80-86560-73-X.</p> <p>BAUDRILLARD, Jean. 1994. Simulacra and Simulation. Translated by S. F. Glaser. 1st ed. Michigan : University of Michigan, 1994. 164 p. ISBN: 0-472-06521-1.</p> <p>BELL, Allan. 1998. The Discourse Structure of News Stories. In BELL, A., GARRETT, P. (editors). Approaches to Media Discourse. 1st ed. Oxford; Malden : Blackwell Publishers Ltd., 1998. p. 64-104. ISBN 0-631-19888-1.</p> <p>BIGNELL, Jonathan. 2002. Media Semiotics : An Introduction. 2nd ed. Manchester; New York : Manchester University Press, 2002. 241 p. ISBN 0-7190-6205-5.</p> <p>CARTER, Cynthia – BRANSTON, Gill – ALLEN, Stuart (editors). 1998. News, Gender and Power. 1st ed. London; New York : Routledge, 1998. 298 p. ISBN 0-415-17016-8.</p> <p>COOK, Guy. 1992. The Discourse of Advertising. 1st ed. London; New York : Routledge, 1992. 250 p. ISBN 0-415-04171-6.</p> |                               |              |        |

- DINES, Gail – HUMEZ, Jean M. (editors). 1995. Gender, Race and Class in Media : A Text-Reader. 1st ed. Thousand Oaks; London; New Delhi : Sage, 1995. 648 p. ISBN 0-8039-5164-7.
- EDGINTON, Beth – MONTGOMERY, Martin. 1996. The Media. 1st ed. London : The British Council, 1996. 155 p. ISBN 0-86355-177-7.
- FAIRCLOUGH, Norman. 1995. Media Discourse. 1st ed. London; New York; Sydney; Auckland : Edward Arnold, 1995. 214 p. ISBN 0-340-63222-4.
- FISKE, John. 1987. Television Culture. 1st ed. London; New York : Routledge, 1987. 353 p. ISBN 0-416-92440-9.
- FULTON, Helen at al. 2005. Narrative and Media. 1st ed. Melbourne; New York : Cambridge University Press, 2005. 329 p. ISBN 0-521-61742-1.
- GODDARD, Angela. 1998. The Language of Advertising : Written Texts. 1st ed. London; New York : Routledge, 1998. 134 p. ISBN 0-415-14598-8.
- KRESS, Gunther – VAN LEEUVEN, Theo. 1996. Reading Images : The Grammar of Visual Design. 1st ed. London; New York : Routledge, 1996. 289 p. ISBN 0-415-10600.
- LACEY, Nick. 1998. Image and Representation : Key Concepts in Media Studies. 1st ed. Basingstoke; New York : Palgrave, 1998. 256 p. ISBN 0-333-64436-0.
- LACEY, Nick. 2000. Narrative and Genre : Key Concepts in Media Studies. 1st ed. Basingstoke; New York : Palgrave, 2000. 268 p. ISBN 0-333-65872-8.
- MIRZOEFF, Nicholas (editor). 1998b. The Visual Culture Reader. 1st ed. London; New York : Routledge, 1998. 530 p. ISBN 0-415-14134-6.
- TOLSON, Andrew. 2006. Media Talk : Spoken Discourse on TV and Radio. 1st ed. Edinburgh : Edinburgh University Press Ltd., 2006. 193 p. ISBN 0-7486-1826-0.
- TOMAŠČIKOVÁ, Slávka. 2005. Television News Discourse : Textbook for Mass Media Communication Courses [online]. Prešov : Prešovská univerzita v Prešove, 2005. 113 p. [cit. 2007-06-10]. Available at: ISBN 80-8068-393-X.



| General Information   |               |              |        |
|---|---------------|--------------|--------|
| Course name   | Irish Studies | ECTS Credits | 3      |
|   |               | Semester     | summer |
|   |               |              |        |
| Aims  |               |              |        |
| <p>This course focuses on historic, political, social and cultural issues in Ireland. Within the topics covered by the course the development of the conflict in Northern Ireland as well as importance of Irish Gaelic and folk traditions find their place. Major institutions, contemporary forms of differentiation and inequalities, and their manifestations in different areas of culture are discussed.</p>   |               |              |        |
| Contents  |               |              |        |
| <p>After an introductory lecture and/or students' presentations, individual aspects of Irish identity will be discussed and analysed. Handouts represent a part of material needed for the course and you will be asked to make your own copies from a master copy provided by the lecturer. Course topics will include:</p> <p>Week 1: Introduction to the course.</p> <p>Week 2: Reading and preparation for presentations.</p> <p>Week 3: Ireland - basic facts. Importance and representation of history, religion and culture in present-day Irish identities.</p> <p>Week 4-5: Irish history - periods of major importance. Students' presentations.</p> <p>Week 6: Critical analysis of articles published by British, Irish and Slovak press from 1990s. Students' presentations.</p> <p>Week 7: Irish Gaelic and its place in Irish society. Irishness in literary texts. Students' presentations.</p> <p>Week 8: Tutorials</p> <p>Week 9: Selling Irishness through visuals. Students' presentations.</p> <p>Week 10: Selling Irish folk traditions by the Irish living on the British Isles - the Music Of Ireland. Students' presentations.</p> <p>Week 11: Selling Irishness by the Irish living outside the British Isles - Lord Of The Dance. Students' presentations.</p> <p>Week 12: Criticism through satire - Life Of Brian. Students' presentations. The future of Ireland?</p> <p>Week 13-14: Tutorials.</p> |               |              |        |
| Evaluation  |               |              |        |
|   |               |              |        |
| Bibliography  |               |              |        |
| <p>Wilson, T.: Ulster: Conflict and Consent. Blackwell, Oxford, 1998.</p> <p>Sevaldsen, J.: Contemporary British Society. Akademis, Copenhagen, 2008.</p> <p>Irish - Facing the Future. European Bureau for Lesser Used Languages. Irish Committee, Dublin, 2007.</p> <p>Coogan, T.P. (ed.): Ireland and the Arts. Quarter, London, 1999.</p> <p>Mackey, J.P. (ed.): The Irish Contribution. I.I.S., Belfast, 1994.</p> <p>Monty Python's Life Of Brian</p> <p>Michael Flatley's Lord Of The Dance The Music of Ireland</p>   |               |              |        |

| General Information  |  |              |                |
|--|--|--------------|----------------|
| Course name  | Language Competences for Language Certificates | ECTS Credits | 2              |
|  |  | Semester     | winter, summer |
|  |  |              |                |
| Aims   |  |              |                |
| This is an upper-intermediate practicum for obtaining and developing necessary skills for international language certificates of TOEFL and TOEIC. Learners develop listening, speaking, reading and writing skills through practice and understand grammar through a wide variety of topics related to language testing.   |  |              |                |
| Contents   |  |              |                |
| 1. Language Testing, Its History, Background, Requirements<br>2. Learning Techniques, Hints and Tips<br>3. Developing Listening Skills<br>4. Developing Speaking through Listening<br>5. Developing Effective Reading<br>6. Vocabulary Building<br>7. Developing Writing for Testing<br>8. Understanding Grammar in Speaking<br>9. Developing Grammar in Writing<br>10. Real Test Practice<br>11. Scoring, Assessment and Self-Development   |  |              |                |
| Evaluation   |  |              |                |
| Class attendance: Students are expected to attend each class according to the schedule. Transfers among the groups are possible. In case you miss one class you are required to attend the class with a different group or excuse your absence with a valid doctor's certificate. In case you miss more than two classes, you will not receive credits for the course. You must be on time for class. Should you miss the first ten minutes of a particular seminar session your presence in the class will not count.<br><br>Preparation: Students are expected to make their own copies of the required materials and complete the assigned tasks and exercises. Should you fail to bring your own copy of the required study materials or a completed home assignment for a particular seminar, your presence in class will not count. If you arrange with the tutor in advance not to attend a class session, you will be expected to submit any assignment on the subsequent session.<br><br>The final result is calculated according to the following formula: (1st CREDIT TEST) + (2nd CREDIT TEST) = FINAL MARK<br>A 100-93 B 92-86 C 85-78 D 77-72 E 71-65 F 64-0 |  |              |                |
| Bibliography   |  |              |                |
| 1. Educational Testing Services, Official TOEFL iBT® Tests with Audio, Volume 1<br>2. Educational Testing Services, The Official Guide to the TOEFL® Test, Fourth Edition, McGraw Hill, New York, ISBN: 978-0-07-176657-9<br>3. Longman Preparation Series for the TOEIC Test: Advanced Course, Third Edition, Pearson ESL, ISBN-10: 0130988421  |  |              |                |

| General Information  |                                    |              |        |
|--|------------------------------------|--------------|--------|
| Course name  | Language Skills - Academic Writing | ECTS Credits | 3      |
|  |                                    | Semester     | winter |
|  |                                    |              |        |
| Aims   |                                    |              |        |
| To teach grammatical and rhetorical forms, improve students' research and analytical skills, and clarify the conventions of academic discourse with special emphasis on developing a thesis which is complex enough to sustain a graduate level paper.   |                                    |              |        |
| Contents   |                                    |              |        |
| Week 1 17.9 Introductions.   |                                    |              |        |
| Week 2 24.9 Graduate writing.  |                                    |              |        |
| Week 3 1.10 Writing Process. Your Thesis. What's a good one?   |                                    |              |        |
| Week 4 8.10 Plagiarism. Theory of Argument.  |                                    |              |        |
| Week 5 15.10 First Paper Due. Peer review. Common Problems.  |                                    |              |        |
| Week 6 22.10 In Class Review of first paper. Research.   |                                    |              |        |
| Week 7 29.10 Tutorial Week.  |                                    |              |        |
| Week 8 5.11 Second Paper Due. Peer Review. Types of Argument.  |                                    |              |        |
| Week 9 12.11 In class review of Second Paper.  |                                    |              |        |
| Week 10 19.11 Incorporating metadiscourse while writing clearly  |                                    |              |        |
| Week 11 26.11 Revision Strategies.   |                                    |              |        |
| Week 12 3.12 Draft of final paper Due and peer review.   |                                    |              |        |
| Week 13 10.12 Tutorials.   |                                    |              |        |
| Week 14 17.12 Tutorials. Final Paper Due. There is no exam.  |                                    |              |        |
| Evaluation   |                                    |              |        |
| You will write two short papers, three pages each, and one long paper of at least eight pages. A page means approximately 330 words. Assignment descriptions are posted on ffweb. The final paper may be a revision of one of the short papers. For each paper, I will break down your overall grade into four categories: Concept, Structure, Language, and Documentation. On your final paper, if you receive an FX in any one of these four categories, you will fail the course. Any paper not properly documented will receive an FX overall. |                                    |              |        |
| Paper 1 25% A 93-100% Paper 2 25% B 86-92% Paper 3 50% C 78-85% D 72-77% E 65-71%  |                                    |              |        |
| Bibliography   |                                    |              |        |
| The Craft of Research, any edition. Booth, Colomb, and Williams.   |                                    |              |        |
| MLA Handbook for Writers of Research Papers, seventh edition, 2009.  |                                    |              |        |
| Additional material will be posted on ffweb. Please print these articles and bring them to class for discussion.   |                                    |              |        |



| General Information   |  |              |        |
|---|--|--------------|--------|
| Course name   | Language Skills - Advanced Essay Writing | ECTS Credits | 3      |
|   |  | Semester     | summer |
|   |  |              |        |
| Aims  |  |              |        |
| The students will improve writing skills and learn forms and conventions of the essay which extend beyond academia. |  |              |        |
| Contents  |  |              |        |
| Week 1 17.9 Introductions <sup>[1][SEP]</sup>   |  |              |        |
| Week 2 24.9 Essays, The development of form <sup>[1][SEP]</sup>   |  |              |        |
| Week 3 1.10 Readings discussion <sup>[1][SEP]</sup>   |  |              |        |
| Week 4 8.10 First Paper Due. Peer Review <sup>[1][SEP]</sup>  |  |              |        |
| Week 5 17.10 Readings, Editorial Stance <sup>[1][SEP]</sup>   |  |              |        |
| Week 6 22.10 Field Research, Essay and Journalism <sup>[1][SEP]</sup>   |  |              |        |
| Week 7 29.10 Tutorial Week <sup>[1][SEP]</sup>  |  |              |        |
| Week 8 5.11 Second Paper Due. Peer Review <sup>[1][SEP]</sup>   |  |              |        |
| Week 9 12.11 Editorial Critique Due <sup>[1][SEP]</sup>   |  |              |        |
| Week 10 19.11 Readings, discussion <sup>[1][SEP]</sup>  |  |              |        |
| Week 11 26.11 Draft Due. Peer review <sup>[1][SEP]</sup>  |  |              |        |
| Week 12 3.12 Third Essay draft due, peer review <sup>[1][SEP]</sup>   |  |              |        |
| Week 13 10.12 Tutorial Week <sup>[1][SEP]</sup>   |  |              |        |
| Week 14 17.12 Tutorial Week. Final Paper and final critique due   |  |              |        |
| Evaluation  |  |              |        |
| You will write three essays and two editorial critiques.  |  |              |        |
| Essays 60 percent <sup>[1][SEP]</sup>   |  |              |        |
| Critiques 40 percent  |  |              |        |
| Bibliography  |  |              |        |
| The Art of the Personal Essay, Phillip Lopate. Days of My Father, Richard Rodriguez                                 |  |              |        |

| General Information  |                                  |              |        |
|--|----------------------------------|--------------|--------|
| Course name  | Language Typology and Universals | ECTS Credits | 5      |
|  |                                  | Semester     | summer |
|  |                                  |              |        |
| Aims   |                                  |              |        |
| Providing the students with the essential terminology, basic approaches, theories, and conceptions that have shaped the studies of language universals and typological studies.<br>Application of the acquired knowledge in students' projects.  |                                  |              |        |
| Contents   |                                  |              |        |
| 1 Language universals and typologies, typological parameters, glottochronology<br>2 Various approaches to language typology – a historical overview<br>3 Morphological typology<br>4 Phonological and syntactic typology<br>5 Word-formation typology I<br>6 Word-formation typology II<br>7 Typology of cognitive categories<br>8 Evaluative morphology from cross-linguistic perspective<br>9 Phonetic iconicity from cross-linguistic perspective<br>10 English from the typological perspective<br>11 Presentation of students' projects                                 |                                  |              |        |
| Evaluation   |                                  |              |        |
| Test 164 or less % FX 65-72% E 73-80% D 81-87% C 88-94% B 95-100%A   |                                  |              |        |
| Bibliography   |                                  |              |        |
| Lectures W. Croft. 1990. Typology and universals, Cambridge: CUP.<br>Dressler, Wolfgang U. 1981. "On Word Formation in Natural Morphology." Wiener Linguistische Gazette 26, 3-33.<br>Dressler, Wolfgang U.; Mayerthaler, Willi; Panagl, Oskar; and Wurzel, Wolfgang U. (eds.). 1987. Leitmotifs in Natural Morphology. Amsterdam: John Benjamins.<br>Sebeok, T.A. (ed.) 1973. Current Trends in Linguistics 11. Diachronic, Areal, and Typological Linguistics. Hague-Paris.<br>Shibatani, M. and Bynon, T. 1995. Approaches to Language Typology. Oxford University Press. |                                  |              |        |

| General Information  |                       |              |        |
|--|-----------------------|--------------|--------|
| Course name  | Linguistic Proseminar | ECTS Credits | 3      |
|  |                       | Semester     | winter |
|  |                       |              |        |
| Aims   |                       |              |        |
| This course aims to provide students with a brief survey of the main schools, movements, and approaches of linguistic thought in 20th century Europe and USA   |                       |              |        |
| Contents   |                       |              |        |
| 1. The 19th century linguistics<br>2. Saussure: language as a social fact<br>3. The Descriptivists<br>4. The Sapir-Whorf hypothesis<br>5. Functional linguistics: the Prague School<br>6. Noam Chomsky and generative grammar<br>7. Relational grammar: Hjelmslev, Lamb, Reich<br>8. Generative phonology<br>9. The London School  |                       |              |        |
| Evaluation   |                       |              |        |
| 1. Attendance - students are expected to attend each class according to schedule. Should the student miss two or more classes without relevant reason, he/she will not receive credits for the course no matter what his/her overall results are. The student must be on time for class or he/she will be marked as absent.<br><br>2. Continuous and final assessment: Preparation and active participation (50 %)<br>1. Each student is expected to have their own copy of the class material, to read and analyse them before the lesson (own written preparation is necessary).<br>2. Active contribution to seminar discussion by presenting information and comments not only from the material assigned by the lecturer, but also from the other sources related to the discussed major linguistic theories and movements, is required.<br><br>Presentation (50%) Each student is to prepare a 30 minute presentation related to the given area of linguistics (details will be specified on the first, introductory seminar).<br><br>Final assessment is given by the sum of continuous assessment (active participation 50%, presentation 50%). There is no retake for any part of the continuous assessment.<br>FINAL EVALUATION = final assessment mark: Mark % A 92–100 B 87–91 C 82–86 D 77–81 E 65–76 F X 64 and less |                       |              |        |
| Bibliography   |                       |              |        |
| Sampson, Geoffrey (1980). Schools of Linguistics. Stanford: Stanford University Press.<br>Culler, Jonathan (1993). Saussure. Bratislava: Archa.<br>Deleuze, Gilles (1993). Podľa čoho poznáme štrukturalizums? Bratislava: Archa.<br>Vachek, Josef (1964). A Prague School Reader in Linguistics. Bloomington: Indiana University Press.<br>or any other books on the analysed topics that are currently available   |                       |              |        |

| General Information  |                     |              |        |
|--|---------------------|--------------|--------|
| Course name  | Literary Proseminar | ECTS Credits | 3      |
|  |                     | Semester     | winter |
|  |                     |              |        |
| Aims   |                     |              |        |
| This is a graduate course designed to examine the development of Jewish American literature within the context of American literature. The students will analyse and discuss various texts related to Jewish arts and literature in contemporary America.  |                     |              |        |
| Contents   |                     |              |        |
| 1. Introduction  |                     |              |        |
| 2. Historical Context  |                     |              |        |
| 3. R. Takaki, Howe, Peretz, B. Singer, A. Cahan  |                     |              |        |
| 4 M. Antin, A. Yezierska, M. Gold  |                     |              |        |
| 5. B. Malamud  |                     |              |        |
| 6. P. Roth, Kosinski   |                     |              |        |
| 7. Tutorials   |                     |              |        |
| 8. E. L. Wallant, C. Ozick   |                     |              |        |
| 9. J. S. Foer, A. Spiegelman   |                     |              |        |
| 10. Presentations  |                     |              |        |
| 11. Presentations  |                     |              |        |
| 12. Presentations  |                     |              |        |
| Evaluation   |                     |              |        |
| Each student will be asked to provide a 10-minute presentation on a given topic. Topics will be distributed during the introductory session. Each student is required to have their own copy of the seminar materials. Failing to do so will result in considering the student absent for the given seminar session. |                     |              |        |
| Each student is allowed two absences of the seminar sessions. Higher number of missed seminars will result in failing the course, without the necessity of taking the final exam. Final oral examination will be based upon the class discussions and required readings.   |                     |              |        |
| Mark %   |                     |              |        |
| A93–100 B86–92 C78–85 D72–77 E65–71 FX64-0   |                     |              |        |
| Bibliography   |                     |              |        |
| S. Kolář, Evropské kořeny americké židovské literatury, Ostravská univerzita, 1998   |                     |              |        |
| G. Shapiro, American Jewish Fiction, University of Nebraska Press, 1998  |                     |              |        |
| S.Wade, Jewish American Literature since 1945, Edinburgh University Press, 1999  |                     |              |        |
| S. Kolář, Z.Buráková, K. Šándorová, Reflections of Trauma in Selected Works of Postwar American and British Literature, UPJŠ, 2010   |                     |              |        |
| S. Kolář, Seven Responses to the Holocaust. Tilia. 2004  |                     |              |        |

| General Information  |   |              |        |
|--|---|--------------|--------|
| Course name  | Media and Gender:<br>Contemporary Media | ECTS Credits | 5      |
|  |   | Semester     | summer |
|  |   |              |        |
| Aims   |   |              |        |
| <p>Students will acquire a range of essential theoretical and methodological tools currently in use for the study of contemporary media. The lectures will familiarise the students with contemporary theories and approaches on gender and media studies, focused mainly on Anglo-American media studies and media products. Additionally, the seminars are meant to provide the students with a dynamic environment and enable them to apply the achieved theoretical and methodological information, i.e. identify gender stereotypes in media representations. In both contexts, the students will be supported to develop a critical approach on the representations of gender as exposed by different media and examine the process of evolution in time and in different social contexts of these representations.</p>  |   |              |        |
| Contents   |   |              |        |
| <p>The course was designed to approach key issues in gender and media studies and introduce students to contemporary theories and concepts related to gender representation and identity construction in media. The first segment focuses on conceptual and theoretical frameworks related to media studies, media discourse and communication, as well as the current dynamic context of media production and reception (associated to media literacy). While the course will deal with several media categories (written press, television, cinema), a special emphasis will be laid on the visual component of gender representation in media and visual culture products, with a particular interest for the gendered approaches in cinema. The course also considers the impact of gendered media products and themes on audience reception, bringing into discussion ethical aspects associated to these messages (in particular in advertising). Finally, the course will analyse the evolution of media in relation to gender and the new media gender and gender relations representations.</p> |   |              |        |
| Topics <sup>[L]</sup> <sub>[SEP]</sub>   |   |              |        |
| Week 1: Introductory session. Course description: Topics, reading materials, assessment requirements <sup>[L]</sup> <sub>[SEP]</sub>   |   |              |        |
| Week 2: Media theory and research. Media literacy. Gender and contemporary media studies: theories, concepts, and debates <sup>[L]</sup> <sub>[SEP]</sub>  |   |              |        |
| Week 3: Gendered media, culture and communication. Media and society <sup>[L]</sup> <sub>[SEP]</sub>   |   |              |        |
| Week 4: Gender and media production. Specific media categories: written press, television, cinema.   |   |              |        |
| Week 5: Visual culture, gender and gender relations representations. Focus: Film and the “cinematic body” <sup>[L]</sup> <sub>[SEP]</sub>  |   |              |        |
| Week 6: Media reception, impact and effects. Audiences and gender. A critical reading to media texts <sup>[L]</sup> <sub>[SEP]</sub>   |   |              |        |
| Week 7: Mid-term test <sup>[L]</sup> <sub>[SEP]</sub>  |   |              |        |
| Week 8: Gender: Media underrepresentation, misrepresentation, stereotyping and artificial representations <sup>[L]</sup> <sub>[SEP]</sub>  |   |              |        |
| Week 9: Gender and advertising. Ethical issues and persuasion <sup>[L]</sup> <sub>[SEP]</sub>  |   |              |        |
| Week 10: New Media representations (and self-representations) of gender <sup>[L]</sup> <sub>[SEP]</sub>  |   |              |        |
| Week 11: Conclusions and preparation for the final essay <sup>[L]</sup> <sub>[SEP]</sub>   |   |              |        |
| Week 12: Tutorials <sup>[L]</sup> <sub>[SEP]</sub>   |   |              |        |

Week 13: Tutorials.

## Evaluation

Mark %<sup>[L]</sup><sub>[SEP]</sub>A93–100<sup>[L]</sup><sub>[SEP]</sub>B86–92<sup>[L]</sup><sub>[SEP]</sub>C78–85<sup>[L]</sup><sub>[SEP]</sub>D72–77<sup>[L]</sup><sub>[SEP]</sub>E65–71<sup>[L]</sup><sub>[SEP]</sub>F64–0<sup>[L]</sup><sub>[SEP]</sub>

This course follows a continuous assessment model. The final mark will be comprised of three parts: Students will be required to read before each meeting the selection of materials provided to them and use them during the seminars. Classroom performance (attendance, participation, active engagement in debate, etc.) will make up a total of 20% of the grade.

Midway through the course, students will be required to take a test on the topics included in the first part of the syllabus (40% of the final grade).<sup>[L]</sup><sub>[SEP]</sub> An essay to be submitted after the course will make up the other 40% of the grade (specific instructions will be provided in class).

Students failing at the end of this assessment process will be expected to rewrite the essay and repeat the test (2 retakes).

## Bibliography

Braithwaite, Brian. 1995. *Women's Magazines: The First 300 Years*. London: P. Owen.

Brunsdon, Charlotte, Julie D'Acci, and Lynn Spigel (eds.). 1997. *Feminist Television Criticism: A Reader*. Oxford: Clarendon Press.<sup>[L]</sup><sub>[SEP]</sub>

Budgeon, Shelley, and Dawn H. Currie. 1995. "From Feminism to Postfeminism: Women's Liberation in Fashion Magazines." *Women's Studies International Forum* 18.2: 173-186

Busby, Linda J., and Greg Leichty. 1993. "Feminism and Advertising in Traditional and Nontraditional Women's Magazines 1950s-1980s." *Journalism & Mass Communication Quarterly* 70.2: 247-264.<sup>[L]</sup><sub>[SEP]</sub>

Butler, J. 1999. *Gender Trouble*, New York & London: Routledge.<sup>[L]</sup><sub>[SEP]</sub>

Byars, Jackie. 1991. *All that Hollywood Allows: Re-reading Gender in 1950s Melodrama*. University of North Carolina Press.<sup>[L]</sup><sub>[SEP]</sub>

Carter, Cynthia, and Linda Steiner (eds.). 2004. *Critical Readings: Media and Gender*. Maidenhead and New York: Open University Press.<sup>[L]</sup><sub>[SEP]</sub>

Codell, Julie F. (ed.). 2007. *Genre, Gender, Race and World Cinema: An Anthology*. Malden: Blackwell.<sup>[L]</sup><sub>[SEP]</sub>

Cohan S & I R Hark (Eds). 1993. *Screening the Male: Exploring Masculinities in Hollywood Cinema*, London and New York: Routledge.

Cohan, S., & Hark, I. R. (eds.). 2012. *Screening the Male: Exploring Masculinities in the Hollywood Cinema*. London and New York: Routledge.<sup>[L]</sup><sub>[SEP]</sub>

Cortese, Anthony J. 2005. *Provocateur: Images of Women and Minorities in Advertising*, Lanham: Rowman & Littlefield.

Clark, Lynn Schofield. 2002. "Dating on the Net: Teens and the Rise of 'Pure' Relationships." pp. 696-707. In Gail Dines and Jean McMahon Humez. *Gender, Race, and Class in Media: A Text- Reader*. Thousand Oaks, CA: Sage.<sup>[L]</sup><sub>[SEP]</sub>

Crane, Diana. 2002. "Gender and Hegemony in Fashion Magazines: Women's Interpretations of Fashion Photographs." pp. 314-332, In Gail Dines and Jean McMahon Humez. *Gender, Race, and Class in Media: A Text-Reader*. Thousand Oaks, CA: Sage.

Cusumano, Dale L., and J. Kevin Thompson. 1997. "Body Image and Body Shape Ideals in Magazines: Exposure, Awareness, and Internalization." *Sex roles* 37.9: 701-721.<sup>[L]</sup><sub>[SEP]</sub>

Dines, Gail, and Jean McMahon Humez. *Gender, Race, and Class in Media: A Text-Reader*. Thousand Oaks, CA: Sage, 2002.

Ferguson, Marjorie. 1983. *Forever Feminine: Women's Magazines and the Cult of*

Femininity. London and Exeter: Heinemann.<sup>[1][2]</sup>

Gauntlett, David. 2002. *Media, Gender and Identity: An Introduction*. Abingdon: Routledge, 2008.

Gill, R. 2007. *Gender and the Media*. Polity Press.<sup>[1][2]</sup>

Griffin, Sean. 2002. "'You've Never Had a Friend Like Me': Target Marketing Disney to a Gay Community." pp. 204-211. In Gail Dines and Jean McMahon Humez. *Gender, Race, and Class in Media: A Text-Reader*. Thousand Oaks, CA: Sage.

Hall, A. 1998. *Delights, Desires and Dilemmas: Essays on Women and the Media*. London: Praeger.<sup>[1][2]</sup>

Hall, Stuart, (ed.). 1997. *Representation: Cultural representations and signifying practices*. Vol. 2. London: Sage.<sup>[1][2]</sup>

Humm, Maggie. 1997. *Feminism and Film*. Edinburgh: Edinburgh University Press.<sup>[1][2]</sup>

Joyrich, Lynne. 1996. *Re-viewing Reception. Television, Gender, and Postmodern Culture*. Bloomington and Indianapolis: Indiana University Press.<sup>[1][2]</sup>

Kabeer, N. 1994. *Reversed Realities: Gender Hierarchies in Development Thought*. London, New York: Verso.<sup>[1][2]</sup>

Katz, Jackson. 2002. "Advertising and the Construction of Violent White Masculinity: From Eminem to Clinique for Men." pp. 349-358. In Gail Dines and Jean McMahon Humez. *Gender, Race, and Class in Media: A Text-Reader*. Thousand Oaks, CA: Sage.<sup>[1][2]</sup>

Kellner, Douglas. "Cultural Studies, Multiculturalism, and Media Culture." pp. 9-20. In Gail Dines and Jean McMahon Humez. *Gender, Race, and Class in Media: A Text-Reader*. Thousand Oaks, CA: Sage, 2002.<sup>[1][2]</sup>

Lotz, Amanda D. 2006. *Redesigning Women. Television after the Network Era*. Urbana and Chicago: University of Illinois Press.<sup>[1][2]</sup>

Lull, James. 2002. "Hegemony." pp. 61-66. In Gail Dines and Jean McMahon Humez. *Gender, Race, and Class in Media: A Text-Reader*. Thousand Oaks, CA: Sage.<sup>[1][2]</sup>

MacDonald, M. 1995. *Representing Women: Myths of Femininity in Popular Media*. London: Edward Arnold.<sup>[1][2]</sup>

Merck, Mandy. 1992. *The Sexual Subject: Screen Reader in Sexuality*. London: Routledge.

Meyers, M. 1999. *Mediated Women. Representations in Popular Culture*. Cresskill, NJ: Hampton Press, Inc.<sup>[1][2]</sup>

O'Day, Marc. 2002. "Beauty in Motion: Gender, Spectacle and Action Babe Cinema.", pp. 201-18. In *Action and Adventure Cinema*, edited by Yvonne Tasker. New York: Routledge.

Ouellette, Laurie. 2002. "Inventing the Cosmo Girl." pp. 116-128. In Gail Dines and Jean McMahon Humez. *Gender, Race, and Class in Media: A Text-Reader*. Thousand Oaks, CA: Sage.

Pilcher, J. and Imelda Whelehan. 2004. *50 Key Concepts in Gender Studies (Key Concepts)*. London: Sage.<sup>[1][2]</sup>

Pope Jr, Harrison G., et al. 2001. "The Growing Commercial Value of the Male Body: A Longitudinal Survey of Advertising in Women's Magazines." *Psychotherapy and Psychosomatics* 70.4: 189-192.<sup>[1][2]</sup>

Shaviri, Steven. 1993. *Cinematic Body. Vol. 2*. Minneapolis: University of Minnesota Press.

Shipp, Leah E. and Caron, Sandra L. 2013. "Motherhood and Sexuality: A 20-year Content Analysis of Sexuality-related Articles in Popular Magazines for Mothers." *Journal of International Women's Studies*, 14.1: 94-112.<sup>[1][2]</sup>

Sloan, Jane. 2007. *Reel Women, an International Directory of Contemporary Feature Films about Women*. Maryland: Lanham.<sup>[1][2]</sup>

Stacey, J. 1994. *Star Gazing: Hollywood Cinema and Female Spectatorship*. London: Routledge.

Steinem, Gloria. 2002. "Sex, Lies, and Advertising." pp. 223-229 in Gail Dines and Jean McMahon Humez. *Gender, Race, and Class in Media: A Text-Reader*. Thousand Oaks, CA:

Sage.

Tasker Y. and D. Negra (eds). 2007. *Interrogating Postfeminism: Gender and the Politics of Popular Culture (Console-ing Passions)*: Duke.

Tasker, Yvonne. 1993. *Spectacular Bodies: Gender, Genre and the Action Cinema*. New York and London: Routledge.

Tasker, Yvonne. 1998. *Working Girls: Gender and Sexuality in Popular Cinema*. New York and London: Routledge.

Toland Frith, Katherine (ed.). 1998. *Undressing the Ad. Reading Culture in Advertising*. New York: Peter Lang.

Unterburger, Amy L., Gwendolyn Audrey Foster and Katrien Jacobs (eds.). 1998. *Women Filmmakers & Their Films*. Detroit, London: St. James Press.

Van Zoonen, L. 1994. *Feminist Media Studies*. London: Sage.

Walker, Nancy A. 1998. *Women's Magazines, 1940-1960: Gender Roles and the Popular Press*. Boston: Bedford/St. Martin's.

Walker, Nancy A. 2000. *Shaping our mothers' world: American women's magazines*. Jackson: University Press of Mississippi.

Watson, Mary Ann. 2008. *Defining Visions. Television and the American Experience in the 20th Century*. Malden: Blackwell.

Williams, Linda. 1991. "Film Bodies: Gender, Genre, and Excess." *Film Quarterly* 44.4: 2-13.

Willis, Sharon. 1997. *High Contrast: Race and Gender in Contemporary Hollywood Films*. Durham: Duke University Press.

Zuckerman, Mary Ellen. 1998. *A History of Popular Women's Magazines in the United States, 1792-1995*. Westport: Greenwood Press.

Compulsory reading materials: A course file will be provided before the beginning of the course, containing the materials (reading load and other multimedia materials) necessary for each session. Students will be expected to study these materials before the course and use them during the meetings.



| General Information   |                                  |              |        |
|---|----------------------------------|--------------|--------|
| Course name   | Methodology of Literary Research | ECTS Credits | 5      |
|   |                                  | Semester     | summer |
|   |                                  |              |        |
| Aims  |                                  |              |        |
| Students will acquire basic knowledge of the key concepts and theoretical approaches that shaped 20th century literary criticism and will improve their academic skills: work with secondary and primary sources, seminar discussion based on well-informed argument.   |                                  |              |        |
| Contents  |                                  |              |        |
| Basic concepts: mimesis, author, interpretation<br>Anglo-American Criticism <sup>[1]</sup> <sup>[SEP]</sup><br>Russian Formalism <sup>[1]</sup> <sup>[SEP]</sup><br>Reader-oriented theories<br>Structuralist theories/Poststructuralism<br>Postmodernism and Postcolonialism Feminism <sup>[1]</sup> <sup>[SEP]</sup> Seminars:<br><br>Lecture handouts, essential readings and exercises will be provided by the teacher (on ffweb).  |                                  |              |        |
| Evaluation  |                                  |              |        |
| Continuous assessment: <sup>[1]</sup> <sup>[SEP]</sup><br>1. Each student is required to have their own copy of seminar materials and come to class prepared. Failing to do so will result in considering the student absent from the given seminar session. <sup>[1]</sup> <sup>[SEP]</sup><br>2. Students will be asked to sit 2 tests (Week 6 and Week 12). <sup>[1]</sup> <sup>[SEP]</sup><br>NOTICE: IT IS THE TEACHER'S RIGHT TO CHANGE THE DATE OF THE TESTS, IF NECESSARY. THIS CHANGE WILL BE ANNOUNCED ON THE NOTICE BOARD ON THE DEPARTMENT WEBSITE. <sup>[1]</sup> <sup>[SEP]</sup><br>Final assessment: Active participation (20%) + TEST 1 (40 %) + TEST 2 (40%) <sup>[1]</sup> <sup>[SEP]</sup> Mark % <sup>[1]</sup> <sup>[SEP]</sup> A93–100 <sup>[1]</sup> <sup>[SEP]</sup> B86–92 <sup>[1]</sup> <sup>[SEP]</sup> C78–85 <sup>[1]</sup> <sup>[SEP]</sup> D72–77 <sup>[1]</sup> <sup>[SEP]</sup> E65–71 <sup>[1]</sup> <sup>[SEP]</sup> F64–0 |                                  |              |        |
| Bibliography  |                                  |              |        |
| Rice, Ph., Waugh, P., eds. Modern Literary Theory. London: Hodder Arnold, 2001. <sup>[1]</sup> <sup>[SEP]</sup><br>Selden, R., Widdowson, P. A Reader's Guide to Contemporary Literary Theory, 3rd edition, Harvester Whaetsheaf, 1993. <sup>[1]</sup> <sup>[SEP]</sup><br>Eagleton, T. Literary Theory. An Introduction. Minneapolis: The University of Minnesota Press, 2003  |                                  |              |        |

| General Information  |   |              |        |
|--|---|--------------|--------|
| Course name  | Methodology of Scientific Linguistic Research | ECTS Credits | 5      |
|  |   | Semester     | summer |
|  |   |              |        |
| Aims   |   |              |        |
| Students will acquire basic knowledge of methodology of linguistic research  |   |              |        |
| Contents   |   |              |        |
| Annotated review<br>Ways of analysis<br>Labov and his sociolinguistic research<br>Collection of data<br>Data analysis  |   |              |        |
| Evaluation   |   |              |        |
| <p>Regular participation makes 20% of the overall grade (2% each attendance). No retakes are possible. Active participation makes 20% - each attendance can be evaluated by 0-2% depending on student's active participation. Students will be called at random to answer questions and contribute to the discussion. Voluntary discussion contributions will be highly appreciated. The classwork will be enhanced by intelligent participation in class discussions and hurt by visible lack of preparation for the class. No retakes are possible. The tutor of the course will follow the work of the individual students throughout the semester. - 60% research project (research proposal) Main assignments:</p> <ol style="list-style-type: none"><li>1) Choose a research problem - write up an abstract and be prepared to discuss it with the class.</li><li>2) Compile an annotated bibliography on a topic of interest to you. The topic cannot be too broad. Your topic will also be the topic of your research project.</li><li>3) Review one of the books from your list.</li><li>4) Write a research proposal which will include the following section: Introduction, Objectives (Hypotheses), Significance, Literature Review, Methodology, Analysis, Anticipated Result</li></ol> |   |              |        |
| Bibliography   |   |              |        |
| Seminar materials  |   |              |        |

| General Information  |                        |              |        |
|--|------------------------|--------------|--------|
| Course name  | Modern Literary Trends | ECTS Credits | 5      |
|  |                        | Semester     | winter |
|  |                        |              |        |
| Aims   |                        |              |        |
| Students will get an insight into the ideological basis of modern literary trends, socio-cultural context in which they developed and their contribution to human understanding of reality, and develop their critical thinking skills in interpreting literary text, deepening their ability to support their interpretations with well-reasoned arguments.   |                        |              |        |
| Contents   |                        |              |        |
| The course discusses realism, modernism, existentialism, magical realism and post-modernism, focusing on the complex relation between literary text and human reality. The course shows that from realists' effort to create a truthful representation of reality in fiction to the postmodernist claim that fiction is the only reality literature has gone a long way, producing a highly appealing contribution to human understanding of the reality of the world and the self. Lectures and seminar discussions focus on a representative selection of the texts by authors who have made a crucial contribution to the world of letters. |                        |              |        |
| LIST OF WEEKLY CLASSES   |                        |              |        |
| 1. Introduction  |                        |              |        |
| 2-3. Realism   |                        |              |        |
| 4-5. Modernism   |                        |              |        |
| 6. Test 1  |                        |              |        |
| 7. Tutorials   |                        |              |        |
| 8.- 9. Existentialism  |                        |              |        |
| 10. Magical Realism  |                        |              |        |
| 11. Postmodernism  |                        |              |        |
| 12. Test 2   |                        |              |        |
| 13.-14. Tutorials  |                        |              |        |
| Evaluation   |                        |              |        |
| Continuous assessment:   |                        |              |        |
| 1. Each student is required to have their own copy of the seminar materials and come to class prepared. Failing to do so will result in considering the student absent for the given seminar session.  |                        |              |        |
| 2. Students will be asked to sit 2 tests.  |                        |              |        |
| NOTICE: IT IS THE TEACHER'S RIGHT TO CHANGE THE DATE OF THE TESTS, IF NECESSARY. THIS CHANGE WILL BE ANNOUNCED ON THE NOTICE BOARD ON THE DEPARTMENT WEBSITE.  |                        |              |        |
| Final assessment: Active participation (20%) + TEST 1 (40 %) + TEST 2 (40%)  |                        |              |        |
| Mark % 93-100 86-92 78-85 72-77 65-71 64-0   |                        |              |        |
| NOTICE that Handouts will be provided on the internet site ffweb.ff.upjs.sk/vyuka. They present some basic facts and extracts from the literary works discussed during seminars. They, however, should not be perceived as a sole study source. Successful completion of the course requires taking careful seminar notes.   |                        |              |        |
| Bibliography   |                        |              |        |

#### COMPULSORY LITERATURE

Samuel Beckett *Waiting for Godot*

Virginia Woolf *Mrs. Dalloway*

Angela Carter's *Nights at the Circus*

Milan Kundera *Immortality*

#### RECOMMENDED LITERATURE

Bowers, M. A. *Magic(al) Realism*. London: Routledge, 2004.

Esslin, Martin. *The Theatre of the Absurd*. London: Methuen, 2001.

Faulkner, P. *Modernism* London: Methuen & Co Ltd, 1977.

Furst, L. R. (ed.) *Realism*. London: Longman, 1992.

Friedman, M. *Stream Of Consciousness, A Study in Literary Method*. New Haven: Yale University Press, 1955.

Grant, Damian, *Realism*, Methuen & Co Ltd, London, 1970.

Hinchliffe, A. P. *The Absurd*. London: Methuen & Co Ltd., 1969.

Villanueva, Dario *Theories of Literary Realism*, State University of New York Press, 1997

Waugh, P. *Metafiction*, Methuen: London, 1984.



| General Information  |   |              |        |
|--|---|--------------|--------|
| Course name  | New Masculinities in the New Millennium | ECTS Credits | 4      |
|  |   | Semester     | summer |
|  |   |              |        |
| Aims   |   |              |        |
| <p>This course will therefore put a spotlight on men and masculinity/ies, somehow reversing the pattern followed in other Feminist theory-related courses the student might have previously taken, inquiring into how masculinity has been constructed across the different societies, how masculine identities might have been affected as a consequence of the rising visibility of feminist movements, and in what ways can men contribute to gender equality. Emphasis will be faced on general Western culture, although students will also be encouraged to apply their knowledge to the specific Slovak context.</p>  |   |              |        |
| Contents   |   |              |        |
| <p>Gender and masculinity<br/>The historical construction of masculinity<br/>Masculinity in the wake of feminism<br/>Masculinities in Central and Eastern Europe<br/>Masculinities and sexuality<br/>Mediated masculinities</p>  |   |              |        |
| Evaluation   |   |              |        |
| <p>Continuous assessment: Students will be continuously assessed and must therefore attend all sessions. No credits will be given, or assessment provided, if this condition has not been met. Assessment will be as follows: Active participation in seminars and workshops (demonstrating the completion of the reading assignments, mastery of the theoretical issues covered and the ability to relate and apply these to the student's cultural and social context): 50% of the final mark. Final research paper: 50% of the final mark. Grades will be as follows: Mark %: A93–100, B86–92, C78–85, D72–77, E65–71, F64–0</p>  |   |              |        |
| Bibliography   |   |              |        |
| <p>Barker, Chris 1999: Television, Globalization and Cultural Identities. Maidenhead, Open University Press / McGraw-Hill.<br/>Belsey, Catherine 2002: Post-Structuralism. A Very Short Introduction. Oxford, OUP.<br/>Butler, Judith 1990: Gender Trouble: Feminism and the Subversion of Identity. London, Routledge.<br/>Dolan, Josephine 2013: Firm and hard. Popular culture, gendered stardom and the troubling embodiment of ‚successful ageing‘. In Prieto-Arranz, J. I. et al. eds. 2013: De-Centring Cultural Studies. Past, Present and Future of Cultural Studies. Newcastle-upon-Tyne, Cambridge Scholars Publishing: 217-246.<br/>Dyer, Richard 1979: In defence of disco. Gay Left 8: 20-23.<br/>Dyer, Richard 2002: The Culture of Queers. London, Routledge.<br/>Foucault, Michel 1984 [1969]: L'Archéologie du savoir. Paris, Gallimard.<br/>Gauntlett, David 2002: Media, Gender and Identity. London, Routledge.<br/>Mazierska, Ewa 2010: Masculinities in Polish, Czech and Slovak Cinema: Black Peters and Men of Marble. Oxford and New York, Berghahn Books.<br/>Mosse, George L. 1999: The Image of Man. The Creation of Modern Masculinity. New York, OUP.<br/>Murphy, Peter F. 2004: Feminism &amp; Masculinities. Oxford, OUP.</p> |   |              |        |

Pleck, Joseph H. 1977: Men's power with women, other men and society. A men's movement analysis. In Murphy, Peter F. ed. 2004: *Feminism and Masculinities*. Oxford, OUP: 57-68.

Warner, Michael 1991: Introduction. Fear of a queer planet. *Social Text* 29: 3-17.

Wittman, Carl 1970: A gay manifesto. In Murphy, Peter F. ed. 2004: *Feminism and Masculinities*. Oxford, OUP: 28-40.



| General Information   |   |              |        |
|---|---|--------------|--------|
| Course name   | Political Institutions of Great Britain and the USA | ECTS Credits | 4      |
|   |   | Semester     | winter |
|   |   |              |        |
| Aims  |   |              |        |
| The aim is to provide the students with information on how the British/American political system operates. To understand the nature of British/American political development and society, key institutions and practices in British/American politics including the attitudes and behaviour of British/American citizens.  |   |              |        |
| Contents  |   |              |        |
| Week 1: Introductory lesson   |   |              |        |
| Week 2: The Setting of British/ American politics   |   |              |        |
| Week 3: The Constitution  |   |              |        |
| Week 4: The Monarchy in GB  |   |              |        |
| Week 5: The Legislature   |   |              |        |
| Week 6: REVISION  |   |              |        |
| Week 7: The Executive   |   |              |        |
| Week 8: The Judiciary   |   |              |        |
| Week 9: Political parties   |   |              |        |
| Week 10: Tutorials  |   |              |        |
| Week 11: Bank holidays  |   |              |        |
| Week 12: Great Britain/USA and its contemporary trends  |   |              |        |
| Week 13: REVISION II  |   |              |        |
| Week 14: Tutorials  |   |              |        |
| Evaluation  |   |              |        |
| 1. Attendance - students are expected to attend each class according to the schedule. Should the student miss three or more classes, he/she will not receive credits for the course no matter what his/ her overall results are on the tests(s). The student must be on time for class.   |   |              |        |
| 2. Active participation, completed homework assignments - students are required to do their best with respect to active participation in seminar sessions. Students are expected to bring their own copies of the required materials and complete the assigned tasks and exercises. Should you fail to bring your own copy or a completed home assignment for a particular seminar, you will be marked as absent. |   |              |        |
| 3. Continuous assessment – students will take 2 written tests. There will not be any re-take tests for the students who fail in one or both credit tests.   |   |              |        |
| Final assessment – scores of both tests will be summed up and it must be minimum 65% = a pass mark for the course. Otherwise, the students will not receive credits for the course. The final grade for the course will be based on the following grading scale: 93-100% 86-92% 78-85% 72-77% 65-71% 64 and less.   |   |              |        |

## Bibliography

Watts D. : British Government and Politics. A comparative guide. Edinburgh University Press. 2006.<sup>[1][SEP]</sup>

Wright A.: British Politics. A very short introduction. Oxford University Press. 2003.

Obelkevich, J. (ed.): Understanding Post-War British Society. Routledge, London, 1994

Oakland, J.: British Civilisation. Routledge, London, 1991

Spittles, B.: Britain since 1960. Macmillan, London, 1995.<sup>[1][SEP]</sup>

Stevenson, D.K. (1998). American Life and Institutions. Washington, D.C.: United States Information Agency.<sup>[1][SEP]</sup>

Urofsky, M. (Ed.). (1994). Basic Readings in U.S. Democracy. Washington, D.C.: United States Information Agency.<sup>[1][SEP]</sup>

materials/sources as recommended by the lecturers





| General Information  |   |              |        |
|--|---|--------------|--------|
| Course name  | Post Literary Canon: New Perspectives on the Study of Culture | ECTS Credits | 5      |
|  |   | Semester     | summer |
| Aims   |   |              |        |
| <p>This course aims at both contextualising and offering a general view of some of the theoretical and epistemological changes that have increasingly affected the study of literature and culture in general in recent times. This change, mostly characterised by an increasingly integrative, holistic concept of culture, a clear interest shown in the study of the ideological issues behind it, and an interdisciplinary approach to its study, has gained academic weight, which has resulted in the growing visibility of ‘new’ disciplines. These include cultural studies, film studies, media studies, as well as the wide range of subdisciplines covered under the umbrella term of ‘gender studies’.</p> <p>The present course has been designed as an introduction to such disciplines although, far from presenting them separately, it shall instead emphasise what they all share in common in terms of aims and theoretical frameworks, thus presenting them as part of an academic continuum which largely defines international academic output.</p> |   |              |        |
| Contents   |   |              |        |
| <p>-The epistemological change: from structuralism to post-structuralism</p> <p>-Post-structuralism and postmodernism</p> <p>-An introduction to key poststructuralist thought: Is there room for the individual?</p> <p>Althusser’s concept of ideology</p> <p>Foucault’s concept of discourse</p> <p>The power of deconstruction: Jacques Derrida</p> <p>The death of the author: Umberto Eco’s ‘open’ texts and other semiotic models:</p> <p>Stuart Hall’s ‘encoding and decoding’</p> <p>History as narration: Hayden White</p> <p>‘Gender trouble’: Judith Butler</p> <p>Identity issues in the 21st century: the death of the nation-states?</p>  |   |              |        |
| Evaluation   |   |              |        |
| <p>Continuous assessment: Students will be continuously assessed and must therefore attend all sessions. No credits will be given, or assessment provided, if this condition has not been met. Assessment will be as follows: Active participation in seminars and workshops (demonstrating the completion of the reading assignments, mastery of the theoretical issues covered and the ability to relate and apply these to the student’s cultural and social context): 50% of the final mark. Final research paper: 50% of the final mark. Grades will be as follows: Mark %: A93–100, B86–92, C78–85, D72–77, E65–71, F64–0</p>  |   |              |        |
| Bibliography   |   |              |        |
| <p>Compulsory reading:</p> <p>Students will be provided with a selection of articles, book chapters and book excerpts to be read throughout the course. Students are expected to read the relevant materials (see schedule of sessions below) prior to attending each session.</p> <p>Compulsory reading – seminars: For the list of seminar compulsory readings, see the list of seminar topics.</p>  |   |              |        |

Complementary bibliography:

- Althusser, Louis. "Ideology and ideological state apparatuses (notes towards an investigation)." *Visual Culture: The Reader*. Eds. Jessica Evans, and Stuart Hall. London, Thousand Oaks and New Delhi: SAGE / The Open University, 1999. 317-323.
- Anderson, Benedict 1996 [1983 & 1991]: *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (revised edition). London and New York: Verso, 1991 & 1983.
- Badmington, Neil 2006: *Cultural studies and the posthumanities*. In Hall, Gary y Birchall, Clare eds. 2006: *New Cultural Studies. Adventures in Theory*. Edinburgh, Edinburgh University Press: 260-272.
- Barker, Chris 1999: *Television, Globalization and Cultural Identities*. Maidenhead, Open University Press / McGraw-Hill.
- Belsey, Catherine 2002: *Post-Structuralism. A Very Short Introduction*. Oxford, OUP.
- Butler, Judith 1990: *Gender Trouble. Feminism and the Subversion of Identity*. London, Routledge.
- Danaher, Geoff; Schirato, Tony and Webb, Jen 2000: *Understanding Foucault*. London, Thousand Oaks and New Delhi, SAGE.
- Eco, Umberto 1981 [1979]: *The Role of the Reader. Explorations in the Semiotics of Texts*. London: Hutchinson.
- Foucault, Michel 1984 [1969]: *L'Archéologie du savoir*. Paris, Gallimard.
- Hall, Stuart. "Introduction: who needs 'identity'?" *Questions of Cultural Identity*. Eds. Stuart Hall, and Paul du Gay. London, Thousand Oaks and New Delhi: SAGE, 1996. 1-17.
- Hall, Stuart 1999: *Encoding, decoding*. In Dunning, Simon ed. 1999 and 1993: *The Cultural Studies Reader*. London and New York, Routledge: 507-517.
- Mateos-Aparicio Martín-Albo, Ángel and de Gregorio-Godeo, Eduardo eds. 2013: *Culture and Power. Identity and Identification*. Newcastle-upon-Tyne, Cambridge Scholars Publishing.
- Rosenstone, Robert A. 2004: *Confessions of a postmodern (?) historian*. *Rethinking History* 8 / 1: 149-166.
- Rosenstone, Robert A. 2006: *History on Film / Film on History*. Harlow, Longman.
- Shapiro, Michael J. 2000: *National times and other times. Re-thinking citizenship*. *Cultural Studies* 14 / 1: 79-98.
- Smith, Anthony D. 1991: *National Identity*. London, Penguin.
- Southgate, Beverley 2009: *History Meets Fiction*. Harlow, Longman.
- White, Hayden 2005: *Introduction: Historical fiction, fictional history, and historical reality*. *Rethinking History* 9 / 2-3: 147-157.
- White, Hayden 2008: *The historical imaginary and the politics of history*. In Valdés Miyares, J. Rubén and Rodríguez González, Carla eds. 2008: *Culture and Power: The Plots of History in Performance*. Newcastle upon Tyne, Cambridge Scholars Publishing: 55-68.

| General Information  |                          |              |        |
|--|--------------------------|--------------|--------|
| Course name  | Prague Linguistic School | ECTS Credits | 3      |
|  |                          | Semester     | winter |
|  |                          |              |        |
| Aims   |                          |              |        |
| Students are expected to elaborate on the major ideas of the Prague Linguistic School and update its message in the light of the current linguistic conceptions in various linguistic branches.  |                          |              |        |
| Contents   |                          |              |        |
| The cycle of lectures is aimed to clarify the significance and position of the Prague Linguistic School in the history of linguistics, surveying its origination, major linguistic concepts of its outstanding representatives (Mathesius, Trubeckoj, Jakobson, Trnka, Skalička, Vachek, Firbas, Dušková) and their contribution to the respective linguistic disciplines.   |                          |              |        |
| Evaluation   |                          |              |        |
| Active attendance of seminars, Final written assignment in selected topics - 65% Pass  |                          |              |        |
| Bibliography   |                          |              |        |
| Daneš, F. (1984). On Prague School Functionalism. (Trier: University of Trier)<br>Vachek, J. (1999). Prolegomena k dějinám Pražské školy jazykovědné. Jinočany: H&H.<br>Černý, J. (1996). Dějiny lingvistiky. Olomouc: Votobia.<br>Skalička, V. (2004). Vladimír Skalička. Souborné dílo. I. a II. Díl. Ed. F.Čermák, J.Čermák, P.Čermák, C.Poeta Praha: Karolinum.<br>Leška, O. (1998). Prague Circle Linguistics. In Linguistica Pragensia. Vol.VIII/2.s. 57-72.<br>Čermák, F.(1995). Prague School of Linguistics Today. In Linguistica Pragensia. 1995/1, s. 1-10.<br>Trnka, B. (1958). Prague Structural Linguistics. In Philologica Pragensia. X/1.s. 33-40. |                          |              |        |

| General Information  |                          |              |        |
|--|--------------------------|--------------|--------|
| Course name  | Semiotics of Media Texts | ECTS Credits | 5      |
|  |                          | Semester     | summer |
|  |                          |              |        |
| Aims   |                          |              |        |
| Aims and objectives: General introduction to subject of mass media in Britain, the most important aspects of functioning of mass media in British society, analysis of various media and their products, their importance, functions, discourses and aspects, how these operate within contemporary British society. |                          |              |        |
| Contents   |                          |              |        |
| Week 1: Introduction to the course/Course organisation.  |                          |              |        |
| Week 2: The Media (general information, status, functions, influences).  |                          |              |        |
| Week 3: British media I. (Press)   |                          |              |        |
| Week 4: British Media II. (Broadcast and Radio)  |                          |              |        |
| Week 5: News journalism in Britain (Print and broadcast news).   |                          |              |        |
| Week 6: Advertising in Britain (Print and broadcast media).  |                          |              |        |
| Week 7: Tutorials. Week 8: British Sitcom.   |                          |              |        |
| Week 9: British Soap Opera and British Reality Show.   |                          |              |        |
| Week 10: Presentations.  |                          |              |        |
| Week 11: Presentations.  |                          |              |        |
| Week 12: Presentations.  |                          |              |        |
| Week 13: Tutorials.  |                          |              |        |
| Week 14: Tutorials.  |                          |              |        |
| Evaluation   |                          |              |        |
|  |                          |              |        |
| Bibliography   |                          |              |        |
| Recommended texts:   |                          |              |        |
| ALLAN, Robert C. (editor). 1995. To Be Continued... : Soap Operas around the World. 1st ed. London; New York : Routledge, 1995. 398 p. ISBN 0-415-11007-6.   |                          |              |        |
| CARTER, Cynthia – BRANSTON, Gill – ALLEN, Stuart (editors). 1998. News, Gender and Power. 1st ed. London; New York : Routledge, 1998. 298 p. ISBN 0-415-17016-8.   |                          |              |        |
| COOK, Guy. 1992. The Discourse of Advertising. 1st ed. London; New York : Routledge, 1992. 250 p. ISBN 0-415-04171-6.  |                          |              |        |
| DINES, Gail – HUMEZ, Jean M. (editors). 1995. Gender, Race and Class in Media : A Text-Reader. 1st ed. Thousand Oaks; London; New Delhi : Sage, 1995. 648 p. ISBN 0-8039-5164-7.   |                          |              |        |
| EDGINTON, Beth – MONTGOMERY, Martin. 1996. The Media. 1st ed. London : The British Council, 1996. 155 p. ISBN 0-86355-177-7.   |                          |              |        |
| FISKE, John. 1987. Television Culture. 1st ed. London; New York : Routledge, 1987. 353 p. ISBN 0-416-92440-9.  |                          |              |        |
| FULTON, Helen at al. 2005. Narrative and Media. 1st ed. Melbourne; New York : Cambridge University Press, 2005. 329 p. ISBN 0-521-61742-1.   |                          |              |        |
| MIRZOEFF, Nicholas (editor). 1998b. The Visual Culture Reader. 1st ed. London; New York : Routledge, 1998. 530 p. ISBN 0-415-14134-6.  |                          |              |        |
| TOMAŠČÍKOVÁ, Slávka. 2005. Television News Discourse : Textbook for Mass Media Communication Courses [online]. Prešov : Prešovská univerzita v Prešove, 2005. 113 p. [cit. 2007-06-10]. Available at: ISBN 80-8068-393-X.  |                          |              |        |

BASSNETT, Susan (ed). 1997. Studying British Cultures. 1st wd. London : Routledge, 1997.  
SPITTLES, Brian. 1995. Britain since 1960. 1st ed. London : Macmillan, 1995.  
Briggs, A. and Burke, M. A Social History of the Media. Polity, London, 2002.  
McNair, B. News and Journalism in the UK. Routledge, London, 1996.  
Seymour-Ure, C. The British Press and Broadcasting since 1945. Blackwell, London, 1994.  
Negrine, R. Politics and Mass Media in Britain. Routledge, London, 1992.  
Lowell, T. Television Situation Comedy. 1999.



| General Information   |  |              |        |
|---|--|--------------|--------|
| Course name   | Psycholinguistics and Sociolinguistics of Gender | ECTS Credits | 5      |
|   |  | Semester     | winter |
|   |  |              |        |
| Aims  |  |              |        |
| Students will acquire basic knowledge in the fields of psycholinguistics and sociolinguistics and their relationship to the field of gender studies. The subject will be approached from a variety of perspectives, discussing a wide range of topics included in the fields of psycholinguistics and sociolinguistics, with a special focus on the aspect of gender. The students will acquire information about the study of language in relation to social factors including class, education, age, sex, gender, ethnicity, etc. |  |              |        |
| Contents  |  |              |        |
| 1. History of psycholinguistics and sociolinguistics—the beginnings of psycholinguistics and sociolinguistics, basic theoretical approaches, creation of the contemporary psycholinguistic paradigm   |  |              |        |
| 2. Contemporary psycholinguistics and sociolinguistics—starting points, themes of research, psycholinguistics in an interdisciplinary context   |  |              |        |
| 3. Speech communication and its modelling—basic issues, factors in speech communication, segmentation of speech communication   |  |              |        |
| 4. Prerequisites of speech communication—delimiting the field, developmental aspects, mental lexicon, a complex approach to the prerequisites of speech communication   |  |              |        |
| 5. Norms of speech communication—social aspects of the norms of speech communication, individual aspects of the norms of speech communication and their relationship with gender  |  |              |        |
| 6. Gender aspects of child language acquisition—specificities of child speech, basic theoretical concepts, factors in the development of child speech   |  |              |        |
| 7. Methods of research in psycholinguistics and sociolinguistics—scientific methods, theoretical and empirical methods, complex methods   |  |              |        |
| Evaluation  |  |              |        |
| Continuous assessment: credit test  |  |              |        |
| Final assessment: exam  |  |              |        |
| Bibliography  |  |              |        |
| Chambers J.K. Sociolinguistic theory. – Cambridge USA: Blackwell, 1995. – 284 p.  |  |              |        |
| Fabian M. English: sociolinguistic and pragmatic aspects. – Uzhhorod: Art Line, 2001.– 140 p.   |  |              |        |
| Fabian M. Sociolinguistics: some theoretical considerations. – In: Eger Journal of English studies. – Vol. III. – Eger, 2002. – P. 143-146.   |  |              |        |
| Holmes J. An introduction to sociolinguistics. – L.: Longman Group, 1992. – 412 p.  |  |              |        |
| Romaine S. Language in society. An introduction to sociolinguistics. – N.Y.: Oxford Univ. press, 1994. – 235 p.   |  |              |        |
| Wardhaugh R. An introduction to sociolinguistics. – Oxford UK & Cambridge USA: Blackwell, 1992. – 400 p.  |  |              |        |
| Nebeská, I.: Úvod do psycholingvistiky. H&H Praha, 1992.  |  |              |        |
| Štekauer, P., Kavka, S. (ed.): Rudiments of English Linguistics II. Prešov, 2003  |  |              |        |
| Garman, M.: Psycholinguistics. CUP, 1990.   |  |              |        |
| Aitchison, J. 2003. Words in the mind: an introduction to the mental lexicon. Blackwell: Oxford.  |  |              |        |

| General Information  |                              |              |        |
|--|------------------------------|--------------|--------|
| Course name  | Students' Research Project A | ECTS Credits | 6      |
|  |                              | Semester     | summer |
|  |                              |              |        |
| Aims   |                              |              |        |
| It is the aim of this course to teach students to critically evaluate knowledge and apply this knowledge in a creative way in order to develop and demonstrate the ability of independent scientific work. The final work can serve as a foundation for the student's MA thesis.   |                              |              |        |
| Contents   |                              |              |        |
| After consultation with the tutor, the student will select a research topic. During the initial consultations, the student and the tutor will draft a research project and evaluate the possibility of its completion based on the available resources and literature. The student then works independently while regularly attending consultations in order to report their partial results and section of the final paper. |                              |              |        |
| Evaluation   |                              |              |        |
| Evaluation of the progress of research.<br>Elaboration of a research project on the basis of tutor's requirements.<br>The paper is due in Week 13.<br>Assessment (%): A100–93 B92–86 C85–78 D77–72 E71–65 FX64 and less.   |                              |              |        |
| Bibliography   |                              |              |        |
| literature relevant to the selected topic  |                              |              |        |

| General Information  |                              |              |        |
|--|------------------------------|--------------|--------|
| Course name  | Students' Research Project B | ECTS Credits | 6      |
|  |                              | Semester     | winter |
|  |                              |              |        |
| Aims   |                              |              |        |
| It is the aim of this course to teach students to critically evaluate knowledge and apply this knowledge in a creative way in order to develop and demonstrate the ability of independent scientific work. The final work can serve as a foundation for the student's MA thesis.   |                              |              |        |
| Contents   |                              |              |        |
| After consultation with the tutor, the student will select a research topic. During the initial consultations, the student and the tutor will draft a research project and evaluate the possibility of its completion based on the available resources and literature. The student then works independently while regularly attending consultations in order to report their partial results and section of the final paper. |                              |              |        |
| Evaluation   |                              |              |        |
| Evaluation of the progress of research.<br>Elaboration of a research project on the basis of tutor's requirements.<br>The paper is due in Week 13.<br>Assessment (%): A100–93 B92–86 C85–78 D77–72 E71–65 FX64 and less.   |                              |              |        |
| Bibliography   |                              |              |        |
| literature relevant to the selected topic  |                              |              |        |