

THE UNIVERSITY OF RIJEKA
FACULTY OF HUMANITIES AND SOCIAL SCIENCES

DEPARTMENT OF CULTURAL STUDIES

CURRICULUM
UNIVERSITY GRADUATE STUDY PROGRAMME
CULTURAL STUDIES

Date of the initial accreditation of study programme: June 2005

Date of the last amendments and additions to study programme: February 2018

Rijeka

Table of contents

Form for amendments and additions to the Cultural Studies study programme	1
List of courses in the Cultural Studies study programme	8
Course descriptions of the Cultural Studies study programme	11



FORM FOR AMENDMENTS AND ADDITIONS TO STUDY PROGRAMMES

General information	
<i>Study programme title</i>	Master's degree (MA) programme in Cultural Studies
<i>Bearer of study programme</i>	Faculty of Humanities and Social Sciences
<i>Executor of study programme</i>	Department of Cultural Studies
<i>Type of study programme</i>	University Single Honours
<i>Level of study programme</i>	Graduate (Master's)
<i>Academic/professional title awarded upon completion of studies</i>	Master of Cultural Studies
<i>Title and code of qualification standard awarded upon completion of studies (if programme is registered with the HKO)</i>	

1. Type of amendment and addition*1.1. Type of amendment and addition proposed*

1. Introduction of the new obligatory courses Preparations for the Master's Thesis (5 ECTS)
2. Change to the number of ECTS awarded for the obligatory course Individual supervisions and Writing the Master's thesis from 6 ECTS to 5 ECTS
3. Change to the number of ECTS awarded for the obligatory course Master's Thesis from 12 ECTS to 5 ECTS.
4. Subject grouping by thematic cluster
5. Introduction of new elective courses
6. Amendments to existing elective courses:
 - credit amendment within the ECTS,
 - work hours,
 - updating subject content,
 - updating aims,
 - updating learning outcomes within courses
7. Deletion of existing courses

1.2. Percentage of credits within the ECTS changed under current proposal

10.8 %

1.3. Percentage of credits within the ECTS changed under previously proposed amendments and additions compared to the originally accredited study programme

0.6%

2. Explanation of request for amendments and additions*2.1. Reasons and explanations of amendments and additions to the study programme*

Since its inception 15 years ago, the Master's degree (MA) programme in Cultural Studies has undergone several smaller alterations with the aim of developing courses, keeping pace with hiring policy (through self-analysis and in cooperation with the HZZ) and advancement of teaching staff, as well as adapting to student feedback



through their comments. All changes have followed the social, economic and political environment in Croatia and the region, keeping in mind the advancement of the study programme that not only responds to the social forces of a given area, but boldly responds to the demands of examining and analysing such cultural processes. We believe that more than a decade after the founding of the department, it is time to implement broader changes at the Master's level. These changes were guided by:

1. Self-evaluation undergone in two steps and on two levels.
 - a. The first level encompasses the self-evaluation of the Master's study programme. Under guidance of the Working group for the advancement of the study programme, the current programme underwent self-evaluation in the course of the 2017/2018 and 2018/2019 academic years. It has resulted in submitting this proposal for amendments and additions to the study programme.
 - b. The second level of self-evaluation refers to the internal examination of alumni, conducted in April 2018, which showed that 48% of former students are engaged in the labour force through unsteady or piecemeal work, self-employment or artistic freelance work. 40% work in the NGO sector (associations, clubs...), 36% are employed in local, municipal or government administrations, cultural and tourism departments, and 34% work in cultural institutions (theatres, cinemas, museums...). These results confirmed the need for programme modification with a view to developing skills for those employment sectors. Overall unemployment of surveyed Master's graduates is around 10%.
2. University strategic and legislative documents. According to the Strategic document for science and technology, "the education process on the university level should be adapted to better acquisition of competences for the purpose of fulfilling societal needs" (MZO, 2015: 9).
3. Development strategy of the University of Rijeka 2014-2020 (2014). The aim is to incorporate students "into the heart of the learning process", allowing them the space to express their own interests within their chosen topics. They thus become "accessory to the success of the education process" (2014: 17). Creating compatibility with other European programmes, the aim is to "integrate into the European space of university education" (2014: 10).
4. Ensuring the platform of student engagement in "the work of public institutions and civil society organizations", in accordance with the Strategy of development of science and research at the Faculty of Philosophy in Rijeka of 2016-2020 (2016: 25).
5. Ensuring the framework of a study programme within which it is clearly communicated to students the importance of engagement and public responsibility in contemporary society, as mentioned in the Working Programme by the University of Rijeka Rector (Prijić-Samaržija, 2017). Awareness of "economic, political and social crises, unemployment [...], migrations and conflicts" (2017: 4) leads to an understanding of the university as a public good, and students as publicly responsible individuals.
6. The development of the project outline "Implementation of HKO [Croatian Qualification Framework] for university education", adopted by the Agency for Vocational Education and Training and Adult Education on 10 December 2018, case number UP.03.1.1.03.0040. With this project outline, the Department of Cultural Studies has initiated the formation, classification and standardisation of the profession of culturologist.

Thus, the proposed amendments and additions to the study programme are the result of an analysis of the needs of the labour market, recent social dynamics, need for the more active participation of students in the education process, advancement of the interdisciplinary field of cultural studies, as well as defining the standards of the profession and qualifications of culturologist. It is executed through an elaboration of two thematic areas: the study of Southeast Europe and engagement in Cultural Studies.



Thematic cluster	Competences	Learning outcomes
<p>Methods for the study of Southeast Europe</p>	<ul style="list-style-type: none"> - demonstrating relevant research skills applicable for the study of the everyday, music and film, cultural history, national and transnational, gender and regional identities, social and political processes in Southeast Europe - applying methods from ethnography, digital humanities, semiotic and theoretical analysis in the study of the cultural space of Southeast Europe - ability to use tools and methods of digital humanities - interpreting, describing, analysing and critique of cultural and economic processes 	<ul style="list-style-type: none"> - describing and defining different case studies of ethnographic research that focuses on Southeast Europe - analysing the socio-political situation in Southeast Europe through theories of identity - explaining the circumstances of appearance of feminism in Southeast Europe - connecting with databanks, modelling and building them in the course of the study of Southeast Europe - producing empirical studies using the tools and methods of digital humanities (preparation and processing of data, critical analysis) - differentiating and understanding ideological-hegemonic practices in everyday life - analysing social conditions of the development of cinematic culture in Southeast Europe - interpreting, describing, analysing and critically evaluating cultural, economic and political processes in Yugoslav socialism - interpreting cultural and social processes following Yugoslavia's dissolution, as well as analysing events in the contemporary environment in Southeast Europe - identifying and analysing semiotic mechanisms that constitute conflicts - elaborating arguments regarding the development of cinematic style in relation to regional cultural aspects
<p>Thinking for engagement</p>	<ul style="list-style-type: none"> - ability to organise work in cultural institutions and associations, managing resources in culture - ability to plan and lead projects, as well as identify cultural policy - ability to produce new ideas grounded in analysis of social and economic relations, theory of ideology and democracy, theory of art, as well as globalising processes - interpreting, describing, analysing and critical evaluation of cultural, economic and political processes 	<ul style="list-style-type: none"> - describing historical circumstances and significance of the notion of ideology - defining criteria for classifying various understandings of ideology - developing skills of term analysis and synthesis - encouraging students to develop their own paths of research - identifying cultural politics - organising work in cultural institutions and associations - recognizing cultural resources and analyse systems of managing cultural resources



	<ul style="list-style-type: none"> - ability to systematise sources in scientific writing according to an engaged and activist approach - recognising social phenomena of inequality, discrimination and violence, and the need for engaged approaches in a proactive approach to such phenomena 	<ul style="list-style-type: none"> - systematising and analysing the reach of the online origin in the activist and engaged model of visual theory - displaying the main themes of classical sociological theories and their applicability in analysis of contemporary society - differentiating decentralised and centralised media - explaining problems of contemporary critique of mass media - defining the terms critique, emancipation, utopian vision through the prism of engagement - elaborating on the phrase “crisis of democracy” - identifying and comparing the relations of world centres of power, global circulation of capital, precarious work conditions - analysing the foundational terms of the function of music in society - critically evaluating the role of music in society - analysing multimodal communication in the formation of identities, institutions, cultural models - recognising social phenomena of social inequality, discrimination, violence based in gender sexual orientation and/or gender identity and expression. 	
--	--	--	--

Collective competences of the study programme:

- respecting cultural diversity
- knowledge of interdisciplinary research approaches from anthropology, digital humanities, sociology, gender studies, film and visual studies, literary theory, music theory, philosophy, cultural history
- ability to formulate critical and self-critical insights grounded in cultural theory
- ability to analyse positions based on scientific research and survey of relevant literature
- ability to collect and shape information, differentiating among types of sources
- interpretation, description, analysis and critical evaluation of cultural, economic and political process
- ability to author a scientific paper.

The study programme comprises critical skills (thinking through cultural processes of contemporary society on a scientific research level) and practical skills (participation in creating cultural programs), the aim of which is to form experts who are able to survey various specialised cultural topics – initiating and executing projects, cultural management and research, critical evaluation of cultural, economic and political processes, work in government, local and public bodies as well as in the media. The aim is to encompass interdisciplinary socio-humanist knowledge and skills in the domain of cultural studies.



2.2. Evaluation of the purpose of amendments and additions¹

Cultural Studies emerged in Great Britain as a result of specific social and cultural circumstances in the early 1960's. Cultural Studies in Rijeka draw on that scientific tradition, endeavouring to further advance new scientific insights regarding their specific location. We strive to shape our study programme as the *differentia specifica* regarding other related study programmes of cultural studies. Our attempt is to foster the development of new scientific insights, concepts and ideas, built on two specific thematic areas: the study of Southeast Europe and engagement in cultural studies.

The proposed amendments of the study programme will act on three levels:

1. Local: apprenticeship conducted as part of study subjects, in cooperation with HNK *Zajc*, Rijeka 2020 (European Capital of Culture), Rijeka City Library, RiRock Association, Art-Kino Croatia, MMSU Rijeka, University of Rijeka, etc.
2. National: explicitly interdisciplinary and applying specific skills (work related to particular projects, cultural cooperation, implementation of media knowledge, organisation in culture, etc.), this study programme speaks to keen students across the country. We wish to draw students from afar, that is, offer good reasons for enrolling in the Master's of Cultural Studies Programme: with the programme's breadth, we wish to attract a wide spectrum of young minds, integrating them into diverse academic fields, related, but not necessarily overlapping, with cultural studies.
3. International: learning from the work of other foreign universities, we seek to find ways our students might be competitive scientifically/academically, as well as in the labour market, in neighbouring EU countries. Further, we find that we have our own specificities (referring to the thematic area of study of Southeast Europe), offered as a way to attract students through the ERASMUS+ programme and developing bilateral cooperation with universities beyond Croatia's borders (which would be allowed by conducting certain subjects in a foreign language).

To that end, we have also modified the subject "Master's Thesis". It is now a long-term, three-semester collaboration between student and supervisor, collaborating on the choice of subject and the course work. This allows for the course work to be shaped according to the topic of each Master's thesis. Also, the mentor will have three semesters to lead the student's scientific research process in producing the final work.

The amendments to the studies follow the direction of contemporary social practice of inter-connecting among regions. They are in accordance with the growing need for a highly professional work force, trained to think integrally, at once theoretically robust and practically orientated.

2.3. Comparisons of the amended and developed study programme with similar programmes of accredited universities in Croatia and EU²

We are witness to the burgeoning attention awarded to cultural studies at universities in Croatia and the region. Still, the discipline is only partly institutionalised in Croatia, mostly at the doctoral level (such as within the doctoral studies of comparative literature at the Faculty of Philosophy of the University of Zagreb). There is a noticeable absence of BA and MA programmes that would underpin such types of doctoral study, where often this subject appears only occasionally, arbitrarily added, and not as a planned course of study. In Croatia, it is only the Faculty of Humanities and Social Sciences in Rijeka that has an active Bachelor's and Master's programme in cultural studies.

The Department of Cultural Studies at the Faculty of Humanities and Social Sciences in Rijeka was founded as a single honours study programme in 2004, making it the first of its kind in Croatia. Cultural studies, as a

¹ For example, the evaluation of the purpose regarding the needs of the labour market in the private and public sector, increase of quality of studies, etc.

² Cite and elaborate the comparison of programmes, of which at least one from the EU, with the proposed amended and developed programme, and provide websites of programmes mentioned.



disciplinary field and a form of organised study, have since slowly permeated the academic communities of other Slavic countries in East and Southeast Europe (Ljubljana, Skopje, Lvov, Prague, etc.), establishing themselves as important nodes in the scientific study of diverse cultural phenomena (historical, as well as those much more recent).

International examples of programmes with a range of disciplinary segments gathered into larger subjects are Goldsmiths College – Centre for Cultural Studies (<http://www.gold.ac.uk/cultural-studies/>) and the University of Sussex, Sussex Centre for Cultural Studies (<http://www.sussex.ac.uk/scs/>). Such programmes often coalesce around a relatively small number of central or initiating questions, such as 'notion of culture' (or the question of 'identity'), providing students with a methodological basis tested on a small number of selected examples (case studies). The advantage of such a conception of a programme is ensuring disciplinary borders, focus on penetrating down to the core problems of the discipline. However, these programs rely on a broad network of related and/or partially overlapping disciplines at the host institution, and are thus not suitable for full application in academic environments that lack a broad range of new and multidisciplinary humanist studies.

The second group of programmes are based on a wide pallet of particular questions from the field of production and consumption of cultural goods. An example of complete liberalisation of study course and education profile development along a vertical axis is the State University of New York (SUNY at Stony Brook, College of Arts and Sciences, Interdisciplinary Major in Multidisciplinary Studies (<http://naples.cc.sunysb.edu/CAS/ubdepts0305.nsf/pages/mtd>)). Such programmes mostly comprise a sequence of mutually related studies of problems, showcasing the myriad approaches to cultural phenomena, above all those present. Their advantage lies in the flexibility and adaptability to specific, current needs of the student population, as well as their adaptability to the teaching faculty potentials of the institution itself.

Based in analytic and critical examination of existing programmes, certain universities have chosen a mixed approach to the building of curriculum of cultural studies, honouring the advantages of both previously presented approaches. See, for example, the renowned programme and study course of Towson University Cultural Studies (<http://www.towson.edu/clst/>) or the interesting programme of Lingnan University – Hong Kong – Department of Cultural Studies (<http://www.ln.edu.hk/cultural/>).

The programme of Cultural Studies at the Faculty of Social Sciences at the University of Ljubljana (<http://www.fdv.uni-lj.si/>) is relevant for us on two levels. On the one hand, it is physically close to Rijeka, allowing for cooperation (which has already been established in the form of exchange of both students and teachers); on the other hand, in some segments, it displays thematic similarities and correspondence in the methodology employed.

Amendments to the study programme of Cultural Studies in Rijeka are the result of a comparative analysis of existing programmes of cultural studies active in the international academic "market". Comparing the advantages as well as the weaknesses of some of the solutions, and considering the particularities of this region, our programme and the proposed amendments align with the aim of establishing the notion of comprehensiveness and extensiveness. By putting forward the topics on Southeast Europe and studying engagement, the Cultural Studies of Rijeka are becoming more streamlined with the abovementioned study programmes without losing their particular framework of theoretical and methodological study – the legacy of our position in the world.

This programme provides an integrative force of studying at the Faculty of Philosophy, but also encompasses the principle of openness to further advancement, introduction of new elective subjects, and a potential future founding of doctoral level of research.



2.4. Alignment with the institutional strategy of development of study programmes³

The Strategic Plan of MZO for the period 2019-2021 on the national level provides for “activities the purpose of which is the advancement of the quality and relevance of study programmes, utilising the tools of the Croatian Qualification Framework (HKO). The key tool of the HKO are the qualification standards, stating minimum study outcomes that must be contained in all study programmes that award certain qualifications” (2018: 38). The proposed amendments to the programme are directed at learning outcomes and are in accordance with the forthcoming formulation of qualification standards of the HKO (UP.03.1.1.03.0040).

These amendments are also in accordance with the strategic aims of internationalisation of the University of Rijeka. The university strategy document cites the need for an increase in arriving and departing students through mobility programmes, such as those associated with EU programmes or students from outside the EU (Strategic Development of the University of Rijeka 2014-2020, 2014). The document particularly emphasises the significance of increase of graduate programmes offered in foreign languages.

The strategic document of the Faculty of Humanities and Social Science in Rijeka cites the need for an increase in mobility through the ERASMUS+ programme.

The proposed amendments of the study programme in accordance with these strategic aims are as follows:

- each semester offers a sufficient number of courses in English, allowing foreign students to acquire sufficient number of points within the ECTS. This is the framework for a successful completion of the entire study, not only students from the European Union, but also those outside it. In addition, with a broader offer of subjects, the study programme becomes further attractive to ERASMUS+ students
- Mentoring the Master’s thesis is provided also in a foreign language, allowing foreign students to pursue and successfully complete the entire study programme
- Master’s theses can be authored in English.

2.5. Other important information – according to the opinion of the proposing parties

3. Description of obligatory and elective courses with corrections and additions

3.1. List of obligatory and elective courses and/or modules with the number of class hours required for their implementation and the number of ECTS credits (Table 1)

Table 1

3.2 Course description (Table 2)

Table 2

³ Specifically, alignment with the mission and strategic goals of the University of Rijeka and the institution of higher education.

Table 1

3.1 List of obligatory and elective courses and/or modules with the number of class hours required for their implementation and the number of ECTS credits

The precise list of elective courses, and the semester in which they will be held, will be provided at the beginning of each academic year.

Semester: 1						
COURSE	COURSE INSTRUCTOR	L	E	S	ECTS	STATUS ⁴
Omnibus: Cultural Studies in Southeast Europe	Department of Cultural Studies	0	0	30	5	E
Omnibus: Engagement in Cultural Studies	Department of Cultural Studies	0	0	30	5	E
Introduction to Southeast European History and Society	Dr. Vjeran Pavlaković, Associate Professor	30	0	15	5	E
Ethnographic research in Southeast Europe	Dr. Sarah Czerny, Assistant Professor, Dr. Sanja Puljar D'Alessio, Assistant Professor	30	0	15	5	E
Critique, emancipation, utopia	Dr. Katarina Peović Vuković, Assistant Professor	30	0	15	5	E
Theories of ideology	Dr. Nenad Fanuko, Assistant Professor	30	0	15	5	E
Political culture	Dr. Nenad Fanuko, Assistant Professor	30	0	15	5	E
Classical Social Theory	Dr. Nenad Fanuko, Assistant Professor	30	0	15	5	E
Selected Themes in Cultural Studies 1	Department of Cultural Studies	30	0	15	5	E
Gender, sexuality, identities - from oppression to equality	Centre for women's studies	30	15	0	3	E
Work placement 1	Dr. Sarah Czerny, Assistant Professor	0	86	4	3	E
Students are obliged to choose elective courses (30 ECTS) from the list of courses offered by the Department of Cultural Studies						
Semester: 2						
Preparations for the Master's Thesis	Department of Cultural Studies	0	0	30	5	O
Language and identity	Dr. Zvezdana Vrzić, Assistant Professor	30	0	15	5	E
Socialist culture	Dr. Katarina Peović Vuković, Assistant Professor	30	0	15	5	E

⁴ IMPORTANT: Insert O for obligatory courses or E for elective courses.



Film and music in southeast Europe	Dr. Diana Grgurić, Associate Professor, Dr. Boris Ružić, Senior Assistant	30	0	15	5	E
Phenomena of Globalization	Dr. Hajrudin Hromadžić, Associate Professor	30	0	15	5	E
Contemporary French theory	Dr. Ozren Pupovac, Assistant Professor	30	0	15	5	E
Sociodrama as an active social change	Dr. Nikola Petković, Full Professor	30	0	15	5	E
Contemporary Social Theory	Dr. Nenad Fanuko, Assistant Professor	30	0	15	5	E
Organizations as complex systems	Dr. Sanja Puljar D'Alessio, Assistant Professor	30	0	15	5	E
Cultural History of Film	Dr. Diana Grgurić, Associate Professor	30	0	15	5	E
Psychoanalysis and culture	Dr. Katarina Peović Vuković, Assistant Professor	30	0	15	5	E
Feminism and socialism: the context of ex-Yugoslavia	Dr. Sanja Puljar D'Alessio, Assistant Professor	30	0	15	5	E
Programming for Humanities	Dr. Marko Maliković, Associate Professor, Dr. Benedikt Perak, Senior Assistant	30	0	15	5	E
Selected Themes in Cultural Studies 2	Department of Cultural Studies	30	0	15	5	E
Work placement 2	Dr. Sarah Czerny, Assistant Professor	0	86	4	3	E
Students are obliged to choose elective courses (25 ECTS) from the list of courses offered by the Department of Cultural Studies						
Semester: 3						
Individual supervisions for the Master's thesis	Department of Cultural Studies	0	0	30	5	O
Digital Humanities: Memoryscapes	Dr. Vjeran Pavlaković, Associate Professor, Dr. Benedikt Perak, Senior Assistant	30	0	15	5	E
Theories and Practices of Everyday Life	Dr. Hajrudin Hromadžić, Associate Professor	30	0	15	5	E
Claudio Magris and Border Poetics	Dr. Nikola Petković, Full Professor	30	0	15	5	E
Engaged Anthropology	Dr. Sarah Czerny, Assistant Professor, Dr. Sanja Puljar D'Alessio, Assistant Professor	30	0	15	5	E



The Avant-Gardes: Art and Politics	Dr. Ozren Pupovac, Assistant Professor	30	0	15	5	E	
Political economy of music	Dr. Diana Grgurić, Associate Professor	30	0	15	5	E	
Cultural heritage and policy	Dr. Nenad Fanuko, Assistant Professor	30	0	15	5	E	
Digital Humanities: From retrieving data to the organization of cultural knowledge bases	Dr. Diana Grgurić, Associate Professor	30	0	15	5	E	
Social spaces	Dr. Sanja Puljar D'Alessio, Assistant Professor	30	0	15	5	E	
Human Computer Communication	Dr. Zvezdana Vrzić, Assistant Professor	30	15	0	5	E	
Academic Writing and Study Skills	Dr. Hajrudin Hromadžić, Associate Professor	15	15	0	3	E	
Selected Themes in Cultural Studies 3	Department of Cultural Studies	30	0	15	5	E	
Audio Management	Dr. Diana Grgurić, Associate Professor	4	0	26	3	E	
Work placement 3	Dr. Sarah Czerny, Assistant Professor	0	86	4	3	E	
In the third semester students can exchange 5 ECTS points from the list of elective courses with activities outside the study programme. The list of activities outside the study programme from which students are able to acquire additional competences is written in a separate document authored by the Faculty of Social Sciences and Humanities.						5	E
Students can choose: 25 ECTS points from elective courses from the list of courses offered by the Department of Cultural Studies, or 5 ECTS points from activities from outside the study programme + 20 ECTS points from the list of of elective courses offered by the Department of Cultural Studies.							
Semester: 4							
Master's thesis	Department of Cultural Studies	0	0	0	5	O	
Balkans in the Eyes of the West	Dr. Vjeran Pavlaković, Associate Professor	30	0	15	5	E	
Actants: From the Balkans to the EU	Dr. Sarah Czerny, Assistant Professor, Dr. Sanja Puljar D'Alessio, Assistant Professor	30	0	15	5	E	
Multimodal communication	Dr. Diana Grgurić, Associate Professor, Dr. Benedikt Perak, Senior Assistant	30	15	0	5	E	
From Utopia to Dystopia	Dr. Nikola Petković, Full Professor	30	0	15	5	E	



Feminism and the Body	Dr. Sarah Czerny, Assistant Professor	30	0	15	5	E
Politics of Visuality: Activism, Spectator and the Revolution	Dr. Diana Grgurić, Associate Professor	30	0	15	5	E
Feminist epistemologies	Dr. Nenad Fanuko, Assistant Professor	30	0	15	5	E
Nations and nationalism	Dr. Nenad Fanuko, Assistant Professor	30	0	15	5	E
Reading, critical thinking, acting	Dr. Nikola Petković, Full Professor	30	0	15	5	E
Language endangerment	Dr. Zvezdana Vrzić, Assistant Professor	30	0	15	5	E
Multilingualism	Dr. Zvezdana Vrzić, Assistant Professor	30	0	15	5	E
Cultural Management	Dr. Nenad Fanuko, Assistant Professor	30	0	15	5	E
Selected Themes in Cultural Studies 4	Department of Cultural Studies	30	0	15	5	E
War, Cultural Memory and Society	Dr. Vjeran Pavlaković, Associate Professor	15	0	0	2	E
Semiotics of Conflict	Dr. Vjeran Pavlaković, Associate Professor	15	0	15	3	E
Work placement 4	Dr. Sarah Czerny, Assistant Professor	0	86	4	3	E
Students are obliged to choose elective courses (25 ECTS) from the list of courses offered by the Department of Cultural Studies						



Table 2

3.2 Course description

COURSE DESCRIPTION		
Course instructor	Department of Cultural Studies	
Name of the course	Omnibus: Cultural Studies in Southeast Europe	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	0+0+30
1. Course objectives		
The objective of the course is to introduce students to the main theoretical themes associated with the study of Southeast Europe in the social sciences and humanities.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
After taking the course, students will be able to:		
1. State the main theoretical areas of the study of Southeast Europe		
2. Identify the principle issues of the study of Southeast Europe.		
3. Identify which areas of the study of Southeast Europe are of interest for further research.		
4. Compare different disciplinary approaches to the study of Southeast Europe.		
4. Course content		
<ul style="list-style-type: none"> • Theoretical and historical frameworks of Southeast Europe (1-4); • Different disciplinary approaches to the study of Southeast Europe (1-4); • Relation between the geography of Southeast Europe and Southeast Europe as a concept (1-4); • Alternatives to the construct of Southeast Europe (1-4). 		
5. Manner of instruction	<input type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input type="checkbox"/> mentorship <input type="checkbox"/> other
6. Comments	The exam deadlines are set at the beginning of the academic year. Changes in the exam term can be found via the Department's notice boards and on the faculty's web pages not later than one week before the exam. The examination is must be canceled in the ISVU system at least 24 hours before the exam date.	
7. Student responsibilities		
Class attendance, seminar paper.		



8. Monitoring of student work ⁵							
Class attendance	1	Class participation	0.5	Seminar paper	3.5	Experimental work	
Written exam		Oral exam		Essay		Research	
Project		Continuous assessment		Report		Practical work	
Portfolio							
9. Assessment of learning outcomes in class and at the final exam (procedure and examples)							
Students will be assessed with a seminar (1-4).							
10. Mandatory literature (at the time of submission of study programme proposal)							
<p>Fanuko, Nenad i Puljar D'Alessio, Sanja. 2013. eds., <i>Avanture kulture. Kulturalni studiji u lokalnom kontekstu</i>. Jesenski & Turk, Zagreb.</p> <p>Todorova, M. 2009. <i>Imagining the Balkans</i>. Oxford University Press.</p> <p>Bakić-Hayden, M. 1995., <i>Nesting orientalisms: The case of former Yugoslavia</i>. <i>Slavic Review</i>, 54(4), 917-931.</p> <p>Matešić, Marina, Slapšak, Svetlana. 2018., <i>Rod i Balkan</i>. Durieux. Zagreb.</p> <p>Sklevicky, L. 1996., <i>Konji, žene, ratovi</i>, Ed. Dunja Rihtman Auguštin, Ženska infoteka, Zagreb.</p> <p>Kaplan, R., 2004., <i>Balkan Ghosts</i>, Picador.</p> <p>Matošević, Andrea i Škokić, Tea. 2014., <i>Polutani dugog trajanja: balkanistički diskursi</i>. IEF, Zagreb.</p>							
11. Optional/additional literature (at the time of submission of the study programme proposal)							
<p>Ballinger, P. (2002). <i>History in Exile: Memory and Identity at the Borders of the Balkans</i>. Princeton University Press.</p> <p>Banjeglav, T., et. al. <i>Revizija prošlosti</i> (2012)</p> <p>Einhorn, B. (1993), <i>Cinderella Goes To Market: Citizenship, Gender, and Women's Movements in East Central Europe</i>. London: Verso.</p> <p>Zaharijević, A., <i>The Strange Case of Yugoslav Feminism: Feminism and Socialism in "the East"</i>, <i>Montenegrin Journal for Social Sciences (MJSS)</i>, 1, Br. 2, 2017.</p>							
12. Number of assigned reading copies in relation to the number of students currently attending the course							
Title						Number of copies	Number of students
Fanuko, Nenad i Puljar D'Alessio, Sanja. 2013. eds., <i>Avanture kulture. Kulturalni studiji u lokalnom kontekstu</i> . Jesenski & Turk, Zagreb.						Course instructor's archive	
Todorova, M. 2009. <i>Imagining the Balkans</i> . Oxford University Press.						Course instructor's archive	
Bakić-Hayden, M. 1995. <i>Nesting orientalisms: The case of former Yugoslavia</i> . <i>Slavic Review</i> , 54(4), 917-931.						Course instructor's archive	
Matešić, Marina, Slapšak, Svetlana. 2018. <i>Rod i Balkan</i> . Durieux. Zagreb.						Course instructor's	

⁵ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



	archive	
Sklevicky, L. 1996. <i>Konji, žene, ratovi</i> . Dunja Rihtman Auguštin (ed.), Ženska infoteka, Zagreb.	Course instructor's archive	
Kaplan, R., 2004. <i>Balkan Ghosts</i> , Picador	Course instructor's archive	
<i>13. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>		
Continuous assessment of students by the course instructor and a questionnaire for students about the course content and how it has been carried out.		



COURSE DESCRIPTION		
Course instructor	Department of Cultural Studies	
Name of the course	Omnibus: Engagement in Cultural Studies	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	0+0+30
1. Course objectives		
The objective of the course is to introduce students to the issues surrounding engaged scholarship.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
After taking the course, students will be able to:		
1. State the main areas of interest in engaged cultural studies.		
2. Compare different disciplinary approaches to engaged scholarship.		
3. Identify the principle issues of engaged scholarship in South East Europe.		
4. Analyse their own specific interests in relation to theoretical discussions about scholarly engagement.		
4. Course content		
<ul style="list-style-type: none"> • Theoretical and historical frameworks of engagement studies (1-4); • Different disciplinary approaches to engagement studies (1-4); • Difference between activism and engaged scholarship (1-4); 		
5. Manner of instruction	<input type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input type="checkbox"/> mentorship <input type="checkbox"/> other
6. Comments	The exam deadlines are set at the beginning of the academic year. Changes in the exam term can be found via the Department's notice boards and on the faculty's web pages not later than one week before the exam. The examination is must be canceled in the ISVU system at least 24 hours before the exam date.	
7. Student responsibilities		
Class attendance, seminar paper.		
8. Monitoring of student work⁶		

⁶ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



Class attendance	1	Class participation	0.5	Seminar paper	3.5	Experimental work	
Written exam		Oral exam		Essay		Research	
Project		Continuous assessment		Report		Practical work	
Portfolio							

9. *Assessment of learning outcomes in class and at the final exam (procedure and examples)*

Students will be assessed with a seminar (1-4).

10. *Mandatory literature (at the time of submission of study programme proposal)*

Zaharijević, Adriana i Vasiljević, Jelena. 2017. *Angažman: uvod u studije angažovanosti*. Akademska knjiga Novi Sad, Novi Sad

11. *Optional/additional literature (at the time of submission of the study programme proposal)*

Sartre, Jean-Paul. 1950. *What is Literature?*, London: Methuen and co.

Rancière, Jacques. 2015 *Nesuglasnost: politika i filozofija (Disagreement: Politics and Philosophy)*, FPZ

Althusser, Louis. 1971. "Philosophy as a Revolutionary Weapon", In: *Lenin and Philosophy and Other Essays*, London: New Left Books.

Filip, David & Kovač, Mirko. 2008. *Knjiga Pisama*. Fraktura: Zaprešić

12. *Number of assigned reading copies in relation to the number of students currently attending the course*

Title	Number of copies	Number of students
Zaharijević, Adriana i Vasiljević, Jelena. 2017. <i>Angažman: uvod u studije angažovanosti</i> . Akademska knjiga Novi Sad, Novi Sad	Course instructor's archive	

13. *Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences*

Continuous assessment of students by the course instructor and a questionnaire for students about the course content and how it has been carried out.



COURSE DESCRIPTION		
Course instructor	Dr. Vjeran Pavlaković, Associate Professor	
Name of the course	Introduction to Southeast European History and Society	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
The course objective is to provide students with an overview of key historical, cultural and political processes in Southeast Europe and will establish the context for all the other courses in the program.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
After taking the course, students will be able to:		
<ol style="list-style-type: none"> 1. analyse the historical, political and cultural situation in the countries of Southeast Europe 2. differentiate between different types of sources and critically assess the media in Southeast Europe 3. analyse how culture (art, literature, film, music, etc.) is politicized in Southeast Europe 4. Address current topics from the region in an interdisciplinary way 5. Participate in projects, workshops and other academic / civic initiatives that require basic knowledge about the socio-political situation in the region 6. Argue scholarly positions based on scientific research and the relevant literature 		
4. Course content		
The course consists of:		
<ul style="list-style-type: none"> • an overview of the history, geography and culture of Southeast Europe (1-3). • an analysis of film, literature, art, music and other cultural traditions, as well as a discussion of key historical myths and collective memory of the various countries (3). • a discussion of current political trends and ideologies (the legacy of communism, nationalism, the EU, wars of the 20th century, etc.) (4). • actively monitoring current events, a critical analysis of regional media sources and an interdisciplinary approach to South East European Studies (history, memory policy, digital humanities, anthropology, sociology, political science, etc.) through local, national and regional case studies (4-6). • participation in projects, workshops and various initiatives that take place during the semester, as well as attending lectures by visiting scholars and fellows from the Centre for Advanced Studies of South East Europe (CAS), who will present the latest research and new methodologies for regional analysis(5-6). 		
5. Manner of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input checked="" type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input checked="" type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input type="checkbox"/> mentorship <input type="checkbox"/> other



6. <i>Comments</i>		The final exam deadlines are set at the beginning of the academic year and can be changed (illness or official disability) a week prior to the exam. You can find out about the changes in the term of the exam via the Department's notice boards and on the faculty's web pages. The cancellation of the exam must be completed at least 24 hours before the exam, otherwise the student will be considered to have attended the exam period.					
7. <i>Student responsibilities</i>							
Regular attendance and active participation during lectures; seminar papers and essays; workshops and guest lectures; final written exam.							
8. <i>Monitoring of student work⁷</i>							
Class attendance	1.5	Class participation	0.5	Seminar paper	1	Experimental work	
Written exam	1	Oral exam		Essay		Research	
Project		Continuous assessment	1	Report		Practical work	
Portfolio							
9. <i>Assessment of learning outcomes in class and at the final exam (procedure and examples)</i>							
The student's work on the subject will be evaluated and evaluated during the course and at the final exam (1-6). A detailed elaboration of the method of monitoring and evaluating students' work will be presented in the course syllabus							
10. <i>Mandatory literature (at the time of submission of study programme proposal)</i>							
1. Baker, C. <i>The Yugoslav Wars of the 1990s</i> , Palgrave (2015) 2. Bjelić, D., and Savić, O. (eds.) <i>Balkans as Metaphor: Between Globalization and Fragmentation</i> , MIT Press (2005) 3. Blitz, B. (ed.) <i>War and Change in the Balkans</i> , Cambridge University Press (2006) 4. Kolsto, P. (ed.) <i>Myths and Boundaries in South-Eastern Europe</i> , Hurst and Company (2005) 5. Kolsto, P. (ed.) <i>Strategies of Symbolic Nation-building in South Eastern Europe</i> , Ashgate (2014) 6. Lampe, J. <i>Balkans into Southeastern Europe: A Century of War and Transition</i> , Palgrave Macmillan (2014) 7. Todorova, M. (ed) <i>Remembering Communism: Genres of Representation</i> , Social Science Research Council (2010)							
11. <i>Optional/additional literature (at the time of submission of the study programme proposal)</i>							
Various articles and assignments by visiting scholars.							
12. <i>Number of assigned reading copies in relation to the number of students currently attending the course</i>							
<i>Title</i>						<i>Number of copies</i>	<i>Number of students</i>
Baker, C. <i>The Yugoslav Wars of the 1990s</i> , Palgrave (2015)						Course instructor's archive	
Bjelić, D., and Savić, O. (eds.) <i>Balkans as Metaphor: Between Globalization</i>						Course	

⁷ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



<i>and Fragmentation</i> , MIT Press (2005)	instructor's archive	
Blitz, B. (ed.) <i>War and Change in the Balkans</i> , Cambridge University Press (2006)	Course instructor's archive	
Kolsto, P. (ed.) <i>Myths and Boundaries in South-Eastern Europe</i> , Hurst and Company (2005)	Course instructor's archive	
Lampe, J. <i>Balkans into Southeastern Europe: A Century of War and Transition</i> , Palgrave Macmillan (2014)	Course instructor's archive	
Todorova, M. (ed.) <i>Remembering Communism: Genres of Representation</i> , Social Science Research Council (2010)	Course instructor's archive	
<i>13. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>		
Continuous monitoring of student progress by professors and a final evaluation of the course and course curriculum by students at the end of the semester.		



COURSE DESCRIPTION		
Course instructor	Dr. Sarah Czerny, Assistant Professor, Dr. Sanja Puljar D'Alessio, Assistant Professor	
Name of the course	Ethnographic research in Southeast Europe	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
The aim of this course is to offer students a grounded training in the ethnographic method.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
After taking the course, students will be able to:		
<ol style="list-style-type: none"> 1. Define broadly what the ethnographic method is as a research method 2. Outline the history of ethnography (from an anthropological perspective) 3. Describe what participation observation is 4. Explain the issues about writing field notes 5. Present the main ethical issues with ethnographic research 6. Apply the ethnographic method in their research 7. Select what method is the most applicable for a specific research question 8. Outline the key ethnographic texts written about South East Europe 9. Define the main issues with ethnographic research in South East Europe 		
4. Course content		
<ul style="list-style-type: none"> • What is ethnography [1 - 3] • A history of the ethnographic method [2] • Fieldwork – where, what, and whom we study [2, 3] • Research ethics [3 – 7] • Participant observation [3 – 7] • Interviews [3 – 7] • Ethnographic notes [3 – 7] • Ethnographic writing [3 – 7] • Ethnographic media other than the text [3 – 7] • Regional ethnographic texts [8, 9] 		
5. Manner of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input checked="" type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input type="checkbox"/> other



6. <i>Comments</i>	Students must hand in their work prior to the given deadlines. Dates for the tests that make up part of the continual assessment will be given at the beginning of the semester. All unauthorized use of work by other persons without the proper citation will be considered to be an infringement of intellectual property rights and will be sanctioned with the appropriate acts.						
7. <i>Student responsibilities</i>							
Attending classes, seminar work involving fieldwork, active participation in class, continuous assessment.							
8. <i>Monitoring of student work</i>							
Class attendance	1.5	Class participation		Seminar paper	1.5	Experimental work	
Written exam		Oral exam		Essay		Research	2
Project		Continuous assessment		Report		Practical work	
Portfolio							
9. <i>Assessment of learning outcomes in class and at the final exam (procedure and examples)</i>							
Students will write a seminar essay based on ethnographic fieldwork they themselves have undertaken [1 – 9]							
10. <i>Mandatory literature (at the time of submission of study programme proposal)</i>							
Hammersley, Martyn and Paul Atkinson. 2007. <i>Ethnography Principles in practice</i> Third edition. London: Routledge. Rihtman-Auguštin, Dunja. 1988. <i>Etnologija svakodnevnice</i> . Školska knjiga, Zagreb. Senjković, Reana. 2016. <i>U sridu: sjećanje, pamćenje i život Alke</i> . IEF: Zagreb. Povzanović, Maja. 1993. <i>Ethnography of war: 1991-1992</i> . <i>Anthropology of East Europe Review</i>							
11. <i>Optional/additional literature (at the time of submission of the study programme proposal)</i>							
Bakić-Hayden Milica. 1995. <i>Nesting Orientalisms: The Case of Former Yugoslavia</i> . <i>Slavic Review</i> 54 (4): 917 – 931. Hodges, Andrew. 2017. <i>Cosmologies in Transition: Science and the Politics of Academia after Yugoslavia</i> . Podgorica: Aquamarine Press. Jansen, Stef. 2014. <i>On Not Moving Well Enough. Temporal Reasoning in Sarajevo Yearnings for “Normal Lives.”</i> <i>Current Anthropology</i> . 55(4): Jansen, Stef. 2009. <i>After the red passport: towards an anthropology of the everyday geopolitics of entrapment in the EU’s ‘immediate outside’</i> . <i>JRAI: Journal of the Royal Anthropological Institute (N.S.)</i> 15,815-832 Jašarević, Larisa. 2017. <i>Health and Wealth on the Bosnian Market: Intimate Debt</i> . Bloomington: Indiana Iva Grubiša. 2017. <i>“Us and Them – Approaching the Refugee Other? Cultural Anthropological Rethinking of the Fieldwork Experience in Slavonia”</i> . <i>Narodna umjetnost</i> 54/1. Ballinger, Pamela. 2003. <i>History in Exile: Memory and Identity at the Borders of the Balkans</i> . Princeton: Princeton University Press Green, Sarah. 2005. <i>Notes from the Balkans Locating Marginality and Ambiguity on the Greek-Albanian Border</i> . Princeton: Princeton University Press.							

⁸ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



12. Number of assigned reading copies in relation to the number of students currently attending the course		
Title	Number of copies	Number of students
Hammersley, Martyn and Paul Atkinson. 2007. <i>Ethnography Principles in practice</i> . Third edition. London: Routledge.	Course instructor's archive	
Rihtman-Auguštin, Dunja. 1988. <i>Etnologija svakodnevnice</i> . Školska knjiga, Zagreb.	Course instructor's archive	
Senjković, Reana. 2016. <i>U sridu: sjećanje, pamćenje i život Alke</i> . IEF: Zagreb.	Course instructor's archive	
Povrzanović, Maja. 1993. <i>Ethnography of war: 1991-1992</i> . <i>Anthropology of East Europe Review</i>	Course instructor's archive	
13. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences		
Continuous assessment of students by the course instructor and a questionnaire for students about the course content and how it has been carried out.		



COURSE DESCRIPTION		
Course instructor	Dr. Katarina Peović Vuković, Assistant Professor	
Name of the course	Critique, emancipation, utopia	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
Objectives include the interpretation, analysis, invention of cultural forms in the field of the political as a horizon of emancipation, as well as the proposition of the question of political universalism in the age of late capitalism, the question of critique, and consequently the question of utopia.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
After taking the course, students will be able to:		
<ol style="list-style-type: none"> 1. argue, analyse, evaluate the terms critique, emancipation, and utopia with a special focus on the engagement, 2. describe, explain, analyse the terms "late capitalism", "post-industrial society", "informationalism", "liquid modernity", 3. describe, explain and critically evaluate the term "endism", 4. describe and argument the term "crisis of democracy", 5. describe, explain, analyse the Other and the otherness, and argument the problems of ethic in contemporaneity, 6. describe, explain, evaluate concept of an "event" in philosophy, and compare two different understandings of history 7. describe and argument the "work" in the age of immaterial production and differentiate it from other concepts of work 8. describe, explain philosophical concept of universalism within contemporary political systems 9. describe, explain and analyse concept of universalism in so called "post-ideological systems" 		
4. Course content		
<ul style="list-style-type: none"> • Course introduction – critique, emancipation, utopia - epistemological frame and epistemological anchors – cultural studies (1-2) • Postmodernity and "postmodern condition" - postmodern – the end of the great narrations, Jean-Francois Lyotard (1-3) • Modern society, difference between (post)modernity and (post)modernism, the history of postmodern societies (1-3) • concept of the postmodern society – Daniel Bell, Alain Touraine, Jürgen Habermas, "the endism" as phenomena (1-3) • Frederic Jameson and postmodern condition, cultural dominant, the role of the architecture, ancestors (1-3) 		



<ul style="list-style-type: none"> • democracy, inclusiveness, liberal democracy, capitalo-parlamentarism (4-9) • culturalisation of politics, "kulturlos", tolerance, universalism (4-9) • ethics of the other, ethics of difference, E. Levinas, A. Badiou (5-6) • philosophy today, the end of history (6-9) • history in the service of philosophy (8-9) • immaterial work (7-9) 							
5. Manner of instruction		<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork			<input type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input type="checkbox"/> mentorship <input type="checkbox"/> other		
6. Comments							
7. Student responsibilities							
Regular attendance and active participation, continuous assesments, seminar and final exam.							
8. Monitoring of student work ⁹							
Class attendance	1.5	Class participation	0.5	Seminar paper	1	Experimental work	
Final exam	1	Continuous assessment	1	Essay		Research	
Project				Report		Practical work	
Portfolio							
9. Assessment of learning outcomes in class and at the final exam (procedure and examples)							
This will be visible during the course in the debates, arguments, discussion of issues, making issues relevant, text analysis, discussions, student tasks (1-9)							
<ul style="list-style-type: none"> • presentation of seminar work (1-9) • two colloquia (1-5, 6-9) • final exam (1-9) 							
10. Mandatory literature (at the time of submission of study programme proposal)							
<ul style="list-style-type: none"> • Althusser, Louis (1971) "Ideology and Ideological State Apparatuses (Notes towards an Investigation)", In studiji Lenin and Philosophy. And Other Essays, Monthly Review Press, New York & London, pp. 127-194. • Badiou, Alain (2001) "Does the Other exist?", In Ethics: An Essay on the Understanding of Evil, Verso, London: New York, pp. 18-30. • Badiou, Alain (1992) "Possibility", In Manifesto for Philosophy, State University of New York Press, Albany • Bauman, Zygmunt (2000) Liquid Modernity, Wiley, pp. 27-33. • Badiou, Alain (2008[2005]) Stoljeće, Antibarbarus, Zagreb, pp. 7-31. • Badiou, Alain (2010) The Communist Hypothesis, Verso, London: New York, pp. 1-41. • Jameson, Frederic (1988) "Postmodernism or cultural logic of late capitalism" In Postmoderna – nova epoha ili zabluda, Naprijed, Zagreb. • Lyotard, J-F. (1979) The Postmodern Condition: A Report on Knowledge, Manchester UK; Manchester 							

⁹ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.

University Press, pp. 3-6.

- Marx, Karl (1859) A Contribution to the Critique of Political Economy, Progress Publishers, Moscow, On-Line Version: "<https://www.marxists.org/archive/marx/works/1859/critique-pol-economy>"<https://www.marxists.org/archive/marx/works/1859/critique-pol-economy>, 1993
- Žižek, Slavoj (2008) "Tolerance as an Ideological Category", Chapters Violence. Six sideways reflections, Profile Books LTD, pp. 140-178.

11. *Optional/additional literature (at the time of submission of the study programme proposal)*

- Badiou, Alain (2005). Being and Event, transl. by Oliver Feltham, London: New York, Continuum, pp. 173-191.
- Badiou, Alain (2008). The meaning of Sarkozy, Chapter 9. "The History of the Communist Hypothesis and Its Present Moment", Verso, London, pp. 105-117.
- Brown, Wendy (2008). Regulating Aversion. Tolerance in the Age of Identity and Empire, Princeton, University Press, New Jersey
- Brown, Wendy (2009). "We are all democrats now...", Democracy in What State? New York: Columbia University Press, pp. 44-57.
- Deleuze, Gilles (1990): "Postskriptum of societies of control" Urbani festival 04, Zagreb. 2004.
- Derrida, Jacques (1995). Gift of Death, University of Chicago Press, Chicago/London, pp. 35-53.
- Foucault, Michel (2008). The Birth of Biopolitics. Lectures at the Collège de France 1978-79, ed. by Michel Senellart, Palgrave Macmillan, chosen chapters
- Gramsci, Antonio (1971). Selections from the Prison Notebooks, Lawrence & Wishart, London
- Habermas, Jürgen (1993[1991]). The Structural Transformation of the Public Sphere, MIT Press
- Habermas, Jürgen (2006). The Theory of Communicative Action 1–2, Polity Press, Cambridge
- Laclau, Ernesto & Chantal Mouffe (1985) Hegemony and Socialist Strategy. Towards a Radical Democratic Politics, Verso, London, pp. 1-47.
- Kelly, Michel (1994) "Philosophies of Marxism. Lenin, Lukacs, Gramsci, Althusser", Continental Philosophy in the 20th Century, ed. Richard Kearney, London & New York: Routledge, pp. 222-253.
- Marx, Karl i Friedrich Engels (1979) "German Ideology"
- Marx, Karl (1973) Capital, I-III
- Mouffe, Chantal (1993) The Return of the Political, Verso London: New York, pp. 74-90
- Žižek, Slavoj (1999) The Ticklish Subject. The Absent Centre of Political Ontology, London: New York, Verso, pp. 245-312.

12. *Number of assigned reading copies in relation to the number of students currently attending the course*

<i>Title</i>	<i>Number of copies</i>	<i>Number of students</i>
Althusser, Louis (1971) "Ideology and Ideological State Apparatuses (Notes towards an Investigation)", Lenin and Philosophy. And Other Essays, Monthly Review Press, New York and London, pp. 127-194.	Course instructor's archive	
Badiou, Alain (1992) "Possibility", In Manifesto for Philosophy, State University of New York Press, Albany Bauman, Zygmunt (2000) Liquid Modernity, Wiley, pp. 27-33.	Course instructor's archive	
Badiou, Alain (2008[2005]) Stoljećé, Antibarbarus, Zagreb, pp. 7-31.	Course instructor's archive	
Jameson, Frederic (1988) "Postmodernizam ili kulturna logika kasnog kapitalizma", in the book Postmoderna – nova epoha ili zabluda, Naprijed, Zagreb	Course instructor's archive	
Lyotard, J-F. (1979) The Postmodern Condition: A Report on Knowledge,	Course	



Manchester UK; Manchester University Press, pp. 3-6.; translation Liotar, Žan-Fransoa.	instructor's archive	
"Postmoderno stanje (1979). Zagreb: Ibis grafika, pp. 5-8.	Course instructor's archive	
Marx, Karl (1859) "Predgovor za 'Prilog kritici političke ekonomije'" from Glavni radovi Marxa i Engelsa (1978 trans. from., 1979. 2. iz.) priredili Adolf Dragičević, Vjekoslav Mikecin, Momin Nikić, Stvarnost Zagreb, pp. 699-703.; A Contribution to the Critique of Political Economy, Progress Publishers, Moscow, On-Line Version: "https://www.marxists.org/archive/marx/works/1859/critique-pol-economy" https://www.marxists.org/archive/marx/works/1859/critique-pol-economy, 1993	Course instructor's archive	
Žižek, Slavoj (2008) "Tolerance as an Ideological Category", Chapter from Violence. Six sideways reflections, Profile Books LTD, pp. 140-178.	Course instructor's archive	
Badiou, Alain (2010) The Communist Hypothesis, Verso, London: New York, pp. 1-41.	Course instructor's archive	
<i>13. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>		
Continuous assessment of students by the course instructor and a questionnaire for students about the course content and how it has been carried out.		



COURSE DESCRIPTION		
Course instructor	Dr. Nenad Fanuko, Assistant Professor	
Name of the course	Theories of ideology	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
<p>The objective of the course is to consider: the history of the term and classification of definitions, critical and neutral interpretations, ideology as a system of ideas and as a "living experience". Theories of ideology are the basis for understanding a number of phenomena in contemporary societies - from questions of identity (gender, class, ethnic), through the role of mass media and new communication technologies to the meaning of popular culture and consumer society.</p>		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
<p>By the end of the course, students will be able to:</p> <ol style="list-style-type: none"> 1. describe the historical circumstances of the emergence and the meaning of the notion of ideology 2. associate changes in the content and scope of the concept of ideology to social changes over the last two centuries 3. distinguish the epistemological and socio-political dimensions of ideology 4. define the criteria for classifying different ideologies (critical-neutral, marxist-non-marxist, structural-action) 5. classify different definitions of ideology 6. analyze different definitions of ideology (e.g. Marx, Engels, Marxism, classical sociology, Parsons, Geertz, Giddens, Luhmann, Habermas, Bourdieu, Ricoeur, Bloch) 7. compare different ideologies 8. define the strengths and weaknesses of Marxist ideology theories 9. consider the actuality of dealing with ideology today 10. interpret phenomena from everyday life as examples of manifestation or the effect of ideology 11. to dramatize and argue the choice and interpretation from the previous point using the chosen theory of ideology 12. describe the main features of nationalism as an ideology and showcase some of its manifestations 		
4. Course content		
<ul style="list-style-type: none"> • Historical sources of the concept of ideology: from the forerunners to the French Revolution (1,2). • Epistemological and socio-political conceptions of ideology. Classification of definitions (3,4,5). • Marx's theory of ideology I: the basis of Marx's standpoint, historical materialism, alienation; German ideology: camera <i>obscura</i>, ruling ideas, feelings and illusions (6,8,9). • Marx's theories of ideology II: the "structural" theory of ideology: the base and superstructure, 		



<p>the commodity fetishism (6,8,9).</p> <ul style="list-style-type: none"> • Marxist theories of ideology: Lenin, Lukacs, Gramsci, Critical Theory, Althusser (6,8,9). • Theories of common culture: Durkheim, Weber, Parsons, Levi-Strauss (6,7,8,9). • Ideology and Sociology of Knowledge: Mannheim, Merton, Berger and Luckmann (3,4,6,7,8,9). • Contemporary sociological theory and ideology: Habermas, Luhmann, Giddens and Bourdieu (4,5,7,8,9,10,11). • Ideology and social reproduction, critique of the cultural industry and transformation of the public sphere (4,5,7,8,9,10,11). • The social functions of ideology: identity, solidarity, orientation, integration. Dominant ideology and common culture (4,5,7,9,10,11,12). • Post-marxism, postmodernism and cultural studies: the ideology from Foucault to Žižek(4,5,7,8,9,10,11) . • Newer theories of ideology: rational action, social representation, theory of rethorics.. Cultural sociology and ideology: Archer, Wuthnow, Alexander (4,5,7,8,9,10,11). 							
5. Manner of instruction		<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork			<input type="checkbox"/> individual assignments <input checked="" type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input type="checkbox"/> mentorship <input checked="" type="checkbox"/> other		
6. Comments		<p>Students are required to adhere to writing time. The examination deadlines are set at the beginning of the academic year and can be changed (illness or official detention) a week before. Any unauthorized download of any other text without reference to sources is considered to be an intellectual theft and is subject to the sanctions provided for by applicable law! Well, the former science minister had done it, and nothing happened. As Croatian proverb goes: the wolf ate the ass.</p>					
7. Student responsibilities							
Attendance, seminar work, active participation in the seminar, continuous assessment of the knowledge, final exam.							
8. Monitoring of student work ¹⁰							
Class attendance	1.5	Class participation		Seminar paper	1	Experimental work	
Final exam	1	Oral exam		Essay		Research	
Project		Continuous assessment	1.5	Report		Practical work	
Portfolio							
9. Assessment of learning outcomes in class and at the final exam (procedure and examples)							
<p>Students' work will be evaluated and graded during the course and at the final exam. The total number of points a student can earn during class is 70 (the activities listed in the table are evaluated), while the final exam can bring 30 points. It will be evaluated:</p> <ul style="list-style-type: none"> • discussions, argumentation, problematization, updating, analysis of texts, activities such as sharing and sharing in pairs, brainstorming ideas, case analysis, mental mapping, independent assignments (1-12); • presentation of seminar work (with ppt presentation) (1-12); 							

¹⁰ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



<ul style="list-style-type: none">• two colloquia (1-12)• final exam (1-12).		
10. <i>Mandatory literature (at the time of submission of study programme proposal)</i>		
<ul style="list-style-type: none">• Balibar, E.: <i>The Philosophy of Marx</i>, London, 2007.• Eagleton, T., <i>Ideology: An Introduction</i>, London, 2007.• Freeden, M.: <i>Političke ideologije: novi prikaz</i>, Zagreb, 2006., pogl. 1., 2., 3., 9. i 12.• Habermas, J., <i>Tehnika i znanost kao "ideologija"</i>, Zagreb, 1986., str. 53 – 87.• Hawkes, D., <i>Ideology</i>, London, 1996., pogl. 4. do 6.• Malešević, S., <i>Države-nacije i nacionalizam: Organizacija, ideologija i solidarnost</i>, Zagreb, 2017., pogl. 5., 6. i 7.• Ritzer, G., <i>Suvremena sociologijska teorija</i>, Zagreb, 1997., pogl. 4.• Schwarzmantel, J., <i>Doba ideologije</i>, Zagreb, 2005., pogl. 1. i 2., te 7. do 9.• Spencer, Ph., i H. Wollman, <i>Nationalism: A critical introduction</i>, London, 2002.		
11. <i>Optional/additional literature (at the time of submission of the study programme proposal)</i>		
<ul style="list-style-type: none">• Althusser, L., <i>On Ideology</i>, London, 2008.• Balkin, J. M., <i>Cultural Software: A Theory of Ideology</i>, New Haven, 1998.• Barthes, R., <i>Mythologies</i>, New York, 1972.• Boudon, R., <i>The Analysis of Ideology</i>, Chicago, 1989.• Castells, M.: <i>Moć identiteta</i>, Zagreb, 2003.• CCCS, University of Birmingham, <i>On Ideology</i>, London, 1978.• Katunarić, V.: <i>Teorija društva u frankfurtskoj školi</i>, Zagreb, 1990.• Larrain, J., <i>The Concept of Ideology</i>, London, 1979.• Malešević, S., <i>Ideologija, legitimnost i nova država: Jugoslavija, Srbija i Hrvatska</i>, Beograd i Zagreb, 2004.• Malešević, S., <i>Identity as ideology: Understanding ethnicity and nationalism</i>, Houndmills, 2006.• Močnik, R., <i>3 teorije: Ideologija, nacija, institucija</i>, Beograd, 2003.• Morley, D. i Ch. Kuan-Hsing (eds.), <i>Stuart Hall: Critical Dialogues in Cultural Studies</i>, London, 1996., pogl. 1. i 2.• Ravlić, S. <i>Suvremene političke ideologije</i>, Zagreb, 2003.• Taylor, Ch., <i>Modern Social Imaginaries</i>, Durham, 2004.• Therborn, G., <i>The Ideology of Power and Power of Ideology</i>, London, 1980.• Thompson, J. B., <i>Ideology and Modern Culture</i>, Standford, Ca. 1990., pogl. 1. i 2.• Thompson, J. B., <i>Studies in the theory of Ideology</i>, Cambridge, 1984.• van Dijk, T.A.: <i>Ideologija: multidisciplinarni pristup</i>, Zagreb, 2006.• Wuthnow, R., <i>Meaning and Moral Order</i>, Berkeley, 1987.• Žižek, S., <i>Sublimni objekt ideologije</i> Zagreb, 2002.• Žižek, S. (ed.), <i>Mapping Ideology</i>, London, 1994.		
12. <i>Number of assigned reading copies in relation to the number of students currently attending the course</i>		
Title	Number of copies	Number of students
Balibar, E.: <i>The Philosophy of Marx</i>	5	
Eagleton, T., <i>Ideology: An Introduction</i>	1	
Freeden, M.: <i>Političke ideologije: novi prikaz</i>	5	
Habermas, J., <i>Tehnika i znanost kao "ideologija"</i>	3	
Hawkes, D., <i>Ideology</i>	5	
Schwarzmantel, J., <i>Doba ideologije</i>	5	



Ritzer, G., <i>Suvremena sociologijska teorija</i>	8	
Spencer, Ph., i H. Wollman, <i>Nationalism: A critical introduction</i>	1	
<i>13. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>		
<p>The quality assurance method is regulated by the mechanisms developed and applied at the level of the institution (mostly by the Quality Committee of the Faculty of Philosophy in Rijeka). At the subject level, along with the results of the course (percentage of students who passed the course and the average of their grades), student evaluation is expected to include their own assessment of acquired knowledge, skills and competences. In accordance with the results of the evaluation, the course will be reviewed. In addition, occasional contact of former students within the framework of, for example, expert meetings of the Education and Training Agency is also contemplated.</p>		



COURSE DESCRIPTION		
Course instructor	Dr. Nenad Fanuko, Assistant Professor	
Name of the course	Political culture	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
The aim of the course is to familiarize students with concepts, theories and contested issues of the political sphere, linking politics, the public, political discourse and civic responsibility towards political action in the community.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
By the end of the course, students will be able to::		
<ol style="list-style-type: none"> 1. define basic concepts such as: political culture, political system, political socialization, legitimacy, publicity, civil society 2. describe the development of political philosophy and political theory and the place of political culture in them 3. to distinguish the contents of a mostly modernist political culture from predominantly postmodernist orientation 4. define various predominantly psychological views on political culture 5. to observe the elements of political culture in the seemingly non-political spheres of society - tradition, religion, popular culture 6. recognize everyday occurrences as political rituals and spectacles 7. analyze different theories of social movements with special emphasis on the cultural dimension 8. analyze constant elements and changes in the political culture of transition societies, especially the Croatian 		
4. Course content		
<ul style="list-style-type: none"> • Politics, power and states - the conceptual framework for understanding political culture (1,2). • Theories of power - elitism, pluralism, Marxism, poststructuralism (1,2,3). • Theories of democracy - the problem of legitimacy and the role of political culture (1,2,3). • Modernity, postmodernity and postmodernism - from the politics of redistribution to the politics of recognition, from solidarity to identity. The end of grand "metanarratives" as the core of the political culture of modernity. Religion and political culture. Tradition, detraditionalisation and retraditionalisation (1,2,3,4,5). • Definitions and functions of political culture - the psychological and subjective dimensions of politics and political action. Fear from freedom (Fromm), authoritarian personality (Adorno), repressive tolerance (Marcuse), "habits of the heart" (Bellah), the virtue of civility (Shils), civic 		



<p>culture (Almond and Verba), trust (Fukuyama, Stompka, Misztal), social capital (Coleman, Putnam, Bourdieu) (3,4,5,6).</p> <ul style="list-style-type: none"> • Political socialization and political culture: norms, values and patterns of behaviour; political culture and public opinion. Media. Political culture in relation to popular culture and consumer culture (5,6,7,8). • Political culture and institutional politics - political parties and ideologies. Nation and nationalism. Behaviour in elections. Political rituals, spectacles and scandals (5,6,8). • Social movements, collective identities and political culture. Political culture and (im)possibility of social change. Political culture in transition societies (5,6,7,8). • Globalization and political culture - disorganized capitalism and postmaterial values, religious fundamentalism and secularization, post-communism and democracy (3,5,7,8). 							
5. Manner of instruction		<input checked="" type="checkbox"/> lectures <input type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input checked="" type="checkbox"/> distance learning <input type="checkbox"/> fieldwork			<input type="checkbox"/> individual assignments <input checked="" type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input type="checkbox"/> mentorship <input checked="" type="checkbox"/> other		
6. Comments		<p>Students are required to adhere to writing time. The examination deadlines are set at the beginning of the academic year and can be changed (illness or official detention) a week before. Any unauthorized copying of any other text without reference to sources is considered to be an intellectual theft and is subject to the sanctions provided for by applicable law!</p>					
7. Student responsibilities							
Attendance, seminar work, active participation in the seminar, continuous assessment of the knowledge, exam.							
8. Monitoring of student work ¹¹							
Class attendance	1.5	Class participation	0.5	Seminar paper	1	Experimental work	
Final exam	0.5	Oral exam		Essay		Research	
Project		Continuous assessment	1.5	Report		Practical work	
Portfolio							
9. Assessment of learning outcomes in class and at the final exam (procedure and examples)							
<p>Students' work will be evaluated and graded during the course and at the final exam. The total number of points a student can earn during class is 70 (the activities listed in the table are evaluated), while the final exam can bring 30 points. It will be evaluated:</p> <ul style="list-style-type: none"> • discussions, argumentation, problematization, updating, analysis of texts, activities such as sharing and sharing in pairs, brainstorming ideas, case analysis, mental mapping, independent assignments (1-8); • presentation of seminar work (with powerpoint presentation) (1-8); • two colloquia (1-8) • final exam (1-8). 							
10. Mandatory literature (at the time of submission of study programme proposal)							

¹¹ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.

- Beck, U.: *Pronalaženje političkog*, Zagreb, 2001.
- Best, S., *Introduction to Politics and Society*, London, 2002.
- Castells, M.: *Moć identiteta*, Zagreb, 2003.
- Crothers, L. i Ch. Lockhart (eds.), *Culture and Politics: A Reader*, New York, 2000.
- Fukuyama, F.: *Povjerenje*, Zagreb, 2000.
- Habermas, J.: *Problem legitimacije u kasnom kapitalizmu*, Zagreb, 1982.
- Hague, R., Harrop, M. i S. Breslin, *Komparativna vladavina i politika*, Zagreb, 2001., II dio.
- Ingelhart, R. i Ch. Welzel, *Modernizacija, kulturna promjena i demokracija*, Zagreb, 2007.
- Janoski Th et al. (eds.), *The Handbook of Political Sociology*, Cambridge, 2005.
- Johnst Johnston, H. i B. Klandermans (eds.), *Social Movements and Culture*, Minneapolis, 1995.
- Kertzer, D. I., *Ritual, Politics and Power*, New Haven, 1988.

11. *Optional/additional literature (at the time of submission of the study programme proposal)*

- Alexander, J. C., *The Civil Sphere*, Oxford, 2006.
- Alexander, J. C., *The Meanings of Social Life*, Oxford, 2003.
- Almond, G. A. i S. Verba, *Civilna kultura*, Zagreb, 2000.
- Billig, M., *Banal Nationalism*, London, 1995.
- Crossley, N., *Making Sense of Social Movements*, Buckingham, 2002.
- Crow, G., *Social Solidarities*, Buckingham, 2002.
- Eliasoph, N., *Avoiding Politics*, Cambridge, 1998.
- Held, D., *Modeli demokracije*, Zagreb, 1990.
- Ingelhart, R. i P. Norris, *Sveto i svjetovno*, Zagreb, 2007.
- Kasapović, M. i N. Zakošek (ur.), *Legitimnost demokratske vlasti*, Zagreb, 1996.
- Malešević, S., *Ideologija, legitimnost i nova država*, Zagreb, 2004.
- Marx, A. W. *Faith in Nation*, Oxford, 2003.
- Melucci, A.; *Challenging Codes. Collective Action in the Information Age*. Cambridge, 1999.
- Puri, J., *Encountering Nationalism*, Oxford, 2004.
- Rochon, Th., *Culture Moves*, Princeton, 1998.
- Shils, E., *The Virtue of Civility*, Liberty Fund, 1997.
- Touraine, A., *Kritika modernosti*, Zagreb, 2007.

12. *Number of assigned reading copies in relation to the number of students currently attending the course*

Title	Number of copies	Number of students
Beck, U.: <i>Pronalaženje političkog</i>	8	
Castells, M.: <i>Moć identiteta</i>	2	
Crothers, L. i Ch. Lockhart (eds.), <i>Culture and Politics: A Reader</i>	copy	
Hague, R., Harrop, M. i S. Breslin, <i>Komparativna vladavina i politika</i>	1	
Ingelhart, R. i Ch. Welzel, <i>Modernizacija, kulturna promjena i demokracija</i>	1	
McGarry A., and J. M. Jasper (eds.): <i>The identity dilemma : social movement s and collective identity</i>	1	
Johnst Johnston, H. i B. Klandermans (eds.), <i>Social Movements and Culture</i>	copy	
Seidman, S., and J:S: Alexander: <i>The new social theory reader : contemporary debates</i>	1	
Welch, S.: <i>Koncept političke kulture</i>	5	

13. *Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences*

The quality assurance method is regulated by the mechanisms developed and applied at the level of the



institution (mostly by the Quality Committee of the Faculty of Philosophy in Rijeka). At the subject level, along with the results of the course (percentage of students who passed the course and the average of their grades), student evaluation is expected to include their own assessment of acquired knowledge, skills and competences. In accordance with the results of the evaluation, the course will be reviewed. In addition, occasional contact of former students within the framework of, for example, expert meetings of the Education and Training Agency is also contemplated.



COURSE DESCRIPTION		
Course instructor	Dr. Nenad Fanuko, Assistant Professor	
Name of the course	Classical Social Theory	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
An overview of the social context of the emergence of sociology and introducing to concepts and theories of classical sociology.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
By the end of the course, students will be able to:		
<ol style="list-style-type: none"> 1. Identify the main topics of classical sociological theories 2. discuss their usability for the analysis of modern society 3. to define the influence of particular classics on later authors 4. analyze the "eternal return" of the topics and dilemmas of classical sociology in postmodernism 5. apply some classical theories to the analysis of contemporary phenomena 		
4. Course content		
<ul style="list-style-type: none"> • Historical context of the emergence of sociology, transition from traditional society to modernity, criticism of enlightenment and capitalism, romantic roots of sociology, constitution of sociology as a special discipline. (1,2) • Marx and Marxism: "young" and "mature" Marx, Marx's method of societal analysis, materialistic understanding of history, critique of political economy, alienation of work, base and superstructure, ideology, class theory, class consciousness, social change and theory of revolution. Interpretations, critiques and (unrealized) predictions. Marxism in the 20th Century. Marx and postmodernity (1,2,3,4,5). • Durkheim and the establishment of sociology as a special discipline. The rules of sociological methods, social facts, division of social labour, social cohesion, anomie, suicide, religion and sociology of knowledge. Interpretations and critics: from Positivism to Idealism, functionalism, conservatism. Durkheim's influence: structuralism (C. Levi-Strauss), interactionism (Goffman), group and grid theory (M. Douglas). Neodurkheimian theory of ritual. Durkheimian cultural studies (1,2,3,4,5). • Weber and sociology of understanding (<i>Verstehen</i>). Ideal type and social action. Protestantism, capitalism, rationality. Comparative sociology of religion. Power, authority, legitimacy, bureaucracy, charisma. Weber's theory of social stratification and domination. Diagnosis of time and cultural pessimism. Interpretations and critics. Weber and postmodernism (1,2,3,4,5). • Parsons and theoretical synthesis of Classical Sociology. Analytical realism, positivism, idealism, (Hobbes') problem of order, critique of utilitarianism, voluntaristic theory of action. Parsons' 		



<p>interpretation of Pareto, Durkheim and Weber. The significance of Parsons' synthesis for the development of sociological theory in the 20th century. Overview of Parsons' theory development: theory of action, system theory, evolution theory, AGIL scheme. Parsons as a classic (1,2,3,4,5).</p> <ul style="list-style-type: none"> • Modernity and postmodernity. Classical sociological theory and thematic transition from traditional to modern society. Division of labour, market, rationalization, bureaucratization, tragedy of culture (Simmel), cultural pessimism. The use of classical theory in postmodernism: Marx and globalization, Durkheim and mass media, Weber and cultural stratification, Parsons and fundamentalism (1,2,3,4,5). 							
5. Manner of instruction		<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork			<input type="checkbox"/> individual assignments <input checked="" type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input type="checkbox"/> mentorship <input checked="" type="checkbox"/> other		
6. Comments		<p>Students are required to adhere to writing time. The examination deadlines are set at the beginning of the academic year and can be changed (illness or official detention) a week before. Any unauthorized download of any other text without reference to sources is considered to be an intellectual theft and is subject to the sanctions provided for by applicable law!</p>					
7. Student responsibilities							
Attendance, seminar work, active participation in the seminar, continuous assessment of the knowledge, exam.							
8. Monitoring of student work ¹²							
Class attendance	1.5	Class participation	0.5	Seminar paper	1	Experimental work	
Final exam	0.5	Oral exam		Essay		Research	
Project		Continuous assessment	1.5	Report		Practical work	
Portfolio							
9. Assessment of learning outcomes in class and at the final exam (procedure and examples)							
<p>Students' work will be evaluated and graded during the course and at the final exam. The total number of points a student can earn during class is 70 (the activities listed in the table are evaluated), while the final exam can bring 30 points. It will be evaluated:</p> <ul style="list-style-type: none"> • discussions, argumentation, problematization, updating, analysis of texts, activities such as sharing and sharing in pairs, brainstorming ideas, case analysis, mental mapping, independent assignments (1-5); • presentation of seminar work (with ppt presentation) (1-5); • two colloquia (1-5) • final exam (1-5). 							
10. Mandatory literature (at the time of submission of study programme proposal)							
<ul style="list-style-type: none"> • Craib, I.: <i>Classical Social Theory: An Introduction to the Thought of Marx, Weber, Durkheim and Simmel</i>, New York, 1997. • Cvjetičanin, V. i R. Supek: <i>Emile Durkheim i francuska sociološka škola</i>, Zagreb, 2003. • Durkheim, E.: <i>Pravila sociološke metode</i>, Zagreb, 1999. 							

¹² IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.

- Durkheim, E.: *Elementarni oblici religijskog života*, Zagreb, 2008.
- Đurić, M.: *Sociologija Maxa Webera*, Zagreb, 1986.
- Eagleton, T.: *Zašto je Marx bio u pravu*, Zagreb, 2018.
- Hughes, Sharrock i Martin: *Understanding Classical Sociology*, SAGE, London, 2003.
- Kalanj, R., *Suvremenost klasične sociologije*, Zagreb, 2005.
- Marx, K. i F. Engels, *Glavni radovi Marxa i Engelsa*, Zagreb 1978.
- Nisbet, R. A., *Sociološka tradicija*, Zagreb, 2007.

11. *Optional/additional literature (at the time of submission of the study programme proposal)*

- Alexander, J.C. (ed.): *Durkheimian sociology: Cultural Studies*, Cambridge, 1992.
- Collins, R.: *Three Sociological Traditions*, New York, 1985.
- Gerth, H.H. i C. Wright Mills: *From Max Weber: Essays in Sociology*, New York, 1954.
- Kahlberg, S., *Max Weber's Comparative Historical Sociology*, Chicago, 1994.
- Levine, D.N.: *Visions of the Sociological Tradition*, Chicago, 1995.
- Parkin, F.: *Max Weber*, London 1997.
- Ringer, F., *Max Weber's Methodology: The Unification of the Cultural and Social Sciences*, Cambridge, Mass., 1997.
- Ritzer, G. (ed.): *The Blackwell Companion to Major Classical Social Theorists*, Maldem, 2003.
- Schluchter, W.: *The Rise of Western Rationalism: Max Weber's Developmental History*, Berkeley, Ca., 1985.
- Thompson, K.: *Emile Durkheim*, London, 2003.
- Turner, B.S.: *Classical Sociology*, London, 1999.
- Weber, M.: *Metodologija društvenih nauka*, Zagreb, 1986.
- Weber, M.: *Politika kao poziv*, Naklada Jesenski i Turk, Zagreb, 2001.
- Weber, M.: *Sociologija religije*, Kruzak, Zagreb, 2000.

12. *Number of assigned reading copies in relation to the number of students currently attending the course*

Title	Number of copies	Number of students
Craib, I.: <i>Classical Social Theory: An Introduction to the Thought of Marx, Weber, Durkheim and Simmel</i>	kopija	
Cvjetičanin, V. i R. Supek: <i>Emile Durkheim i francuska sociološka škola</i>	3	
Durkheim, E.: <i>Pravila sociološke metode</i>	5	
Durkheim, E.: <i>Elementarni oblici religijskog života</i>	3	
Đurić, M.: <i>Sociologija Maxa Webera</i>	2	
Eagleton, T.: <i>Zašto je Marx bio u pravu</i>	1	
Gerth, H.H. i C. Wright Mills: <i>From Max Weber: Essays in Sociology</i>	1	
Hughes, Sharrock i Martin: <i>Understanding Classical Sociology</i>	1	
Kalanj, R., <i>Suvremenost klasične sociologije</i>	2	
Marx, K. i F. Engels, <i>Glavni radovi Marxa i Engelsa</i>	1	
Nisbet, R. A., <i>Sociološka tradicija</i>	6	

13. *Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences*

The quality assurance method is regulated by the mechanisms developed and applied at the level of the institution (mostly by the Quality Committee of the Faculty of Philosophy in Rijeka). At the subject level, along with the results of the course (percentage of students who passed the course and the average of their grades), student evaluation is expected to include their own assessment of acquired knowledge, skills and competences. In accordance with the results of the evaluation, the course will be reviewed. In



Sveučilište u Rijeci • University of Rijeka

Trg braće Mažuranića 10 • 51 000 Rijeka • Croatia

T: +385 (0)51 406 500 • F: +385 (0)51 406 588

W: www.uniri.hr

E: ured@uniri.hr

addition, occasional contact of former students within the framework of, for example, expert meetings of the Education and Training Agency is also contemplated.



COURSE DESCRIPTION		
Course instructor	Department of Cultural Studies	
Name of the course	Selected Themes in Cultural Studies 1	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
The course aims to familiarise students with selected themes from one of the main areas of interest within cultural studies.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
Students will be able to:		
<ol style="list-style-type: none"> 1. Compare selected themes ranging between general cultural studies and the cultural theory 2. Analyze selected themes in the study of identity (gender, class, ethnicity), sociology of culture, anthropology, religious studies, media studies, sociolinguistics, philosophy and others. 		
4. Course content		
<ul style="list-style-type: none"> • Disciplinary history and division (1,2) • Critical methodologies and methods (1,2) • Theoretical schools and movements (1,2) • Social influence and ethical questions (1,2) • Case studies (1,2) • Development of theoretical vocabulary and adoption of terminological and conceptual groupings (1,2) • Theories of identification and identity (1,2) • The study of film, traditional and new media (1,2) • Cultural anthropology and religious studies (1,2) • Cultural history (1,2) • Cultural policy and development (1,2) 		
5. Manner of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input checked="" type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input checked="" type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input checked="" type="checkbox"/> other
6. Comments		
7. Student responsibilities		



Students are required to actively participate, stimulate interactivity and joint engagements, carry out individual assignments in the classroom and on the ground, write at least one paper and pass the exam

8. *Monitoring of student work*¹³

Class attendance	1.5	Class participation	0.5	Seminar paper	1	Experimental work	
Written exam		Oral exam	1	Essay		Research	
Project		Continuous assessment	1	Report		Practical work	
Portfolio							

9. *Assessment of learning outcomes in class and at the final exam (procedure and examples)*

A detailed outline of the methods of evaluation will be shown in the course outline of the subject!

10. *Mandatory literature (at the time of submission of study programme proposal)*

The literature is determined according to the selected theme. The department will outline the mandatory and optional literature, where the texts will be selected according to the subject area.

11. *Optional/additional literature (at the time of submission of the study programme proposal)*

The literature is determined according to the selected theme. The department will outline the mandatory and optional literature, where the texts will be selected according to the subject area.

12. *Number of assigned reading copies in relation to the number of students currently attending the course*

<i>Title</i>	<i>Number of copies</i>	<i>Number of students</i>

13. *Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences*

Evaluation carried out at the end of the course.

¹³ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



COURSE DESCRIPTION		
Course instructor	Centre for women's studies	
Name of the course	Gender, sexuality, identities - from oppression to equality	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective, communis, external	
Year of study	1/2 and graduate years of other programmes at the University of Rijeka, students enrolled in 4th or 5th year of integrated university programmes	
ECTS credits and manner of instruction	ECTS credits	3
	Number of class hours (L+E+S)	30+15+0
1. Course objectives		
Theme of the course is dedicated to the gender studies, through issues of gender equality and related human rights (with emphasis on gender orientation and gender identity and expression).		
2. Course enrolment requirements		
Students enrolled in second year of Cultural studies graduate programme; other students enrolled in graduate programmes; students enrolled in 4th or 5th year of integrated university programmes.		
3. Expected learning outcomes		
After having attended the course the student will be able to		
<ol style="list-style-type: none"> 1. Understand, describe and properly use the basic terminology of gender studies; 2. Identify the social phenomena of inequality, discrimination, gender-based violence and gender orientation and / or gender identity and expression; 3. Understand and explain the gender orientation, gender and social context, gender roles, and some social phenomena (e.g. reproduction, violence) related to gender; 4. To prepare and implement activities related to proactive gender-sensitive activities and / or activities related to combating misogyny, homophobia, biphobia and transphobias in society. 		
4. Course content		
The course includes an interdisciplinary scientific field of gender studies and students are acquainted with:		
<p>a) the basic terminology of the field through familiarization with terms: gender, sex, gender role, transversely, transsexuality, inters, queer; essentialism, constructivism, identity, sexuality, sexual orientation, human rights; their scientific foundation, genesis and critical reflection on the terminology,(1)</p> <p>(b) problem knots that the gender theory deals with from different theoretical points of view (problem of discrimination based on gender orientation and / or gender, gender-based violence, gender social (economic, educational, political, cultural) stratification, feminist critique of knowledge production (conflict paradigms); feminist theories, critical theory, (1-3)</p> <p>c) a specific teaching method (service learning) in which the synergy of the theoretical (lecture) and practical part of the course is necessary, opens up a space for an immediate supplementation of the core content of the course in additional skills and knowledge associated to organizational culture of civil society organizations, project culture, etc. depending on the type of activity of an individual civil society. (1-4)</p>		



5. Manner of instruction		<input checked="" type="checkbox"/> lectures <input type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input type="checkbox"/> distance learning <input checked="" type="checkbox"/> fieldwork		<input checked="" type="checkbox"/> individual assignments <input checked="" type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input checked="" type="checkbox"/> other	
6. Comments		Student work will be evaluated during the course. This course does not have an exam, but the tasks foreseen by the program are evaluated. Performing all the activities and the certification from the civil society organizations on successfully completed tasks is a prerequisite for passing the course.			
7. Student responsibilities					
Students are obliged to attend the theoretical part of the course as well as participate in the activities and projects set up by the civil society organizations.					
8. Monitoring of student work ¹⁴					
Class attendance	1	Class participation		Seminar paper	Experimental work
Written exam		Oral exam		Essay	Research
Project	0,5	Continuous assessment		Report	Practical work
Portfolio					1,5
9. Assessment of learning outcomes in class and at the final exam (procedure and examples)					
<p>Evaluation of the students' work during the course will be performed multiple times. One of the common methods within the method service learning is a reflexive diary. Also, the method of service learning implies <i>peer-to-peer</i> previews by the students themselves, intensive mentoring work and assessment of student activities by the lecturers and associates on the course, as well as by representatives of civil society organizations where the students will perform their tasks. The course is not evaluated, but the timely execution of all activities is a prerequisite for a successful passing of a course, i.e. getting ECTS credits.</p> <ul style="list-style-type: none"> • reflexive diary (1 -4) • peer to peer valorization (1 -4) • mentor work (1-4) 					
10. Mandatory literature (at the time of submission of study programme proposal)					
<ol style="list-style-type: none"> 1. The basic bibliographic unit to be used by students in this course is a textbook that will emerge as one of the outcomes of the "Humane Education-Responsible Society" project. It will cover the contents envisaged by the course program. The textbooks will be attended by the University of Rijeka professors and the experts working in the civil society organizations field relevant to the content of the course; 2. Gillis, M., J., Jacobs, A. T., (2017), Introduction to women's and gender studies: an interdisciplinary approach, Oxford University Press, New York; 3. Teaching Gender in Social Work, (2010), ed. Leskošek, V., University of Utrecht, Stockholm 					

¹⁴ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



University, AtGender, Utrecht;

4. Teaching Against Violence, (2013), ed. Testoni, I., Groterath, A., Guglielmin, M. S., Wieser, M., AtGender, Utrecht, Budapest, New York.

11. Optional/additional literature (at the time of submission of the study programme proposal)

Hooks, B., (2004), Feminizam je za sve: strastvena politika, Centar za ženske studije, Zagreb;

Katunarić, V.,(2009), Ženski eros i civilizacija smrti, Naklada Jesenski i Turk, Zagreb;

Tomić-Koludrović, I., Kunac, S., (2000), Rizici modernizacije: žene u Hrvatskoj devedesetih, Udruga građana Stope nade, Split;

Uvod u rodne teorije, (2011), ed. Milojević, I., Markov, S., Mediterran Publishing, Novi Sad;

Lezbijska organizacija Rijeka, (2011), Razumjeti i podržati - prihvaćanje seksualnih i rodni manjina u obitelji, Rijeka.

12. Number of assigned reading copies in relation to the number of students currently attending the course

Since the course has not yet been implemented, the library of the Faculty of Humanities and Social Sciences in Rijeka still does not have the proposed title. Apart from the basic bibliographic unit for the course, which will also be available *online*, AtGender publishing are also available *online*.

<i>Title</i>	<i>Number of copies</i>	<i>Number of students</i>

13. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences

Continuous assessment of students by the course instructors and a questionnaire for students about the course content and how it has been carried out.



COURSE DESCRIPTION		
Course instructor	Dr. Sarah Czerny, Assistant Professor	
Name of the course	Work placement 1	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	3
	Number of class hours (L+E+S)	0+86+4
1. Course objectives		
The primary goal of the course is to enable students to acquire work placement in the cultural sector, as well as to explain the basic concepts, starting points and critical areas in culture.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
After completing the course, the student will be able to:		
<ol style="list-style-type: none"> 1. Describe and critically approach the basic concepts in culture. 2. Apply theoretical knowledge about culture at the practice level of work placement. 3. Adapt to the different activities and demands of the project oriented cultural sector. 4. Successfully communicate about their own work placement and disseminate the results of this practice to shareholders in culture and mentors in institutions of further education. 5. Critically appraise the pros and cons of work placement in cultural institutions, as well as suggested changes and improvements to work in the civil and cultural sector. 6. Actively contribute to debates about work placement within institutions, as well as plan changes and offer suggestions to the development of ideas within this sector. 7. Engage in active work and planning new activities and projects in cultural institutions. 		
4. Course content		
<ul style="list-style-type: none"> • An introduction to basic concepts of work placement and work in culture (1). • Critical analysis of work placement as a contemporary form of work in the cultural sector (1-7) • Individualized work placement plans • Carrying out work placement with the support of a mentor and writing a diary (1-7) • Disseminating results as well as carried out activities during work in the cultural sector, as well as analyzing and suggesting areas for improvement (1-7) 		
5. Manner of instruction	<input type="checkbox"/> lectures <input type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input checked="" type="checkbox"/> distance learning <input checked="" type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input type="checkbox"/> other
6. Comments		
7. Student responsibilities		



<ul style="list-style-type: none"> - Attending work placement - Writing a diary of their work placement - Seminar 							
8. Monitoring of student work ¹⁵							
Class attendance		Class participation		Seminar paper	0.2	Experimental work	
Written exam		Oral exam		Essay		Research	
Project		Continuous assessment		Report		Practical work	2.8
Portfolio							
9. Assessment of learning outcomes in class and at the final exam (procedure and examples)							
<p>Students will have to:</p> <ul style="list-style-type: none"> • Write a seminar of their work placement outlining how it has helped/not helped them. (1-7) • Actively participate in work placement.(1-7) • Write a diary of their work experience outlining what they have done during their placement. (1-7) <p>Student activity on the course will be outlined in detail in the course plan.</p>							
10. Mandatory literature (at the time of submission of study programme proposal)							
<ul style="list-style-type: none"> • Bridgstock, R. 2011. Skills for creative industries graduate success. Education + Training, 53(1): 9 – 26. • Grad Rijeka. 2013. 'Strategija kulturnog razvitka Grada Rijeke, 2013.-2020.', Rijeka, 2013. • Griffiths, T & Guile, D. 2004. Learning through work experience for the knowledge economy. Issues for educational research and policy. Cedefop Reference series; 48. Luxembourg: Office. Chapter 2. • Little, B & Harvey, L. 2006. Learning Through Work Placements and Beyond. Higher Education Academy, Chapters 2 & 3 							
11. Optional/additional literature (at the time of submission of the study programme proposal)							
<p>"RI2020: Port of Diversity", Rijeka, 2016. Švob-Đokić et al. 2014. "Compendium: Cultural Policies and Trends in Europe - Croatia", Zagreb. (odabrani dijelovi sukladno interesima studenta).</p>							
12. Number of assigned reading copies in relation to the number of students currently attending the course							
<i>Title</i>					<i>Number of copies</i>	<i>Number of students</i>	
Bridgstock, R. 2011. Skills for creative industries graduate success. Education + Training, 53(1): 9 – 26					Course instructor's archive		
Grad Rijeka. 2013. 'Strategija kulturnog razvitka Grada Rijeke, 2013.-2020.', Rijeka, 2013.					Course instructor's archive		
Griffiths, T & Guile, D. 2004. Learning through work experience for the knowledge economy. Issues for educational research and policy. Cedefop Reference series; 48. Luxembourg: Office. Chapter 2.					Course instructor's archive		
Little, B & Harvey, L. 2006. Learning Through Work Placements and Beyond. Higher Education Academy, Chapter 2 and 3.					Course instructor's		

¹⁵ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



	archive	
<i>13. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>		
Quality monitoring will be ensured by conducting a course evaluation at the level of the Faculty of Humanities and Social Sciences in Rijeka.		



COURSE DESCRIPTION							
Course instructor	Department of Cultural Studies						
Name of the course	Preparations for the Master's Thesis						
Study programme	Master's degree (MA) programme in Cultural Studies						
Status of the course	Obligatory						
Year of study	1.						
ECTS credits and manner of instruction	ECTS credits		5				
	Number of class hours (L+E+S)		0+0+30				
1. Course objectives							
This course enables each individual student to develop an area of their own specific interest, with the support of a mentor who they have chosen.							
2. Course enrolment requirements							
There are no requirements.							
3. Expected learning outcomes							
Students will be able to:							
<ol style="list-style-type: none"> 1. Define their area of specific interest 2. Identify the body of literature relevant to their specific interest. 3. Describe in broad terms their thesis topic. 4. Identify areas of research 							
4. Course content							
<ul style="list-style-type: none"> - Regular supervision with supervisors [1-3] - Literature research and review [1-3] - Field work/research (if applicable) [4] 							
5. Manner of instruction	<input type="checkbox"/>	lectures	<input checked="" type="checkbox"/>	individual assignments			
	<input type="checkbox"/>	seminars and workshops	<input checked="" type="checkbox"/>	multimedia and network			
	<input type="checkbox"/>	exercises	<input type="checkbox"/>	laboratories			
	<input type="checkbox"/>	distance learning	<input checked="" type="checkbox"/>	mentorship			
	<input type="checkbox"/>	fieldwork	<input checked="" type="checkbox"/>	other			
6. Comments							
7. Student responsibilities							
Active work on their Master's thesis. Regular communication and contact with their Master's thesis supervisor.							
8. Monitoring of student work¹⁶							
Class attendance		Class participation		Seminar paper		Experimental work	

¹⁶ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



Written exam		Oral exam		Essay		Research	3																		
Project	2	Continuous assessment		Report		Practical work																			
Portfolio																									
<p>9. <i>Assessment of learning outcomes in class and at the final exam (procedure and examples)</i></p> <p>There is no evaluation.</p>																									
<p>10. <i>Mandatory literature (at the time of submission of study programme proposal)</i></p> <p>The literature is determined according to the student's interests and the supervisor's agreement.</p>																									
<p>11. <i>Optional/additional literature (at the time of submission of the study programme proposal)</i></p> <p>The literature is determined according to the student's interests and the supervisor's agreement.</p>																									
<p>12. <i>Number of assigned reading copies in relation to the number of students currently attending the course</i></p> <table border="1"> <thead> <tr> <th style="text-align: center;">Title</th> <th style="text-align: center;">Number of copies</th> <th style="text-align: center;">Number of students</th> </tr> </thead> <tbody> <tr><td> </td><td> </td><td> </td></tr> <tr><td> </td><td> </td><td> </td></tr> <tr><td> </td><td> </td><td> </td></tr> <tr><td> </td><td> </td><td> </td></tr> <tr><td> </td><td> </td><td> </td></tr> </tbody> </table>								Title	Number of copies	Number of students															
Title	Number of copies	Number of students																							
<p>13. <i>Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i></p> <p>Mentors will discuss with their students about the progress of their Master's thesis</p>																									



COURSE DESCRIPTION		
Course instructor	Dr. Zvezdana Vrzić, Assistant Professor	
Name of the course	Language and identity	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
The aim of the course to engage students in the study of the relationship between language and identity from a sociolinguistic perspective. Students will also learn about sociolinguistic research methodology and apply their knowledge by carrying out their own field research.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
Upon completing the course students will be able to:		
<ol style="list-style-type: none">1. describe the sources of language variation;2. understand the relationship between patterned language variation and language change;3. differentiate between different social sources of linguistic variation;4. understand how language is used in the construction of different social identities;5. describe the source of some differences between urban and rural language varieties;6. describe the basics of Croatian language variation;7. conduct sociolinguistic/oral history interviews;8. transcribe interviews following the protocols of the discipline;9. use fieldwork equipment;10. use data processing software such as Audacity and/or Praat;11. store the collected data and prepare metadata for it;12. formulate research questions and hypotheses;13. recognize the existence of linguistic variation in linguistic data;14. analyze linguistic variation in linguistic data.		
4. Course content		
Geographic variation (1-3); language variation among social groups (4); stylistic variation (5-6); language attitudes and ideologies (1-6); language variation and speaker agency (1-6); bilingualism, diglossia and code-switching (7-9); varieties of English; varieties of Croatian (13-14); sociolinguistic methods (10); research involving human subjects (1-14); interviewing techniques; transcribing speech (9-10); identifying patterns and variation on different levels of linguistic structure (1-14); qualitative and quantitative analysis		



of speech (1-14).							
5. Manner of instruction		<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input checked="" type="checkbox"/> fieldwork			<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input type="checkbox"/> mentorship <input type="checkbox"/> other		
6. Comments		Students are required to adhere to deadlines. The examination deadlines are set at the beginning of the academic year and can be changed (illness or official detention) a week before. Any unauthorized copying of any other text without reference to sources is considered to be an intellectual theft and is subject to the sanctions provided for by applicable law. The course will be held in English.					
7. Student responsibilities							
Students are expected to show professionalism in the following ways: a) regular class attendance, b) completion of readings ahead of the class and active participation in class discussion, c) completion of homework assignments, d) completion of fieldwork and e) writing of a term paper and its presentation in class.							
Late assignments are not accepted. Presentations must be given on the assigned date.							
8. Monitoring of student work ¹⁷							
Class attendance	1.5	Class participation	0.5	Seminar paper	1	Experimental work	
Written exam	1	Oral exam		Essay		Research	0.5
Project		Continuous assessment	0.5	Report		Practical work	
Portfolio							
9. Assessment of learning outcomes in class and at the final exam (procedure and examples)							
Students' work and learning will be evaluated based on a) homework assignments, b) interviews with transcription, c) a term paper and class presentation, d) professionalism including regular class attendance, completion of readings ahead of class and active participation in class discussion (1-14).							
10. Mandatory literature (at the time of submission of study programme proposal)							
Selected chapters from 1 and 2 and articles:							
1. Coupland, Nikolas, and Adam Jaworski. 2009. <i>The new sociolinguistics reader</i> . Palgrave Macmillan.							
2. Tagliamonte, Sali. 2006. <i>Analyzing Sociolinguistic Variation</i> . Oxford University Press.							
3. Vranić, Silvana i Sanja Zubčić. 2018. Hrvatska narječja, dijalekti, govori. U: <i>Povijest hrvatskoga jezika</i> , 5, 2018.							
4. Zečević, Vesna. 2000. <i>Hrvatski dijalekti u kontaktu</i> . Zagreb: Institut za hrvatski jezik i jezikoslovlje.							
5. Badurina, Lada; Matešić, Mihaela, Riječka jezična zbilja. <i>Urbani govor između sustava i standarda</i> , Sveti Vid, XIII, Izdavački centar Rijeka, Rijeka, 2008., 111-120.							

¹⁷ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



6. Ćurković, Dijana. 2013. The Similarities between Croatia's Four Largest Urban Dialects: Zagreb, Split, Rijeka, Osijek. *International Journal of Science*, 3: 201-213.
7. Lukežić, Iva. 2008. Današnji riječki govor(i), *Riječki filološki dani. Zbornik radova s Međunarodnoga znanstvenog skupa Riječki filološki dani održanoga u Rijeci od 16. do 18. studenoga 2006.*, Filozofski fakultet u Rijeci, Rijeka, 443-451
8. Magner, Thomas F. 1983. Gradski dijalekti u Jugoslaviji, *Argumenti*, VI, 1-2, Centar za idejno-teorijski rad OK SKH Rijeka, Rijeka, 187-195.
9. Kapović, Mate. 2004. Jezični utjecaj velikih gradova. *Rasprave instituta za hrvatski jezik i jezikoslovlje* 30: 97-105.

Additional journal articles and chapters.

11. *Optional/additional literature (at the time of submission of the study programme proposal)*

1. Holmes, Janet, and Kirk Hazen, eds. 2014. *Research methods in sociolinguistics: A practical guide*. Vol. 5. John Wiley & Sons.
2. Gippert, Jost, Nikolaus Himmelmann, and Ulrike Mosel, eds. 2006. *Essentials of language documentation*. Vol. 178. Walter de Gruyter.
3. Coupland, Nikolas. 2007. *Style: Language variation and identity*. Cambridge University Press.
4. Wetherell, Margaret, Stephanie Taylor, and Simeon J. Yates, eds. 2001. *Discourse as data: A guide for analysis*. Sage.

12. *Number of assigned reading copies in relation to the number of students currently attending the course*

Title	Number of copies	Number of students
Coupland, Nikolas, and Adam Jaworski. 2009. <i>The new sociolinguistics reader</i> . Palgrave Macmillan.	Course instructor's archive	
Tagliamonte, Sali. 2006. <i>Analyzing Sociolinguistic Variation</i> . Oxford University Press.	Course instructor's archive	
Vranić, Silvana i Sanja Zubčić. 2018. Hrvatska narječja, dijalekti, govori. U: <i>Povijest hrvatskoga jezika</i> , 5, 2018.	Course instructor's archive	
Zečević, Vesna. 2000. Hrvatski dijalekti u kontaktu. Zagreb: Institut za hrvatski jezik i jezikoslovlje.	Course instructor's archive	
Badurina, Lada; Matešić, Mihaela, Riječka jezična zbilja. Urbani govor između sustava i standarda, <i>Sveti Vid</i> , XIII, Izdavački centar Rijeka, Rijeka, 2008., 111-120.	Course instructor's archive	
Ćurković, Dijana. 2013. The Similarities between Croatia's Four Largest Urban Dialects: Zagreb, Split, Rijeka, Osijek. <i>International Journal of Science</i> , 3: 201-213.	Course instructor's archive	
Lukežić, Iva. 2008. Današnji riječki govor(i), <i>Riječki filološki dani. Zbornik radova s Međunarodnoga znanstvenog skupa Riječki filološki dani održanoga u Rijeci od 16. do 18. studenoga 2006.</i> , Filozofski fakultet u Rijeci, Rijeka,	Course instructor's archive	



443-451		
Magner, Thomas F. 1983. Gradski dijalekti u Jugoslaviji, <i>Argumenti</i> , VI, 1-2, Centar za idejno-teorijski rad OK SKH Rijeka, Rijeka, 187-195.	Course instructor's archive	
Kapović, Mate. 2004. Jezični utjecaj velikih gradova. <i>Rasprave instituta za hrvatski jezik i jezikoslovlje</i> 30: 97-105.	Course instructor's archive	
<i>13. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>		
Student evaluation is conducted at the end of the semester.		



COURSE DESCRIPTION		
Course instructor	Dr. Katarina Peović Vuković, Assistant Professor	
Name of the course	Socialist Culture	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
The aim of the course is to inform students about Yugoslav socialism as a social, political and economic experiment, and the basis for future political and economic changes.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
After finishing this course students will be able to:		
<ol style="list-style-type: none"> 1. Describe and compare phases of Yugoslav socialism 2. Argue about the importance of socialist experiment 3. Describe, analyse forms of politics and economy 4. Describe, analyse and critically evaluate concept of workers' self-management 5. Describe, analyse and critically evaluate economic and political processes in Yugoslav socialism and its accumulated contradictions 6. Describe and analyse forms of sociality and popular culture 		
4. Course content		
The course is dedicated to Yugoslav socialism, socialist experiments, as well as really existing socialisms after the World war II.		
<ul style="list-style-type: none"> • Introduction – Yugoslav socialism (1- 2) • Socialist experiment – economy, politics, society (1 -3) • Workers' selfmanagement (2 -3) • Contridictions in Yugoslav socialism – political avan-garde, workers, capital (4 – 5) • Yugoslav socialism and popular culture (6) 		
5. Manner of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork	<input type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input type="checkbox"/> mentorship <input type="checkbox"/> other
6. Comments		
7. Student responsibilities		



Regular attendance and active participation, continuous assessments, seminar and oral exam.

8. *Monitoring of student work*¹⁸

Class attendance	1.5	Class participation	0.5	Seminar paper	1	Experimental work	
Final exam	1	Continuous assessment	1	Essay		Research	
Project				Report		Practical work	
Portfolio							

9. *Assessment of learning outcomes in class and at the final exam (procedure and examples)*

This will be visible during the course in the debates, arguments, discussion of issues, making issues relevant, text analysis, discussions, student tasks (1-6)

- presentation of seminar work (1-6)
- two colloquiums (1-3, 3-6)
- final exam (1-6)

10. *Mandatory literature (at the time of submission of study programme proposal)*

- Heinrich, Michael (2015) Uvod u Marxovu kritiku političke ekonomije, Rosa Luxemburg Stiftung Southeast Europe
- Lebowitz, Michael A. (2012) The Contradictions of 'Real Socialism'. The Conductor and the Conducted, New York: Monthly Review Press
- Lebowitz, Michael A. (2010) The Socialist Alternative. Real Human Development, New York: Monthly Review Press
- Lebowitz, Michael A. (2015) The Socialist Imperative. From Gotha to Now, pp. 168-178.
- Rius, (2003). Marx za početnike, Jesenski i Turk, Zagreb, pp. 113-124, 143-153.
- Mihaljević, Domagoj (2017) Zbogom avangardo. Na razvalinama jugoslavenske socijalističke modernizacije, Rosa Luxemburg Stiftung Southeast Europe
- Program Saveza komunista Jugoslavije. Prihvaćen na Sedmom kongresu Saveza komunista Jugoslavije (22-26. travnja 1958. u Ljubljani). Stvarnost, Zagreb, 1965., Glava deseta: Društvena uloga i idejne osnove SKJ, 215-244.
- Unkovski-Korica, Vladimir (2016) The Economic Struggle for Power in Tito's Yugoslavia: From World War II to Non-Alignment. New York-London: I. B. Taurus.
- Woodward, Susan (1995) Socialist Unemployment: The Political Economy of Yugoslavia 1945-1990. New Jersey: Princeton University Press., Selected chapters
- Woodward, Susan. (2017) The Rights of Women: Ideology, Policy, and Social Change in Yugoslavia, Selected chapters

11. *Optional/additional literature (at the time of submission of the study programme proposal)*

- A Textbook of Marxist Philosophy (1937) Leningrad Institute of Philosophy, London: Camelot Press; Marxists Internet Archive (2009), <https://www.marxists.org/history/international/comintern/sections/britain/subject/left-book-club/1937/textbook/index.htm> Introduction, 1st chapter (The Conflict Between Idealism and Materialism)
- Družić, Ivo, Josip Tica, "Hrvatski gospodarski razvoj", Hrvatski gospodarski razvoj, Ivo Družić, ed.,

¹⁸ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.

Ekonomski fakultet Sveučilišta u Zagrebu – Politička kultura, Zagreb, 2003., pp. 92–120

- Lebowitz, Michael A. (2009) *Following Marx. Method, Critique and Crisis*, Brill, Leiden
- Lebowitz, Michael A. (2012) *The Contradictions of 'Real Socialism'. The Conductor and the Conducted*, New York: Monthly Review Press
- Lebowitz, Michael A. (2010) *The Socialist Alternative. Real Human Development*, New York: Monthly Review Press
- Lebowitz, Michael A. (2015) *The Socialist Imperative. From Gotha to Now*, New York: Monthly Review Press
- Lebowitz, Michael A. (1. listopada, 2016) "What is Socialism for the Twenty-First Century?", *Monthly Review*, New York, <https://monthlyreview.org/2016/10/01/what-is-socialism-for-the-twenty-first-century#fn2>
- Karl, Marx (1978) *Capital: Critique of Political Economy*, chosen chapters
- Karl Marx (1977) *Communist Manifesto*
- Marx, Karl (1946) *Poverty of Philosophy*
- Marx, Karl (1970) *Critique of the Gotha Programme*, *Marx/Engels Selected Works*, 1875, sv. 3, Progress Publishers, Moscow (marxists.org, 1999.), pp. 13-30
- Marx, Karl (2009) *Value, Price and Profit*
- Woodward, Susan. (1977) «From Revolution to Post-Revolution How Much Do We Really Know about Yugoslav Politics.» *World Politics*, 30(1), pp. 141-166.
- Wolff, Richard D. & Stephen A. Resnick (1987) *Economics: Marxian versus Neoclassical*, Johns Hopkins Press, Baltimore, pp. 143-238.
- Richard D. Wolff "Why Do People Vote Against Their Interests? They Don't", YouTube (<https://www.youtube.com/watch?v=7qaJbfRmDKg>)

12. *Number of assigned reading copies in relation to the number of students currently attending the course*

<i>Title</i>	<i>Number of copies</i>	<i>Number of students</i>
Heinrich, Michael (2015) <i>Uvod u Marxovu kritiku političke ekonomije</i> , Rosa Luxemburg Stiftung Southeast Europe	Course instructor's archive	
Lebowitz, Michael A. (2012) <i>The Contradictions of 'Real Socialism'. The Conductor and the Conducted</i> , New York: Monthly Review Press	Course instructor's archive	
Lebowitz, Michael A. (2010) <i>The Socialist Alternative. Real Human Development</i> , New York: Monthly Review Press	Course instructor's archive	
Lebowitz, Michael A. (2015) <i>The Socialist Imperative. From Gotha to Now</i> , "Mogućnosti", str. 168-178.	Course instructor's archive	
Rius, (2003). <i>Marx za početnike</i> , Jesenski i Turk, Zagreb, pp. 113-124, 143-153.	Course instructor's archive	
Mihaljević, Domagoj (2017) <i>Zbogom avangardo. Na razvalinama jugoslavenske socijalističke modernizacije</i> , Rosa Luxemburg Stiftung Southeast Europe	Course instructor's archive	
Program Saveza komunista Jugoslavije. <i>Prihvaćen na Sedmom kongresu Saveza komunista Jugoslavije (22-26. travnja 1958. u Ljubljani)</i> . <i>Stvarnost</i> , Zagreb, 1965., Glava deseta: Društvena uloga i idejne osnove SKJ, 215-244.	Course instructor's archive	



Unkovski-Korica, Vladimir (2016) <i>The Economic Struggle for Power in Tito's Yugoslavia: From World War II to Non-Alignment</i> . New York-London: I. B. Taurus.	Course instructor's archive	
Woodward, Susan (1995) <i>Socialist Unemployment: The Political Economy of Yugoslavia 1945-1990</i> . New Jersey: Princeton University Press. Selected chapters.	Course instructor's archive	
Woodward, Susan. (2017) <i>The Rights of Women: Ideology, Policy, and Social Change in Yugoslavia</i> , selected chapters.	Course instructor's archive	
<i>13. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>		
Continuous assessment of students by the course instructor and a questionnaire for students about the course content and how it has been carried out.		



COURSE DESCRIPTION		
Course instructor	Dr. Diana Grgurić, Associate Professor, Dr. Boris Ružić, Senior Assistant	
Name of the course	Film and music in southeast Europe	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
<p>The main goal of the course is to introduce students with the main themes and questions that are mirrored in the fields of film and music in southeast Europe. The purpose is to show the difficulty of separating themes and preoccupations of the two traditions (Croatian and Yugoslavian, most notably, as well as Romanian for example), taking into account the cultural and thematic vicinity of the two cultural spheres (pre- and post-nation states).</p>		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
<p>The course is intended to primarily boast instrumental and systemic competences, such as the ability to analyze and synthesize, and be applicable in practice. In other words, upon completion, the student will obtain knowledge in the fields of film studies and music in southeast Europe. He/she will be capable of:</p> <ol style="list-style-type: none">1. Defining and differentiating the basic concepts from the field of film music2. Comparing and analyzing relevant frameworks within the medium of film and music3. Providing a critique and argumentation for different approaches to sound in film4. Analyzing social conditions for the development of film culture in the Balkans during Yugoslavia5. Interpreting cultural and social processes that occurred after the breakup of Yugoslavia; understanding the effects of the breakup in the analysis of the contemporary southeast Europe6. Defining similarities and differences in contemporary regional coproductions in the context of the so-called festival culture, low and high culture and (self)orientalization7. Resolving issues that result from the complex approach of (self)exoticizing practice of films; recognizing influences of various political and economic tendencies after the dissolution of Yugoslavia in film context		
4. Course content		
<p>The course is divided into two complementary parts: the interpretation and analysis of film and music in southeast Europe.</p> <p>In the field of film, the course points to the interconnectedness of contemporary Croatian film as inseparable from the influences within the region (4). The first part of the course will be devoted to the diachronic analysis of the most important points in film art during the socialist and transitional period (The Black Wave – Levi, the avantgarde – Gotovac, Jadran Film – Peterlić, contemporary Croatian film – Pavičić) (2-5).</p>		



The second part of the course will provide a wider cultural framework for the interpretation of a film as a social fact (Iordanova, Peterlić, Gilić, Žilnik-Buden). Films will undergo analysis on a cultural, theoretical, and visual level (6-7).

Music section of the course will introduce the students to the filmic and musical components, different usages of music, as well as processes of signification via sound and music (1-2). It will also include the differences between the use of music in full-feature fiction film, documentary film and animated film (3). Special attention will be given to the theories of sound in film which will be applied to the analysis of the role of music in films, with the special attention given to the films that were influenced by the music culture of Yugoslavia (1-7).

5. Manner of instruction	<input checked="" type="checkbox"/> lectures	<input checked="" type="checkbox"/> individual assignments
	<input checked="" type="checkbox"/> seminars and workshops	<input type="checkbox"/> multimedia and network
	<input type="checkbox"/> exercises	<input type="checkbox"/> laboratory
	<input type="checkbox"/> distance learning	<input checked="" type="checkbox"/> mentorship
	<input type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> other: consultations

6. Comments

7. Student responsibilities

Through active participation in lectures, discussions and essay writing, students will have the opportunity to define and appraise the issues. All assignments must be submitted by the due date. No late assignments will be accepted or graded.

8. Monitoring of student work¹⁹

Class attendance	1.5	Class participation		Seminar paper	1	Experimental work	
Written exam	1.5	Oral exam		Essay		Research	
Project		Continuous assessment	1	Report		Practical work	
Portfolio							

9. Assessment of learning outcomes in class and at the final exam (procedure and examples)

Students' work on the subject will be evaluated during the course. The total number of points a student can earn during class is 100 (activities listed in the table are evaluated). Detailed elaboration of the method of monitoring and evaluating students' work will be presented in the case plan:

1. Written exam: 1-7

2. Seminar paper: 2, 3, 4, 6

3. Continuous assessment: 1-3; 4-6

10. Mandatory literature (at the time of submission of study programme proposal)

Cohen, Annabel J., 2001, 'Music as a source of emotion in film', In Juslin P. & Sloboda, J., ed., *Music and Emotion*, Oxford: Oxford University Press.

Cohen, Annabel J., 2002, 'Music Cognition and the Cognitive Psychology of Film Structure'; *Canadian*

¹⁹ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



Psychology/ Psychologie Canadienne, 43:4, Ottawa: Canadian Psychological Association.
Iordanova, D., 2001, *Cinema of FLames: Balkan Film, Culture and the Media*, London: BFI.
Levi, P., 2007, *Raspad Jugoslavije na filmu*, Beograd: Biblioteka XX vek.
Pavičić, J., 2011, *Postjugoslavenski film: stil i ideologija*, Zagreb: Hrvatski filmski savez.
Peterlić, A., 2012, *Iz povijesti hrvatske filmologije i filma*, Zageb: Leykam international.
Turković, Hrvoje, 2007a, 'Mit neprimjetnosti filmske glazbe', *Hrvatski filmski ljetopis*, Zagreb: Hrvatski filmski savez.
Turković, Hrvoje, 2007b, 'Popratna glazba kao 'vodič' kroz filmsko izlaganje', rukopis.
Weill, Kurt, 1970. (1946), 'Music in the Movies', In Lewis Jacobs, ed., 1970, *The Movies as Medium*, New York: Ferrar, Straus & Giroux.

11. *Optional/additional literature (at the time of submission of the study programme proposal)*

Buden, B., Želimir Ž., et. al., 2013, *Uvod u prošlost*, Novi Sad: Centar za nove medije.
Gilić, N, 2010, *Uvod u povijest hrvatskog igranog filma*, Zagreb: Leykam International.
Stanić, S., Ružić, B., 2012, *Fragmenti slike svijeta: kritička analiza filmske i medijske produkcije*, Rijeka: Facultas.

12. *Number of assigned reading copies in relation to the number of students currently attending the course*

Title	Number of copies	Number of students
Cohen, Annabel J., 2001, 'Music as a source of emotion in film', u Juslin P. & Sloboda, J., ed., <i>Music and Emotion</i> , Oxford: Oxford University Press.	Course instructor's archive	
Cohen, Annabel J., 2002, 'Music Cognition and the Cognitive Psychology of Film Structure'; <i>Canadian Psychology/ Psychologie Canadienne</i> , 43:4, Ottawa: Canadian Psychological Association.	Course instructor's archive	
Iordanova, D., 2001, <i>Cinema of FLames: Balkan Film, Culture and the Media</i> , London: BFI.	Course instructor's archive	
Levi, P., 2007, <i>Raspad Jugoslavije na filmu</i> , Beograd: Biblioteka XX vek.	Course instructor's archive	
Pavičić, J., 2011, <i>Postjugoslavenski film: stil i ideologija</i> , Zagreb: Hrvatski filmski savez.	Course instructor's archive	
Peterlić, A., 2012, <i>Iz povijesti hrvatske filmologije i filma</i> , Zageb: Leykam international.	Course instructor's archive	
Turković, Hrvoje, 2007a, 'Mit neprimjetnosti filmske glazbe', <i>Hrvatski filmski ljetopis</i> , Zagreb: Hrvatski filmski savez.	Course instructor's archive	
Turković, Hrvoje, 2007b, 'Popratna glazba kao 'vodič' kroz filmsko izlaganje', rukopis.	Course instructor's archive	
Weill, Kurt, 1970. (1946), 'Music in the Movies', u Lewis Jacobs, ed., 1970, <i>The Movies as Medium</i> , New York: Ferrar, Straus & Giroux.	Course instructor's archive	



13. *Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences*

Student evaluation at the end of semester.



COURSE DESCRIPTION		
Course instructor	Dr. Hajrudin Hromadžić, Associate Professor	
Name of the course	Phenomena of Globalization	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
<i>1. Course objectives</i>		
The aim of the course is to illustrate and explain to students the most relevant topics related to the processes of globalization in order to recognize its importance for contemporary social, economic, political and cultural trends at the planetary level, which has to be adequately analyzed and interpreted.		
<i>2. Course enrolment requirements</i>		
There are no requirements		
<i>3. Expected learning outcomes</i>		
After attending the course and passing the exam, students will be able to identify, classify, compare and sum up several key problem aspects that are analyzed in the course:		
<ol style="list-style-type: none"> 1. general characteristics of globalization; 2. the relations of world power centers, the global circling of capital, precarious working conditions and the media; 3. relations and the effects of economic-political globalization, cultural postmodernization and mediation; 4. the conditions and consequences of the functioning of political democracy in economic and media globalized world. 		
<i>4. Course content</i>		
The course content includes a series of general themes that grouping processes and phenomena of globalization into the overview:		
<ul style="list-style-type: none"> • What is globalization. Defining, problems, disagreements (1, 3) • Globalization, globalism, globality. The main actors of globalization (1, 3) • Economic, political and cultural aspects of globalization (1-3) • Globalization in economy and politics; the idea of a "free market" as a new-old hegemony (2-3) • Character of cultural globalization; globalization and cultural imperialism (2-4) • Political economy of global media communications; media-communication implications of a globally and economically networked world; information economy and processes of globalization (2-3) • Work and workers under the conditions of globalization (2-3) • Postmodernism, media and globalization (2-4) 		
<i>5. Manner of instruction</i>	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input checked="" type="checkbox"/> other



6. Comments		The exam terms are set at the beginning of the academic year and can be changed (illness or official detention) a week before. Eventual changes of the exam's term will be notice via Department's notice board and on the faculty's web pages. Exercise of the exam's term must be completed at least 24 hours before the exam's date otherwise the student will be considered as he/she used the exam's term.					
7. Student responsibilities							
Attendance of the class, seminar work, active participation in the seminar, final exam.							
8. Monitoring of student work ²⁰							
Class attendance	1.5	Class participation	0,5	Seminar paper	1	Experimental work	
Written exam		Oral exam	0,5	Essay		Research	
Project		Continuous assessment	1.5	Report		Practical work	
Portfolio							
9. Assessment of learning outcomes in class and at the final exam (procedure and examples)							
<p>The student's work in the class will be evaluated during the course and at the final exam. The total number of points a student can earn during the class is 60 (the activities listed in the table above are evaluated), while the final exam (oral exam and seminar work) can achieve 40 points. Detailed elaboration of the monitoring methods and evaluation of students' work will be presented in the course plan!</p> <p>Continuous assessment of students' knowledge/Colloquiums (1-4) Students' paper (1-4) Oral exam (1-4) Students' activity during the class (1-4)</p>							
10. Mandatory literature (at the time of submission of study programme proposal)							
<ul style="list-style-type: none"> • Beck, U. (2003). Što je globalizacija?. Lučko: Vizura • Steger, M., Battersbay, P., Siracusa, J. (2014). The SAGE Handbook of Globalization. London: SAGE Publications • Castells, M. (2000). Uspon umreženog društva. Zagreb: Golden marketing • Steger, M. B. (2005). Globalizacija. Sarajevo: „Šahinpašić“. 							
11. Optional/additional literature (at the time of submission of the study programme proposal)							
<ul style="list-style-type: none"> • Abeles, M. (2014). Antropologija globalizacije. Beograd: XX Vek. • Alexander, C. J., Pal, L. A. (2001). Digitalna demokracija. Politike i politika u umreženom svijetu. Osijek, Zagreb, Split: Panliber. • Curran, J., Morley, D. (eds.) (2006). Media and Cultural Theory. London & New York: Routledge. • Van Dijk, J., Jožanc, N. (eds.) (2011). Information Society and Globalization: Transformation of Politics. Zagreb: Political Science Research Centar. • Hafez, K. (2007). The Myth of Media Globalization. Cambridge: Polity Press. • Hardt, M., Negri, A. (2000). Imperij. Zagreb: Arkzin. • Milardović, A. (ed.) (2001). Globalizacija. Osijek, Zagreb, Split: Panliber. • Rantanen, T. (2005). The Media and Globalization. London: SAGE Publications. 							

²⁰ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



- Siapera, E. (2010). Cultural Diversity and Global Media. Oxford: Wiley-Blackwell Publishing.
- Sreberny-Mohammadi, A., Winseck, D., McKenna, J., Boyd-Barrett, O. (eds.) (1997). Media in Global Context. A Reader. London: Hodder Arnold.

12. *Number of assigned reading copies in relation to the number of students currently attending the course*

<i>Title</i>	<i>Number of copies</i>	<i>Number of students</i>
All required reading literature for students will be available in pdf format		

13. *Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences*

Continuous assessment of students by the course instructor and a questionnaire for students about the course content and how it has been carried out.



COURSE DESCRIPTION		
Course instructor	Dr. Ozren Pupovac, Assistant Professor	
Name of the course	Contemporary French Theory	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
The course problematizes some key moments in contemporary French philosophy through the prism of the tension between, on the one hand, the specifically "French" legacy of rationalist philosophy and, on the other, the idea of "intellectual engagement" which characterises existentialist thought.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
Set at an advanced level, the course will primarily enable the development of skills of conceptual analysis (1) and synthesis (2) – by working through primary and secondary sources of text -- as well as by guiding the students into developing their unique paths of individual research (3). Moreover, by demonstrating an approach to a historical field through a precise conceptual framework, it will also train skills of interdisciplinary problematisation (4), while at the same time enabling the connection between contemporary approaches and classics in the field (5).		
4. Course summary		
<p>Foucault somewhere famously detected a line cutting across philosophy in France in the twentieth-century, a line dividing a philosophy of the concept, of reason and necessity on the one hand, and, on the other, a philosophy of consciousness, of the subject and of existence. We might also add, a line distancing Spinoza from Hegel: with those such as Cavailles and Bachelard, but also the group around Les Cahiers pour l'Analyse, developing themes of immanent necessity and logical structure; with those such as Sartre and Merleau-Ponty, Kojève and Hyppolite, but also Derrida, tracing problems of historicity, contingency and otherness. And yet, despite the irreducible difference in their objects and approaches, there also seems to be an irresistible dialectical reciprocity shared between the two trajectories: with those allied to the concept thinking their problems through figures of production, movement and history; with those evoking consciousness seeking to erect structures of the transcendental, of the necessary and the timeless.</p> <p>It is against the backbone of these unlikely encounters that this course will attempt to unravel several key moments in the development of contemporary French thought (1,2,3,4,5):</p> <p>1) the genealogy of the programmes of "structuralism" and "post-structuralism" caught in a productive tension with the existentialist thematic of "engagement" and "commitment" (1,2,4,5);</p> <p>2) the legacy of the project of the historical critique of science in contemporary proposals for the formalization of the dynamics of politics (Althusser, Badiou, Rancière) (1,2,4,5),</p> <p>3) the development of a peculiar doctrine of truth and necessity (Lacan, Badiou) not opposed to but in</p>		



fact stemming from the horizon of historical contingency (1,2,4,5).

5. <i>Manner of instruction</i>	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input type="checkbox"/> other					
6. <i>Comments</i>							
7. <i>Student responsibilities</i>							
Attendance of classes, active participation in discussions, a written essay, oral exam.							
8. <i>Monitoring of student work²¹</i>							
Class attendance	1.5	Class participation	0.5	Seminar paper	1	Experimental work	
Written exam		Oral exam	1	Essay	1	Research	
Project		Continuous assessment		Report		Practical work	
Portfolio							
9. <i>Assessment of learning outcomes in class and at the final exam (procedure and examples)</i>							
<p>Assessment criteria:</p> <p>a) active participation in course discussions: presentation of seminars and active commentaries on textual readings, whereby the abilities of critical reading and comprehension, as well as a precise and conceptually founded reactions to the text will be positively evaluated; (1-5)</p> <p>b) written essay: to be assessed in terms of the ability to demonstrate a continuous participation in discussions as well as an active the work of textual analysis with regard to text, but also the ability to formulate a broader synthetic and critical judgment in written form; (1-5)</p> <p>c) oral exam: made up of three thematic questions and related corollary questions with regard to the mandatory literature, as well as with the valorization of the degree of comprehension of the subject matter, specifically that of conceptual analysis, as well as the drawing of synthetic conclusions. (1-5)</p>							
10. <i>Mandatory literature (at the time of submission of study programme proposal)</i>							
<ul style="list-style-type: none"> • Althusser, Louis <i>Pour Marx (For Marx)</i>, Paris, Maspero, 1965. • Althusser, Louis, <i>Ideologija i ideološki aparati Države (Ideology and Ideological State Apparatuses)</i>, Zagreb, Arkzin, 2018. • Althusser, Louis, <i>Philosophy and the Spontaneous Philosophy of the Scientists</i>, London, Verso, 1990. • Bachelard, Gaston <i>The Formation of the Scientific Mind</i>. Bolton, Clinamen, 2002. • Bachelard, Gaston <i>The New Scientific Spirit</i>. Boston, Beacon Press, 1985. • Badiou, Alain <i>Metapolitics</i>, London, Verso, 2005. • Badiou, Alain <i>Pocket Pantheon</i>, London, Verso, 2009. • Canguilhem, Georges <i>The Normal and the Pathological</i>, trans. Carolyn R. Fawcett & Robert S. Cohen (New York: Zone Books, 1991). • Canguilhem, Georges <i>Ideology and Rationality in the History of the Life Sciences</i>, Cambridge: MIT 							

²¹ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



Press, 1988.

- Canguilhem, Georges *A Vital Rationalist: Selected Writings*, New York: Zone Books, 1994.
- Foucault, Michel *Riječi i stvari (The Order of Things)*, Beograd: Nolit, 1971.
- Foucault, Michel, *Znanje i moć (Knowledge and Power)*, Burger, H., Kalanj, R. (ur.), Zagreb, Nakladni zavod Globus, 1994.
- Fuko, Mišel *Poredak diskursa (The Order of Discourse)*, Beograd: Karpos, 2008.
- Lacan, Jacques *Écrits*, New York: W.W. Norton, 2007.
- Rancière, Jacques *Nesuglasnost: politika i filozofija (Disagreement: Politics and Philosophy)*, Zagreb, FPZ, 2015.
- Sartre, Jean-Paul *What is Literature*, London: Methuen and co. 1950.
- Sartre, Jean-Paul *Existentialism Is a Humanism*, New Haven: Yale University Press, 2007.
- Sartre, Jean-Paul *Search for a Method*, New York: Knopf, 1963.

11. *Optional/additional literature (at the time of submission of the study programme proposal)*

- Dosse, Francois *History of Structuralism (I and II)*, University of Minnesota Press, 1998.
- Lecourt, Dominique *Marxism and Epistemology*, London, New Left Books, 1975.
- Macherey, Pierre *In a Materialist Way: Selected Essays* (ed. Warren Montag), London, Verso, 1998.
- Maniglier, Patrice "What is a problematic?", *Radical Philosophy*, RP 173, May, June 2012.
- Montag, Warren *Althusser and his Contemporaries*, Durham, Duke University Press, 2013.
- Worms, Frédéric *La philosophie en France au XX^e siècle*, Paris: Gallimard 2009.

12. *Number of assigned reading copies in relation to the number of students currently attending the course*

Title	Number of copies	Number of students
<i>All the mandatory course titles will be made available in electronic (PDF) versions.</i>		

13. *Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences*

Continuous assessment of students by the course instructor and a questionnaire for students about the course content and how it has been carried out.



COURSE DESCRIPTION		
Course instructor	Dr. Nikola Petković, Full Professor	
Name of the course	Sociodrama as an active social change	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
The aim of this course is to enable students to apply sociodrama as an active social change through practical research and by means of action methods.		
2. Course enrolment requirements		
There are no requirements		
3. Expected learning outcomes		
After taking the course, students will be able to:		
<ol style="list-style-type: none"> 1. explain what sociodrama is 2. dramatize the social problem and change through sociodramatic action 3. to list and demonstrate the basic elements and techniques of sociodrama 4. describe and explain the concept of spontaneity and creativity in sociodrama 5. analyze and identify the differences between the psychodrama and the sociodrama 6. apply sociodrama in the social context 7. create their own examples of application of sociodrama in the social context 		
4. Course content		
Definition and history of sociodrama and psychodrama (1). The structure and basic elements of sociodrama (1,3). Role theory in psychodrama and sociodrama (1,3,5). Techniques in sociodrama (3). The concept of spontaneity and creativity (4). The similarities and differences between psychodrama, sociodrama and theater (5). Sociodrama as a way of solving problems in society (2, 6-7). Students will be able to familiarize themselves with these topics through lectures, and through sociodramatic exercises in which they will actively participate (1-7).		
5. Manner of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input type="checkbox"/> other
6. Comments		
7. Student responsibilities		
Students are obliged to attend lectures regularly and actively participate in the implementation of teaching exercises, and to write a paper in which they will elaborate one of the topics that were the subject matter of the course.		



8. Monitoring of student work ²²							
Class attendance	1.5	Class participation	1	Seminar paper	1	Experimental work	
Written exam		Oral exam		Essay		Research	
Project		Continuous assessment		Report		Practical work	1.5
Portfolio							
9. Assessment of learning outcomes in class and at the final exam (procedure and examples)							
Students are obliged to attend classes regularly and actively participate in the discussions (1-7). Within the course, one seminar paper should be written (1-5) and they should practically perform sociodramatic action in the group (2, 6-7).							
10. Mandatory literature (at the time of submission of study programme proposal)							
1. Đurić, Z., Veljković, J., Tomić, M. (2004.), Psihodrama, Zagreb: Alinea. 2. Veljković, J., Đurić, Z. (2003.), Psihodrama i sociodrama, Beograd: Centar za primenjenu psihologiju. 3. Sternberg, P. (2000.), Sociodrama: who's in your shoes?, Westport, Connecticut: Praeger Publishers. 4. Weiner, R., Adderley, D., Kirk, K. (2011.), Sociodrama in a Changing World. Lulu.com.							
11. Optional/additional literature (at the time of submission of the study programme proposal)							
1. Blatner, A. (1996.), Acting-In / Practical Applications of Psychodramatic Methods, London: Springer Publishing Company. 2. Blatner, A. (2000), Foundation of Psychodrama, New York: Springer. 3. Gershoni, J (2003), Psychodrama in the 21st Century - Clinical and Educational Applications, New York: Springer. 4. Kellerman, P.F. (1992), Focus on Psychodrama, London: Jessica Kingsley Publishers. 5. Karp, M., Holmes, P., Bradshaw Tavon, K. (1998), The Handbook of Psychodrama, New York: Routledge. 6. Leveton, E. (2010.), Healing collective trauma using sociodrama and drama therapy, New York: Springer Publishing Company.							
12. Number of assigned reading copies in relation to the number of students currently attending the course							
<i>Title</i>						<i>Number of copies</i>	<i>Number of students</i>
1.	Đurić, Z., Veljković, J., Tomić, M. (2004.), Psihodrama, Zagreb: Alinea.					Course instructor's archive	
2.	Veljković, J., Đurić, Z. (2003.), Psihodrama i sociodrama, Beograd: Centar za primenjenu psihologiju.					Course instructor's archive	
3.	Sternberg, P. (2000.), Sociodrama: who's in your shoes?, Westport, Connecticut: Praeger Publishers.					Course instructor's archive	

²² IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



4. Weiner, R., Adderley, D., Kirk, K. (2011.), Sociodrama in a Changing World. Lulu.com.	Course instructor's archive	
<i>13. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>		
Continuous assessment of students by the course instructor and a questionnaire for students about the course content and how it has been carried out.		



COURSE DESCRIPTION		
Course instructor	Dr. Nenad Fanuko, Assistant Professor	
Name of the course	Contemporary Social Theory	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
An introduction to the concepts and theories of contemporary sociological and social theories.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
After taking the course, students will be able to:		
<ol style="list-style-type: none"> 1. to analyze the differences and overlapping between social and sociological theories 2. distinguish "schools" or "paradigms" in contemporary sociological theory 3. explain concepts such as cultural turn, interdisciplinarity, post and neo 4. to describe the relationship between contemporary sociology and other academic disciplines (philosophy, linguistics, anthropology, social psychology). 5. provide an overview of the most important authors and basic concepts 6. compare the most important authors and their theories 7. to dramatize the differences between individual theoretical orientations and their criticism 8. use theoretical concepts to understand the phenomenon in their own society as well as to compare with others 9. evaluate postmodernism in sociological theory 		
4. Course content		
<ul style="list-style-type: none"> • The social context of the development of modern sociology. Relevance of classical sociology. Sociological and social theory. Theoretical and methodological dichotomies: individual - collective, material - ideal, conflict - consensus, micro - macro, action – structure (1,3,4,7) . • Functionalism. Sources: Durkheim, Malinowski and Radcliffe-Brown. "Mature" sociological functionalism: Parsons and Merton. Critique and rehabilitation of functionalism. Neo-functionalism and conflict theory. Systems Theory - Luhmann and Habermas (2,4,5,6,7,8). • Marxism in the 20th Century. "Cultural Marxism": Lukacs, Gramsci and Frankfurt school. Structural Marxism: Althusser and Poulantzas. Neomarxism and postmarxism (2,4,5,6,7,8). • Symbolic Interactionism. Sources: pragmatism, G. H. Mead. Blumer and Goffman. Ethnomethodology as a critique of the sociological mainstream. Social constructivism (2,4,5,6,7,8). • Structuralism. Sources: Marx, Freud and Saussure. Structural anthropology: C. Levi-Strauss . Poststructuralism and Postmodern Social Theory: M. Foucault, J. Baudrillard (2,4,5,6,7,8,9). • Some of the most important theorists in contemporary sociology: Habermas, Luhmann, Bourdieu, Giddens, Elias, Archer, Alexander (1,2,3,5,6,7,8). 		



<ul style="list-style-type: none"> • Cultural turn in the social sciences, post-, neo-, postmodern theories (1,2,3,5,6,9) • Contemporary theories of modernity: reflexive modernization (Giddens), risk society (Beck), socialization of society (Ritzer), unfinished modernity (Habermas), liquid modernity (Bauman), information society (Castells) (1,2,4,5,6,8). 							
5. Manner of instruction		<input checked="" type="checkbox"/> lectures <input type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input checked="" type="checkbox"/> distance learning <input type="checkbox"/> fieldwork			<input type="checkbox"/> individual assignments <input checked="" type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input type="checkbox"/> mentorship <input checked="" type="checkbox"/> other		
6. Comments		Students are required to adhere to writing time. The examination deadlines are set at the beginning of the academic year and can be changed (illness or official detention) a week before. Any unauthorized copying of any other text without reference to sources is considered to be an intellectual theft and is subject to the sanctions provided for by applicable law!					
7. Student responsibilities							
Students should fulfil all their obligations in due time: <ul style="list-style-type: none"> • attend classes regularly and actively participate in all forms of teaching • analyze, interpret and evaluate concrete educational proposals and actively participate in case studies • to hold a seminar, i.e. a presentation with a powerpoint presentation, and submit a seminar paper, i.e. an essay • active participation in teaching is also valued. 							
8. Monitoring of student work ²³							
Class attendance	1.5	Class participation	0.5	Seminar paper	1	Experimental work	
Final exam	0.5	Continuous assessment	1.5	Essay		Research	
Project				Report		Practical work	
Portfolio							
9. Assessment of learning outcomes in class and at the final exam (procedure and examples)							
Students' work will be evaluated and graded during the course and at the final exam. The total number of points a student can earn during class is 70 (the activities listed in the table are evaluated), while the final exam can bring 30 points. It will be evaluated: <ul style="list-style-type: none"> • discussions, argumentation, problematization, updating, analysis of texts, activities such as sharing and sharing in pairs, brainstorming ideas, case analysis, mental mapping, independent assignments (1-9); • presentation of seminar work (with powerpoint presentation) (1-9); • two colloquia (1-9) • final exam (1-9). 							
10. Mandatory literature (at the time of submission of study programme proposal)							
<ul style="list-style-type: none"> • Baert, P., and F.C. da Silva: <i>Social Theory in the Twentieth Century and Beyond</i>, Cambridge, 2010. 							

²³ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



- Harrington, A. (ed.): *Modern Social Theory: An Introduction*, Oxford, 2002.
- Joas, H., and W. Knoebl: *Social theory: Twenty Introductory Lectures*, Cambridge, 2009.
- Laustsen, C.B., Larsen, L., Nielsen, M: *Social Theory: A Textbook*, Oxon, 2017.
- Ritzer, G. (ed.): *The Blackwell Companion to Major Contemporary Social Theorists*, Maldem, 2003.
- Ritzer, G.: *Suvremena sociologijska teorija*, Zagreb, 1997.
- Seidman, S.: *Contested Knowledge: Social Theory Today*, Malden, 1994.
- Seidman, S., and J.S: Alexander: *The new social theory reader : contemporary debates*, London, 2001.
- Sharrock, Hughes & Martin: *Understanding Modern Sociology*, London, 2003.

11. *Optional/additional literature (at the time of submission of the study programme proposal)*

- Alexander, J.C.: *The Dark Side of Modernity*, Cambridge, 2013.
- Beck, U.: *Pronalaženje političkog*, Zagreb, 2001.
- Berger, P. & Th. Luckmann: *Socijalna konstrukcija zbilje*, Zagreb, 1992.
- Bourdieu, P. & L. Wacquant: *An Invitation to Reflexive Sociology*, Chicago, 1992.
- Calhoun, C. et al.: *Contemporary Sociological Theory*, Malden, 2002.
- Delanty, G.: *Social Theory in a Changing World*, Cambridge, 1999.
- Elias, N.: *On Civilization, Power, and Knowledge*, Chicago, 1998.
- Elliot, A., and L. Ray: *Key Contemporary Social Theorists*, Malden, 2003.
- Luhmann, N.: *Ljubav kao pasija: o kodiranju intimnosti*, Zagreb, 1996.
- McQuarie, D.: *Readings in Contemporary Sociological Theory: From Modernity to Post-Modernity*, Englewood Cliffs, 1995.
- Mouzelis, N.: *Sociological Theory: What Went Wrong?*, London, 1995.
- Outhwaite, W.: *Social Theory: Ideas in Profile*, London, 2015.
- Ritzer, G.: *McDonaldizacija društva*, Zagreb, 1999.
- Robertson, R. & B. S. Turner: *Talcott Parsons: Theorist of Modernity*, London, 1991.
- Wagner, P.: *Theorizing Modernity*, London, 2001.

12. *Number of assigned reading copies in relation to the number of students currently attending the course*

<i>Title</i>	<i>Number of copies</i>	<i>Number of students</i>
Baert, P., and F.C. da Silva: <i>Social Theory in the Twentieth Century and Beyond</i> , Cambridge, 2010.	Course instructor's archive	
Harrington, A. (ed.): <i>Modern Social Theory: An Introduction</i> , Oxford, 2002.	Course instructor's archive	
Joas, H., and W. Knoebl: <i>Social theory: Twenty Introductory Lectures</i> , Cambridge, 2009.	Course instructor's archive	
Laustsen, C.B., Larsen, L., Nielsen, M: <i>Social Theory: A Textbook</i> , Oxon, 2017.	Course instructor's archive	
Ritzer, G. (ed.): <i>The Blackwell Companion to Major Contemporary Social Theorists</i> , Maldem, 2003.	1	
Ritzer, G.: <i>Suvremena sociologijska teorija</i> , Zagreb, 1997.	8	
Seidman, S.: <i>Contested Knowledge: Social Theory Today</i> , Malden, 1994.	1	



Seidman, S., and J:S: Alexander: <i>The new social theory reader : contemporary debates</i> , London, 2001.	1	
Sharrock, Hughes i Martin: <i>Understanding Modern Sociology</i> , London, 2003.	1	
13. <i>Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>		
Continuous assessment of students by the course instructor and a questionnaire for students about the course content and how it has been carried out.		



COURSE DESCRIPTION		
Course instructor	Dr. Sanja Puljar D'Alessio, Assistant Professor	
Name of the course	Organizations as complex systems	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
This course aims to enable students to understand the significance of the complex organizations (political, economic, business, educational, etc.) in contemporary society and their role in the lives of individuals and social groups.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
After completing the study assignments it is expected that students will be able to:		
<ol style="list-style-type: none"> 1.Explain what are complex organizations and their significance for the contemporary society 2.Present the idea of complexity in humanities and social sciences 3.Describe the history of dealing with complex organizations 4. Explain the question of cultural order and individual action, and the flow of material and non-material elements in the complex system, using concepts of „network“ (Bruno Latour) and „meshwork“ (Tim Ingold) 5. Explain the meaning and history of concepts „holism“ and „context“ in anthropology, and their application in studying complex systems 6. Analyze complex organizations and write research account in the form of an essay. 		
4. Course content		
<p>The course introduction will explain what organizations are (1.), and the history of how anthropology has dealt with them (3.). Main research approaches through the 20th century are cited (3.). Students are introduced to the growing scientific interest in complex organizations and to the social and political reasons for such development (2.,3.).</p> <p>The interdisciplinary question of complexity is dealt from an anthropological perspective and it is related to the development of anthropological theory in the last twenty years: the relation between material and non-material entities, society and nature, cultural order and individual action, and relational thinking in scientific writing (4., 5.).</p> <p>All the above mentioned is combined in the understanding of complex organizations using holistic approach (4., 5., 6.).</p>		
5. Manner of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops	<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network



	<input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork	<input type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input type="checkbox"/> other					
6. Comments	Students are required to adhere to deadlines. The examination deadlines are set at the beginning of the academic year and can be changed (illness or for other official reasons) a week before. Any unauthorized downloading of any other text without reference to sources is considered to be intellectual theft and is subject to the sanctions provided for by the applicable law.						
7. Student responsibilities							
Attendance, active engagement in the class, essay based on the fieldwork, continuous assessment of the knowledge.							
8. Monitoring of student work ²⁴							
Class attendance	1,5	Class participation		Seminar paper	2	Experimental work	
Written exam		Oral exam		Essay		Research	
Project		Continuous assessment	1,5	Report		Practical work	
Portfolio							
9. Assessment of learning outcomes in class and at the final exam (procedure and examples)							
Students' work will be evaluated and graded during the course. Students will write an essay based on the fieldwork (6.). Students will write two written tests – one in the middle of the semester and one at the end. Tests will consist of several short essay questions (1., 2., 3., 4., 5.).							
10. Mandatory literature (at the time of submission of study programme proposal)							
Caulkins and Jordan (ed.) (2013): <i>A Companion to Organizational Anthropology</i> , Blackwell Publishing Limited. (selected chapters) Wright, Susan (ed.) (1994): <i>Anthropology of Organizations</i> , Routledge. (selected chapters) Bergendorff (2010): „Reconciling cultural order and individual agency: Complexity theory and the Mekeo case“, <i>Anthropological Theory</i> 10 (4), 361-383. Venkatesan et al. (2012): „The task of anthropology is to invent relations: 2010 meeting of the Group for Debates in Anthropological Theory“, <i>Critique of Anthropology</i> 32 (1), 43-86. Strathern. (2005): <i>Partial Connections</i> , Altamira Press. (selected chapters) Bate (1997): „Whatever happened to organizational anthropology?“, <i>Human Relations</i> 50 (9), 1147-1175. Holbraad (2011): „Can the thing speak?“, <i>Working Papers Series 7</i> , OAC Press. Parkin i Ulijazsek (ed.) (2007): <i>Holistic Anthropology</i> , Berghan Books (selected chapters)							
11. Optional/additional literature (at the time of submission of the study programme proposal)							

²⁴ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



Cunliffe, Ann (2010): „Retelling the Tales of the Field: In Search of Organizational Ethnography 20 Years On“, *Organizational Research Methods* 13 (2), 224 -239.
 Riles, Annelise, (ed.) (2006): *Documents:Artefacts of Modern Knowledge*, Ann Arbor: University of Michigan Press.
 Bate, S.P. (1997): „Whatever Happened to Organizational Anthropology? A Review of the Field of Organizational Ethnography and Anthropological Studies“, *Human Relations* 50, 1147-1175.
 Schwartzman, Helen (1997): *Ethnography in Organizations*, Sage publications.
 Czarniawska-Joerges, (1992) *Exploring complex organizations: a cultural perspective*, Newbury Park: Sage Publications.

12. *Number of assigned reading copies in relation to the number of students currently attending the course*

Title	Number of copies	Number of students
Caulkins i Jordan (ed.) (2013): <i>A Companion to Organizational Anthropology</i> , Blackwell Publishing Limited	Course instructor's archive	
Wright, Susan (ed.) (1994): <i>Anthropology of Organizations</i> , Routledge.	Course instructor's archive	
Bergendorff (2010): „Reconciling cultural order and individual agency: Complexity theory and the Mekeo case“, <i>Anthropological Theory</i> 10 (4), 361-383.	Course instructor's archive	
Venkatesan et al. (2012): „The task of anthropology is to invent relations: 2010 meeting of the Group for Debates in Anthropological Theory“, <i>Critique of Anthropology</i> 32 (1), 43-86.	Course instructor's archive	
Strathern. (2005): <i>Partial Connections</i> , Altamira Press.	Course instructor's archive	
Bate (1997): „Whatever happened to organizational anthropology?“, <i>Human Relations</i> 50 (9), 1147-1175.	Course instructor's archive	
Holbraad (2011): „Can the thing speak?“, <i>Working Papers Series 7</i> , OAC Press.	Course instructor's archive	
Parkin i Ulijazsek (ed.) (2007): <i>Holistic Anthropology</i> , Berghan Books	Course instructor's archive	

13. *Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences*

The quality assurance method is regulated by the mechanisms developed and applied at the level of the institution (mostly by the Quality Committee of the Faculty of Philosophy in Rijeka). At the subject level, along with the results of the course (percentage of students who passed the course and the average of their grades), student evaluation is expected to include their own assessment of acquired knowledge, skills and competences. In accordance with the results of the evaluation, the course will be reviewed at the end of semester. In addition, occasional contact of former students within the framework of, for example, expert meetings of the Education and Training Agency is also contemplated.



COURSE DESCRIPTION		
Course instructor	Dr. Diana Grgurić, Associate Professor	
Name of the course	Cultural History of Film	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
<p>The aim of the course is to consider film as a cultural fact of the 20th century and offer various methods of expanding critical understanding of interconnectedness of “film as art” on cultural and social processes in which they were created. By introducing students with key theoretical concepts, intellectual traditions of various cultures, as well as history of polemics inside the disciplines of film and cultural studies, the course aims at problematizing specificities of most important European film traditions.</p>		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
<p>After the successful completion of the course, students will be able to:</p> <ol style="list-style-type: none"> 1. Argue the difference between concepts such as film movement (as well as the specificities of various movements: classical Hollywood film of silent era, Soviet and French avant-garde film, German expressionism, Italian Neorealism, French New Wave, New German Cinema, New Hollywood Cinema) 2. Differentiate key theoretical concepts and debate, most notably ones related to semiotic and psychoanalytic theory of film (Metz), but also involving Bazin, Eisenstein, Kracauer, Arnheim. 3. Describe the influences between European and Hollywood cinema 4. Categorise key films of aforementioned film movements through history in the context of the notion of “national cinema” and argue the similarities and differences 5. Argue the development of film style in relation to key historical cultural aspects: what are the ways national culture influences film 6. Analyse the link between cultural studies and film on key theoretical texts and scholarship 		
4. Course content		
<p>The course investigates various film traditions through history not only as a dominant and specific art form, but also as a catalyser of cultural processes of specific zeitgeist (1-3). The course looks at aesthetic, technical, narrative and philosophical discourses of film-making (Soviet Cinema, German Expressionism, New German Cinema, Deleuze's concepts of movement-image and time-image, European art film) taking into account the fields of cultural studies, narratology, film and visual theory (4-6).</p>		
5. Manner of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning	<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratory <input checked="" type="checkbox"/> mentorship



	<input type="checkbox"/> fieldwork	<input type="checkbox"/> other _____					
6. <i>Comments</i>	Students are required to adhere to deadlines. The examination deadlines are set at the beginning of the academic year and can be changed (illness or official detention) a week before. Any unauthorized copying of any other text without reference to sources is considered to be an intellectual theft and is subject to the sanctions provided for by applicable law.						
7. <i>Student responsibilities</i>							
Students are expected attend classes regularly; class preparation (completion of readings) and active participation in class discussion; completion of homework assignments; completion of a midterm exam; writing of a term paper and its presentation in class.							
8. <i>Monitoring of student work</i> ²⁵							
Class attendance	1.5	Class participation	0.5	Seminar paper	1	Experimental work	
Written exam	1	Oral exam		Essay		Research	
Project		Continuous assessment	1	Report		Practical work	
Portfolio							
9. <i>Assessment of learning outcomes in class and at the final exam (procedure and examples)</i>							
Students' work and learning will be evaluated based on a) regularity of class attendance, b) class preparation (completion of readings) and active participation, c) completion of homework assignments , d) a midterm exam and e) a term paper and its presentation in class (1-6).							
10. <i>Mandatory literature (at the time of submission of study programme proposal)</i>							
<ul style="list-style-type: none"> • Bazin, André, "Bicycle Thief" & "De Sica: Metteur en Scène" "An Aesthetic of Reality: Neorealism" What is Cinema? Vol.2, Berkley: University of Cal. Press, 1971. • Bordwell, David, Steiger, Janet & Thompson, Kristin, "Story Causality and Motivation" i "Classical Narration" The Classical Hollywood Cinema: Film Style and Mode of Production to 1960, London: Routledge, 1991. • Crofts, Stephen, "Concepts of National Cinema" World Cinema: Critical Approaches, urednici Hill, John i Church Gibson, Pamela, Oxford: Oxford University Press, 2000. • Deleuze, Gilles, "Beyond the Movement-Image" & "The Crystals of Time" Cinema 2: The Time-Image, London: The Athlone Press, 1983. • Eisenstein, Sergei, "Montaža atrakcija" Eisenstein, Izbor materijala: Filip Aćimović, Vladimir Pogačić, Basa Slijepčević, Dušan Stojanović, Jugoslavenska kinoteka: Beograd, 1957. • Elsaesser, Thomas, "National or International Cinema" New German Cinema: A History, London: MacMillan Press, 1989. • _____, "Tales of Sound and Fury: Observations on the Family Melodrama" Film Genre Reader III, urednik Grant, Barry Keath, Austin: Texas University Press, 2003. • Kracauer, Siegfried, "Introduction", "Caligari" and part of "Procession of Tyrants" From Kaligari to Hitler: Psychological History of the German Film, Prunceton: Princeton University Press, 1974. • Lev, Peter, "Paris, Texas an American Dream" & "Art and Commerce in Contempt" The Euro American Cinema. Austin: University of Texas Press, 1993. • Monaco, James, "The Introduction: Camera Writes" & "Godard: Modes of Discourse" The New 							

²⁵ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



- Wave: Truffaut, Godard, Chabrol, Rohmer, Rivette, New York: Oxford University Press, 1976.
- Neale, Steve, "Questions of Genre" Film Genre Reader III, urednik Grant, Barry Keath, Austin: Texas University Press, 2003.
- _____ "Art Cinema as Institution", Screen 22, no.1, 1981.
- Nowell-Smith, Geoffrey, "Art Cinema" The Oxford History of World Cinema, New York: Oxford University Press, 1989.
- Orr, John, "Film and the Paradox of the Modern" Cinema and Modernity, Cambridge Mas.: Polity Press, 1993.
- Sanford, John, "Wim Wenders" and part of the chapter "Rainer Werner Fassbinder" The New German Cinema, London: Oswald Wolff, 1980.
- Schwartz, Thomas, "The New Hollywood" Film Theory Goes to the Movies, ed. Jim Collins et al., New York: Routledge, 1993.
- Thompson, Kristin, "Realism in the Cinema: Bicycle Thieves" Breaking the glass Armour: Neoformalist Film analysis, Princeton, New Jersey: Princeton University Press, 1988.
- Turković, Hrvoje, "Paradigma modernizma: Jean Luc Godard" Film: Zabava, žanr, stil, Rasprave, Zagreb: Hrvatski filmski savez, 2005.
- Zavattini, Cesare, "A Thesis on Neorealism" David Overbey, ured., Springtime in Italy: A Reader in Neo-Realism, London: Talisman, 1978

11. *Optional/additional literature (at the time of submission of the study programme proposal)*

Shrader, Paul, "Notes on Film Noir", Film Genre Reader III, ed. Grant, Barry Keath, Austin: Texas University Press, 2003.

Sobchack, Vivian, "Cities on the Edge of Time: The Urban Science Fiction Film", Liquid Metal: The Science Fiction Film Reader, London & NY: Wallflower Press, 2004

Doane, Mary Anne, "Technophilia: Technology, Representation and the Feminine" Liquid Metal: The Science Fiction Film Reader, London & NY: Wallflower Press, 2004

Kolker, Robert, "Validity of the Image" Altering Eye: Contemporary International Cinema, Oxford, NY, Toronto & Melbourne: Oxford University Press.

Williams, Linda, "Something Else Besides a mother: Stella Dallas and the Maternal Melodrama", Cinema Journal 24, No. 1, Fall 1984.

Wood, Robin, "Ideology, Genre, Auteur" Film Genre Reader III, urednik Grant, Barry Keath, Austin: Texas University Press, 2003.

12. *Number of assigned reading copies in relation to the number of students currently attending the course*

Title	Number of copies	Number of students
Bazin, André, "Bicycle Thief" i "De Sica: Metteur en Scène" "An Aesthetic of Reality: Neorealism" What is Cinema? Vol.2, Berkley: University of Cal. Press, 1971.	Course instructor's archive	
Bordwell, David, Steiger, Janet & Thompson, Kristin, "Story Causality and Motivation" i "Classical Narration" The Classical Hollywood Cinema: Film Style and Mode of Production to 1960, London: Routledge, 1991.	Course instructor's archive	
Crofts, Stephen, "Concepts of National Cinema" World Cinema: Critical Approaches, urednici Hill, John i Church Gibson, Pamela, Oxford: Oxford University Press, 2000.	Course instructor's archive	
Deleuze, Gilles, "Beyond the Movement-Image" i "The Crystals of Time" Cinema 2: The Time-Image, London: The Athlone Press, 1983.	Course instructor's archive	
Eisenstein, Sergei, "Montaža atrakcija" Eisenstein, Izbor materijala: Filip	Course	



Aćimović, Vladimir Pogačić, Basa Slijepčević, Dušan Stojanović, Jugoslavenska kinoteka: Beograd, 1957.	instructor's archive	
Elsaesser, Thomas, "National or International Cinema" New German Cinema: A History, London: MacMillan Press, 1989.	Course instructor's archive	
_____, "Tales of Sound and Fury: Observations on the Family Melodrama" Film Genre Reader III, urednik Grant, Barry Keith, Austin: Texas University Press, 2003.	Course instructor's archive	
Kracauer, Siegfried, "Introduction", "Caligari" i dio "Procession of Tyrants" From Kaligari to Hitler: Psychological History of the German Film, Princeton: Princeton University Press, 1974.	Course instructor's archive	
Lev, Peter, "Paris, Texas an American Dream" i "Art and Commerce in Contempt" The Euro American Cinema. Austin: University of Texas Press, 1993.	Course instructor's archive	
Monaco, James, "The Introduction: Camera Writes" i "Godard:Modes of Discourse" The New Wave: Truffaut, Godard, Chabrol, Rohmer, Rivette, New York: Oxford University Press, 1976.	Course instructor's archive	
Neale, Steve, "Questions of Genre" Film Genre Reader III, urednik Grant, Barry Keith, Austin: Texas University Press, 2003.	Course instructor's archive	
_____ "Art Cinema as Institution", Screen 22, no.1, 1981.	Course instructor's archive	
Nowell-Smith, Geoffrey, "Art Cinema" The Oxford History of World Cinema, New York: Oxford University Press, 1989.	Course instructor's archive	
Orr, John, "Film and the Paradox of the Modern" Cinema and Modernity, Cambridge Mas.: Polity Press, 1993.	Course instructor's archive	
Sanford, John, "Wim Wenders" i dio poglavlja "Rainer Werner Fassbinder" The New German Cinema, London: Oswald Wolff, 1980.	Course instructor's archive	
Schwartz, Thomas, "The New Hollywood" Film Theory Goes to the Movies, ur. Jim Collins et al., New York: Routledge, 1993.	Course instructor's archive	
Thompson, Kristin, "Realism in the Cinema: Bicycle Thieves" Breaking the glass Armour: Neoformalist Film analysis, Princeton, New Jersey: Princeton University Press, 1988.	Course instructor's archive	
Turković, Hrvoje, "Paradigma modernizma: Jean Luc Godard" Film: Zabava, žanr, stil, Rasprave, Zagreb: Hrvatski filmski savez, 2005.	Course instructor's archive	
Zavattini, Cesare, "A Thesis on Neorealism" David Overbey, ured., Springtime in Italy: A Reader in Neo-Realism, London: Talisman, 1978	Course instructor's archive	
<i>13. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>		
Student evaluation is conducted at the end of the semester.		



COURSE DESCRIPTION		
Course instructor	Dr. Katarina Peović Vuković, Assistant Professor	
Name of the course	Psychoanalysis and culture	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
The aim is to inform students about psychoanalytic theory and its influences on the analysis of culture. Course will introduce works of Sigmund Freud and Jacques Lacan as well as their successors. Special concern will be on the role of the psychoanalysis in the analysis of popular culture.		
2. Course enrolment requirements		
There are no requirements		
3. Expected learning outcomes		
After finishing this course students will be able to:		
<ol style="list-style-type: none">1. argument, analyse, evaluate fundamental Freud's concepts (unctuousness, symptom, Oedipus complex, Id, Ego, Super-Ego)2. argument, analyse, evaluate fundamental Lacan's concepts (Imaginary, Symbolic, Real)3. argument and differentiate post-structural theories of identities and Lacan's theories of subject4. describe, analyse and evaluate culture and ideology; transfer in psychoanalysis as term in theory of ideology5. describe and analyse the role of the jouissance as political imperative6. argument, describe and evaluate the importance of the psychoanalytical7. approach to culture8. describe and analyse the relation between psychoanalysis and social and political philosophy9. describe, analyse and evaluate phenomena such as popular culture from the aspect of psychoanalysis		
4. Course content		
<ul style="list-style-type: none">• Introductory lecture – Freud (1)• The Interpretation of Dreams (1-2, 7-9)• "Uneasiness in culture" (1-2, 7-9)• Fetishism, melancholy, narcissism (1-2, 7-9)• Introductory lecture – Lacan (2-9)• Function and field of speech and language in psychoanalysis (2-5)• Lacan subversion of subject (5-9)• Lacan and ideology. Contemporary Lacanian psychoanalysis (5-9)• Slavoj Žižek "Che Vuoi?" (9)		



5. Manner of instruction		<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork		<input type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input type="checkbox"/> mentorship <input type="checkbox"/> other			
6. Comments							
7. Student responsibilities							
Regular attendance and active participation, continuous assessments, seminar and oral exam.							
8. Monitoring of student work ²⁶							
Class attendance	1.5	Class participation	0.5	Seminar paper	1	Experimental work	
Written exam		Oral exam		Essay		Research	
Project		Continuous assessment	1	Report		Practical work	
Portfolio		Final exam	1				
9. Assessment of learning outcomes in class and at the final exam (procedure and examples)							
<ul style="list-style-type: none"> Assessment of learning outcomes in class and at the final exam (procedure and examples) During lectures and during debates, argumentation, probematizing, actualising, text analysis, discussions, student tasks (1-9) Presentation of student seminar work (1-9) Colloquium, two colloquia (1-5, 6-9) final exam written or oral (1-9) 							
10. Mandatory literature (at the time of submission of study programme proposal)							
<p>Elliott, Anthony (2012) Uvod u psihoanalitičku teoriju, Zagreb: AGM, pp. 13-25. (Introduction)</p> <p>Frojd, Sigmund “, "Nelagodnost u kulturi” In Iz kulture i umjetnosti, ed. Hugo Klajn, Odabrana dela Sigmunda Frojda, Matica srpska, pp. 263-357</p> <p>Freud, Sigmund (1962), "Civilization and Its Discontents, transl. by James Strachey, New York, Norton</p> <p>Frojd, Sigmund “Psihologija procesa sna” In "Tumačenje snova, 2. book, O snu, ed. Hugo Klajn, Odabrana dela Sigmunda Frojda, Matica srpska, pp.161-271.</p> <p>Freud, Sigmund (2010) "The Interpretation of Dreams, trans. And ed. James Strachey, Basic Books, chapter 7, The Psychology of the Dream Process, p. 513- 617</p> <p>Lacan, Jacques (1983) "Funkcija i polje govora i jezika u psihoanalizi”, Spisi, Prosveta, Beograd</p> <p>Lacan, Jacques (1983) "Prevrat subjekta i dijalektika želje u Frojdoskom nesvjesnom", Spisi, Prosveta, Beograd</p> <p>Lacan, Jacques (1996) Écrits, W. W. Norton & Company, New York/London</p> <p>Lacan, Jacques (1983)"Stadij ogledala kao tvoritelj funkcije Ja", Spisi, Prosveta, Beograd</p> <p>Žižek, Slavoj, 2002 "Che Vuoi?“, In Sublimni objekt ideologije, Zagreb: Arkzin.</p> <p>Žižek, Slavoj (1989)"The Sublime Object of Ideology, London/New York: Verso, p. 95-144</p>							
11. Optional/additional literature (at the time of submission of the study programme proposal)							
Althusser, Louis (1971) "Ideology and Ideological State Apparatuses", Lenin and Philosophy. And Other Essays, Monthly Review Press, New York & London, pp. 127-194.							

²⁶ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.

Chiesa, Lorenzo (2007) Subjectivity and Otherness. A philosophical Reading of Lacan, The MIT press, Cambridge Massachusetts, London, England, Introduction, 1st chapter

Evans, Dylan (1996) An Introductory Dictionary of Lacanian Psychoanalysis, Routledge, London i New York

Fink, Bruce (1995) "The Lacanian subject. Between Language and Jouissance, Princeton University Press, chosen chapters

Freud, S. (2011/1917) Mourning and Melancholia, Freud Complete Works. Ivan Smith

Kovel, Joel (1980) "Narcism and the family", Telos Press, 20th of June 1980, No. 44, pp. 88-100.

Lacan, Jacques (1996) Écrits, W. W. Norton & Company, New York/London

Lacan, Jacques (1986) "The Unconscious and Repetition", "The Four Fundamental Concepts of Psychoanalysis. The Seminar of Jacques Lacan, Book XI, edited by Jacques-Alain Miller, translated by Alan Sheridan, New York/London: W.W. Norton & Company, p. 17-66.

Lacan, Jacques (1982) Seminar XXII of Jacques Lacan, R.S.I., published in Jacques Lacan & Ecole Freudienne: Feminine Sexuality, ed. Juliet Mitchell & Jacqueline Rose

Lacan Jacques (1993). The Psychoses 1955-1956. Book III ed. Jacques-Alain Miller, prijevod s bilješkama Russel Grigg, New York/London, W. W. Northon & Company

Laplanche, J. & J.-B. Pontalis (1992) The Language of Psycho-Analysis, Translated by Donald Nicholson-Smith, London: The Hogarth Press, topics: "economic", "Ego", "Hysteria" "ID", "Unconscious", "Mirror Phase (or Stage)", "Dream-Work", "Condensation", "Displacement", "Secondary revision", "Cathectic Energy", "Cathexis"

Pfaller, Robert (2014) On the Pleasure Principle in Culture. Illusions Without Owners, London: Verso

Pluth, Ed (2007) "Signifiers and Acts. Freedom in Lacan's Theory of the Subject, State University of New York Press

Rabaté, Jean-Michel ed. (2003) The Cambridge Companion to Lacan, Cambridge University Press, Cambridge

Storr, Anthony (1989) "Freud. A Very Short Introduction, Oxford University Press, chapter: "Culture and Religion", pp. 105-117.

Žižek, Slavoj (2002) The Sublime Object of Ideology, London/New York: Verso, „How Did Marx Invent the Symptom?“, pp. 3-57.

12. *Number of assigned reading copies in relation to the number of students currently attending the course*

<i>Title</i>	<i>Number of copies</i>	<i>Number of students</i>
Elliott, Anthony (2012) Uvod u psihoanalitičku teoriju, Zagreb: AGM, pp. 13-25. (Introduction)	Course instructor's archive	
Frojd, Sigmund "Nelagodnost u kulturi" In Iz kulture i umjetnosti, ed. Hugo Klajn, Odabrana dela Sigmunda Frojda, Matica srpska, pp. 263-357	Course instructor's archive	
Frojd, Sigmund "Psihologija procesa sna" In "Tumačenje snova, 2. book, O snu, ed. Hugo Klajn, Odabrana dela Sigmunda Frojda, Matica srpska, pp. 161-271.	Course instructor's archive	
Freud, Sigmund (1962), "Civilization and Its Discontents, transl. by James Strachey, New York, Norton	Course instructor's archive	
Frojd, Sigmund (1979/1933) Raščlanjavanje psihičke ličnosti, Odabrana dela Sigmunda Frojda, ed. Hugo Klajn, Matica srpska	Course instructor's archive	
Freud, Sigmund (2010) "The Interpretation of Dreams, trans. & ed. James Strachey, Basic Books, chapter 7, The Psychology of the Dream Process, p.	Course instructor's	



513- 617	archive	
Lacan, Jacques (1983) "Funkcija i polje govora i jezika u psihoanalizi", Spisi, Prosveta, Beograd	Course instructor's archive	
Lacan, Jacques (1996) "Écrits, W. W. Norton & Company, New York/London	Course instructor's archive	
Lacan, Jacques (1983) "Prekrat subjekta i dijalektika želje u Frojdovskom nesvjedom", Spisi, Prosveta, Beograd	Course instructor's archive	
Lacan, Jacques (1983) "Stadij ogledala kao tvoritelj funkcije Ja", Spisi, Prosveta, Beograd	Course instructor's archive	
Žižek, Slavoj, 2002 "Che Vuoi?", In Sublimni objekt ideologije, Zagreb: Arkzin.	Course instructor's archive	
Žižek, Slavoj (1989) "The Sublime Object of Ideology, London/New York: Verso, pp. 95-144	Course instructor's archive	
<i>13. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>		
Continuous assessment of students by the course instructor and a questionnaire for students about the course content and how it has been carried out.		



COURSE DESCRIPTION		
Course instructor	Dr. Sanja Puljar D'Alessio, Assistant Professor	
Name of the course	Feminism and socialism: the context of ex-Yugoslavia	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
The objective of the course is to acquaint students with the emergence, development and effects of feminist theoretical and activist practices in the context of socialist political setting and on a concrete example of the former Yugoslavia.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
After having passed the exam students will be able to:		
1. State the circumstances of feminism in the former Yugoslavia		
2. Identify the causes of feminism in the former Yugoslavia		
3. Explain the ways of feminist action in the territory of the former Yugoslavia		
4. Analyze the relationship between feminism and socialism		
5. Compare the feminism of the former Yugoslavia with those in other socialist countries		
4. Course content		
Theoretical and historical frameworks of feminism and socialism, socialist feminism; women's rights and socialism, Yugoslavia and the "female question" (1-2, 4,5); AFŽ, feminism and urban centers of the former Yugoslavia; feminism and the rural environment of the former Yugoslavia; Comrad woman; section "Woman and Society" (3-4); feminist activity as the beginning of an OCD culture (4,5); constructing masculinity and femininity in the former Yugoslavia (1-5)		
5. Manner of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork	<input type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input type="checkbox"/> mentorship <input type="checkbox"/> other
6. Comments	The exam deadlines are set at the beginning of the academic year. Changes in the exam term can be found via the Department's notice boards and on the faculty's web pages not later than one week before the exam. The examination is must be canceled in the ISVU system at least 24 hours before the exam date.	
7. Student responsibilities		
Class attendance, seminar paper, final (oral) exam.		



8. <i>Monitoring of student work</i> ²⁷							
Class attendance	1.5	Class participation		Seminar paper	1	Experimental work	
Written exam		Oral exam	1	Essay		Research	
Project		Continuous assessment	1.5	Report		Practical work	
Portfolio							
9. <i>Assessment of learning outcomes in class and at the final exam (procedure and examples)</i>							
Assessment and evaluation of students in classes and at the final exam will be conducted: a) continuously during the lecturing process in the form of pre-readings (1-5) and participation in discussion, task - solving and research groups (1,2, 4) b) at the end of the semester in the form of seminar paper (3, 5) c) at the end of the semester in the form of oral exam (1-5) Detailed explanation of the procedures and examples of evaluation of learning outcomes during the course will be available in the course plan.							
10. <i>Mandatory literature (at the time of submission of study programme proposal)</i>							
Sklevicky, L., Konji, žene, ratovi, Ur. Dunja Rihtman Auguštin, Ženska infoteka, Zagreb, 1996 Kašić, Biljana; Prlenda, Sandra, Yugoslav Feminists in Socialism: Disrupting the Mainstream Narratives, <i>GENERO, časopis za feminističku teoriju i studije kulture</i> , 19 (2015), 19; 27-48 Prlenda, S., Lomeći valove: feminizam u socijalizmu, <i>Profemina: časopis za žensku književnost i kulturu</i> , 2 (2011), 153-155 Despot, Blaženka. 1987. Žensko pitanje u socijalističkom samoupravljanju. <i>Žena i društvo. Kultiviranje dijaloga</i> . Ur: Kalanj, Rade; Šporer, Željka. Sociološko društvo Hrvatske. Zagreb. <i>Antropologija žene</i> . Ur: Papić, Žarana; Sklevicky, Lydia. Centar za ženske studije. Beograd.							
11. <i>Optional/additional literature (at the time of submission of the study programme proposal)</i>							
Einhorn, B. (1993), <i>Cindarella Goes To Market: Citizenship, Gender, and Women's Movements in East Central Europe</i> , London: Verso. Bonfiglioli, Ch. 2008. Remembering the conference 'Drugarica Zena. Žensko Pitanje—Novi Pristup?'/ 'Comrade Woman. The Woman's Question: A New Approach?' Thirty Years After. MA thesis. http://igitur-archive.library.uu.nl/student-theses/2008-1031-202100/UUindex.html . Bonfiglioli, Ch. 2016. On Vida Tomšič, Marxist Feminism and Agency. <i>Aspasia</i> 10: 145–151. Despot, B. 1989. Žensko pitanje i feminizam. In <i>Izabrana djela Blaženke Despot</i> , ed. Bosanac, G. 2004. Zagreb: IDIZ i Ženska infoteka: 181–189. Dobos, M. 1983. The Women's Movement in Yugoslavia: The Case of the Conference for the Social Activity of Women in Croatia, 1965–1974. <i>Frontiers: A Journal of Women's Studies</i> , 7 (2): 47–55. Drakulić, S. 1984. Smrtni grijesi feminizma. In <i>Žena i društvo. Kultiviranje dijaloga</i> , ed. Sklevicky, L. 1987. Zagreb: Sociološko društvo. First, R. 1979. Žena u ruralnom i agrarnom razvoju Jugoslavije. <i>Sociologija sela</i> 63 (64): 9–22. Funk, N. 2014. A Very Tangled Knot: Official Socialist Women's Organizations, Women's Agency and Feminism in Eastern European State Socialism. <i>European Journal of Women's Studies</i> 21 (4): 344–360. Iveković, R., and S. Drakulić-Ilić. 1984. Yugoslav Neofeminism and its 'Six Mortal Sins.' In <i>Sisterhood is Global. The International Women's Movement Anthology</i> , ed. Morgan, R. 1996. New York: Feminist Press at the City University of New York.							

²⁷ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



Iveković, R. 1987. Studije o ženi i ženski pokreti. In *Žena i društvo. Kultiviranje dijaloga*, ed. Sklevicky, L. Zagreb: Sociološko društvo.

Miroiu, M. 2007. Communism was a State Patriarchy not State Feminism. *Aspasia* 1: 197–201.

Mladenović, L. 1984. Proizvodnja majke. *Vidici* 1–2: 23–35.

Papić, Ž. 1981. Socijalizam i tradicionalno stanovište o odnosu polova (teze). *Marksistička misao* 4: 29–32.

Papić, Ž. 1995. Women's Movement in Former Yugoslavia: 1970s and 1980s. In: *What Can We Do For Ourselves?* 19–22. Beograd: Centar za ženske studije, istraživanja i komunikaciju.

Penn, Sh., and J. Massino. 2009. *Gender Politics and Everyday Life in State Socialist Eastern and Central Europe*. New York: Palgrave Macmillan.

Zaharijević, A., *The Strange Case of Yugoslav Feminism: Feminism and Socialism in "the East"*, Montenegrin Journal for Social Sciences (MJSS), 1, Br. 2, 2017.

12. Number of assigned reading copies in relation to the number of students currently attending the course

Title	Number of copies	Number of students
All the mandatory titles are available either online, or in the Faculty library.		

13. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences

Continuous assessment of students by the course instructor and a questionnaire for students about the course content and how it has been carried out.



COURSE DESCRIPTION		
Course instructor	Dr. Marko Maliković, Associate Professor, Dr. Benedikt Perak, Senior Assistant	
Name of the course	Programming for Humanities	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
The course aims to enable students to use programming languages and programming technologies, tools and resources in the fields of humanities.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
1-Explain the concept of programming and explain the Python programming language 2-Use some of the integrated development environment for developing Python programs 3-Describe different types of data, variables, data stores, classes, and functions and use them in specific programs 4-Explain the program flow control (branch, loop) in specific programs 5-To manipulate text-processing (string), regular expressions, dictionaries and algorithms 6-To Create functions 7-Use the functions to handle files 8-Explain the concept of object-oriented programming, use existing classes and create classes in the Python programming language 9-Connect to databases, to model bases and create corpuses 10-Use Python language programming modules 11-Use NLP Natural Language Processing tools 12-Create and develop programs for retrieval, processing and visualization of data 13-Apply Python Programming Language to Develop Interactive Text Data Processing Application		
4. Course content		
Python Programming and Programming Language: <ul style="list-style-type: none"> - Introduction to Programming in Language Python (1-2) - Data types, variables and operators (3) - Program control (branching, loop) (4) - Text Processing (string) data (4-5) - Datasheets (lists, strings, dictionaries) (5) - Functions (6) - Working with Files (7) - Object Oriented Programming, Classes and Objects (8) 		



<ul style="list-style-type: none"> - Preparing, loading, and storing various types of data (CSV, TSV, JSON, binary) (8-9) - Connecting to databases (relational, graph) (8-9) <p>Applied knowledge and skills (10-13):</p> <ul style="list-style-type: none"> - Scraping web and connecting to application programming interface (API) data tools - Using NLP Natural Language Processing tools (NLP) - Data visualization using Python modules - Modelling data and creating corpus - Basic Interactive text processing applications - Quantitative summarization, data classification, graph analysis network - Recommendation systems - Annotation tools, application of algorithms for machine learning 							
5. Manner of instruction		<input checked="" type="checkbox"/> lectures <input type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork			<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input checked="" type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input type="checkbox"/> other		
6. Comments							
7. Student responsibilities							
<ul style="list-style-type: none"> - Attend lectures and exercises - Make a Python program according to the research requirements - Make a report on the procedure, research results and a critical review 							
8. Monitoring of student work ²⁸							
Class attendance	1.5	Class participation		Seminar paper		Experimental work	
Written exam		Oral exam		Essay		Research	2
Project		Continuous assessment		Report	1.5	Practical work	
Portfolio							
9. Assessment of learning outcomes in class and at the final exam (procedure and examples)							
<p>Student work on the subject will be evaluated during the course. (1-13)</p> <p>80% of the marks are based on the quality and complexity of the developed programs - practical work (10-13).</p> <p>A smaller part (20%) of the grade is based on the quality of the report in which the student should describe the programming procedures and the results of the programming methods used.</p>							
10. Mandatory literature (at the time of submission of study programme proposal)							
<ol style="list-style-type: none"> 1. Tutorials Point (I) Pvt. Ltd. (2017) Python programming language [online] Dostupno na https://www.tutorialspoint.com/python. 2. Python Software Foundation (2019) Python [online] Dostupno na https://www.python.org. 3. Perak, B. (2019) Python for linguists [online] Dostupno na https://github.com/bperak/python-for-linguists. 4. Gowrishankar S., Veena A. (2019) <i>Introduction to Python Programming</i>. CRC 							

²⁸ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



11. *Optional/additional literature (at the time of submission of the study programme proposal)*

SoloLearn 2019, Python 3 Tutorial [online] Dostupno na <https://www.sololearn.com/Course/Python>.
 Folgert Karsdorp, Interactive tutorial and introduction into programming with Python for the humanities. Dostupno na [online] <http://www.karsdorp.io/python-course/>.
 Gupta, S. 2015 Building Web Applications with Python and Neo4j: Develop exciting real-world Python-based web applications with Neo4j using frameworks such as Flask, Py2neo, and Django. Pakt Publishing
 Mark Needham & Amy E. Hodler 2018 A Comprehensive Guide to Graph Algorithms in Neo4j. <https://neo4j.com/whitepapers/graph-algorithms-neo4j-ebook/>
 (Chapman & Hall_CRC Data Mining and Knowledge Discovery Series) Jesus Rogel-Salazar - Data Science and Analytics with Python-Chapman and Hall_CRC (2017)
 Ahlemeyer-Stubbe, A., & Coleman, S. (2018). Monetising Data: How to Uplift Your Business. John Wiley & Sons.
<https://anaconda.org/>
<http://www.digiling.eu/>, <https://learn.digiling.eu/>
<https://neo4j.com/>
<https://gephi.org/>

12. *Number of assigned reading copies in relation to the number of students currently attending the course*

<i>Title</i>	<i>Number of copies</i>	<i>Number of students</i>
Tutorials Point (I) Pvt. Ltd. (2017) Python programming language [online] Dostupno na https://www.tutorialspoint.com/python .	Course instructor's archive	
Python Software Foundation (2019) Python [online] Dostupno na https://www.python.org .	Course instructor's archive	
Perak, B. (2019) Python for linguists [online] Dostupno na https://github.com/bperak/python-for-linguists .	Course instructor's archive	
Gowrishankar S., Veena A. (2019) <i>Introduction to Python Programming</i> . CRC	Course instructor's archive	

13. *Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences*

Quality monitoring will be ensured by conducting a course evaluation at the level of the Faculty of Humanities and Social Sciences in Rijeka.



COURSE DESCRIPTION		
Course instructor	Department of Cultural Studies	
Name of the course	Selected Themes in Cultural Studies 2	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
The course aims to familiarise students with selected themes from one of the main areas of interest within cultural studies.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
Students will be able to:		
<ol style="list-style-type: none"> 1. Compare selected themes ranging between general cultural studies and the cultural theory 2. Analyze selected themes in the study of identity (gender, class, ethnicity), anthropology, religious studies, media studies, sociolinguistics, philosophy and others. 		
4. Course content		
<ul style="list-style-type: none"> • Disciplinary history and division (1,2) • Critical methodologies and methods (1,2) • Theoretical schools and movements (1,2) • Social influence and ethical questions (1,2) • Case studies (1,2) • Development of theoretical vocabulary and adoption of terminological and conceptual groupings (1,2) • Theories of identification and identity (1,2) • The study of film, traditional and new media (1,2) • Cultural anthropology and religious studies (1,2) • Cultural history (1,2) • Cultural policy and development (1,2) 		
5. Manner of instruction	<input type="checkbox"/> lectures <input type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input checked="" type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input checked="" type="checkbox"/> other
6. Comments		
7. Student responsibilities		
Students are required to actively participate, stimulate interactivity and joint engagements, carry out		



individual assignments in the classroom and on the ground, write at least one paper and pass the exam							
8. <i>Monitoring of student work²⁹</i>							
Class attendance	1.5	Class participation	0.5	Seminar paper	1	Experimental work	
Written exam		Oral exam	1	Essay		Research	
Project		Continuous assessment	1	Report		Practical work	
Portfolio							
9. <i>Assessment of learning outcomes in class and at the final exam (procedure and examples)</i>							
A detailed outline of the methods of evaluation will be shown in the course outline of the subject!							
10. <i>Mandatory literature (at the time of submission of study programme proposal)</i>							
The literature is determined according to the selected theme. The department will outline the mandatory and optional literature, where the texts will be selected according to the subject area.							
11. <i>Optional/additional literature (at the time of submission of the study programme proposal)</i>							
The literature is determined according to the selected theme. The department will outline the mandatory and optional literature, where the texts will be selected according to the subject area.							
12. <i>Number of assigned reading copies in relation to the number of students currently attending the course</i>							
<i>Title</i>						<i>Number of copies</i>	<i>Number of students</i>
13. <i>Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>							
Evaluation carried out at the end of the course.							

²⁹ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



COURSE DESCRIPTION		
Course instructor	Dr. Sarah Czerny, Assistant Professor	
Name of the course	Work placement 2	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	3
	Number of class hours (L+E+S)	0+86+4
1. Course objectives		
The primary goal of the course is to enable students to acquire work placement in the cultural sector, as well as to explain the basic concepts, starting points and critical areas in culture.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
After completing the course, the student will be able to:		
<ol style="list-style-type: none"> 1. Describe and critically approach the basic concepts in culture. 2. Apply theoretical knowledge about culture at the practice level of work placement. 3. Adapt to the different activities and demands of the project oriented cultural sector. 4. Successfully communicate about their own work placement and disseminate the results of this practice to shareholders in culture and mentors in institutions of further education. 5. Critically appraise the pros and cons of work placement in cultural institutions, as well as suggested changes and improvements to work in the civil and cultural sector. 6. Actively contribute to debates about work placement within institutions, as well as plan changes and offer suggestions to the development of ideas within this sector. 7. Engage in active work and planning new activities and projects in cultural institutions. 		
4. Course content		
<ul style="list-style-type: none"> • An introduction to basic concepts of work placement and work in culture (1). • Critical analysis of work placement as a contemporary form of work in the cultural sector (1-7) • Individualized work placement plans • Carrying out work placement with the support of a mentor and writing a diary (1-7) • Disseminating results as well as carried out activities during work in the cultural sector, as well as analyzing and suggesting areas for improvement (1-7) 		
5. Manner of instruction	<input type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input checked="" type="checkbox"/> distance learning <input checked="" type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input type="checkbox"/> other
6. Comments		
7. Student responsibilities		



<ul style="list-style-type: none"> - Attending work placement - Writing a diary of their work placement - Seminar 							
8. <i>Monitoring of student work³⁰</i>							
Class attendance		Class participation		Seminar paper	0.2	Experimental work	
Written exam		Oral exam		Essay		Research	
Project		Continuous assessment		Report		Practical work	2.8
Portfolio							
9. <i>Assessment of learning outcomes in class and at the final exam (procedure and examples)</i>							
<p>Students will have to:</p> <ul style="list-style-type: none"> • Write a seminar of their work placement outlining how it has helped/not helped them. (1-7) • Actively participate in work placement.(1-7) • Write a diary of their work experience outlining what they have done during their placement. (1-7) <p>Student activity on the course will be outlined in detail in the course plan.</p>							
10. <i>Mandatory literature (at the time of submission of study programme proposal)</i>							
<p>Bridgstock, R. 2011. Skills for creative industries graduate success. Education + Training, 53(1): 9 – 26. Grad Rijeka. 2013. 'Strategija kulturnog razvitka Grada Rijeke, 2013.-2020.', Rijeka, 2013. Griffiths, T & Guile, D. 2004. Learning through work experience for the knowledge economy. Issues for educational research and policy. Cedefop Reference series; 48. Luxembourg: Office. Chapter 2. Little, B & Harvey, L. 2006. Learning Through Work Placements and Beyond. Higher Education Academy, Chapters 2 & 3</p>							
11. <i>Optional/additional literature (at the time of submission of the study programme proposal)</i>							
<p>"RI2020: Port of Diversity", Rijeka, 2016. Švob-Đokić et al. 2014. "Compendium: Cultural Policies and Trends in Europe - Croatia", Zagreb. (odabrani dijelovi sukladno interesima studenta).</p>							
12. <i>Number of assigned reading copies in relation to the number of students currently attending the course</i>							
<i>Title</i>					<i>Number of copies</i>	<i>Number of students</i>	
Bridgstock, R. 2011. Skills for creative industries graduate success. Education + Training, 53(1): 9 – 26					Course instructor's archive		
Grad Rijeka. 2013. 'Strategija kulturnog razvitka Grada Rijeke, 2013.-2020.', Rijeka, 2013.					Course instructor's archive		
Griffiths, T & Guile, D. 2004. Learning through work experience for the knowledge economy. Issues for educational research and policy. Cedefop Reference series; 48. Luxembourg: Office. Chapter 2.					Course instructor's archive		
Little, B & Harvey, L. 2006. Learning Through Work Placements and Beyond. Higher Education Academy, Chapter 2 and 3.					Course instructor's		

³⁰ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



	archive	
<i>13. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>		
Quality monitoring will be ensured by conducting a course evaluation at the level of the Faculty of Humanities and Social Sciences in Rijeka.		



COURSE DESCRIPTION		
Course instructor	Department of Cultural Studies	
Name of the course	Individual supervisions for the Master's thesis	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Obligatory	
Year of study	2.	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	0+0+30
1. <i>Course objectives</i>		
This course enables each individual student to develop an area of their own specific interest, with the support of a mentor who they have chosen.		
2. <i>Course enrolment requirements</i>		
Students' must have passed Preparations for the Master's Thesis		
3. <i>Expected learning outcomes</i>		
Students will be able to:		
<ol style="list-style-type: none"> 1. Define and form the structure of their Master's thesis 2. Define the methodological model for their thesis. 3. Outline a research plan and initial literature 4. Explain their basic research hypothesis 		
4. <i>Course content</i>		
(1-4):		
<ul style="list-style-type: none"> • Develop a methodological model aligned with the student's interest • Develop a research plan and define the initial literature • Research the literature and databases • Forming a research hypothesis delimiting the selected theme • Self-evaluation and evaluation as a preparation for the writing phase of the Master's thesis. 		
5. <i>Manner of instruction</i>	<input type="checkbox"/> lectures <input type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input checked="" type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input checked="" type="checkbox"/> other
6. <i>Comments</i>		
7. <i>Student responsibilities</i>		
Regular consultations and work up of the synopsis, projects, research and evaluative reports depending on the selected topic and the mentor's requirements.		
8. <i>Monitoring of student work³¹</i>		

³¹ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



Class attendance		Class participation		Seminar paper		Experimental work																			
Written exam		Oral exam		Essay		Research	3																		
Project	2	Continuous assessment		Report		Practical work																			
Portfolio																									
<p>9. <i>Assessment of learning outcomes in class and at the final exam (procedure and examples)</i></p> <p>There is no evaluation.</p>																									
<p>10. <i>Mandatory literature (at the time of submission of study programme proposal)</i></p> <p>The literature is determined according to the student's interests and the supervisor's agreement.</p>																									
<p>11. <i>Optional/additional literature (at the time of submission of the study programme proposal)</i></p> <p>The literature is determined according to the student's interests and the supervisor's agreement.</p>																									
<p>12. <i>Number of assigned reading copies in relation to the number of students currently attending the course</i></p> <table border="1"> <thead> <tr> <th style="text-align: center;">Title</th> <th style="text-align: center;">Number of copies</th> <th style="text-align: center;">Number of students</th> </tr> </thead> <tbody> <tr><td> </td><td> </td><td> </td></tr> <tr><td> </td><td> </td><td> </td></tr> <tr><td> </td><td> </td><td> </td></tr> <tr><td> </td><td> </td><td> </td></tr> <tr><td> </td><td> </td><td> </td></tr> </tbody> </table>								Title	Number of copies	Number of students															
Title	Number of copies	Number of students																							
<p>13. <i>Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i></p> <p>Evaluation carried out at the end of the course.</p>																									



COURSE DESCRIPTION		
Course instructor	Dr. Vjeran Pavlaković, Associate Professor ; Dr. Benedikt Perak, Senior Assistant	
Name of the course	Digital Humanities: Memoryscapes	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
The aim of the course is to familiarize students with theories of cultural memory, interdisciplinary research methodologies and digital humanities tools that enable empirical methods of cultural data analysis.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
After finishing the course students will be able to:		
<ol style="list-style-type: none"> 1. define concepts and theoretical approaches of cultural memory 2. analyse the links between history and individual and social identities, communicative practices of establishing institutions, political rituals and commemorations with an emphasis on the phenomena and events related to the area of Southeast Europe 3. identify and analyse ways of instrumentalizing the past and promoting cultural models by social actors and socio-cultural institutions 4. make empirical research with the tools and methodologies of digital humanities, including data preparation, data processing and critical analysis 5. think critically and be willing to discuss theories, methods, and research results 		
4. Course content		
The course consists of:		
<ul style="list-style-type: none"> • a general overview of the theory of cultural memory with a focus on 20th century Europe, in addition to analysing the theories related to cultural memory (1-3) • the history of the most important conflicts in the 20th century (World War I, Spanish Civil War, World War II, Cold War conflicts) and their perception and perception in different cultures (1-3). • ontological and epistemological analysis of the creation of a system of identity, nations and political identities through memory and commemorative cultures (1-5). • adopting new empirical methodologies and digital humanities tools related to digitization, archiving, media analysis, social network analysis, GIS mapping, image analysis, fieldwork, natural language processing (NLP), creation of a knowledge base (4-5). • the use of digital humanities tools for data collection, data processing and presentation of results (4-5) • participation in relevant projects, and the use of project results and databases already implemented at the University of Rijeka (FRAMNAT, Strategies of Symbolic Nation Building, EmocNet-Parameter) (4-5) 		
5. Manner of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops	<input checked="" type="checkbox"/> individual assignments <input checked="" type="checkbox"/> multimedia and network



	<input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input checked="" type="checkbox"/> fieldwork		<input type="checkbox"/> laboratories <input type="checkbox"/> mentorship <input type="checkbox"/> other																																	
6. <i>Comments</i>	<p>The final exam deadlines are set at the beginning of the academic year and can be changed (illness or official disability) a week prior to the exam. You can find out about the changes in the term of the exam via the Department's notice boards and on the faculty's web pages.</p> <p>The cancellation of the exam must be completed at least 24 hours before the exam, otherwise the student will be considered to have attended the exam period.</p>																																			
7. <i>Student responsibilities</i>	<p>Regular attendance and active participation during lectures; seminar papers and essays; workshops and guest lectures; final written exam.</p>																																			
8. <i>Monitoring of student work³²</i>	<table border="1"> <tr> <td>Class attendance</td> <td>1.5</td> <td>Class participation</td> <td>0.5</td> <td>Seminar paper</td> <td>1</td> <td>Experimental work</td> <td></td> </tr> <tr> <td>Written exam</td> <td>1</td> <td>Oral exam</td> <td></td> <td>Essay</td> <td></td> <td>Research</td> <td>0.5</td> </tr> <tr> <td>Project</td> <td>0.5</td> <td>Continuous assessment</td> <td></td> <td>Report</td> <td></td> <td>Practical work</td> <td></td> </tr> <tr> <td>Portfolio</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> </table>				Class attendance	1.5	Class participation	0.5	Seminar paper	1	Experimental work		Written exam	1	Oral exam		Essay		Research	0.5	Project	0.5	Continuous assessment		Report		Practical work		Portfolio							
Class attendance	1.5	Class participation	0.5	Seminar paper	1	Experimental work																														
Written exam	1	Oral exam		Essay		Research	0.5																													
Project	0.5	Continuous assessment		Report		Practical work																														
Portfolio																																				
9. <i>Assessment of learning outcomes in class and at the final exam (procedure and examples)</i>	<ul style="list-style-type: none"> • student portfolio (1-5) • written exam (1-3) • research (4-5) • seminar work (5) <p>A detailed elaboration of the method of monitoring and evaluating students' work will be presented in the course syllabus</p>																																			
10. <i>Mandatory literature (at the time of submission of study programme proposal)</i>	<ol style="list-style-type: none"> 1. Connerton, P. <i>How Societies Remember</i> (1989) 2. Erll, A. and Nunning A. (ed.) <i>Cultural Memory Studies</i> (2008) 3. Foote, K. <i>Shadowed Ground</i> (1997) 4. Ensink, T. (ed.), <i>The Art of Commemoration</i> (2003) 5. Kertzer, D. <i>Ritual, Politics and Power</i> (1988) 6. Muller, J-W. (ed.), <i>Memory and Power in Post-War Europe</i> (2002) 7. Murrieta-Flores, P., Donaldson, C. E., & Gregory, I. N. (2017). GIS and literary history: advancing digital humanities research through the spatial analysis of historical travel writing and topographical literature. <i>Digital Humanities Quarterly</i>, 11(1). 8. Nora, P. "Era of Commemoration" in <i>Realms of Memory</i> (1998) 9. Turković, K. "Historians in Search for Truth at the ICTY," u <i>Časopis za suvremenu povijest</i> (2004) 																																			
11. <i>Optional/additional literature (at the time of submission of the study programme proposal)</i>																																				

³² IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



- Banjeglav, T., et. al. *Revizija prošlosti* (2012)
- Borek, L., Perkins, J., Schöch, C., & Dombrowski, Q. *Building bridges to the future of a distributed network: From DiRT categories to TaDiRAH, a methods taxonomy for digital humanities.* (2017)
- Brkljačić, M. i Prlenda, S. (ed.), *Kultura pamćenja i historija* (2006)
- Goldstein, S. *1941: godina koja se vraća* (2007)
- Halbwachs, M. *On Collective Memory* (1992)
- Haslhofer, B., Isaac, A., & Simon, R. *Knowledge Graphs in the Libraries and Digital Humanities Domain.* (2018).
- Murrieta-Flores, P., Donaldson, C. E., & Gregory, I. N. (2017). GIS and literary history: advancing digital humanities research through the spatial analysis of historical travel writing and topographical literature. *Digital Humanities Quarterly*, 11(1).
- Razni autori, *Istorija i sećanje* (2006)
- Ricouer, P. *History, Memory, Forgetting* (2004)
- Research Methods for the Digital Humanities, Springer (different authors)

12. Number of assigned reading copies in relation to the number of students currently attending the course

Title	Number of copies	Number of students
Connerton, P. <i>How Societies Remember</i> (1989)	Course instructor's archive	
Erll, A. and Nunning A. (ed.) <i>Cultural Memory Studies</i> (2008)	Course instructor's archive	
Ensink, T. (ed.), <i>The Art of Commemoration</i> (2003)	Course instructor's archive	
Foote, K. <i>Shadowed Ground</i> (1997)	Course instructor's archive	
Kertzer, D. <i>Ritual, Politics and Power</i> (1988)	Course instructor's archive	
Muller, J-W. (ed.) <i>Memory and Power in Post-War Europe</i> (2002)	Course instructor's archive	
Murrieta-Flores, P., Donaldson, C. E., & Gregory, I. N. (2017). GIS and literary history: advancing digital humanities research through the spatial analysis of historical travel writing and topographical literature. <i>Digital Humanities Quarterly</i> , 11(1).	Course instructor's archive	
Nora, P. "Era of Commemoration" in <i>Realms of Memory</i> (1998)	Course instructor's archive	
Turković, K. "Historians in Search for Truth at the ICTY," u <i>Časopis za suvremenu povijest</i> (2004)	Course instructor's archive	

13. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences



Sveučilište u Rijeci • University of Rijeka

Trg braće Mažuranića 10 • 51 000 Rijeka • Croatia

T: +385 (0)51 406 500 • F: +385 (0)51 406 588

W: www.uniri.hr

E: ured@uniri.hr

Continuous monitoring of student progress by professors and a final evaluation of the course and course curriculum by students at the end of the semester.



COURSE DESCRIPTION		
Course instructor	Dr. Hajrudin Hromadžić, Associate Professor	
Name of the course	Theories and Practices of Everyday Life	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
The objectives of the course are to define, describe and analyze the micro-levels and macro-structures of everyday life in a contemporary global society and explain the importance of their study in the context of the living conditions of social actors.		
2. Course enrolment requirements		
There are no requirements		
3. Expected learning outcomes		
The course "Theories and Practices of Everyday Life" will contribute to the further development of analytical competencies of students in: <ol style="list-style-type: none">1. the research of convergence of day-to-day micro-worlds;2. social and cultural habits of the personal and collective world;3. differentiation and understanding of ideological-hegemonic practices in everyday life;4. compare of different stylization of everyday life;5. description of the model of urban stylistic tribes;6. analysis of everyday myths and pop beliefs;7. interpretation of identity performance plays.		
4. Course content		
The course "Theories and practice of everyday life" will explore and theoretically compare a wide range of practices, institutions, relationships, living conditions, rituals and ideologies of everyday life such as human habits, customs, daily routines, leisure, lifestyles, culture and subculture, beliefs, social interactions, imaginaries ... (1-7) The content of the course is actually of an open character, as are open the living conditions of producing new everyday practices. Starting thesis on the course is that everyday life of modern societies is a representative field of articulation of life, identity and worldview models in the epoch of late stage of capitalism and our postmodern culture. The course approaches the scientific study of the everyday life phenomenon from an interdisciplinary perspective, linking into its epistemological work sociological, philosophical, anthropological, historical, linguistic and other related humanistic and social scientific disciplines, with the aim of comparing and critically reflecting the place, role and significance of characteristic occurrences of everyday life in social construction of reality. The aim of the course is to present some of the main theoretical and analytical approaches to studying the phenomenon of everyday life, to enable students to identify, formulate and critically interpret social phenomena, legitimacy, rituals and routines that construct the reality of social everyday life and prepare them to recognize and clarify as problem a key analytical question in this context: how to scientifically address the broadest range of our		



daily activities?							
5. Manner of instruction		<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork			<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratory <input checked="" type="checkbox"/> mentorship <input type="checkbox"/> other: consultations		
6. Comments		The exam terms are set at the beginning of the academic year and can be changed (illness or official detention) a week before. Eventual changes of the exam's term will be notice via Department's notice board and on the faculty's web pages. Exercise of the exam's term must be completed at least 24 hours before the exam's date otherwise the student will be considered as he/she used the exam's term.					
7. Student responsibilities							
Attendance of the class, seminar work, active participation in the seminar, final exam.							
8. Monitoring of student work ³³							
Class attendance	1.5	Class participation	0.5	Seminar paper	0.75	Experimental work	
Written exam		Oral exam	0.75	Essay		Research	
Project		Continuous assessment	1.5	Report		Practical work	
Portfolio							
9. Assessment of learning outcomes in class and at the final exam (procedure and examples)							
<p>The student's work in the class will be evaluated during the course and at the final exam. The total number of points a student can earn during the class is 50 (the activities listed in the table above are evaluated), while the final exam (oral exam and seminar work) can achieve 50 points. Detailed elaboration of the monitoring methods and evaluation of students' work will be presented in the course plan!</p> <p>Continuous assessment of students' knowledge/Colloquiums (1-7) Students' paper (1-7) Oral exam (1-7) Students' activity during the class (1-7)</p>							
10. Mandatory literature (at the time of submission of study programme proposal)							
<ul style="list-style-type: none"> • Michael E. Gardiner, Critiques of Everyday Life, Routledge, London & New York, 2000. • Ben Highmore, Everyday Life and Cultural Theory, Routledge, London & New York, 2002. 							
11. Optional/additional literature (at the time of submission of the study programme proposal)							
<ul style="list-style-type: none"> • Mark Ože (Mark Augé), Prilog antropologiji savremenih svetova, Biblioteka XX vek, Beograd, 2005. • Tony Bennett and Diane Watson. Understanding Everyday Life. U.K.: Blackwell, 2002. • Peter L. Berger and Thomas Luckmann, Socijalna konstrukcija zbilje: rasprava o sociologiji znanja, Naprijed, Zagreb, 1992. • Pier Bourdieu, Distinkcija. Društvena kritika suđenja, Antibarbarus, Zagreb, 2011. • Michel de Certeau, Invencija svakodnevice, Naklada MD, Zagreb, 2003. • Guy Debord, Društvo spektakla & Komentari Društvu spektakla, Arkzin, Zagreb, 1999. 							

³³ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



- Johan Fornäs, Karin Becker, Erling Bjurström, Hillevi Ganetz, *Consuming Media: Communication, Shopping and Everyday Life*, Berg, Oxford & New York, 2007.
- Harold Garfinkel, *Studies in Ethnometodology*, Polity Press, Cambridge, 1967.
- Jukka Gronow, *Sociologija ukusa*, Naklada Jesenski i Turk, Zagreb, 2000.
- Henri Lefebvre, *Kritika svakidašnjeg života*, Naprijed, Zagreb, 1988.
- David M. Newman, *Sociology: Exploring the architecture of everyday life*. Sage Publications, USA, 2014.
- Mark Peterson, *Consumption and Everyday Life*, Routledge, London & New York, 2006.
- George Ritzer, *McDonaldizacija društva*, Naklada Jesenski i Turk, Zagreb, 1999.
- Georg Simmel, *Kontrapukti kulture*, Jesenski i Turk, Zagreb, 2001.
- Ivana Spasić, *Značenje susreta: Gofmanova sociologija interakcije*, IFDT/Filip Višnjić, Beograd, 1996.
- Ivana Spasić, *Sociologije svakodnevnog života*, Zavod za udžbenike i nastavna sredstva, Beograd, 2004.
- John Storey, *Cultural Consumption and Everyday Life*, Arnold, London, 1999.
- Roch Sulima, *Antropologija svakodnevice*, Biblioteka XX vek, Beograd, 2005.
- Aleksandar Štulhofer (ed.), *Sociologija svakidašnjice*, Treći program hrvatskog radija, 42, 1993.
- Inga Tomić-Koludrović, Anči Leburić, *Sociologija životnog stila*, Naklada Jesenski i Turk, Zagreb, 2002.

12. *Number of assigned reading copies in relation to the number of students currently attending the course*

<i>Title</i>	<i>Number of copies</i>	<i>Number of students</i>
All required reading literature for students will be available in pdf format		

13. *Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences*

Continuous assessment of students by the course instructor and a questionnaire for students about the course content and how it has been carried out.



COURSE DESCRIPTION		
Course instructor	Dr. Nikola Petković, Full Professor	
Name of the course	Claudio Magris and Border Poetics	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
The aim of this course is to enable students (while reading Claudio Magris' works as textual testimonies of Central European culture and geopolitics, as well as border cultures) to define and distinguish concepts of individual and collective identities, roles of borders and borderlands, as well as to question the aspects of both universalism and relativism as reflected in culture(s).		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
After having attended the course students will be able to:		
1. Define the concepts of identity, region, borders and borderlands.		
2. Distinguish the following terms and concepts: identity, identification, solidarity, loyalty, and role.		
3. Expand their general knowledge of regional cultures.		
4. Analyze individual texts using the method of close reading.		
5. Recognize externally imposed stereotypes about Central and Southeastern Europe and productively react to those with a firm set of arguments.		
4. Course content		
Through a systematic and thorough studying of Magris' work students will contextualize them within the broader contents dealing with the region employing interdisciplinarity and multidisciplinary perspectives (fiction and historiography, fiction and hydrography, fiction and geopolitics. (1., 3) The focus will be put on fictionalized travelogues regarding Central Europe in general and the Danube and Mediterranean in particular. The working assumption and wondering motif of this course will be a "collision" and/or an encounter between "truth" and "fiction". Mainly literary texts will be used in order to initiate and encourage a variety of „regional readings“. Using the „history as fiction“ approach we will analyze this turbulent region that has been and still is the site of arguments, negotiations and renegotiations, wars, encounters, understandings and misunderstandings of their inhabitants. (3-5)		
5. Manner of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input type="checkbox"/> other
6. Comments	Students are required to adhere to deadlines. The examination deadlines are set at the beginning of the academic year and can be changed (illness or official detention) a week before. Any unauthorized copying of any	



other text without reference to sources is considered to be an intellectual theft and is subject to the sanctions provided for by applicable law.							
7. <i>Student responsibilities</i>							
Students are obliged to attend the lessons, actively engage in seminar, seminar paper, and exam.							
8. <i>Monitoring of student work³⁴</i>							
Class attendance	1.5	Class participation		Seminar paper		Experimental work	
Written exam		Oral exam	1,5	Essay	1	Research	
Project		Continuous assessment		Report	1	Practical work	
Portfolio							
9. <i>Assessment of learning outcomes in class and at the final exam (procedure and examples)</i>							
Learning outcomes will be evaluated continuously during class, in seminar paper, and final exam (1 – 5.) Seminar paper (40 points) final exam (30 points;) student presentation and continuous assessment tests (30 points)							
10. <i>Mandatory literature (at the time of submission of study programme proposal)</i>							
<p>Claudio Magris: <i>Dunav</i>. Zagreb : Grafički zavod Hrvatske, 1988. <i>Mikrokozmi</i>, Zagreb : Durieux, 2000. <i>Ono drugo more</i> , Zagreb : Durieux, 1993. <i>Naslijepo</i> Zagreb : Zagreb:Durieux, 2007. <i>Obustaviti postupak</i>, Zagreb: Fraktura, 2016. <i>Al' povijesti nije kraj</i>. Zagreb: Fraktura, 2016.</p>							
11. <i>Optional/additional literature (at the time of submission of the study programme proposal)</i>							
<p>Cornis Pope, Marcel i John Neubauer (ur.). <i>History of the Literary Cultures of East Central Europe</i>. Amsterdam I Philadelphia: John Benjamins Publishing Company, 2004. Monikova, Libuše. <i>Fasada</i>. Zagreb: August Cesarec, 1990. Esterhazy, Peter. <i>The Glance of Countess Hahn-Hahn (Down the Danube)</i>. Weidenfeld & Nicolson Ltd., 1994. Magris, Claudio. <i>Stadelmann</i>. Zagreb: Durieux, 1995. Magris, Claudio. <i>Nagađanja o sablji</i>. Zagreb: GZH, 1990. Magris, Claudio i Angela Ara. Trst, identitet granice. Zagreb: Durieux, 2002. Petković, Nikola. Srednja Europa, zbilja, mit, utopija. Rijeka: Adamić, 2003. Petković, Nikola. Identitet i granica. Zagreb: Jeswenki i Turk, 2011.</p>							
12. <i>Number of assigned reading copies in relation to the number of students currently attending the course</i>							
<i>Title</i>					<i>Number of copies</i>	<i>Number of students</i>	
Magris, Claudio. <i>Dunav</i> . Zagreb : Grafički zavod Hrvatske, 1988.					Course instructor's		

³⁴ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



	personal archive	
_____. <i>Mikrokozmi</i> , Zagreb : Durieux, 2000.	Course instructor's personal archive	
_____. <i>Ono drugo more</i> , Zagreb : Durieux, 1993.	Course instructor's personal archive	
_____. <i>Naslijepo</i> , Zagreb : Zagreb:Durieux, 2007.	Course instructor's personal archive	
_____. <i>Obustaviti postupak</i> , Zagreb: Fraktura, 2016.	Course instructor's personal archive	
_____. <i>Al' povijesti nije kraj</i> , Zagreb: Fraktura, 2016.	Course instructor's personal archive	
13. <i>Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>		
Evaluation carried out at the end of the course.		



COURSE DESCRIPTION		
Course instructor	Dr. Sarah Czerny, Assistant Professor, Dr. Sanja Puljar D'Alessio, Assistant Professor	
Name of the course	Engaged Anthropology	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
<i>1. Course objectives</i>		
The aim of the course is to introduce students to the notion of engaged anthropology.		
<i>2. Course enrolment requirements</i>		
There are no requirements.		
<i>3. Expected learning outcomes</i>		
<ol style="list-style-type: none"> 1. Identify the different approaches that constitute "engaged anthropology" 2. Discuss the main issues about the relation between activist anthropology and scholarly work 3. Sum up the arguments of key authors working with the concept of engaged anthropology 4. Describe key examples of engaged anthropology in the Croatian context 		
<i>4. Course content</i>		
<ul style="list-style-type: none"> ● Introducing engaged anthropology [1] ● Discussing seminal texts in engaged anthropology [1,3] ● Debates about anthropologist as social critic? [1-3] ● The role of anthropologists in „giving voice“?[1-3] ● Conceptualising the relation between theory and practice in engaged anthropology [1-3] ● Anthropologists in the public space [1-3] ● Regional interests in JIE regarding „engaged anthropology“ [4] ● Internationals in the „Balkans“ [3,4] ● Croatian war ethnographies and their response [4] ● Ethnographies of the Balkan refugee corridor [4] 		
<i>5. Manner of instruction</i>	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input checked="" type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input type="checkbox"/> other
<i>6. Comments</i>	Students must hand in their work prior to the given deadlines. All unauthorized use of work by other persons without the proper citation will be considered to be an infringement of intellectual property rights and will be sanctioned with the appropriate acts.	
<i>7. Student responsibilities</i>		
Attending classes, seminar work involving fieldwork, active participation in class.		



<i>8. Monitoring of student work³⁵</i>							
Class attendance	1.5	Class participation		Seminar paper	1.5	Experimental work	
Written exam		Oral exam		Essay		Research	2
Project		Continuous assessment		Report		Practical work	
Portfolio							
<i>9. Assessment of learning outcomes in class and at the final exam (procedure and examples)</i>							
Students will write a seminar essay based on ethnographic fieldwork they themselves have undertaken. [1-4]							
<i>10. Mandatory literature (at the time of submission of study programme proposal)</i>							
Jean-Klein, Iris and Annelise Riles. 2005. <i>Introducing Discipline: Anthropology and Human Rights Administrations</i> . Cornell Law Faculty Publications. 1306 Jambrešić Kirin, R. & M. Povržanović, ed. 1996. <i>War, Exile, Everyday Life: Cultural Perspectives</i> . Zagreb: Institute for Ethnology and Folklore Research Bužinkić Emina and Hameršak, Marijana. 2018. <i>Formation and Disintegration of the Balkan Refugee Corridor: Camps, Routes and Borders in Croatian Context</i> . Zagreb: Institute of ethnology and folklore research. Selected chapters. Low, Setha and Engle-Merry, Sally [eds.]. 2010. <i>Engaged Anthropology: Diversity and Dilemmas</i> . <i>Current Anthropology</i> Volume 51, Supplement 2 Scheper – Hughes, Nancy. 1989. <i>Death without Weeping. The Violence of Everyday Life in Brazil</i> . Berkley: University of California Press. Selected Chapters.							
<i>11. Optional/additional literature (at the time of submission of the study programme proposal)</i>							
Cushman, Thomas. 2004. <i>Anthropology and genocide in the Balkans. An analysis of conceptual practices of power</i> . <i>Anthropological Theory</i> 4 (1): 5 – 28. Hodges, Andrew. 2017. <i>The Importance of Being Patriotic: Enregistered Connections in Croatian Minority Activism</i> . <i>Eastern European politics and societies</i> 31 (3): 615-636 Cushman, Thomas. 2004. <i>Anthropology and genocide in the Balkans. An analysis of conceptual practices of power</i> . <i>Anthropological Theory</i> 4 (1): 5 – 28. Povržanović, Maja. “The Imposed and the Imagined as Encountered by Croatian War Ethnographers”. <i>Current Anthropology</i> Vol. 41, No. 2 (April 2000), pp. 151-162. Škokić, Tea and Jambrešić Kirin, Renata. 2017. “The Shopping Center of Abnormal Normality: Ethnography of the Distribution Tent in the Refugee Camp in Slavonski Brod”. <i>Narodna umjetnost</i> 54/1.							
<i>12. Number of assigned reading copies in relation to the number of students currently attending the course</i>							
<i>Title</i>						<i>Number of copies</i>	<i>Number of students</i>
Jean-Klein, Iris and Annelise Riles. 2005. <i>Introducing Discipline: Anthropology and Human Rights Administrations</i> . Cornell Law Faculty Publications. 1306						Course instructors’ archive	
Jambrešić Kirin, R. & M. Povržanović, ed. 1996. <i>War, Exile, Everyday Life: Cultural Perspectives</i> . Zagreb: Institute for Ethnology and Folklore Research						Course instructors’	

³⁵ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



	archive	
Bužinkić Emina and Hameršak, Marijana. 2018. Formation and Disintegration of the Balkan Refugee Corridor: Camps, Routes and Borders in Croatian Context. Zagreb: Institute of ethnology and folklore research. Selected chapters.	Course instructors' archive	
Low, Setha and Engle-Merry, Sally [eds.]. 2010. Engaged Anthropology: Diversity and Dilemmas. Current Anthropology Volume 51, Supplement 2	Course instructors' archive	
Scheper – Hughes, Nancy. 1989. Death without Weeping. The Violence of Everyday Life in Brazil. Berkley: University of California Press. Selected Chapters.	Course instructors' archive	
<i>13. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>		
Evaluation carried out at the end of the course.		



COURSE DESCRIPTION		
Course instructor	Dr. Ozren Pupovac, Assistant Professor	
Name of the course	The Avant-Gardes: Art and Politics	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
The course problematizes the advent and the development of the paths of artistic avant-gardes in the 20 th century through the prism of the complex relationships, fundamental for them, between the figures of creation and destruction.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
Set not at an introductory, but a relatively advanced research level, the course will primarily enable the development of skills of conceptual analysis (1) and synthesis (2) – by working through primary and secondary sources of text -- as well as by guiding the students into developing their unique paths of individual research (3). Moreover, by demonstrating an approach to a historical field through a precise conceptual framework, it will also train skills of interdisciplinary problematisation (4), while at the same time enabling the connection between contemporary approaches and classics in the field (5).		
4. Course summary		
The moment of the avant-gardes of the 20th century – whether in the registers of art, politics, science or philosophy – seems inseparable from an affirmation of the seminal role of destruction: the new, a radical commencement or production necessarily implies, as its very condition of possibility, a fracture with, or a wholesome erasure of the past. Beside the affirmative declaration of novelty, there is always a necessity for the negative passing of judgment on the old, articulating a need destroy, to create a void. And yet, at a closer look, destruction here does not only seem to play the function of a <i>pars destruens</i> , the peremptory aspect of action, where a 'clearing of space' is to be finally complemented by a positive imposition of a new substantiality; rather, in their most radical instantiations, the avantgardistic movements, and their political, scientific, artistic and philosophical projects, actively sought to affirm the possibility of creating in and from within destruction, of making something from and of the void. It is this peculiar take on "creative destruction" that will provide us the key for mapping the various instantiations of both the artistic and the political avant-gardes of the early 20th century (1,2,3,4,5) – from the Italian and Russian futurisms, and especially the zaum 'transrational poetry', though suprematism and surrealism, all up to the vicissitudes of revolutionary political projects connected to Marxist thought. Moreover, such a wager on 'creating something from nothing', or, which amounts to the same thing, on 'materializing the void' precisely seems to render intelligible the intertwining and interplay that the political and the artistic avant-gardes have sought between them (1,2,4,5), as expressed through their two seminal slogans: "art must fuse into life" (Malevich) and "insurrection is an art" (Lenin).		



5. <i>Manner of instruction</i>	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork		<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input type="checkbox"/> other				
6. <i>Comments</i>							
7. <i>Student responsibilities</i>							
Attendance of classes, active participation in discussions, a written essay, oral exam.							
8. <i>Monitoring of student work</i> ³⁶							
Class attendance	1.5	Class participation	0.5	Seminar paper	1	Experimental work	
Written exam		Oral exam	1	Essay	1	Research	
Project		Continuous assessment		Report		Practical work	
Portfolio							
9. <i>Assessment of learning outcomes in class and at the final exam (procedure and examples)</i>							
Assessment criteria (1-5): a) active participation in course discussions: presentation of seminars and active commentaries on textual readings, whereby the abilities of critical reading and comprehension, as well as a precise and conceptually founded reactions to the text will be positively evaluated; b) written essay: to be assessed in terms of the ability to demonstrate a continuous participation in discussions as well as an active the work of textual analysis with regard to text, but also the ability to formulate a broader synthetic and critical judgment in written form; c) oral exam: made up of three thematic questions and related corollary questions with regard to the mandatory literature, as well as with the valorization of the degree of comprehension of the subject matter, specifically that of conceptual analysis, as well as the drawing of synthetic conclusions.							
10. <i>Mandatory literature (at the time of submission of study programme proposal)</i>							
<ul style="list-style-type: none"> · Russian Futurism through its Manifestos 1912-1928, (ed.) Lawton, Ithaca: Cornell University Press, 1988. · Futurism, an Anthology, New Haven and London, Yale University Press, 2009. · André Breton, Manifestoes of Surrealism, Ann Arbor: University of Michigan Press, 1969 (2016). · Alain Badiou, The Century, Cambridge (UK): Polity Press, 2007, · Alain Badiou Handbook of Inaesthetics, Palo Alto: Stanford University Press 2005. · Kazimir Maljevič, Nepredmetni svijet (The Non-objective World), Zagreb: CKD, Galerija Nova, 1981. · Jacques Rancière, The Future of the Image, London - New York Verso, 2008, · Boris Groys, The Total Art of Stalinism, London - New York, Verso, 2011 (1992). · Peter Burger, Teorije avangarde (Theory of the Avant-Garde), Zagreb, Antibarbarus, 2007. · Vladimir Ilić Lenjin, <i>Država i revolucija (The State and Revolution)</i>, Beograd, BIGZ, 1973. 							
11. <i>Optional/additional literature (at the time of submission of the study programme proposal)</i>							

³⁶ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



- Bataille, Georges *The Absence of Myth: Writings on Surrealism*, London, Verso, 1994.
- Benjamin, Walter *Eseji*, Beograd: Nolit, 1974.
- Bloch, Lukács, Brecht, Benjamin, Adorno *Aesthetics and Politics*, London: New Left Books, 1977.
- Eagleton, Terry *The Ideology of the Aesthetic*, Cambridge: Blackwell, 1990.
- Fer, Briony, et.al. *Russian Art and the Revolution*, Milton Keynes, The Open University, 1983.
- Geulen, E., *The End of Art: Readings in a Rumor after Hegel*, Palo Alto: Stanford University Press. 2006
- Vattimo, Gianni, *Art's Claim to Truth*, New York, New York, Columbia University Press, 2008.

12. *Number of assigned reading copies in relation to the number of students currently attending the course*

<i>Title</i>	<i>Number of copies</i>	<i>Number of students</i>
<i>All the mandatory course titles will be made available as electronic (PDF) documents.</i>		

13. *Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences*

Continuous assessment of students by the course instructor and a questionnaire for students about the course content and how it has been carried out.



COURSE DESCRIPTION		
Course instructor	Dr. Diana Grgurić, Associate Professor	
Name of the course	Political economy of music	
Study programme	Masters degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
The primary learning goal of the course is to encourage critical thinking and understanding of the position and role of music in society by observing these phenomena from historical as well as current perspectives.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
After completing this course students should be able to:		
<ol style="list-style-type: none">1. define and argue Attali's theoretical framework2. define the features of music in the function of the state / hegemony3. analyse the fundamental determinants of functional music4. argue the economic ways of organising music5. critically evaluate the role of music in a society (critical approach)6. demonstrate understanding of ideas and concepts		
4. Course content		
The course is divided into two complementary units: studying of music and analyzing music case studies of Southeast European societies.		
<ul style="list-style-type: none">- The study concerns Attali's theoretical perspective of music economy. (1-2)- In the field of music analysis, the relationships between music and social system will be observed by using examples from Croatian and Yugoslav music tradition. (3,6)- One part of the semester will be dedicated to the study of the most important periods of musical creation and expression in the socialist era and the transitional period (focusing on Southeast Europe) – viewed both diachronically and synchronically.(4, 5)- The course will offer a broader cultural framework for studying of music within its specific organizational economic modes, according to Attali, such as religious, imperialistic, commercial and repetitive ones. In the context of these theoretical principles, musical examples will be included from a variety of genres, for example, from Stravinsky's piece "The Rite of Spring", partisan songs, Rock and Punk as anti-establishment movements in Yugoslavia, Russolo's Noise to contemporary Tech and Rap music practices, and finally to the phenomenon of music industries such as music in the context of tourism, audio branding etc.(1-6)- Particular attention will be dedicated to music as commodity. The analysis will include servicescape and musicscape theories.(5,6)		



5. Manner of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input type="checkbox"/> other					
6. Comments							
7. Student responsibilities							
Through active participation in lectures, discussions and essay writing, students will have the opportunity to define and appraise the issues.							
8. Monitoring of student work ³⁷							
Class attendance	1.5	Class participation		Seminar paper	1.5	Experimental work	
Written exam	1	Oral exam	1	Essay		Research	
Project		Continuous assessment		Report		Practical work	
Portfolio							
9. Assessment of learning outcomes in class and at the final exam (procedure and examples)							
<p>Students' work on the subject will be evaluated during the course. The total number of points a student can earn during class is 100 (activities listed in the table are evaluated). Detailed elaboration of the method of monitoring and evaluating students' work will be presented in the case plan.</p> <ul style="list-style-type: none"> - Participate to and be motivated to discuss and analysis (1-6) - Presentation of seminar work (1-6) - oral exam (1-6) - written exam (1-6) 							
10. Mandatory literature (at the time of submission of study programme proposal)							
<p>Jacques Attali, Noise: The Political Economy of Music. University of Minnesota 1985. Steve Oakes, "The influence of the musicscape within service environments", Journal of Services Marketing, 2000. Vol. 14 Issue: 7, pp.539-556. Philomeen Lelieveldt and Evert H. Bisschop Boele, "City Musicscapes Live Music in the Cities of Groningen and Utrecht, 2010–2016" in Research Data Journal for the Humanities and Social Sciences 2018. Biti, Marina i Grgurić, Diana, Tvornica privida, Facultas & Adamić, Rijeka, 2010. Lucić, Kristina. „Populama glazba u Zagrebu između dvaju svjetskih ratova“. Narodna umjetnost: hrvatski časopis za etnologiju i folkloristiku. Vol.41. Br.2. 2004, 123-140 Senjković, Reana, Izgubljeno u prijenosu: pop iskustvo soc kulture. Institut za etnologiju i folkloristiku. Zagreb. 2008. Ana Hofman, Novi život partizanskih pesama, Beograd, XX vek, 2016. Šuvaković, Miško, Pojmovnik suvremene umjetnosti, Zagreb. 2005.</p>							
11. Optional/additional literature (at the time of submission of the study programme proposal)							
<p>Kuljić, Todor: Sećanje na titoizam: između diktata i otpora, Beograd: Čigoja, 2011. Kyaw, Natalija: Računajte na nas. Pank i novi talas / novi val u socijalističkoj Jugoslaviji, In: Društvo u pokretu: Novidruštveni pokreti u Jugoslaviji od 1968. do danas, ed. Đorđe Tomić, Petar Atanacković, Novi</p>							

³⁷ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



<p>Sad: Cenzura, 2009, 81–102. Shuker, Roy: Understanding Popular Music Culture, (Second Edition) London: Routledge Taylor & Francis Group, 2001. Velikonja, Mitja: Titostalgija, trans.: Branka Dimitrijević, Beograd: XX vek, 2010. Verdery, Katherine: Šta je bio socijalizam i šta dolazi poslenjega?, trans.: Veselin Kostić, Beograd: Fabrika knjiga, 2005. Mirković, Igor: Srijeto dijete, film o novom talasu u Zagrebu. Modrica, Bernardina: Ritam rock plemena –od Uragana do Urbana. <i>Documentary film.</i></p>		
<p>12. <i>Number of assigned reading copies in relation to the number of students currently attending the course</i></p>		
<i>Title</i>	<i>Number of copies</i>	<i>Number of students</i>
Jacques Attali, Noise: The Political Economy of Music. University of Minnesota 1985.	Course instructor's archive	
Steve Oakes, "The influence of the musicscape within service environments", Journal of Services Marketing, 2000. Vol. 14 Issue: 7, pp.539-556.	Course instructor's archive	
Philomeen Lelieveldt and Evert H. Bisschop Boele, "City Musicscapes Live Music in the Cities of Groningen and Utrecht, 2010–2016" in Research Data Journal for the Humanities and Social Sciences 2018.	Course instructor's archive	
Biti, Marina i Grgurić, Diana, Tvorница privida, Facultas & Adamić, Rijeka, 2010.	2	
Lucić, Kristina. „Popularna glazba u Zagrebu između dvaju svjetskih ratova“. Narodna umjetnost: hrvatski časopis za etnologiju i folkloristiku. Vol.41. Br.2. 2004, 123-140	Course instructor's archive	
Senjković, Reana, Izgubljeno u prijenosu: pop iskustvo soc kulture. Institut za etnologiju i folkloristiku. Zagreb. 2008.	1	
Hofman, Ana. Novi život partizanskih pesama, Beograd, XX vek, 2016.	1	
Dragičević-Šešić, Milena: Alternativa i umetnost, Beograd: CLIO,2012.	Course instructor's archive	
Šuvaković, Miško, Pojmovnik suvremene umjetnosti, Zagreb. Horetzky, 2005.	Course instructor's archive	
<p>13. <i>Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i></p>		
<p>- consideration of students' suggestions and their response during the semester - student Survey (Evaluation Questionnaire)</p>		



COURSE DESCRIPTION		
Course instructor	Dr. Nenad Fanuko, Assistant Professor	
Name of the course	Cultural heritage and policy	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
The aim of this course is to give students a solid foundation in cultural policy		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
After having attended the course the student will be able to		
<ol style="list-style-type: none"> 1. Identify cultural policy 2. Gather information about administrative and legal frameworks in the cultural and art sectors, 3. Recognise cultural resources 4. Explain the importance of material and intangible cultural heritage 5. Recommend the ways of managing the protection of cultural heritage 6. Analyse systems of managing cultural resources and describe their key points 7. Organise work in cultural institutions, NGO's and cultural associations, as well as private enterprises, 8. Plan and manage resources in culture 9. Create and modify models of financing cultural activities, locate financial resources for work in culture 10. Define the role of marketing and foresee the needs for public relations 11. Develop cultural metrics and analyse evaluations 		
4. Course content		
Cultural policy (1,2) Cultural heritage (3,4,5) Cultural organisation (6,7) Strategic planning (7,8) Strategic management in culture (7) Financing cultural activities (2,8) Project planning (8) Project management in culture (7,8) Raising finances (9,10) Marketing and public relations (10) Cultural metrics and evaluation (11)		
5. Manner of	<input checked="" type="checkbox"/> lectures	<input type="checkbox"/> individual assignments



<i>instruction</i>	<input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input checked="" type="checkbox"/> fieldwork		<input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input type="checkbox"/> mentorship <input type="checkbox"/> other				
6. <i>Comments</i>	Students are required to adhere to deadlines. The examination deadlines are set at the beginning of the academic year and can be changed (illness or official detention) a week before. Any unauthorized copying of any other text without reference to sources is considered to be an intellectual theft and is subject to the sanctions provided for by applicable law.						
7. <i>Student responsibilities</i>							
Students are obliged to attend the lectures, and actively engage in seminars. Students must carry out research in cultural resources in a chosen spatial and thematic context. Students must have an original idea of managing a selected cultural resources in the form of a project. Students can earn up to 30% of their final mark at the final oral exam.							
8. <i>Monitoring of student work³⁸</i>							
Class attendance	1,5	Class participation		Seminar paper		Experimental work	
Written exam		Oral exam	1.5	Essay		Research	1
Project	1	Continuous assessment		Report		Practical work	
Portfolio							
9. <i>Assessment of learning outcomes in class and at the final exam (procedure and examples)</i>							
Learning outcomes will be evaluated continuously during class, in research and project proposal (1 -11), and final exam (1 – 11). Students can acquire 70 points during semester time and 30 points at the final oral exam.							
10. <i>Mandatory literature (at the time of submission of study programme proposal)</i>							
5. Dragičević Šešić, Stojković: "Kultura: menadžment, animacija, marketing", Beograd, 2000. 6. Dragojević, Dragičević Šešić: "Menadžment umjetnosti u turbulentnim vremenima", Zagreb, 2008. 7. Pavičić, Alfirević, Aleksić,: "Marketing i menadžment u kulturi i umjetnosti", Zagreb, 2006. 8. Švob-Đokić et al.: "Compendium: Cultural Policies and Trends in Europe - Croatia", Zagreb, 2014. 9. Višnić: "Kulturne politike odozdo", Zagreb, 2008. 10. Marijana Hameršak, Iva Pleše i Ana-Marija Vukušić (ed.): "Proizvodnja baštine. Kritičke studije o nematerijalnoj kulturi", Zagreb, 2013.							
11. <i>Optional/additional literature (at the time of submission of the study programme proposal)</i>							
"RI2020: Port of Diversity", Rijeka, 2016. Mišković: "Prilozi kulturnoj strategiji Rijeke", Rijeka, 2004.							
12. <i>Number of assigned reading copies in relation to the number of students currently attending the course</i>							
<i>Title</i>					<i>Number of copies</i>	<i>Number of students</i>	
Dragičević Šešić, Stojković: "Kultura: menadžment, animacija, marketing", Beograd, 2000.					Course instructor's		

³⁸ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



	archive	
Dragojević, Dragičević Šešić: "Menadžment umjetnosti u turbulentnim vremenima", Zagreb, 2008.	Course instructor's archive	
Pavičić, Alfirević, Aleksić: "Marketing i menadžment u kulturi i umjetnosti", Zagreb, 2006.	Course instructor's archive	
Švob-Đokić et al.: "Compendium: Cultural Policies and Trends in Europe - Croatia", Zagreb, 2014.	Course instructor's archive	
Višnić: "Kulturne politike odozdo", Zagreb, 2008.	Course instructor's archive	
Marijana Hameršak, Iva Pleše i Ana-Marija Vukušić (ur.): "Proizvodnja baštine. Kritičke studije o nematerijalnoj kulturi", Zagreb, 2013.	Course instructor's archive	
<i>13. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>		
Evaluation carried out at the end of the course.		



COURSE DESCRIPTION		
Course instructor	Dr. Diana Grgurić, Associate Professor	
Name of the course	Digital Humanities: From retrieving data to the organization of cultural knowledge bases	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
Apply the methods and digital tools to retrieve data, to organize, and analyse complex knowledge bases of communicational and cultural phenomena.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
<ol style="list-style-type: none"> 1. Describe and explain the use of digital methods in humanistic disciplines. 2. Describe the specifics of the process of collecting, storing, processing and analysing data with regard to various linguistic, communicational ontologies and humanistic research goals. 3. Describe the process of creating ontology and enriching data with the aim of creating information and knowledge bases 4. Determine the most appropriate ways of collecting data with respect to the type of research 5. Apply digital humanities methods and tools for conducting research. 6. Collect data from different sources using APIs, 7. Tag the raw data using the digital tools 8. Prepare and process the data 9. Organize a model, store data in relational or graph databases 10. Create complex semantic queries 11. Analyse the data using statistical program modules. 12. Create visualization using visualization programs 13. Create an application that displays the results of the analysis 		
4. Course content		
<ul style="list-style-type: none"> • The Basics of Data management methods for Humanities (1) • Data mining, harvesting, storing, processing and analysing textual, audio-visual data, time series (2-5) • Collecting and storing linguistic, textual, multimedial data from different sources using APIs (6) • Semantic structuring of metadata using tagging tools (7) • Preparing and processing data files (8) • Ontological organization of the data models for relational or graph bases (9-10) • Statistical summarization, classification, graph analysis using centrality, community measures. (11) • Fundamentals of Machine Learning Algorithms (11) • Data Enrichment Process (9-11) • Visualization and representation of results using visualization programs (Python, Tableau +, Gephi) (12) 		



• Creating an Application with Displaying Analysis Results (13)							
5. Manner of instruction	<input checked="" type="checkbox"/> lectures <input type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork		<input type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input checked="" type="checkbox"/> laboratories <input type="checkbox"/> mentorship <input type="checkbox"/> other				
6. Comments							
7. Student responsibilities							
- Attend lectures and exercises							
8. Monitoring of student work ³⁹							
Class attendance	1.5	Class participation		Seminar paper		Experimental work	
Written exam		Oral exam		Essay		Research	1
Project	1.5	Continuous assessment		Report	1	Practical work	
Portfolio							
9. Assessment of learning outcomes in class and at the final exam (procedure and examples)							
<p>Class attendance is monitored by student portfolio (1-12)</p> <p>Written exam is scheduled upon completion of the topics (1-12)</p> <p>The mentored research is conducted throughout the semester. Execution of obligations and compliance with deadlines is assessed (13)</p> <p>Report evaluation is based on the quality of the report that should describe the methodology, process and the results of the research (11-13).</p>							
10. Mandatory literature (at the time of submission of study programme proposal)							
<ol style="list-style-type: none"> 1. Porcu, Valentina. <i>Python for Data Mining Quick Syntax Reference</i>, Apress, Berkeley, CA, 2018. 2. Matthew A. Russell, Mikhail Klassen (2019) <i>Mining the Social Web Data Mining Facebook Twitter LinkedIn Instagram</i>. O'Reilly Media 3. Webber, J., & Robinson, I. (2018). <i>A programmatic introduction to neo4j</i>. Addison-Wesley Professional. 4. Gabe Ignatow, Rada Mihalcea 2018. <i>An Introduction to Text Mining Research Design Data. Collection and Analysis</i>, SAGE 5. Mark Needham & Amy E. Hodler 2018 <i>A Comprehensive Guide to Graph Algorithms in Neo4j</i>. https://neo4j.com/whitepapers/graph-algorithms-neo4j-ebook/ 							
11. Optional/additional literature (at the time of submission of the study programme proposal)							
<p>Borek, L., Perkins, J., Schöch, C., & Dombrowski, Q. (2017). Building bridges to the future of a distributed network: From DiRT categories to TaDiRAH, a methods taxonomy for digital humanities.</p> <p>Haslhofer, B., Isaac, A., & Simon, R. (2018). Knowledge Graphs in the Libraries and Digital Humanities Domain. arXiv preprint arXiv:1803.03198.</p> <p>Danai Koutra, Christos Faloutsos, Jiawei Han 2018 <i>Individual and Collective Graph Mining_ Principles, Algorithms, and Applications</i>. Synthesis Lectures on Data Mining and Knowledge Discovery. Morgan &</p>							

³⁹ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



Claypool
 Madalina Croitoru, Pierre Marquis, Sebastian Rudolph, Gem Stapleton (2018) Graph Structures for Knowledge Representation and Reasoning-Springer International Publisher
 Gabor Szabo, Gungor Polatkan, P. Oscar Boykin, Antonios Chalkiopoulos (2018) Social Media Data Mining and Analytics Wiley
 Taeho Jo (2018) Text Mining: Concepts, Implementation, and Big Data Challenge. Studies in Big Data. Springer
 (Communications in Computer and Information Science 957) Jun Zhao, Frank van Harmelen, Jie Tang, Xianpei Han, Quan Wang, Xianyong Li 2018 Knowledge Graph and Semantic Computing. Knowledge Computing and Language Understanding. Springer
 Mohadeseh Ganji, Lida Rashidi, Benjamin C. M. Fung, Can Wang (2018) Trends and Applications in Knowledge Discovery and Data Mining [1st ed.] Springer International Publishing
 Gupta, S. 2015 Building Web Applications with Python and Neo4j: Develop exciting real-world Python-based web applications with Neo4j using frameworks such as Flask, Py2neo, and Django. Pakt Publishing
 Mark Needham & Amy E. Hodler 2018 A Comprehensive Guide to Graph Algorithms in Neo4j. <https://neo4j.com/whitepapers/graph-algorithms-neo4j-ebook/>
 (Chapman & Hall_CRC Data Mining and Knowledge Discovery Series) Jesus Rogel-Salazar - Data Science and Analytics with Python-Chapman and Hall_CRC (2017)
 Abhishek Nandy, Manisha Biswas (auth.) - Reinforcement Learning _ With Open AI, TensorFlow and Keras Using Python-Apress (2018)
 Gowrishankar S., Veena A. (2019) Introduction to Python Programming. CRC
 Frank Kane - Hands-on data science and Python machine learning _ perform data mining and machine learning efficiently using Python and Spark-Packt Publishing - ebooks Account (2017)
 Jojo John Moolayil - Learn Keras for Deep Neural Networks_ A Fast-Track Approach to Modern Deep Learning with Python-Apress (2019)
 Sumit Raj - Building Chatbots with Python_ Using Natural Language Processing and Machine Learning-Apress (2019)
 Ahlemeyer-Stubbe, A., & Coleman, S. (2018). Monetising Data: How to Uplift Your Business. John Wiley & Sons.
 Jun Zhao, Frank van Harmelen, Jie Tang, Xianpei Han, Quan Wang, Xianyong Li (2019) Knowledge Graph and Semantic Computing. Knowledge Computing and Language Understanding. Springer Singapore
 Nickel, M., Murphy, K., Tresp, V., & Gabrilovich, E. (2016). A review of relational machine learning for knowledge graphs. Proceedings of the IEEE, 104(1), 11-33.
 Pitas, Ioannis - Graph-based social media analysis- Chapman & Hall_CRC data mining and knowledge discovery series. CRC Press (2016)
 Popping, R. (2003). Knowledge graphs and network text analysis. Social Science Information, 42(1), 91-106.
 Susan Schreibman, Ray Siemens, John Unsworth (eds.) A New Companion to Digital Humanities. Series: Blackwell Companions to Literature and Culture. Publisher: Wiley-Blackwell, Year: 2016
<https://www.python.org/>,
<https://anaconda.org/>
<https://github.com/nljubesi/python-for-linguists>
<http://www.digiling.eu/>, <https://learn.digiling.eu/>
<https://www.sololearn.com/Course/Python/>
<https://neo4j.com/>
<https://gephi.org/>

12. Number of assigned reading copies in relation to the number of students currently attending the course

Title	Number of	Number of
-------	-----------	-----------



	<i>copies</i>	<i>students</i>
Porcu, Valentina. (2018) <i>Python for Data Mining Quick Syntax Reference</i> , Apress, Berkeley, CA,	Course instructor's archive	
Matthew A. Russell, Mikhail Klassen (2019) <i>Mining the Social Web Data Mining Facebook Twitter LinkedIn Instagram</i> . O'Reilly Media	Course instructor's archive	
Webber, J., & Robinson, I. (2018). <i>A programmatic introduction to neo4j</i> . Addison-Wesley Professional.	Course instructor's archive	
Gabe Ignatow, Rada Mihalcea (2018) <i>An Introduction to Text Mining Research Design Data. Collection and Analysis</i> , SAGE	Course instructor's archive	
Mark Needham & Amy E. Hodler (2018) <i>A Comprehensive Guide to Graph Algorithms in Neo4j</i> . https://neo4j.com/whitepapers/graph-algorithms-neo4j-ebook/	Course instructor's archive	
<i>13. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>		
Quality monitoring will be ensured by conducting a course evaluation at the level of the Faculty of Humanities and Social Sciences in Rijeka.		



COURSE DESCRIPTION		
Course instructor	Dr. Sanja Puljar D'Alessio, Assistant Professor	
Name of the course	Social spaces	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
This course aims to enable students to recognize and study processes of production of social spaces (perceived spaces of spatial practices, cognitive spaces, and lived spaces) in order to successfully perform a critique of social, cultural, political and economic realities of contemporary society.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
After completing the study assignments it is expected that students will be able to:		
<ol style="list-style-type: none"> 1. Explain the idea of the production of space and its application in anthropology and humanities and social sciences, 2. Explain the usage of concepts "space," "place" and "landscape" in anthropological theory, 3. Present the history of these concepts in the western thought, 4. Clarify the relation between culture and space, 5. Cite the elements of social space according to Henri Lefebvre and present development of the idea of "third space" in anthropological theory and postcolonial criticism, 6. Explain Michel Foucault's term "heterotopia", 7. Analyze social phenomena using spatial perspective, and write a research account in the form of an essay. 		
4. Course content		
<ul style="list-style-type: none"> - spatial turn in humanities and social sciences: analysis of concepts "landscape", "place" and "space" (1., 2., 3.) - the relation between spatial configuration and social structure in anthropological theory (1.) - the relation between culture and space: a critique of the idea of spatially confined cultures, a critique of the metaphor of "roots", deterritorialization (4.) - ambivalent spatiality of Michel Foucault – heterotopias (6.) - production of space of Henri Lefebvre (5.) - concept "third space" used by Soja, Bhabha, and Anzaldua, and in examples of anthropological researches (5., 6.) - space in national ethnographies (2, 3) - applied theory of space in independent research – seminar (7)- 		
5. Manner of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops	<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network



	<input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork	<input type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input type="checkbox"/> other					
6. Comments	Students are required to adhere to writing time. The examination deadlines are set at the beginning of the academic year and can be changed (illness or official detention) a week before. Any unauthorized download of any other text without reference to sources is considered to be an intellectual theft and is subject to the sanctions provided for by applicable law.						
7. Student responsibilities							
Attendance, active engagement in the class, essay based on the fieldwork, continuous assessment of the knowledge.							
8. Monitoring of student work ⁴⁰							
Class attendance	1,5	Class participation		Seminar paper	2	Experimental work	
Written exam		Oral exam		Essay		Research	
Project		Continuous assessment	1,5	Report		Practical work	
Portfolio							
9. Assessment of learning outcomes in class and at the final exam (procedure and examples)							
Students' work will be evaluated and graded during the course. Students will write an essay based on the fieldwork (7.). Students will write two written tests – one in the middle of the semester and one at the end. Tests will consist of several short essay questions (1., 2., 3., 4., 5, 6).							
10. Mandatory literature (at the time of submission of study programme proposal)							
Warf, Barney and Arias, Santa. 2009. <i>The Spatial Turn</i> . London and New York: Routledge. Čapo, J, and Gulin Zrnić, Valentina. 2011. <i>Mjesto, nemjesto</i> . Zagreb: Institut za etnologiju i folkloristiku. (selected chapters) Lefebvre, H. 1991. <i>The Production of Space</i> . Oxford: Blackwell Publishers Ltd. (selected chapters) Foucault, Michel. 1986. "Of Other Spaces," <i>Diacritics</i> 16, 22-27. Massey, D. 1994. "A Global Sense of Place" u <i>Space, Place and Gender</i> . Minneapolis: University of Minnesota Press. Rodman, M.1992. "Empowering Place: Multilocality and multivocality". <i>American Anthropologist</i> 94/3: 640-656. Gupta, Akhil and Ferguson, James. 1992. "Beyond "Culture": Space, Identity and Politics of Difference". <i>Cultural Anthropology</i> 7/11: 6-23. Soja, Edward. 1996. <i>Thirdspace</i> . Cambridge: Blackwell Publishing. Radu, C. 2010. „Beyond border-‘dwelling’:Temporalizing the border-space through events“. <i>Anthropological Theory</i> 10(4) 409–433.							
11. Optional/additional literature (at the time of submission of the study programme proposal)							

⁴⁰ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



Coleman, Simon and Collins, Peter. 2006. *Locating the Field. Space, Place and Context in Anthropology*. Oxford: Berg. (selected chapters)

Rutherford, Jonathan. 1990. *The Third Space. Interview with Homi Bhabha*. In: "Identity, Community, Culture, Difference". London: Lawrence and Wishart, 207-222.

Agnew, John. 2005. *Space: Place*. In: "Spaces of Geographical Thought". Cloke and Johnston, ed. London: Sage, 81-96.

Crang, Mike. 2005. Time Space. In: "Spaces of Geographical Thought". Cloke and Johnston, ed. London: Sage, 81-96.

Derek, Gregory. 1994. *Geographical Imaginations*. Oxford and Cambridge: Blackwell Publishing. (selected chapters).

Boyarin, Jonathan. 1994. *Remapping Memory. The Politics of TimeSpace*. Minneapolis: University of Minnesota Press. (selected chapters)

12. *Number of assigned reading copies in relation to the number of students currently attending the course*

Title	Number of copies	Number of students
Warf, Barney and Arias, Santa. 2009. <i>The Spatial Turn</i> . London and New York: Routledge	Lecturer's personal archive	
Čapo, J, and Gulin Zrnić, Valentina. 2011. <i>Mjesto, nemjesto</i> . Zagreb: Institut za etnologiju i folkloristiku.	Lecturer's personal archive	
Lefebvre, H. 1991. <i>The Production of Space</i> . Oxford: Blackwell Publishers Ltd.	Lecturer's personal archive	
Foucault, Michel. 1986. "Of Other Spaces," <i>Diacritics</i> 16, 22-27.	Lecturer's personal archive	
Massey, D. 1994. "A Global Sense of Place" u <i>Space, Place and Gender</i> . Minneapolis: University of Minnesota Press.	Lecturer's personal archive	
Rodman, M.1992. "Empowering Place: Multilocality and multivocality". <i>American Anthropologist</i> 94/3: 640-656.	Lecturer's personal archive	
Gupta, Akhil and Ferguson, James. 1992. "Beyond "Culture": Space, Identity and Politics of Difference". <i>Cultural Anthropology</i> 7/11: 6-23.	Lecturer's personal archive	
Soja, Edward. 1996. <i>Thirdspace</i> . Cambridge: Blackwell Publishing.	Lecturer's personal archive	
Radu, C. 2010. „Beyond border-‘dwelling’:Temporalizing the border-space through events“. <i>Anthropological Theory</i> 10(4) 409–433.	Lecturer's personal archive	

13. *Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences*

The quality assurance method is regulated by the mechanisms developed and applied at the level of the institution (mostly by the Quality Committee of the Faculty of Philosophy in Rijeka). At the subject level, along with the results of the course (percentage of students who passed the course and the average of their grades), student evaluation is expected to include their own assessment of acquired knowledge,



skills and competences. In accordance with the results of the evaluation, the course will be reviewed at the end of semester. In addition, occasional contact of former students within the framework of, for example, expert meetings of the Education and Training Agency is also contemplated.



COURSE DESCRIPTION		
Course instructor	Dr. Zvezdana Vrzić, Assistant Professor	
Name of the course	Human Computer Communication	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+15+0
1. Course objectives		
Using the learning-by-doing approach the course aims to enable students to develop proficient knowledge about the phenomena of human computer interaction, to give practical introduction in the use of technologies, tools and resources to create the computer mediated interaction (chatbot) for a humanities research domain.		
2. Course enrolment requirements		
This course is an extension of a Programming for Humanities course.		
3. Expected learning outcomes		
1-To explain the building blocks of the Human Computer Interaction technologies and its business applications for development of the Social and Cultural interaction processes 2-To use the Natural Language Processing tools and methods for developing the computer mediated interaction (chatbot) 3-To build a chatbot using readymade platforms and tools like Dialogflow 4-To build a chatbot using integrated development environment for developing Python programs, NLP resources and machine learning algorithms 5-To deploy a chatbot in the social media or the website		
4. Course content		
<ul style="list-style-type: none"> - Introduction to HCI and chatbot technology (1) - Natural Language Processing tools (NLP) (2) - Application of programming interface (API) tools for developing chatbots (Dialogflow) (3) - Data processing, algorithms for machine learning, use of databases models for developing a custom based chatbot (4) - Deployment of the chatbot on the social media website (5) 		
5. Manner of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input checked="" type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input type="checkbox"/> other
6. Comments		
7. Student responsibilities		



- Attend 70% of lectures and exercises
- Make a Python program according to the research requirements
- Make a report on the procedure, research results and a critical review

8. Monitoring of student work⁴¹

Class attendance	1.5	Class participation		Seminar paper		Experimental work	
Written exam		Oral exam		Essay		Research	1.5
Project		Continuous assessment		Report	1	Practical work	
Portfolio	1						

9. Assessment of learning outcomes in class and at the final exam (procedure and examples)

Class attendance is monitored by student attendance and the quality of the portfolio (1-5)
 Student work on the subject will be evaluated during the course with the portfolio. (1-5)
 80% of the marks are based on the quality and complexity of the developed programs - practical work (2-5).
 A smaller part (20%) of the grade is based on the quality of the report in which the student should describe the programming procedures and the results of the programming methods used.

10. Mandatory literature (at the time of submission of study programme proposal)

1. Sumit Raj (2019) *Building Chatbots with Python_ Using Natural Language Processing and Machine Learning*. Apress
2. Perak, B. (2019) Python for linguists [online] Dostupno na <https://github.com/bperak/python-for-linguists>.
3. Gowrishankar S., Veena A. (2019) *Introduction to Python Programming*. CRC

11. Optional/additional literature (at the time of submission of the study programme proposal)

SoloLearn 2019, Python 3 Tutorial [online] Dostupno na <https://www.sololearn.com/Course/Python>.
 Folgert Karsdorp, Interactive tutorial and introduction into programming with Python for the humanities. Dostupno na [online] <http://www.karsdorp.io/python-course/>.
 Gupta, S. 2015 *Building Web Applications with Python and Neo4j: Develop exciting real-world Python-based web applications with Neo4j using frameworks such as Flask, Py2neo, and Django*. Pakt Publishing
 Mark Needham & Amy E. Hodler 2018 *A Comprehensive Guide to Graph Algorithms in Neo4j*.
<https://neo4j.com/whitepapers/graph-algorithms-neo4j-ebook/>
 (Chapman & Hall_CRC Data Mining and Knowledge Discovery Series) Jesus Rogel-Salazar - *Data Science and Analytics with Python*-Chapman and Hall_CRC (2017)
 Ahlemeyer-Stubbe, A., & Coleman, S. (2018). *Monetising Data: How to Uplift Your Business*. John Wiley & Sons.
<https://woebot.io/>
<https://qnamaker.ai/>
<https://dialogflow.com/>
<https://core.rasa.ai/>

12. Number of assigned reading copies in relation to the number of students currently attending the course

Title	Number of copies	Number of students
-------	------------------	--------------------

⁴¹ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



Sumit Raj (2019) <i>Building Chatbots with Python Using Natural Language Processing and Machine Learning</i> . Apress	Course instructor's archive	
Python Software Foundation (2019) Python [online] Dostupno na https://www.python.org .	Course instructor's archive	
Perak, B. (2019) Python for linguists [online] Dostupno na https://github.com/bperak/python-for-linguists .	Course instructor's archive	
Gowrishankar S., Veena A. (2019) <i>Introduction to Python Programming</i> . CRC	Course instructor's archive	
<i>13. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>		
Quality monitoring will be ensured by conducting a course evaluation at the level of the Faculty of Humanities and Social Sciences in Rijeka.		



COURSE DESCRIPTION		
Course instructor	Dr. Hajrudin Hromadžić, Associate Professor	
Name of the course	Academic Writing and Study Skills	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	3
	Number of class hours (L+E+S)	15+15+0
1. Course objectives		
The aim of the course is to focus on academic writing as a process and provide students with tools needed for expressing knowledge in writing and in oral presentations.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
Upon course completion the students will be expected to:		
<ol style="list-style-type: none"> 1. explain what makes academic writing academic 2. identify the needs of writing assignments within their discipline 3. efficiently and effectively organize their writing tasks 4. use different mind-mapping tools in order to clarify their research topics and questions 5. apply different techniques to improve textual cohesion, formal and informal writing 6. identify the benefits of writing groups and peer-feedback 7. organize and prepare oral presentations 8. be aware of the academic rules and regulations in their respective institutes and departments 		
4. Course content		
<ul style="list-style-type: none"> - overview of the process of academic writing (1-2) - time management techniques (2-3) - visualizing/modelling the writing process (4) - applying academic style in writing and oral presentations (1-8) - applying storytelling techniques in oral presentations (7) - analysing academic texts and providing feedback (5-6) 		
5. Manner of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input type="checkbox"/> mentorship <input checked="" type="checkbox"/> group work
6. Comments		
7. Student responsibilities		
<ul style="list-style-type: none"> - Attend 70% of lectures and workshops - Fulfill individual assignments 		



- Make a final report on the students' writing group activity							
8. <i>Monitoring of student work</i> ⁴²							
Class attendance	1	Class participation		Seminar paper		Experimental work	
Written exam		Oral exam		Essay		Research	
Project		Continuous assessment		Report	1	Practical work	1
Portfolio							
9. <i>Assessment of learning outcomes in class and at the final exam (procedure and examples)</i>							
The Student's work on the subject will be evaluated during the course (1-8). One part (40%) of the assessment is based on the final report. The second part (40%) of the grade is based on lecture and workshop attendance and activity, while the final part (20%) is based on fulfilling individual assignments.							
10. <i>Mandatory literature (at the time of submission of study programme proposal)</i>							
John (2008). <i>Succeeding with Your Master's Thesis Dissertation. A step-by-step handbook</i> . Open University Press.							
Rowena and Moore, Sarah (2006). <i>The Handbook of Academic Writing. A Fresh Approach</i> . Open University Press.							
11. <i>Optional/additional literature (at the time of submission of the study programme proposal)</i>							
12. <i>Number of assigned reading copies in relation to the number of students currently attending the course</i>							
<i>Title</i>					<i>Number of copies</i>	<i>Number of students</i>	
Biggam, John (2008). <i>Succeeding with Your Master's Thesis Dissertation. A step-by-step handbook</i> . Open University Press.					Course instructor's archive		
Murray, Rowena and Moore, Sarah (2006). <i>The Handbook of Academic Writing. A Fresh Approach</i> . Open University Press.					Course instructor's archive		
13. <i>Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>							
Quality monitoring will be ensured by conducting a course evaluation at the level of the Faculty of Humanities and Social Sciences in Rijeka.							

⁴² IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



COURSE DESCRIPTION		
Course instructor	Department of Cultural Studies	
Name of the course	Selected Themes in Cultural Studies 3	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. <i>Course objectives</i>		
The course aims to familiarise students with selected themes from one of the main areas of interest within cultural studies.		
2. <i>Course enrolment requirements</i>		
There are no requirements.		
3. <i>Expected learning outcomes</i>		
Students will be able to:		
<ol style="list-style-type: none"> 1. Compare selected themes ranging between general cultural studies and the cultural theory 2. Analyze selected themes in the study of identity (gender, class, ethnicity), anthropology, religious studies, media studies, sociolinguistics, philosophy and others. 		
4. <i>Course content</i>		
<ul style="list-style-type: none"> • Disciplinary history and division (1,2) • Critical methodologies and methods (1,2) • Theoretical schools and movements (1,2) • Social influence and ethical questions (1,2) • Case studies (1,2) • Development of theoretical vocabulary and adoption of terminological and conceptual groupings (1,2) • Theories of identification and identity (1,2) • The study of film, traditional and new media (1,2) • Cultural anthropology and religious studies (1,2) • Cultural history (1,2) • Cultural policy and development (1,2) 		
5. <i>Manner of instruction</i>	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input checked="" type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input checked="" type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input checked="" type="checkbox"/> other
6. <i>Comments</i>		
7. <i>Student responsibilities</i>		



Students are required to actively participate, stimulate interactivity and joint engagements, carry out individual assignments in the classroom and on the ground, write at least one paper and pass the exam							
8. <i>Monitoring of student work</i> ⁴³							
Class attendance	1.5	Class participation	0.5	Seminar paper	1	Experimental work	
Written exam		Oral exam	1	Essay		Research	
Project		Continuous assessment	1	Report		Practical work	
Portfolio							
9. <i>Assessment of learning outcomes in class and at the final exam (procedure and examples)</i>							
A detailed outline of the methods of evaluation will be shown in the course outline of the subject!							
10. <i>Mandatory literature (at the time of submission of study programme proposal)</i>							
The literature is determined according to the selected theme. The department will outline the mandatory and optional literature, where the texts will be selected according to the subject area.							
11. <i>Optional/additional literature (at the time of submission of the study programme proposal)</i>							
The literature is determined according to the selected theme. The department will outline the mandatory and optional literature, where the texts will be selected according to the subject area.							
12. <i>Number of assigned reading copies in relation to the number of students currently attending the course</i>							
<i>Title</i>					<i>Number of copies</i>	<i>Number of students</i>	
13. <i>Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>							
Evaluation carried out at the end of the course.							

⁴³ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



COURSE DESCRIPTION		
Course instructor	Dr. Diana Grgurić, Associate Professor	
Name of the course	Audio management	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	3
	Number of class hours (L+E+S)	4+0+26
1. Course objectives		
The primary goal of the course is to provide students with specific knowledge of music and sound management within the field of acoustic ecology.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
After completing the course, the student will be able to:		
1. Define audio culture and audio ecology		
2. Define audio management		
3. Analysis the fundamental determinants of the function of music in society		
4. Argue the function of music and sound in culture		
5. Apply the digital audio processing tools		
6. Apply the theoretical settings in audio production		
7. Apply the qualitative-quantitative analysis methods and critical interpretation of sound and music in cultural production		
4. Course content		
Systematic overview of the theoretical knowledge about music and sound management		
- Sound and Music as a part of audio culture (1-3)		
- Theory of acoustic ecology (space, sound, listener) (1-3)		
- Theory of sound and music Environments (acoustic space as a place of communication and human experience) (1-3)		
- Theory of musical patterns (morphology, syntax and semantics of musical and Sound Forms and patterns; Identities and forms of the function of music and sound) (1-3)		
- Interaction and function of using music and sound in tourism industry (1-4)		
- Interaction and function of using music and sound in culture (1-4)		
- Production (creation of sound and music, techniques, digital tools, concepts) (5-7)		
- Audio management as a model of sound and music valorization in order to the affirmation and annulation their positive and negative elements (6-7)		
5. Manner of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input type="checkbox"/> other



6. <i>Comments</i>							
7. <i>Student responsibilities</i>							
<ul style="list-style-type: none"> - Attend 70% of lectures and exercises - Make a research according to the requirements - Make a report on the procedure, research results and a critical review 							
8. <i>Monitoring of student work⁴⁴</i>							
Class attendance	1	Class participation		Seminar paper	1	Experimental work	
Written exam		Oral exam		Essay		Research	1
Project		Continuous assessment		Report		Practical work	
Portfolio							
9. <i>Assessment of learning outcomes in class and at the final exam (procedure and examples)</i>							
<p>The student's work on the subject will be evaluated during the course. The majority (60%) of the assessment is based on the quality and complexity of the research. A small part (20%) of the grade is based on the quality of the report in which the student should describe the process and results of the program as well as through the written exam (20%).</p> <ul style="list-style-type: none"> - Participation and motivation in discussions and analyzes (1-7) - Presentation of research work (1-7) 							
10. <i>Mandatory literature (at the time of submission of study programme proposal)</i>							
<p>Cox, Christoph, and Daniel Warner, (2017) eds. <i>Audio Culture, Revised Edition: Readings in Modern Music</i>. Bloomsbury Publishing USA.</p> <p>Steve Oakes, (2000) "The influence of the musicscape within service environments", <i>Journal of Services Marketing</i>, 2000. Vol. 14 Issue: 7, pp.539-556.</p> <p>Brown, L. A. "Areas of High Acoustic Quality: Soundscape Planning. Proceedings. 14 International congress on sound and vibration, Cairns, Australia 9-12 July 2007. (2007).</p> <p>Carles, J. L., Barrio, I.L. & de Lucio, J.V. (1999). Sound Influence on Landscape Values. <i>Landscape and Urban Planning</i>, 43(4), 191-200.</p> <p>Gibson, C. i Connell, J. (2005). <i>Music and Tourism. On the road Again</i>. (Vol. 19). Channel View Publications.</p> <p>Liu, A. Wang, X. L., Liu, F., Yao, C. & Deng, Z. (2018). Soundscape and its influence on tourist satisfaction. <i>The Service Industries Journal</i>, 38(3-4), 164-181. https://doi: 10.1080/02642069.2017.1382479</p> <p>Schafer, R. Murray. (1994). <i>Our Sonic Environmental and the Tuning of the Soundscape: The Turning of the World</i>. Rochester, Vermont: Destiny books.</p> <p>Oberman, T., Bojanić Obad Šćitaroci, B. & Jambrošić, K. (2015). Integralni pristup unaprjeđenju gradskih otvorenih prostora i pripadajućih zvučnih okoliša. <i>Prostor</i>, 23(1), 119-129.</p> <p>Stipanović, C., Grgurić, D. & Jurina, N. (2019). Audio Management in the development and branding of Krk Island. <i>International Journal Of Tourism Policy</i>,</p> <p>Truax, B. (2001). <i>Acoustic Communication</i>. London: Ablex Publishing Group.</p> <p>Wrightson, K. (2000). An Introduction to Acoustic Ecology. <i>Soundscape. The Journal of Acoustic Ecology</i>. 1(1), 10-13.</p>							
11. <i>Optional/additional literature (at the time of submission of the study programme proposal)</i>							

⁴⁴ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



Šuvaković, Miško, *Pojmovnik suvremene umjetnosti*, Zagreb. Horetzky, 2005.
 Shuker, Roy: *Understanding Popular Music Culture*, (Second Edition), London: Routledge Taylor & Francis Group, 2001.
 Philomeen Lelieveldt and Evert H. Bisschop Boele, "City Musicscapes Live Music in the Cities of Groningen and Utrecht, 2010–2016" in *Research Data Journal for the Humanities and Social Sciences* 2018.
 Softer program WAV, AIFF i MP3. Musical softer free download.

12. *Number of assigned reading copies in relation to the number of students currently attending the course*

Title	Number of copies	Number of students
Cox, Christoph, and Daniel Warner, (2017) eds. <i>Audio Culture, Revised Edition: Readings in Modern Music</i> . Bloomsbury Publishing USA.	Course instructor's archive	
Steve Oakes,(2000) "The influence of the musicscape within service environments", <i>Journal of Services Marketing</i> , 2000. Vol. 14 Issue: 7, pp.539-556.	Course instructor's archive	
Brown, L. A. „Areas of High Acoustic Quality: Soundscape Planning. Proceedings. 14 International congress on sound and vibration, Cairns,Australia 9-12 July 2007. (2007).	Course instructor's archive	
Carles, J. L., Barrio, I.L. & de Lucio, J.V. (1999). Sound Influence on Landscape Values. <i>Landscape and Urban Planning</i> , 43(4), 191-200.	Course instructor's archive	
Gibson, C. i Connell, J. (2005). <i>Music and Tourism. On the road Again</i> . (Vol. 19). Channel View Publications.	Course instructor's archive	
Liu, A. Wang, X. L., Liu, F., Yao, C. & Deng, Z. (2018). Soundscape and its influence on tourist satisfaction. <i>The Service Industries Journal</i> , 38(3-4), 164-181. https://doi: 10.1080/02642069.2017.1382479	Course instructor's archive	
Schafer, R. Murray. (1994). <i>Our Sonic Environmental and the Tuning of the Soundscape: The Turning of the World</i> . Rochester, Vermont: Destiny books.	1	
Oberman, T., Bojanić Obad Šćitaroci, B. & Jambrošić, K. (2015). Integralni pristup unaprjeđenju gradskih otvorenih prostora i pripadajućih zvučnih okoliša. <i>Prostor</i> , 23(1), 119-129.	Course instructor's archive	
Stipanović, C., Grgurić, D. i Jurina, N. (2019). Audio Management in the development and branding of Krk Island. <i>International Journal Of Tourism Policy</i> ,	1	
Truax, B. (2001). <i>Acoustic Communication</i> . London: Ablex Publishing Group.	1	
Wrightson, K. (2000). An Introduction to Acoustic Ecology. <i>Soundscape. The Journal of Acoustic Ecology</i> . 1(1), 10-13.	Course instructor's archive	

13. *Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences*

Quality monitoring will be ensured by conducting a course evaluation at the level of the Faculty of Humanities and Social Sciences in Rijeka.



COURSE DESCRIPTION		
Course instructor	Dr. Sarah Czerny, Assistant Professor	
Name of the course	Work placement 3	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	3
	Number of class hours (L+E+S)	0+86+4
1. <i>Course objectives</i>		
The primary goal of the course is to enable students to acquire work placement in the cultural sector, as well as to explain the basic concepts, starting points and critical areas in culture.		
2. <i>Course enrolment requirements</i>		
There are no requirements.		
3. <i>Expected learning outcomes</i>		
After completing the course, the student will be able to:		
1. Describe and critically approach the basic concepts in culture.		
2. Apply theoretical knowledge about culture at the practice level of work placement.		
3. Adapt to the different activities and demands of the project oriented cultural sector.		
4. Successfully communicate about their own work placement and disseminate the results of this practice to shareholders in culture and mentors in institutions of further education.		
5. Critically appraise the pros and cons of work placement in cultural institutions, as well as suggested changes and improvements to work in the civil and cultural sector.		
6. Actively contribute to debates about work placement within institutions, as well as plan changes and offer suggestions to the development of ideas within this sector.		
7. Engage in active work and planning new activities and projects in cultural institutions.		
4. <i>Course content</i>		
<ul style="list-style-type: none"> • An introduction to basic concepts of work placement and work in culture (1). • Critical analysis of work placement as a contemporary form of work in the cultural sector (1-7) • Individualized work placement plans • Carrying out work placement with the support of a mentor and writing a diary (1-7) • Disseminating results as well as carried out activities during work in the cultural sector, as well as analyzing and suggesting areas for improvement (1-7) 		
5. <i>Manner of instruction</i>	<input type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input checked="" type="checkbox"/> distance learning <input checked="" type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input type="checkbox"/> mentorship <input type="checkbox"/> other
6. <i>Comments</i>		
7. <i>Student responsibilities</i>		



<ul style="list-style-type: none"> - Attending work placement - Writing a diary of their work placement - Seminar 							
8. <i>Monitoring of student work⁴⁵</i>							
Class attendance		Class participation		Seminar paper	0.2	Experimental work	
Written exam		Oral exam		Essay		Research	
Project		Continuous assessment		Report		Practical work	2.8
Portfolio							
9. <i>Assessment of learning outcomes in class and at the final exam (procedure and examples)</i>							
<p>Students will have to:</p> <ul style="list-style-type: none"> • Write a seminar of their work placement outlining how it has helped/not helped them. (1-7) • Actively participate in work placement.(1-7) • Write a diary of their work experience outlining what they have done during their placement. (1-7) <p>Student activity on the course will be outlined in detail in the course plan.</p>							
10. <i>Mandatory literature (at the time of submission of study programme proposal)</i>							
<p>Bridgstock, R. 2011. Skills for creative industries graduate success. Education + Training, 53(1): 9 – 26. Grad Rijeka. 2013. 'Strategija kulturnog razvitka Grada Rijeke, 2013.-2020.', Rijeka, 2013. Griffiths, T & Guile, D. 2004. Learning through work experience for the knowledge economy. Issues for educational research and policy. Cedefop Reference series; 48. Luxembourg: Office. Chapter 2. Little, B & Harvey, L. 2006. Learning Through Work Placements and Beyond. Higher Education Academy, Chapters 2 & 3</p>							
11. <i>Optional/additional literature (at the time of submission of the study programme proposal)</i>							
<p>"RI2020: Port of Diversity", Rijeka, 2016. Švob-Đokić et al. 2014. "Compendium: Cultural Policies and Trends in Europe - Croatia", Zagreb. (odabrani dijelovi sukladno interesima studenta).</p>							
12. <i>Number of assigned reading copies in relation to the number of students currently attending the course</i>							
<i>Title</i>					<i>Number of copies</i>	<i>Number of students</i>	
Bridgstock, R. 2011. Skills for creative industries graduate success. Education + Training, 53(1): 9 – 26					Course instructor's archive		
Grad Rijeka. 2013. 'Strategija kulturnog razvitka Grada Rijeke, 2013.-2020.', Rijeka, 2013.					Course instructor's archive		
Griffiths, T & Guile, D. 2004. Learning through work experience for the knowledge economy. Issues for educational research and policy. Cedefop Reference series; 48. Luxembourg: Office. Chapter 2.					Course instructor's archive		
Little, B & Harvey, L. 2006. Learning Through Work Placements and Beyond. Higher Education Academy, Chapter 2 and 3.					Course instructor's		

⁴⁵ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



	archive	
<i>13. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>		
Quality monitoring will be ensured by conducting a course evaluation at the level of the Faculty of Humanities and Social Sciences in Rijeka.		



COURSE DESCRIPTION		
Course instructor	Department of Cultural Studies	
Name of the course	Master's Thesis	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Obligatory	
Year of study	2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	
1. Course objectives		
This course enables each individual student to develop an area of their own specific interest, with the support of a mentor who they have chosen.		
2. Course enrolment requirements		
Students must have passed Preparations for the Master's Thesis and Individual supervisions for the Master's thesis.		
3. Expected learning outcomes		
Students will be able to:		
<ol style="list-style-type: none"> Outline a working version of the thesis Write a final version of the thesis Prepare for the defence of the written Master's thesis 		
4. Course content		
<ul style="list-style-type: none"> - Regular supervision with supervisors [1-3] - Co-ordinating the tasks for the writing of the Master's thesis [1-3] - Taking specific steps (writing the working version and the final version) [1-3] - Preparing for the administrative and academic work connected to finishing the MA in Cultural Studies [1-3] 		
5. Manner of instruction	<input type="checkbox"/> lectures <input type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input checked="" type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input checked="" type="checkbox"/> other
6. Comments		
7. Student responsibilities		
Active work on their Master's thesis. Regular communication and contact with their Master's thesis supervisor in accordance with a confirmed plan. Finishing the Master's thesis and carrying out the administrative activities connected with the end of the studies.		
8. Monitoring of student work⁴⁶		

⁴⁶ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



Class attendance		Class participation		Seminar paper		Experimental work																			
Written exam		Oral exam		Essay		Research																			
Project		Continuous assessment		Report		Practical work																			
Portfolio		Master's Thesis and defence	5																						
<p>9. <i>Assessment of learning outcomes in class and at the final exam (procedure and examples)</i></p> <p>A positive mark of the student's outline of their Master's thesis awarded by a three person commission. Successful writing and defence of the Master's thesis.</p>																									
<p>10. <i>Mandatory literature (at the time of submission of study programme proposal)</i></p> <p>The literature is determined according to the student's interests and the supervisor's agreement.</p>																									
<p>11. <i>Optional/additional literature (at the time of submission of the study programme proposal)</i></p> <p>The literature is determined according to the student's interests and the supervisor's agreement.</p>																									
<p>12. <i>Number of assigned reading copies in relation to the number of students currently attending the course</i></p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 70%; text-align: center;"><i>Title</i></th> <th style="width: 15%; text-align: center;"><i>Number of copies</i></th> <th style="width: 15%; text-align: center;"><i>Number of students</i></th> </tr> </thead> <tbody> <tr><td> </td><td> </td><td> </td></tr> <tr><td> </td><td> </td><td> </td></tr> <tr><td> </td><td> </td><td> </td></tr> <tr><td> </td><td> </td><td> </td></tr> <tr><td> </td><td> </td><td> </td></tr> </tbody> </table>								<i>Title</i>	<i>Number of copies</i>	<i>Number of students</i>															
<i>Title</i>	<i>Number of copies</i>	<i>Number of students</i>																							
<p>13. <i>Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i></p> <p>A positive mark of the student's outline of their Master's thesis awarded by a three person commission. Successful writing and defence of the Master's thesis.</p>																									



COURSE DESCRIPTION		
Course instructor	Dr. Vjeran Pavlaković, Associate Professor	
Name of the course	Balkans in the Eyes of the West	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
The course objective is to introduce students to the theories of orientalism, Balkanism and Western representations of Southeast Europe.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
After passing the exam students will be able to: <ol style="list-style-type: none"> 1. define various theories of the "Other" and various types of "Orientalisms" 2. analyse various academic and travel literature on Southeast Europe in English and other European languages 3. recognize how creating the image of the "Other" through culture impacts politics and society in Southeast Europe 4. identify elements of Orientalism / Balkanism in popular culture in Southeast Europe 5. analyse the socio-political situation in Southeast Europe through theories about identities and the construction of the "Other" 		
4. Course content		
The course consists of: <ul style="list-style-type: none"> • reviewing the theories of identity politics and the term "Orientalism", especially related to the area of Southeast Europe (1-3). • analysis of the literature, media, visual arts and film from Western Europe, the United States, and elsewhere about the Balkans, Southeast Europe and the former Yugoslavia (2-4). • studying the influence of culture (elite and popular) on the foreign policy of the "West" related to countries in the region of Southeast Europe (3-5). • using digital humanities tools and other critical theories to analyse cultural products and the media (newspapers, web portals, electronic media, social media, etc.) that deal with Southeast Europe (5). 		
5. Manner of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input checked="" type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input checked="" type="checkbox"/> multimedia and network <input checked="" type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input checked="" type="checkbox"/> other
6. Comments	The final exam deadlines are set at the beginning of the academic year and can be changed (illness or official disability) a week prior to the exam. You can find out about the changes in the term of the exam via the	



<p>Department's notice boards and on the faculty's web pages. The cancellation of the exam must be completed at least 24 hours before the exam, otherwise the student will be considered to have attended the exam period.</p>							
<p>7. Student responsibilities</p>							
<p>Regular attendance and active participation during lectures; seminar papers and essays; workshops and guest lectures; final written exam.</p>							
<p>8. Monitoring of student work⁴⁷</p>							
Class attendance	1.5	Class participation	1	Seminar paper	1	Experimental work	
Written exam	0.5	Oral exam		Essay		Research	
Project		Continuous assessment	1	Report		Practical work	
Portfolio							
<p>9. Assessment of learning outcomes in class and at the final exam (procedure and examples)</p>							
<p>The student's work on the subject will be evaluated and evaluated during the course and at the final exam (1-5). The total number of points a student can earn during class is 70 (activities listed in the table are evaluated), while the final exam is worth 30 points. A detailed elaboration of the method of monitoring and evaluating students' work will be presented in the course syllabus</p>							
<p>10. Mandatory literature (at the time of submission of study programme proposal)</p>							
<p>1. Bjelić, D., and Savić, O. (ed.) <i>Balkans as Metaphor: Between Globalization and Fragmentation</i>, MIT Press (2005) 2. Hammond, A. (ed.), <i>The Balkans and the West</i>, Ashgate (2004) 3. Hayden, M.B. "Nesting Orientalisms," <i>Slavic Review</i> (Winter 1995) 4. Helms, E. "East and West Kiss: Gender, Orientalism and Balkanism in Muslim-Majority BiH", <i>Slavic Review</i> (Spring 2008) 5. Jezernik, B. <i>Wild Europe: The Balkans in the Gaze of Western Travellers</i>, Saqi Books (2004) 6. Kaplan, R., <i>Balkan Ghosts</i>, Picador (2004) 7. Razsa, M. "Balkan is Beautiful," <i>East European Politics and Society</i> (2004) 8. Said, E. <i>Orientalism</i>, Random House (2014) 9. Todorova, M. <i>Imagining the Balkans</i>, Oxford (1999)</p>							
<p>11. Optional/additional literature (at the time of submission of the study programme proposal)</p>							

⁴⁷ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



- Drakulić, S. *How We Survived Communism and Even Laughed*, Harper (1993)
- Iordanova, D. *Cinema of Flames*, British Film Institute (2001)
- Hall, B. *Impossible Country*, Penguin (1995)
- Goldsworthy, V. *Inventing Ruritania*, Yale (1998)
- Krajina, Z. and Blanuša, N. (ur.) *EU, Europe Unfinished: Mediating Europe and the Balkans in a Time of Crisis*, Rowman & Littlefield (2016)
- Loyd, A. *My War Gone By, I Miss It So*, Penguin (2001)
- West, R. *Black Lamb and Grey Falcon*, Penguin Classics (2007)

12. Number of assigned reading copies in relation to the number of students currently attending the course

Title	Number of copies	Number of students
Bjelić, D., and Savić, O. (ed.) <i>Balkans as Metaphor: Between Globalization and Fragmentation</i> , MIT Press (2005)	Course instructor's archive	
Hammond, A. (ed.), <i>The Balkans and the West</i> , Ashgate (2004)	Course instructor's archive	
Hayden, M.B. "Nesting Orientalisms," <i>Slavic Review</i> (Winter 1995)	Course instructor's archive	
Helms, E. "East and West Kiss: Gender, Orientalism and Balkanism in Muslim-Majority BiH", <i>Slavic Review</i> (Spring 2008)	Course instructor's archive	
Jezernik, B. <i>Wild Europe: The Balkans in the Gaze of Western Travellers</i> , Saqi Books (2004)	Course instructor's archive	
Kaplan, R., <i>Balkan Ghosts</i> , Picador (2004)	Course instructor's archive	
Razsa, M. "Balkan is Beautiful," <i>East European Politics and Society</i> (2004)	Course instructor's archive	
Said, E. <i>Orientalism</i> , Random House (2014)	Course instructor's archive	
Todorova, M. <i>Imagining the Balkans</i> , Oxford (1999)	Course instructor's archive	

13. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences

Continuous monitoring of student progress by professors and a final evaluation of the course and course curriculum by students at the end of the semester.



COURSE DESCRIPTION		
Course instructor	Dr. Sarah Czerny, Assistant Professor, Dr. Sanja Puljar D'Alessio, Assistant Professor	
Name of the course	Actants: From the Balkans to the EU	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. <i>Course objectives</i>		
This course focuses on the role of "nonhuman" in the South East European region.		
2. <i>Course enrolment requirements</i>		
There are no requirements		
3. <i>Expected learning outcomes</i>		
By the end of this course, students will able to:		
<ol style="list-style-type: none"> 1. Present the concept of Actant. 2. Outline, define, and explain the relations between "humans" and "things", "humans" and "animals" / "nonhumans" and "humans" and "organisations". 3. Compare different theoretical traditions which connect the following concepts: humans, animals, organisations, nonhumans, non/humans. 4. Define and explain different case studies concerning "human", "nonhuman" and "thing" relations in South East Europe. 		
4. <i>Course content</i>		
<ul style="list-style-type: none"> ● How does the concept of actant theoretically relate the concepts of things, animals and organisations? [1]. ● What is a human? What is an animal? What are things? What are organisations? [1, 2] ● Nature:culture – human:animal:thing: organisation – defining their relation. [1, 2] ● Different approaches to human/animal and human/thing relations. [1, 2] ● An overview of human/animal and human/thing relations in South East Europe [3, 4] 		
5. <i>Manner of instruction</i>	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input checked="" type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input type="checkbox"/> other
6. <i>Comments</i>	Students must hand in their work prior to the given deadlines. Dates for the tests that make up part of the continual assessment will be given at the beginning of the semester. All unauthorized use of work by other persons without the proper citation will be considered to be an infringement of intellectual property rights and will be sanctioned with the appropriate acts.	



7. <i>Student responsibilities</i>							
Attending classes, seminar work involving fieldwork, active participation in class.							
8. <i>Monitoring of student work⁴⁸</i>							
Class attendance	1.5	Class participation		Seminar paper	1.5	Experimental work	
Written exam		Oral exam		Essay		Research	2
Project		Continuous assessment		Report		Practical work	
Portfolio							
9. <i>Assessment of learning outcomes in class and at the final exam (procedure and examples)</i>							
Students will write a seminar essay based on ethnographic fieldwork they themselves have undertaken [1 - 4]							
10. <i>Mandatory literature (at the time of submission of study programme proposal)</i>							
<p>Latour, Bruno. 1996. On actor-network theory. A few clarifications plus more than a few complications. <i>Soziale Welt</i>, vol. 47, pp. 369-381.</p> <p>Crist, Eileen. 1999. Images of Animals. Anthropomorphism and Animal Mind. Philadelphia: Temple University Press. Selected chapters.</p> <p>Henare, A et al., 2007. "Introduction: Thinking through things" from Henare, Amiria J. M., Holbraad, Martin, Wastell, Sari, <i>Thinking through things : theorising artefacts ethnographically</i> pp.1-31, London: Routledge.</p> <p>Holbraad, Martin. 2011. "Can the thing speak?". OAC Press Working paper 7. Open Anthropology Cooperative Press. On: www.openanthcoop.net/press</p> <p>Miller, Daniel. 2005. "Un Introduction". In <i>Materiality</i>. Daniel Miller, ed. Durham and London: Duke University Press, 1-50.</p> <p>Ingold, Tim. 2010. "Bringing Things to Life. Creative Entanglements in a World of Materials". NCRM Working Paper Series 5/10. ESRC National Centre for Research Methods. On: eprints.ncrm.ac.uk/1306/1/0501_creative_entanglements.pdf</p> <p>Ingold, Tim. 2011. <i>Being Alive. Essays on Movement, Knowledge, and Description</i>. London and New York: Routledge.</p>							
11. <i>Optional/additional literature (at the time of submission of the study programme proposal)</i>							
<p>Aistara, Guntra. 2015. "Good, Clean, Fair ... and Illegal: Paradoxes of Food Ethics in Post-Socialist Latvia." <i>Journal of Baltic Studies</i>, 46, no. 3: 283-298. doi: 10.1080/01629778.2015.1073915</p> <p>Dunn, Elizabeth. 2003. "Trojan Pig: Paradoxes of Food Safety Regulation." <i>Environment and Planning A</i>. 35: 1493-1511. doi: 10.1068/a35169.</p> <p>Giffney, Noreen & Myra Hird. 2008. <i>Queering the Non/Human</i>. Aldershot: Ashgate Publishing Limited. Selected chapters.</p> <p>Jung, Yuson. 2014. "Ambivalent Consumers and the Limits of Certification: Organic Foods in Postsocialist Bulgaria." In <i>Ethical Eating in the Postsocialist and Socialist World</i>, 93-115, Edited by Yuson Jung, Jakob Klein and Melissa Caldwell. Berkeley, University of California Press.</p> <p>Mincyte, Diana. 2014. "Homogenizing Europe: Raw Milk, Risk Politics, and Moral Economies in Europeanizing Lithuania." In <i>Ethical Eating in the Postsocialist and Socialist World</i>, 25-43, Edited by Yuson</p>							

⁴⁸ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



<p>Jung, Jakob Klein and Melissa Caldwell. Berkeley, University of California Press, 2014.</p> <p>Nadadsy, Paul. 2007 The Gift in the Animal: The Ontology of Hunting and Human-Animal Sociality. <i>American Ethnologist</i> 34(1):25-43.</p> <p>Noske, Barbara. 1993 The Animal Question in Anthropology: A Commentary. <i>Society and Animals</i> 1(2):185-190.</p>		
<p>12. <i>Number of assigned reading copies in relation to the number of students currently attending the course</i></p>		
<i>Title</i>	<i>Number of copies</i>	<i>Number of students</i>
Latour, Bruno. 1996. On actor-network theory. A few clarifications plus more than a few complications. <i>Soziale Welt</i> , vol. 47, pp. 369-381.	Course instructor's archive	
Crist, Eileen. 1999. <i>Images of Animals. Anthropomorphism and Animal Mind.</i> Philadelphia: Temple University Press. Selected chapters.	Course instructor's archive	
Dunn, Elizabeth. 2003. "Trojan Pig: Paradoxes of Food Safety Regulation." <i>Environment and Planning A</i> . 35: 1493-1511. doi: 10.1068/a35169.	Course instructor's archive	
Henare, A et al. 2007. "Introduction: Thinking through things" from Henare, Amiria J. M., Holbraad, Martin, Wastell, Sari, <i>Thinking through things: theorising artefacts ethnographically</i> pp.1-31, London: Routledge.	Course instructor's archive	
Holbraad. Martin. 2011. "Can the thing speak?". OAC Press Working paper 7. Open Anthropology Cooperative Press. On: www.openanthcoop.net/press	Course instructor's archive	
Miller, Daniel. 2005. "Un Introduction". In <i>Materiality</i> . Daniel Miller, ed. Durham and London: Duke University Press, 1-50.	Course instructor's archive	
Ingold, Tim. 2010. "Bringing Things to Life. Creative Entanglements in a World of Materials". NCRM Working Paper Series 5/10. ESRC National Centre for Research Methods.	Course instructor's archive	
<p>13. <i>Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i></p>		
<p>Continuous assessment of students by the course instructor and a questionnaire for students about the course content and how it has been carried out.</p>		



COURSE DESCRIPTION		
Course instructor	Dr. Diana Grgurić, Associate Professor, Dr. Benedikt Perak, Senior Assistant	
Name of the course	Multimodal communication	
Study programme	Graduate study program in Cultural studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+15+0
1. Course objectives		
Introduction to the theory and the research methods of sound, music and linguistic forms as multimodal aspects of the interpersonal communication. The course introduces the social semiotic and systemic-functional approaches of the multimodal communication patterns in culture and the empirical methods of analysis.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
1- define the ontological aspects of the communication 2- describe the layers of language and music patterns in the cultural communication practices 3- identify the role of sound, music and language in the creation of identities, interactions, institutions and cultural models 4- application of the data retrieval tools, processing and creating multimodal corpuses 5- application of qualitative-quantitative analysis methods and critical interpretation of results		
4. Course content		
<ul style="list-style-type: none"> - Systematic overview of the ontology and epistemology of the communication as a part of the culture system (1-3). - Theory of Embodiment: 4E cognition (embodied, enacted, extended, ecological) as the basis for the understanding of communication, variation and conventionalization of communication and semiology patterns (1-3) - Theory of acoustic communication (space, sound, actors) (1-3) - Theory of musical patterns (morphology, syntax and semantics of the melody, rhythm and harmony) (1-3) - The Theory of Language Forms (Morphology, Syntax and Language Form Semantics) (1-3) - The processes of creating sense and meaning: metonymic profiling, metaphorical mapping, semantic extensions, arbitrariness (3-5) - Institutionalization of musical and linguistic patterns (3-5) - Identities and the functions of identification of musical and language patterns (3-5) - Types of interaction and social functions of musical and linguistic patterns usage (1-5) 		
5. Manner of instruction	<input checked="" type="checkbox"/> lectures <input type="checkbox"/> seminars and workshops	<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network



		<input checked="" type="checkbox"/> exercises	<input checked="" type="checkbox"/> laboratories
		<input type="checkbox"/> distance learning	<input checked="" type="checkbox"/> mentorship
		<input type="checkbox"/> fieldwork	<input type="checkbox"/> other
6. Comments			
7. Student responsibilities			
<ul style="list-style-type: none"> - Attend 70% of lectures and exercises - Make a research according to the requirements - Make a report on the procedure, research results and a critical review 			
8. Monitoring of student work ⁴⁹			
Class attendance	1.5	Class participation	Experimental work
Written exam	1	Oral exam	Research 1.5
Project		Continuous assessment	Report 1 Practical work
Portfolio			
9. Assessment of learning outcomes in class and at the final exam (procedure and examples)			
<p>Class attendance is monitored by student portfolio (1-5)</p> <p>Written exam is scheduled upon completion of the topics (1-3)</p> <p>The mentored research is conducted throughout the semester. Execution of obligations and compliance with deadlines is assessed. (1-5)</p> <p>Report evaluation is based on the quality of the report that should describe the methodology, process and the results of the research (1-5).</p>			
10. Mandatory literature (at the time of submission of study programme proposal)			
<p>Berea, A. (2018). <i>Emergence of Communication in Socio-Biological Networks</i>. Springer International Publishing.</p> <p>Bowcher, W. L. (2018). <i>Systemic functional linguistics in the digital age</i>.</p> <p>Jewitt, C., Bezemer, J., & O'Halloran, K. (2016). <i>Introducing multimodality</i>. Routledge.</p> <p>Truax, B. (2001) <i>Acoustic Communication</i>. 2nd ed., Ablex Publishing, London.</p> <p>Schafer, R. M. (1997) <i>The Sonic Environment and the Tuning of the World, The Soundscape</i>, Destiny books, Vermont, 1997.</p>			
11. Optional/additional literature (at the time of submission of the study programme proposal)			
<p>Cheng, H. (Ed.). (2014). <i>The handbook of international advertising research</i>. John Wiley & Sons.</p> <p>Cox, C. and Daniele, W. (2004) <i>Audio Culture</i>. Continuum, New York.</p> <p>Fortner, R. S., & Fackler, P. M. (Eds.). (2014). <i>The handbook of media and mass communication theory</i>. John Wiley & Sons.</p> <p>Hunyadi, L., Váradi, T., & Szekrényes, I. (2016). <i>Language technology tools and resources for the analysis of multimodal communication</i>.</p> <p>Sundar, S. S. (Ed.). (2015). <i>The handbook of the psychology of communication technology</i> (Vol. 35). John Wiley & Sons.</p> <p>Fortner, R. S., & Fackler, P. M. (Eds.). (2011). <i>The handbook of global communication and media ethics</i>. John Wiley & Sons.</p>			

⁴⁹ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



Heath, R. L., Cheney, G., & Ihlen, Ø. (2018). *The Handbook of Organizational Rhetoric and Communication*, 113. Wiley & Sons.

Johnston, K. A., & Taylor, M. (Eds.). (2018). *The handbook of communication engagement*. Wiley-Blackwell.

Shuker, Roy 2005. *Popular music: The Key Concepts*, 2nd ed., Routledge, Taylor and Francis Group, London and New York

O'Connor, P. (2008) 'The Sound of Silence: Valuing Acoustics in Heritage Conservation', *Geographical Research*, Vol. 46, No. 3, pp. 361-373.

O'Halloran, K. L. (2015). Multimodal digital humanities. In *International handbook of semiotics* (pp. 389-415). Springer, Dordrecht.

Panda, R., Rocha, B., & Paiva, R. P. (2015). Music emotion recognition with standard and melodic audio features. *Applied Artificial Intelligence*, 29(4), 313-334.

12. *Number of assigned reading copies in relation to the number of students currently attending the course*

Title	Number of copies	Number of students
Berea, A. (2018). <i>Emergence of Communication in Socio-Biological Networks</i> . Springer International Publishing.	Course instructor's archive	
Bowcher, W. L. (2018). <i>Systemic functional linguistics in the digital age</i> .	Course instructor's archive	
Jewitt, C., Bezemer, J., & O'Halloran, K. (2016). <i>Introducing multimodality</i> . Routledge.	Course instructor's archive	
Truax, B. (2001) <i>Acoustic Communication</i> . 2nd ed., Ablex Publishing, London.	1	
Schafer, R. M. (1997) <i>The Sonic Environment and the Tuning of the World, The Soundscape</i> , Destiny books, Vermont, 1997.	1	

13. *Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences*

Quality monitoring will be ensured by conducting a course evaluation at the level of the Faculty of Humanities and Social Sciences in Rijeka.



COURSE DESCRIPTION		
Course instructor	Dr. Nikola Petković, Full Professor	
Name of the course	From Utopia to Dystopia	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
The aim of this course is to enable students to define and distinguish concepts of utopia and distopia; to analyze them in the philosophical and literary works considering their historical, social, economic and ideological context.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
After having attended the course the student will be able to		
<ol style="list-style-type: none"> 1. Define the concepts of utopia and dystopia, 2. Distinguish utopian and distopian texts, 3. Relate concepts of utopia and distopia with the wider social, economic and political context, 4. Analyze individual texts using the method of close reading, 5. Apply analyzed work and theoretical concepts using the method of conrextualization, decontextualization and recontextualization in the contemporary world 		
4. Course content		
<ul style="list-style-type: none"> - Definition of the concepts of utopia and distopia (1.). - Analysis and explanation of racial, class and gender roles of fictional characters (in novels) and in philosophical texts (3.). - Reading of mandatory literature: recognizing the critique of society and understanding of its content, warnings, previsions and importance for society (2., 3.). - Implications of individual texts on society in which they developed, and analysis of each individual text within the frame of style, kind and genre. Further analysis of the text as a reflection of outside political inputs which influenced authors in their critique of society (4., 5.). 		
5. Manner of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input type="checkbox"/> other
6. Comments	Students are required to adhere to deadlines. The examination deadlines are set at the beginning of the academic year and can be changed (illness or official detention) a week before. Any unauthorized copying of any other text without reference to sources is considered to be an intellectual theft and is subject to the sanctions provided for by applicable law.	



7. <i>Student responsibilities</i>							
Students are obliged to attend the lessons, actively engage in seminar, do seminar paper, continuous assesment of knowledge, and exam.							
8. <i>Monitoring of student work⁵⁰</i>							
Class attendance	1,5	Class participation		Seminar paper	1,5	Experimental work	
Written exam		Oral exam	1	Essay		Research	
Project		Continuous assessment	1	Report		Practical work	
Portfolio							
9. <i>Assessment of learning outcomes in class and at the final exam (procedure and examples)</i>							
Learning outcomes will be evaluated continuously during class, in seminar paper, and final exam (1 – 5.) Seminar paper and final exam carry each 40 points; student presentation and continuous assesment tests carry 20 points (10 + 10).							
10. <i>Mandatory literature (at the time of submission of study programme proposal)</i>							
1. Plato. 2008. <i>The Republic</i> . Digireads.com Publishing 2. Thomas More. 2003. <i>Utopia</i> . Penguin Classics 3. George Orwell. 2008. <i>1984</i> . Penguin Essentials. 4. Aldous Huxley. 2006. <i>Brave New World</i> . First Harper Perennial Modern Classics 5. Ray Bradbury. 2018. <i>Fahrenheit 451</i> . Simon and Schuster 6. Margaret Atwood. 2006. <i>Handmaid's Tale</i> . Random House 7. Philip Roth. 2004. <i>The Plot against America</i> . Penguin Random House							
11. <i>Optional/additional literature (at the time of submission of the study programme proposal)</i>							
Nicollo Machiavelli. 2006. <i>The Prince</i> . Penguin Random House Stephen Greenblatt. 2018. <i>Tyrant</i> . W.W. Norton and Company							
12. <i>Number of assigned reading copies in relation to the number of students currently attending the course</i>							
<i>Title</i>						<i>Number of copies</i>	<i>Number of students</i>
Plato. 2008. <i>The Republic</i> . Digireads.com Publishing						Course instructor's archive	
Thomas More. 2003. <i>Utopia</i> . Penguin Classics						Course instructor's archive	
George Orwell. 2008. <i>1984</i> . Penguin Essentials.						Course instructor's archive	
Aldous Huxley. 2006. <i>Brave New World</i> . First Harper Perennial Modern Classics						Course instructor's archive	
Ray Bradbury. 2018. <i>Fahrenheit 451</i> . Simon and Schuster						Course	

⁵⁰ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



	instructor's archive	
Margaret Atwood. 2006. <i>Handmaid's Tale</i> . Random House	Course instructor's archive	
Philip Roth. 2004. <i>The Plot Against America</i> . Penguin Random House	Course instructor's archive	
<i>13. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>		
Evaluation carried out at the end of the course.		



COURSE DESCRIPTION		
Course instructor	Dr. Sarah Czerny, Assistant Professor	
Name of the course	Feminism and the Body	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
The course objectives are to offer a variety of insights into feminist theories about the body and the embodiment; emphasize historical, social, political significance of gender differences in embodied human beings; highlight a series of experiences that produce different meanings on embodiment; to present and critically analyze representative practices and patterns of (re)presentation of (human) bodies.		
2. Course enrolment requirements		
There are no requirements		
3. Expected learning outcomes		
After having passed the exam the students will be able to:		
1. identify the basic guidelines of feminist thinking about the body		
2. introduce the historical stages of feminist thought/stance towards the body		
3. analyze the selected topics (body and age, maternal body, disabled body...)		
4. contextualize feminist theories of embodiment into the broader context of the body philosophy		
4. Course content		
Woman as the body; sexualized body; body after binary: changeable body; body and space; "Second Sex" (1, 3), difference feminism and the body; radical feminism; critique of difference feminism; performative bodies; Cyber-body; feminist phenomenology; new (feminist) materialism(2,3), bodily imagination - physical image; political bodies; male body; maternal body (3); body in (post) colonial and inter-cultural context; reading the body; body production/representation (1-4)		
5. Manner of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork	<input type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input type="checkbox"/> mentorship <input type="checkbox"/> other
6. Comments	The exam deadlines are set at the beginning of the academic year. Changes in the exam term can be found via the Department's notice boards and on the faculty's web pages not later than one week before the exam. The examination is must be canceled in the ISVU system at least 24 hours before the exam date.	
7. Student responsibilities		
Class attendance, seminar paper, final (oral) exam.		



8. <i>Monitoring of student work</i> ⁵¹							
Class attendance	1,5	Class participation		Seminar paper	1,5	Experimental work	
Written exam		Oral exam	1	Essay		Research	
Project		Continuous assessment	1	Report		Practical work	
Portfolio							
9. <i>Assessment of learning outcomes in class and at the final exam (procedure and examples)</i>							
<p>Assessment and evaluation of students in classes and at the final exam will be conducted:</p> <ol style="list-style-type: none"> continuously during the lecturing process in the form of obligatory pre-readings (1-4) and participation in discussion and problem-solving groups (3) at the end of the semester in the form of seminar paper (1-4) at the end of the semester in the form of oral exam (1-4) <p>Detailed explanation of the procedures and examples of evaluation of learning outcomes during the course will be available in the course plan.</p>							
10. <i>Mandatory literature (at the time of submission of study programme proposal)</i>							
<ul style="list-style-type: none"> Grosz, E., <i>Volatile Bodies: Towards a Corporeal Feminism</i>, Indiana Univ. Press, Indiana, 1994. (or translation) Butler, J. <i>Bodies That Matter: On Discursive Limits of "Sex"</i>, Routledge, New York, 1993 (or translation) <i>Feminism and the Body</i>, ed. Catherine Kevin, Cambridge Scholars Publishing, Cambridge, 2009 Zlatar, A, <i>Rječnik tijela</i>, Naklada Ljevak, Zagreb, 2010 							
11. <i>Optional/additional literature (at the time of submission of the study programme proposal)</i>							
<ul style="list-style-type: none"> <i>Writing On The Body</i>, ed. Conboy, K, Medina, N., Stanbury, S., Columbia Univ. Press, New York, 1997. <i>Feminist Theory And The Body</i>, ur. Price, J., Shildrick, M., Routledge, New York, 1999 Bordo, Susan, (1993). <i>Unbearable Weight: Feminism, Western Culture and the Body</i>, Berkeley, CA: University of California Press. Braidotti, Rosie, (1994). <i>Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory</i>, New York: Columbia University Press. De Beauvoir, Simone, (1953). <i>The Second Sex</i>, London: Jonathan Cape. Dworkin, Andrea, (1974). <i>Women Hating</i>, New York: Dutton. Foucault, Michel, (1979). <i>Discipline and Punish</i>, New York: Vintage. Gatens, Moira, (1996). <i>Imaginary Bodies: Ethics, Power and Corporeality</i>, London and New York: Routledge. Irigaray, Luce, (1985a). <i>Speculum Of the Other Women</i>, trans. G. C. Gill, Ithaca: Cornell University Press. —, (1985b). <i>This Sex Which is Not One</i>, trans. C. Porter, with C. Burke, Ithaca: Cornell University Press, reprinted 1997 in Conboy, Medina and Stanboy, ed., <i>Writing on the Body</i>. —, (1993). <i>An Ethics of Sexual Difference</i>, Ithaca: Cornell University Press. Rich, Adrienne, (1979). <i>Of Women Born, Motherhood as Experience and Institution</i>, London, Virago. Spivak, Gayatri Chakravorty, (1981). 'French Feminism in an International Frame', Yale French 							

⁵¹ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



Studies 62: 154–84.

- —, (1987). In *Other Worlds: Essays in Cultural Politics* New York and London: Methuen.
- Suleiman, Susan Rubin, ed., (1986). *The Female Body in Western Culture*, Cambridge, MA: Harvard University Press.
- Young, Iris Marion, (2005). *On Female Body Experience: "Throwing Like a Girl" and Other Essays*, New York: Oxford University Press.

12. *Number of assigned reading copies in relation to the number of students currently attending the course*

<i>Title</i>	<i>Number of copies</i>	<i>Number of students</i>
Mandatory literature titles are available online (pdf) and in the University of Rijeka library.		

13. *Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences*

Continuous assessment of students by the course instructor and a questionnaire for students about the course content and how it has been carried out.



COURSE DESCRIPTION		
Course instructor	Dr. Diana Grgurić, Associate Professor	
Name of the course	Politics of Visuality: Activism, Spectator and the Revolution	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
<p>The course intends to provide the students with the tools for the analysis of visual culture today, as well as train them in interpreting, moulding and creating of theoretical and practical insights in the multitudes of the contemporary moving image (film, digital media, AI). This course will investigate in theoretical and practical manner, the ways in which today's looking/spectating in "digital culture" can at the same time entail the idea of emancipatory "production/productiveness".</p>		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
<p>The course represents a continuation of the similar topics opened up on BA and MA level in cultural studies (including contemporary film theory and visual studies). It prepares students for the analysis of various contemporary visual practices: from the analysis of relevant films, interpretation and problematization of recordings made with smartphones during protests and upheavals, to defining and analysing CCTV images, drone footage and similar occurrences without traditional narrator. The course is intended to boost instrumental and systemic competences. The student will be able to:</p> <ol style="list-style-type: none"> 1. Compare texts from the domain of visual culture and cultural studies and find the differences and similarities in their methodologies 2. Select and gather information from different sources 3. systematize and analyse online sources, interpret their reach in visual culture discourse, taking special account of engaged and activist model of contemporary moving image theory – the mediatisation of protests and violence 4. define and differentiate grounding concepts of contemporary theory of the moving image, and apply them on a practical level 5. provide argumentation for the most important theoretical texts and make a group presentation of a selected theme) 6. apply the knowledge in practice (the student will be able to critically apply methodological and theoretical insights in various domains of practical work – media work, in visual production, in scientific, critical and analytical interpretation of visual culture) 7. define the moving image in culture 		
4. Course content		
<p>- David Bordwell – advantages of the alternative model of film style. (1, 5, 7) - Andre Bazin – the difference between the authors that "believe in the image" and those who "believe in reality". (2, 5, 7)</p>		



- David Rodowick and the virtual life of film– film as a medium, medium as film (4, 6, 7)
- Kaja Silverman and the concept of the “productive look”: a detailed analysis of *Sans Soleil* (The Threshold of the Visible World). Film essay. (6)
- Dystopian film: Kellner and Ryan/ Horvat. (2-7)
- Contemporary themes in visual culture: what is the image in times of images without “authors” (Ranciere, Mitchell, Jay) (7)
- The role of the spectator today (3)
- the emancipation of the spectator (1-7)
- Images of war and war of images: migrant image. (3)

5. Manner of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratory <input checked="" type="checkbox"/> mentorship <input checked="" type="checkbox"/> other: consultations
--------------------------	--	--

6. Comments

Students are required to adhere to deadlines. The examination deadlines are set at the beginning of the academic year and can be changed (illness or official detention) a week before. Any unauthorized copying of any other text without reference to sources is considered to be an intellectual theft and is subject to the sanctions provided for by applicable law.

7. Student responsibilities

Students are expected attend classes regularly; class preparation (completion of readings) and active participation in class discussion; completion of homework assignments; completion of a midterm exam; writing of a term paper and its presentation in class.

8. Monitoring of student work⁵²

Class attendance	1.5	Class participation	0.5	Seminar paper	1	Experimental work	
Written exam	1	Oral exam		Essay		Research	
Project		Continuous assessment	1	Report		Practical work	
Portfolio							

9. Assessment of learning outcomes in class and at the final exam (procedure and examples)

Students' work and learning will be evaluated based on a) regularity of class attendance, b) class preparation (completion of readings) and active participation, c) completion of homework assignments (1-6), d) a midterm exam and e) a term paper and its presentation in class (1-7).

10. Mandatory literature (at the time of submission of study programme proposal)

1. Beller, Jonathan, 2006, *The Cinematic Mode of Production*, London: University press of New England (selected chapters)
2. Borwell, David, 2005, *O povijesti filmskog stila*, trans. Mirela Škarica, Zagreb: Hrvatski filmski savez.
3. Horvat, Srećko, 2008, *Budućnost je ovdje, Svijet distopijskog filma*, Zagreb: Hrvatski filmski savez.
4. Jay, Martin, 1995, *Downcast Eyes: the denigration of vision in twentieth-century thought*, University of California Press, pp. 435-491.
5. Jenkins, Henry, 2004, „The Work of Theory in the Age of Digital Transformation“, *A Companion to*

⁵² IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



<p><i>Film Theory</i> (ed. Miller, Toby, Stam, Robert), Cornwall: Blackwell Publishing</p> <p>6. Keser Battista, Ivana, 2012, <i>Film esej</i>, Zagreb: Leykam International (pp. 58-94)</p> <p>7. Krivak, Marijan, 2009, <i>Film... Politika... Subverzija?</i> Zagreb: Hrvatski filmski savez. (selected chapters).</p> <p>8. Rodowick, D. N., 2007, <i>The Virtual Life of Film</i>, Cambridge, Mass., London, Engl.: Harvard University Press.</p> <p>9. Silverman, Kaja, 1996, <i>The Threshold of the Visible World</i>, New York & London: Routledge.</p> <p>10. Comolli, Jean-Louis, 1986, „Technique and Ideology: Camera, Perspective, Depth of Field“, In: <i>Narrative, Apparatus, Ideology: A Film Theory Reader</i>, (ed.) Rosen, Philip, New York: Columbia University Press, pp. 421-443.</p> <p>11. Crary, Jonathan, 1990, <i>Techniques of the Observer: On Vision and Modernity in the Nineteenth Century</i>, Cambridge: MIT Press.</p> <p>12. Mitchell, W. J. T., 2005, <i>What do Pictures Want: The Lives and Loves of Images</i>, Chicago: University of Chicago Press.</p> <p>13. Rancière, Jacques, 2009, <i>The Emancipated Spectator</i>, London: Verso Books.</p> <p>14. Rancière, Jacques, 2010, <i>Učitelj neznanica. Pet lekcija iz intelektualne emancipacije</i>, Zagreb: Multimedijalni institut.</p>		
<p>11. <i>Optional/additional literature (at the time of submission of the study programme proposal)</i></p>		
<p>12. <i>Number of assigned reading copies in relation to the number of students currently attending the course</i></p>		
Title	Number of copies	Number of students
Beller, Jonathan, 2006, <i>The Cinematic Mode of Production</i> , London: University press of New England (selected chapters)	Course instructor's archive	
Borwell, David, 2005, <i>O povijesti filmskog stila</i> , prev. Mirela Škarica, Zagreb: Hrvatski filmski savez.	Course instructor's archive	
Horvat, Srećko, 2008, <i>Budućnost je ovdje, Svijet distopijskog filma</i> , Zagreb: Hrvatski filmski savez.	Course instructor's archive	
Jay, Martin, 1995, <i>Downcast Eyes: the denigration of vision in twentieth-century thought</i> , University of California Press, pp. 435-491.	Course instructor's archive	
Jenkins, Henry, 2004, „The Work of Theory in the Age of Digital Transformation“, <i>A Companion to Film Theory</i> (ed. Miller, Toby, Stam, Robert), Cornwall: Blackwell Publishing	Course instructor's archive	
Keser Battista, Ivana, 2012, <i>Film esej</i> , Zagreb: Leykam International (pp. 58-94)	Course instructor's archive	
Krivak, Marijan, 2009, <i>Film... Politika... Subverzija?</i> , Zagreb: Hrvatski filmski savez. (selected chapters)	Course instructor's archive	
Rodowick, D. N., 2007, <i>The Virtual Life of Film</i> , Cambridge, Mass., London, Engl.: Harvard University Press.	Course instructor's archive	



Silverman, Kaja, 1996, <i>The Threshold of the Visible World</i> , New York & London: Routledge.	Course instructor's archive	
Comolli, Jean-Louis, 1986, „Technique and Ideology: Camera, Perspective, Depth of Field“, In: <i>Narrative, Apparatus, Ideology: A Film Theory Reader</i> , (ed.) Rosen, Philip, New York: Columbia University Press, str. 421-443.	Course instructor's archive	
Crary, Jonathan, 1990, <i>Techniques of the Observer: On Vision and Modernity in the Nineteenth Century</i> , Cambridge: MIT Press.	Course instructor's archive	
Mitchell, W. J. T., 2005, <i>What do Pictures Want: The Lives and Loves of Images</i> , Chicago: University of Chicago Press.	Course instructor's archive	
Rancière, Jacques, 2009, <i>The Emancipated Spectator</i> , London: Verso Books.	Course instructor's archive	
Rancière, Jacques, 2010, <i>Učitelj neznanica. Pet lekcija iz intelektualne emancipacije</i> , Zagreb: Multimedijalni institut.	Course instructor's archive	
13. <i>Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>		
Student evaluation is conducted at the end of the semester.		



COURSE DESCRIPTION		
Course instructor	Dr. Nenad Fanuko, Assistant Professor	
Name of the course	Feminist epistemologies	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
Course objectives are: present insights, concepts and terminology of feminist epistemology; identify the similarities and differences between feminist epistemology and scientific disciplines; present the features of feminist criticism of science; present feminist epistemology as an counter-discourse, engaged discourse		
2. Course enrolment requirements		
There are no requirements		
3. Expected learning outcomes		
After having passed the exam the students will be able to:		
<ol style="list-style-type: none"> 1. Present the basic conceptual and terminological features of feminist epistemology 2. Analyze the reaches of different cognitive practices 3. Compare the traditional and feminist epistemology 4. List problems and criticisms of feminist epistemology 5. Perform an independent research based on the insights of feminist epistemology 		
4. Course content		
The course will deal with the following themes or issues: myth of the neutrality of science / myth on the inner history of science, the question of objectivity in science, feminism and postmodernism (1, 2), classification of feminist epistemology (3, 4); feminist standpoint theories (2, 4); alternative epistemological theories (4, 5); politics of knowledge (1-4); decolonization of knowledge; epistemic injustice (1 – 5).		
5. Manner of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork	<input type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input type="checkbox"/> mentorship <input type="checkbox"/> other
6. Comments	The exam deadlines are set at the beginning of the academic year. Changes in the exam time can be found via the Department's notice boards and on the faculty's web pages not later than one week before the exam. The examination must be canceled in the ISVU system at least 24 hours before the exam date.	
7. Student responsibilities		
Class attendance, seminar paper, final (oral) exam.		



8. Monitoring of student work ⁵³							
Class attendance	1,5	Class participation		Seminar paper	1,5	Experimental work	
Written exam		Oral exam	1	Essay		Research	
Project		Continuous assessment	1	Report		Practical work	
Portfolio							
9. Assessment of learning outcomes in class and at the final exam (procedure and examples)							
Assessment and evaluation of students in classes and at the final exam will be conducted: a) continuously during the lecturing process in the form of obligatory pre-readings (1-4) and participation in discussion and problem-solving groups (1-4) b) at the end of the semester in the form of seminar paper (1-5) c) at the end of the semester in the form of oral exam (1-5) Detailed explanation of the procedures and examples of evaluation of learning outcomes during the course will be available in the course plan.							
10. Mandatory literature (at the time of submission of study programme proposal)							
Lloyd, G., <i>The Man of Reason: "Male" and "Female" in Western Philosophy</i> , Routledge, 1993 Alcoff, L. And Porter E. (Eds.) (1993), <i>Feminist epistemologies</i> , Routledge. Donna Haraway, "Situated Knowledges", In: <i>Simians, Cyborgs, and Women</i> , New York: Routledge, 1991. Ženski načini spoznavanja: razvoj sebstva, svojeg glasa, svojeg duha, (1998), ed. Belenky, M.F., et al., Zagreb, Ženska infoteka							
11. Optional/additional literature (at the time of submission of the study programme proposal)							
Woolf, V., (2004), <i>Tri gvineje</i> , Zagreb, Centar za ženske studije Lončarević, K. (2012), <i>Feministička epistemologija: nastanak, razvoj i ključni problemi</i> , <i>Godišnjak Fakulteta političkih nauka</i> , No. 7, 41-59. Fox Keller, E. "The Gendered Language of Science", Interview 6. May 1990, available on http://billmoyers.com/content/evelyn-fox-keller/ hooks, b., (2000). <i>Feminizam je za sve. Strastvena politika</i> . Zagreb: Centar za ženske studije. Moralni, politički i epistemološki odgovori na društvene devijacije, (2016), ed. Prijić Samaržija S., et. al., Rijeka, Filozofski fakultet u Rijeci Harding, S., (1991), <i>Whose Science? Whose Knowledge?</i> Ithaca, New York: Cornell University Press. Papić, Ž., (1987), <i>Ženska perspektiva u sociologiji</i> , In: <i>Žena i društvo: kultiviranje dijaloga</i> . Zbornik radova. Zagreb: Sociološko društvo Hrvatske. Prijić-Samaržija, S., (2002), »Ženska perspektiva«, In <i>Zarez IV/80</i> , 9th May 2002., pp. 22–23. <i>Sex and Scientific Inquiry</i> (1987), Jean F. (ed.), Chicago, London: The University of Chicago Press. Schiebinger, L., (1996), <i>The Mind Has No Sex</i> . Cambridge, London: Harvard University Press. Anderson E., (2004), "How Not to Criticize Feminist Epistemology: a Review of <i>Scrutinizing Feminist Epistemology</i> ", , http://www.personal.umich.edu/%7Eeandersn/hownotreview.html Campbell K., (2004), <i>Jacques Lacan and Feminist Epistemology</i> , Routledge, New York Changfoot N., (2004), "Feminist Standpoint Theory, Hegel and the Dialectical Self: Shifting the Foundations", <i>Philosophy & Social Criticism</i> , vol. 30, no. 4, pp. 477–502. Descartes R., (2015), <i>Meditacije o prvoj filozofiji</i> , Kruzak, Hrvatski Leskovac							

⁵³ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



Flax J., "Postmodernism and Gender Relations in Feminist Theory", *Signs*, 12, No. 4, 1987, pp. 621-643.

Fricker, M., (2007), *Epistemic Injustice: Power and Ethics of Knowing*, New York, Oxford University Press

Feministkinje teoretizuju političko, (2006), ed. Butler J., & Scott, J., Centar za ženske studije i istraživanje roda, Beograd, 2006.

Harding Sandra, *The Science Question in Feminism*, Cornell University Press, Ithaca, 1986.

12. *Number of assigned reading copies in relation to the number of students currently attending the course*

<i>Title</i>	<i>Number of copies</i>	<i>Number of students</i>
All the titles are available either online, or in the Faculty library.		

13. *Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences*

Continuous assessment of students by the course instructor and a questionnaire for students about the course content and how it has been carried out.



COURSE DESCRIPTION		
Course instructor	Dr. Nenad Fanuko, Assistant Professor	
Name of the course	Nations and nationalisms	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
An overview of theories of nation and nationalism, with special emphasis on the emergence of "new" nationalisms of the last decades.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
After completing the course, students will be able to:		
<ol style="list-style-type: none"> 1. Define the concepts of nation and nationalism 2. Differentiate the different theories of nation and nationalism 3. Link the concept of nation with the concepts of ethnicity, modernization, democracy 4. Analyze the division in "good" and "bad" nationalisms 5. Apply theoretical concepts for understanding the phenomenon in their own society as well as comparing with others. 		
4. Course content		
<ul style="list-style-type: none"> • Modernity, nationalism and sociological theory. Definitions of nation and nationalism. Politics, ideology, culture, identity (1, 2). • Ethnicity and nationalism. Primordialism, instrumentalism and social constructivism (2, 3). • Nation and the State, nationalism and democracy, minority and immigration Issues, prejudice and discrimination (3, 4, 5). • Culture and identity. Language, history, national myths, the role of intellectuals, nation as a "community of destiny" (3, 4, 5). • "Good" and "bad" nationalisms. West and East, political and cultural nationalism, civil and ethnic nationalism, liberal nationalism, patriotism (4, 5). • Nationalism and globalization. Cosmopolitanism, internationalism, postnationalism. The European Union between Particularism and Universalism. The dilemma between identity and solidarity (3, 4, 5). 		
5. Manner of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork	<input type="checkbox"/> individual assignments <input checked="" type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input type="checkbox"/> other
6. Comments	Students are required to adhere to writing time. The examination deadlines are set at the beginning of the academic year and can be	



changed (illness or official detention) a week before. Any unauthorized copying of any other text without reference to sources is considered to be an intellectual theft and is subject to the sanctions provided for by applicable law!							
7. Student responsibilities							
Students should fulfil all their obligations in due time:							
<ul style="list-style-type: none">• attend classes regularly and actively participate in all forms of teaching• analyze, interpret and evaluate concrete educational proposals and actively participate in case studies• to hold a seminar, i.e. a presentation with a powerpoint presentation, and submit a seminar paper, i.e. an essay• active participation in teaching is also valued.							
8. Monitoring of student work⁵⁴							
Class attendance	1.5	Class participation		Seminar paper	1	Experimental work	
Final exam	1	Continuous assessment	1.5	Essay		Research	
Project				Report		Practical work	
Portfolio							
9. Assessment of learning outcomes in class and at the final exam (procedure and examples)							
Students' work will be evaluated and graded during the course and at the final exam. The total number of points a student can earn during class is 70 (the activities listed in the table are evaluated), while the final exam can bring 30 points. It will be evaluated:							
<ul style="list-style-type: none">• discussions, argumentation, problematization, updating, analysis of texts, activities such as sharing and sharing in pairs, brainstorming ideas, case analysis, mental mapping, independent assignments (1-5);• presentation of seminar work (with powerpoint presentation) (1-5);• two colloquia (1-5)• exam (1-5).							
10. Mandatory literature (at the time of submission of study programme proposal)							
<ul style="list-style-type: none">• Anderson, B.: <i>Nacija: zamišljena zajednica</i>, ŠK, Zagreb, 1990.• Castells, M.: <i>Moć identiteta</i>, Golden Marketing, Zagreb, 2003.• Delanty, G. & P. O'Mahony: <i>Nationalism and Social Theory</i>, SAGE, London, 2002.• Gellner, E.: <i>Nacije i nacionalizam</i>, Politička kultura, Zagreb, 1998.• Hutchinson, J. & A. D. Smith (eds.): <i>Nationalism</i>, Oxford, 1994.• Katunarić, V.: <i>Sporna zajednica</i>, Naklada Jesenski i Turk i HSD, Zagreb, 2003.• Malešević, S.: <i>Države-nacije i nacionalizmi</i>, Zagreb, 2017.• Spencer, Ph. & H. Wollman: <i>Nationalism: A Critical Introduction</i>, London, 2002.							
11. Optional/additional literature (at the time of submission of the study programme proposal)							
<ul style="list-style-type: none">• Billig, M.: <i>Banal Nationalism</i>, London, 1995.• Caplan, R., and J. Feffer (eds.): <i>Europe's New Nationalism</i>, New York, 1996.• Chernilo, D.: <i>A Social Theory of the Nation State</i>, London, 2007.							

⁵⁴ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



- Eley, G., and R.G. Suny (eds.): *Becoming National: A Reader*, Oxford, 1996.
- Gans, C.: *The Limits of Nationalism*, Cambridge, 2003.
- Gellner, E.: *Nationalism*, London, 1997.
- Goodwin, J. et al.: *Passionate Politics*, Chicago, 2001.
- Hobsbawn, E. J.: *Nacije i nacionalizam*, Zagreb, 1993.
- Ignatieff, M.: *Blood and Belonging*, New York, 1993.
- Jenkins, R.: *Rethinking Ethnicity*, London, 1997.
- Joireman, S. F.: *Nationalism and Political Identity*, London, 2003.
- Malešević, S.: *The Sociology of Ethnicity*, London, 2004.
- Malešević, S., *Ideologija, legitimnost i nova država: Jugoslavija, Srbija i Hrvatska*, Beograd i Zagreb, 2004.
- Malešević, S., *Identity as ideology: Understanding ethnicity and nationalism*, Houndmills, 2006.
- McCrone, D.: *The Sociology of Nationalism*, London, 1998.
- Muench, R.: *Nation and Citizenship in the Global Age*, Houndmills, 2001.
- Roshwald, A.: *The Indurance of Nationalism*, Cambridge, 2006.
- Schöpflin, G.: *Nations, Identity, Powers*, New York, 2000.
- Smith, A.D.: *Nacionalizam i modernizam*, Zagreb, 2003.

12. *Number of assigned reading copies in relation to the number of students currently attending the course*

Title	Number of copies	Number of students
Anderson, B.: <i>Nacija: zamišljena zajednica</i>	Course instructor's archive	
Castells, M.: <i>Moć identiteta</i>	3	
Delanty, G. & P. O'Mahony: <i>Nationalism and Social Theory</i>	1	
Gellner, E.: <i>Nacije i nacionalizam</i>	7	
Hutchinson, J. & A. D. Smith (eds.): <i>Nationalism</i>	1	
Katunarić, V.: <i>Sporna zajednica</i>	3	
Malešević, S.: <i>Države-nacije i nacionalizmi</i>	1	
Spencer, Ph. & H. Wollman: <i>Nationalism: A Critical Introduction</i>	1	

13. *Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences*

The quality assurance method is regulated by the mechanisms developed and applied at the level of the institution (mostly by the Quality Committee of the Faculty of Philosophy in Rijeka). At the subject level, along with the results of the course (percentage of students who passed the course and the average of their grades), student evaluation is expected to include their own assessment of acquired knowledge, skills and competences. In accordance with the results of the evaluation, the course will be reviewed. In addition, occasional contact of former students within the framework of, for example, expert meetings of the Education and Training Agency is also contemplated.



COURSE DESCRIPTION		
Course instructor	Dr. Nikola Petković, Full Professor	
Name of the course	Reading, critical thinking, acting	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
The aim of this course is to enable students as readers to develop empathy and create an autonomous self-thinking being who capable for critical thinking and action and ultimately for active social change.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
After passing the course, students will be able to:		
1. describe and identify the process of literary transfer		
2. define and describe the reading response theory		
3. describe psychoanalytic aspects of reading		
4. analyze and apply empirical research on literary reading		
5. explore and demonstrate the development of empathy through reading		
6. to argue, dramatize and demonstrate the effects of reading		
4. Course content		
Transfer in everyday life and literary transfer (1). Autopoiesis as an act of self-creation (1). Identity theme as a transfer (1). Reading as creating new experiences (1-6). Development of empathy through reading (5). Empirical research of reading (4). Identification and compassion - taking roles when reading (1-3). Towards the psychotherapeutic effects of reading (1-6). Development of critical thinking and acting through reading (1-6).		
5. Manner of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input type="checkbox"/> other
6. Comments		
7. Student responsibilities		
Students are obliged to attend and actively participate in classes. Within the course, one colloquium, a seminar paper and a group discussion on the selected read text are expected.		



8. Monitoring of student work ⁵⁵							
Class attendance	1,5	Class participation	0,5	Seminar paper	1	Experimental work	
Written exam		Oral exam		Essay		Research	
Project		Continuous assessment	1	Report		Practical work	1
Portfolio							
9. Assessment of learning outcomes in class and at the final exam (procedure and examples)							
Students are obliged to attend and actively participate in classes (1-6). Within the course, one colloquium (1-3), a seminar paper (1-6) and a group discussion on the selected read text are expected (1-6).							
10. Mandatory literature (at the time of submission of study programme proposal)							
1. Iser, W. (1978). „Apelativna struktura tekstova“. In: Maricki, D. (ed.). Teorija recepcije u nauci o književnosti. Beograd: Nolit: 94-115. 2. Jaus, H. R. (1978). „Književna povijest kao izazov nauci o književnosti“. In: Maricki, D. (ed.). Teorija recepcije u nauci o književnosti. Beograd: Nolit: 36-82. 3. Kuiken, D. et al. (2004). „Locating self-modifying feelings within literary reading“. Discourse Processes, 38(2): 267-286. 4. Maricki, D., (ed). (1978). Teorija recepcije u nauci o književnosti. Beograd: Nolit. 5. Miall, D.S. & Kuiken, D. (2002). „A Feeling for Fiction: Becoming What We Behold“. Poetics, 30: 221-241. 6. Schwab, G. (2001). „Cultural Texts and Endopsychic Scripts“. SubStance, 30 (1&2): 160-176.							
11. Optional/additional literature (at the time of submission of the study programme proposal)							
1. Andersen, S.M., & Baum, A. (1994). „Transference in interpersonal relations: Schema-triggered inferences and affect based on significant-other representations“. Journal of Personality, 62: 459-498. 2. Crosman, R. (1982). „How Readers Make Meaning“. In: Staton, S. F. (1987), ed., Literary Theories in Praxis. Philadelphia: The University of Pennsylvania Press. 2. Dillon, G. L. (1982). „Styles of reading“. In: Staton, S. F. (1987), ed., Literary Theories in Praxis. Philadelphia: The University of Pennsylvania Press. 4. Holand. N.N. (1973). Poems in Persons. An introduction to the Psychoanalysis of Literature. New York: W. W. Norton & Co. 5. Pennebaker, James W. (1997). „Writing About Emotional Experiences as a Therapeutic Process“. Psychological Science, 8 (3): 162-167.							
12. Number of assigned reading copies in relation to the number of students currently attending the course							
Title						Number of copies	Number of students
1. Iser, W. (1978). „Apelativna struktura tekstova“. In: Maricki, D. (ed.). Teorija recepcije u nauci o književnosti. Beograd: Nolit: 94-115.						Course instructor's archive	
2. Jaus, H. R. (1978). „Književna povijest kao izazov nauci o književnosti“. In: Maricki, D. (ed.). Teorija recepcije u nauci o književnosti. Beograd: Nolit: 36-82.						Course instructor's archive	

⁵⁵ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



3. Kuiken, D et al. (2004). "Locating self-modifying feelings within literary reading". <i>Discourse Processes</i> , 38(2): 267-286.	Course instructor's archive	
4. Maricki, D., (ed). (1978). <i>Teorija recepcije u nauci o književnosti</i> . Beograd: Nolit.	Course instructor's archive	
5. Miall, D.S. & Kuiken, D. (2002). „A Feeling for Fiction: Becoming What We Behold“. <i>Poetics</i> , 30: 221- 241.	Course instructor's archive	
6. Schwab, G. (2001). „Cultural Texts and Endopsychic Scripts“. <i>SubStance</i> , 30 (1&2): 160-176.	Course instructor's archive	
<i>13. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>		
Continuous assessment of students by the course instructor and a questionnaire for students about the course content and how it has been carried out.		



COURSE DESCRIPTION		
Course instructor	Dr. Zvezdana Vrzić, Assistant Professor	
Name of the course	Language endangerment	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
The aim of this course is to explore manifestations and causes of the rapid loss of linguistic diversity in today's world and approaches to halting its rapid progression by means of reading theoretically oriented literature and discussing case studies of minority/endangered languages in Croatia, Southeast Europe and the rest of the world.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
At the end of the course students will be able to:		
<ol style="list-style-type: none">1. describe linguistic diversity and the levels of its endangerment;2. explain the relationship between language and culture;3. elaborate on the relationship between language and identity;4. identify languages by their social status;5. estimate the level of the language's endangerment;6. analyze the socio-economic, cultural and political factors leading to language endangerment and language shift;7. describe the mechanisms by which language shift happens in daily interactions;8. describe different possible actions geared toward language preservation and revitalization and evaluate the chances of their success;9. identify and describe certain minority and endangered languages in Croatia and Southeast Europe and the rest of the world;10. analyze the sociolinguistic situation of a particular minority/endangered linguistic community and evaluate its vitality.		
4. Course content		
Students will be introduced to the concepts: linguistic diversity, its forms and relevance (1-3); the scale of language endangerment in the world (5-8); language ecology and vitality (4); types and degrees of endangerment (8-9); cultural consequences of language loss (2-4); typology of languages according to social status (4); micro- and macro-factors of language shift and types of language shift (9-10); language documentation (7-8); language revitalization including language planning and policies (10); case studies of		



language endangerment including language endangerment in Croatia and Southeast Europe (1-10).							
5. Manner of instruction		<input checked="" type="checkbox"/> lectures	<input checked="" type="checkbox"/> seminars and workshops	<input checked="" type="checkbox"/> individual assignments	<input type="checkbox"/> multimedia and network		
		<input type="checkbox"/> exercises	<input type="checkbox"/> distance learning	<input type="checkbox"/> laboratories	<input type="checkbox"/> mentorship		
		<input checked="" type="checkbox"/> fieldwork		<input type="checkbox"/> other			
6. Comments		Students are required to adhere to deadlines. The examination deadlines are set at the beginning of the academic year and can be changed (illness or official detention) a week before. Any unauthorized copying of any other text without reference to sources is considered to be an intellectual theft and is subject to the sanctions provided for by applicable law.					
7. Student responsibilities							
Students are expected to show professionalism in the following ways: a) regular class attendance, b) class preparation (completion of readings) and active participation in class discussion, c) completion of homework assignments, d) completion of a midterm exam and e) writing of a term paper and its presentation in class (1-10).							
All assignments must be submitted by the due date. No late assignments will be accepted or graded.							
8. Monitoring of student work ⁵⁶							
Class attendance	1.5	Class participation	0.5	Seminar paper	1	Experimental work	
Written exam	1	Oral exam		Essay		Research	
Project		Continuous assessment	1	Report		Practical work	
Portfolio							
9. Assessment of learning outcomes in class and at the final exam (procedure and examples)							
Students' work and learning will be evaluated based on a) regularity of class attendance, b) class preparation (completion of readings) and active participation (1-8), c) completion of homework assignments (9-10), d) a midterm exam and e) a term paper and its presentation in class (1-10).							
10. Mandatory literature (at the time of submission of study programme proposal)							
Selected chapters from the following books.							
1. Crystal, David. 2000. <i>Language Death</i> . Cambridge: Cambridge University Press.							
2. Nettle, Daniel and Suzanne Romaine. 2000. <i>Vanishing Voices</i> . Oxford: Oxford University Press.							
3. Grenoble, Lenore A. and Lindsay J. Whaley. 2006. <i>Saving Languages: An Introduction to Language Revitalization</i> . Cambridge: Cambridge University Press.							
4. Kulick, Don. 1992. <i>Language Shift and Cultural Reproduction</i> . Cambridge: Cambridge University Press.							
5. Gal, Susan. 1979. <i>Language Shift: Social Determinants of Linguistic Change in Bilingual Austria</i> . San Francisco: Academic Press.							
6. Dorian, Nancy C. 1980. <i>Language Death: The Life Cycle of a Scottish Gaelic Dialect</i> . University of Pennsylvania Press.							

⁵⁶ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



Additional journal articles.		
11. <i>Optional/additional literature (at the time of submission of the study programme proposal)</i>		
<p>1. Dorian, Nancy C. 1992. <i>Investigating Obsolescence, Studies in Language Contraction and Death</i>. Cambridge University Press, Cambridge.</p> <p>2. Hinton, Leanne and Ken Hale. 2001. <i>The Green Book of Language Revitalization in Practice</i>. New York: Academic Press.</p> <p>3. Thomason, Sali. 2015. <i>Endangered Languages: An Introduction</i>. Cambridge University Press.</p>		
12. <i>Number of assigned reading copies in relation to the number of students currently attending the course</i>		
<i>Title</i>	<i>Number of copies</i>	<i>Number of students</i>
1. Crystal, David. 2000. <i>Language Death</i> . Cambridge: Cambridge University Press.	Course instructor's archive	
2. Nettle, Daniel and Suzanne Romaine. 2000. <i>Vanishing Voices</i> . Oxford: Oxford University Press.	Course instructor's archive	
3. Grenoble, Lenore A. and Lindsay J. Whaley. 2006. <i>Saving Languages: An Introduction to Language Revitalization</i> . Cambridge: Cambridge University Press.	Course instructor's archive	
4. Kulick, Don. 1992. <i>Language Shift and Cultural Reproduction</i> . Cambridge: Cambridge University Press.	Course instructor's archive	
5. Gal, Susan. 1979. <i>Language Shift: Social Determinants of Linguistic Change in Bilingual Austria</i> . San Francisco: Academic Press.	Course instructor's archive	
6. Dorian, Nancy C. 1980. <i>Language Death: The Life Cycle of a Scottish Gaelic Dialect</i> . University of Pennsylvania Press.	Course instructor's archive	
13. <i>Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>		
Student evaluation is conducted at the end of the semester.		



COURSE DESCRIPTION		
Course instructor	Dr. Zvezdana Vrzić, Assistant Professor	
Name of the course	Multilingualism	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
The aim of the course is to introduce students to a variety of linguistic and social issues related to the widespread phenomenon of bi/multilingualism through the study of both individual and societal bilingualism.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
By the end of the course students will be able to:		
<ol style="list-style-type: none">1. define different types of bi/multilingualism and different types of bi/multilinguals;2. explain the benefits of bi/multilingualism;3. describe what factors affect the development of individual bi/multilinguals;4. explain what environmental social and linguistic factors guide language choice of bi/multilingual speakers;5. define different types of bi/multilingual societies, language policies and language rights;6. recognize and describe the different types of bi/multilingual education programs and their effects on the development of individual bi/multilingualism;7. distinguish and describe the social motivations of code-switching;8. define the structural constraints on code-switching;9. analyze the macro- and micro-factors affecting bi/multilingual speakers' language use and language shift;10. define the changes that happen under contact influence and describe the different contextual and linguistic factors that make it possible;11. explain how new languages arise out of language contact and define their types.		
4. Course content		
Definitions of bilingualism (1-5); bi/multilingual language acquisition (6-8); bi/multilingual individual and intelligence, personality, literacy (1-10); language choice; societal bi/multilingual, language planning and language rights (4-7); bilingual education (11); code-switching and social life; grammar of code-switching (8); languages shift (9); language contact and change; minority and endangered languages; pidgins, creole		



and mixed languages (1-11).							
5. Manner of instruction		<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork			<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input type="checkbox"/> mentorship <input type="checkbox"/> other		
6. Comments		Students are required to adhere to deadlines. The examination deadlines are set at the beginning of the academic year and can be changed (illness or official detention) a week before. Any unauthorized copying of any other text without reference to sources is considered to be an intellectual theft and is subject to the sanctions provided for by applicable law.					
7. Student responsibilities							
Students are expected to show professionalism in the following ways: a) regular class attendance, b) completion of readings ahead of the class and active class participation, c) completion of homework assignments, d) completion of exams and) submission of a term paper and its presentation in class.							
Late assignments are not accepted. Presentations must be given on the assigned date.							
8. Monitoring of student work ⁵⁷							
Class attendance	1.5	Class participation	0.5	Seminar paper	1	Experimental work	
Written exam	1.5	Oral exam		Essay		Research	
Project		Continuous assessment	0.5	Report		Practical work	
Portfolio							
9. Assessment of learning outcomes in class and at the final exam (procedure and examples)							
Students' work and learning will be evaluated based on a) homework assignments, b) interviews with transcription, c) a term paper and class presentation, d) professionalism including regular class attendance, completion of readings ahead of class and active participation in class discussion. (1-11)							
10. Mandatory literature (at the time of submission of study programme proposal)							
Selected chapters from: Myers-Scotton, Carol. 2006. <i>Multiple voices: An introduction to bilingualism</i> . Oxford, UK: Blackwell Publishing. Wei, Li (ed.) 2007. <i>The Bilingualism Reader</i> . Second edition. London and New York: Routledge. Heller, Monica (ed.). 2007. <i>Bilingualism: A Social Approach</i> . New York: Palgrave MacMillan.							
Additional journal articles.							
11. Optional/additional literature (at the time of submission of the study programme proposal)							
Grosjean, François. 1982. <i>Life with two languages: An introduction to bilingualism</i> . Harvard University Press. Romaine, Suzanne. 1995. <i>Bilingualism</i> . Wiley-Blackwell.							
12. Number of assigned reading copies in relation to the number of students currently attending the							

⁵⁷ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



<i>course</i>		
<i>Title</i>	<i>Number of copies</i>	<i>Number of students</i>
Myers-Scotton, Carol. 2006. <i>Multiple voices: An introduction to bilingualism</i> . Oxford, UK: Blackwell Publishing.	Course instructor's archive	
Wei, Li (ed.) 2007. <i>The Bilingualism Reader</i> . Second edition. London and New York: Routledge.	Course instructor's archive	
Heller, Monica (ed.). 2007. <i>Bilingualism: A Social Approach</i> . New York: Palgrave MacMillan.	Course instructor's archive	
<i>13. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>		
Student evaluation is conducted at the end of the semester.		



COURSE DESCRIPTION		
Course instructor	Dr. Nenad Fanuko, Assistant Professor	
Name of the course	Cultural Management	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
<p>The aim of this course is to offer students a basic knowledge about organisational and production aspects of cultural and artistic activities. The course will also consider artistic conventions, organisational structures of arts productions, forms of management and leadership, as well as the relation between organisations and their environment.</p>		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
<p>After having attended the course the student will be able to</p> <ol style="list-style-type: none"> 1. Outline the historical circumstances of the origin of artistic convention and its influence on the organisational aspects of cultural and artistic work, 2. Relate changes to artistic convention with organisational changes, 3. Analyse the contribution of institutional critical understanding to cultural organisation 4. Define the types of cultural organisation on the basis of their area of activity, organisational structure and organisational cultures, 5. Interpret the appearance of organisational isomorphism in culture, 6. Describe different forms of leadership and management styles in culture, 7. Analyse the basic elements of leadership (groups, influence and aim). 8. Outline different levels of the organisational environment (general, specific and internal) and interpret their significance on the management of organisations. 9. Define the typology of the analytical dimension of the environment. 10. Draw up PEST and SWOT analyses. 		
4. Course content		
<ul style="list-style-type: none"> • A comparative look at artistic conventions and organisational forms in culture (1,2). • An overview of institutional theory (DiMaggio) and institutional critique in art (Buren, Fraser, Hacke) (3), • An overview of theories of management (structural theories, behaviouristic theories, theories of excellence) (4), • An overview of organisational design (classical and contemporary), dimensions of organisational structure and organisational culture (4), • An overview of the definition of leadership, elements of leadership and critiques of leadership (6,7) • An overview of basic theories of motivation and motivational strategies (5). 		



<ul style="list-style-type: none"> • An overview of basic strategies of management and planning in organisations (8), • An overview of the basic conditions in the environment for the continuation of an organisation, different levels of environment in an organisation (general, specific, and internal) (8), • An overview of the typologies of the analytical dimensions of the environment (Aldrich) (9), • A work up of PEST and SWOT analyses for organisations in culture (10). 							
5.	<i>Manner of instruction</i>		<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input type="checkbox"/> fieldwork	<input type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input type="checkbox"/> mentorship <input type="checkbox"/> other			
6.	<i>Comments</i>						
7.	<i>Student responsibilities</i>						
Students are obliged to finish their responsibilities on time. They must regularly attend the lectures, and actively engage in seminars. Students must analyse, interpret and evaluation concrete examples.							
8.	<i>Monitoring of student work⁵⁸</i>						
Class attendance	1,5	Class participation	0.5	Seminar paper	1.5	Experimental work	
Final exam	1.5	Continuous assessment		Essay		Research	
Project				Report		Practical work	
Portfolio							
9.	<i>Assessment of learning outcomes in class and at the final exam (procedure and examples)</i>						
Learning outcomes will be evaluated continuously during class, in seminar paper, and final exam (1 – 10) Students can acquire 70 points during semester time and 30 points at the final oral exam. Evaluation will be conducted:							
<ul style="list-style-type: none"> • during class via discussions, argumentation process, problematizing, analysis of texts, discussions, activities such as brainstorming, case-study analysis, mental map creation, individual assignments (1-10) • seminar paper viva (1-10) • final exam (orally or written) (1-10) 							
10.	<i>Mandatory literature (at the time of submission of study programme proposal)</i>						
Becker, Howard, S. (2009), Svjetovi umjetnosti, Jesenski & Turk, Zagreb							
Sikavica, P., Bahtijarević-Šiber, F., Pološki-Vokić, N. (2008), Temelji menadžmenta, Školska knjiga, Zagreb							
11.	<i>Optional/additional literature (at the time of submission of the study programme proposal)</i>						
Thornton, Sarah (2009), Seven Days in the Art World, Norton							
Aldrich, Howard (2008), Organizations and Environments, Prentice Hall							
Raley, Rita (2009), Tactical Media, Minnesota University Press							
Auslander, Philip (1999), Liveness, Routledge							
Stadler, Felix (2018), The Digital Condition, Polity							
Pfeffer, J., Slancik, G. (2003), The External Control of Organizations, Stanford Business Books							
Alvesson, Mats (2002), Understanding Organizational Culture, Sage							

⁵⁸ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



12. Number of assigned reading copies in relation to the number of students currently attending the course		
Title	Number of copies	Number of students
Becker, Howard, S. (2009), Svjetovi umjetnosti, Jesenski & Turk, Zagreb	Course instructor's archive	
Sikavica, P., Bahtijarević-Šiber, F., Pološki-Vokić, N. (2008), Temelji menadžmenta, Školska knjiga, Zagreb	Course instructor's archive	
13. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences		
Evaluation carried out at the end of the course.		



COURSE DESCRIPTION		
Course instructor	Department of Cultural Studies	
Name of the course	Selected Themes in Cultural Studies 4	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (L+E+S)	30+0+15
1. Course objectives		
The course aims to familiarise students with selected themes from one of the main areas of interest within cultural studies.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
Students will be able to:		
<ol style="list-style-type: none"> Compare selected themes ranging between general cultural studies and the cultural theory Analyze selected themes in the study of identity (gender, class, ethnicity), anthropology, religious studies, media studies, sociolinguistics, philosophy and others. 		
4. Course content		
<ul style="list-style-type: none"> • Disciplinary history and division (1,2) • Critical methodologies and methods (1,2) • Theoretical schools and movements (1,2) • Social influence and ethical questions (1,2) • Case studies (1,2) • Development of theoretical vocabulary and adoption of terminological and conceptual groupings (1,2) • Theories of identification and identity (1,2) • The study of film, traditional and new media (1,2) • Cultural anthropology and religious studies (1,2) • Cultural history (1,2) • Cultural policy and development (1,2) 		
5. Manner of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input checked="" type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input checked="" type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input checked="" type="checkbox"/> mentorship <input checked="" type="checkbox"/> other
6. Comments		
7. Student responsibilities		



Students are required to actively participate, stimulate interactivity and joint engagements, carry out individual assignments in the classroom and on the ground, write at least one paper and pass the exam							
8. <i>Monitoring of student work</i> ⁵⁹							
Class attendance	1.5	Class participation	0.5	Seminar paper	1	Experimental work	
Written exam		Oral exam	1	Essay		Research	
Project		Continuous assessment	1	Report		Practical work	
Portfolio							
9. <i>Assessment of learning outcomes in class and at the final exam (procedure and examples)</i>							
A detailed outline of the methods of evaluation will be shown in the course outline of the subject!							
10. <i>Mandatory literature (at the time of submission of study programme proposal)</i>							
The literature is determined according to the selected theme. The department will outline the mandatory and optional literature, where the texts will be selected according to the subject area.							
11. <i>Optional/additional literature (at the time of submission of the study programme proposal)</i>							
The literature is determined according to the selected theme. The department will outline the mandatory and optional literature, where the texts will be selected according to the subject area.							
12. <i>Number of assigned reading copies in relation to the number of students currently attending the course</i>							
<i>Title</i>					<i>Number of copies</i>		<i>Number of students</i>
13. <i>Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>							
Evaluation carried out at the end of the course.							

⁵⁹ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



COURSE DESCRIPTION		
Course instructor	Dr. Vjeran Pavlaković, Associate Professor	
Name of the course	War, Cultural Memory and Society	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	2
	Number of class hours (L+E+S)	15+0+0
1. Course objectives		
The aim of the course is to introduce students to the theories of cultural memory, conflict, post-war societies and Transitional Justice mechanisms.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
After passing the exam students will be able to: <ol style="list-style-type: none">1. define various theories of cultural memory and post-conflict resolution.2. analyse the links between war commemoration, political rituals, history and identity.3. recognize how political elites instrumentalize past conflicts for perpetuating political interests4. analyse how culture (art, literature, film, music, etc.) creates representations of war, both positively and negatively5. apply theories of Transitional Justice in practical case studies, such as in Croatia and neighbouring countries6. participate in projects and initiatives that are relevant for solving problems in Croatian society		
4. Course content		
The course consists of: <ul style="list-style-type: none">• a review of the theory of cultural memory and the culture of war and peace, with an emphasis on the 20th century Europe (1-3).• using digital humanities tools for data collection, data processing and presentation of results related to the cultural memory (2-3).• studying the history of the most important conflicts in the 20th century (First World War, Spanish Civil War, World War II, conflicts associated with the Cold War, disintegration of SFRY) and how they are presented through culture (analysis of film, literature, art, music and other cultural traditions in the region) (4).• analysing anti-war culture that opposes violence and militant policies (4).• active monitoring of current events, critically analysing regional media sources and using interdisciplinary approaches to the study of Southeast Europe (history, memory politics, digital humanities, anthropology, sociology, political science, etc.) through local, national and regional case studies (4-6).• fieldwork and independent study as well as analysing the results of former and current projects (5).• participation in projects, workshops, spring/summer schools and various initiatives that take place during the semester (6).		



5. Manner of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> distance learning <input checked="" type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input checked="" type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input type="checkbox"/> mentorship <input type="checkbox"/> other					
6. Comments	<p>The final exam deadlines are set at the beginning of the academic year and can be changed (illness or official disability) a week prior to the exam. You can find out about the changes in the term of the exam via the Department's notice boards and on the faculty's web pages.</p> <p>The cancellation of the exam must be completed at least 24 hours before the exam, otherwise the student will be considered to have attended the exam period.</p>						
7. Student responsibilities							
<p>Regular attendance and active participation during lectures; seminar papers and essays; workshops and guest lectures; final written exam.</p>							
8. Monitoring of student work ⁶⁰							
Class attendance	0.5	Class participation		Seminar paper		Experimental work	
Written exam		Oral exam		Essay		Research	0.5
Project	0.5	Continuous assessment	0.5	Report		Practical work	
Portfolio							
9. Assessment of learning outcomes in class and at the final exam (procedure and examples)							
<p>The student's work will be evaluated during the course, as well as in regard to the project and research (1-6). A detailed elaboration of the method of monitoring and evaluating students' work will be presented in the course syllabus</p>							
10. Mandatory literature (at the time of submission of study programme proposal)							
<ol style="list-style-type: none"> 1. Erll, A. and Nunning A. (ed.) Cultural Memory Studies (2008) 2. Muller, J-W. (ed.) Memory and Power in Post-War Europe (2002) 3. Olick, J. Politics of Regret (2007) 4. Pavlaković, V. and Pauković, D. (ed.) Framing the Nation and Collective Identity (2019) 5. Rigby, A. Justice and Reconciliation: After the Violence (2001). 6. Sindbaek Andersen, T. and Tornquist-Plewa, B. (ed.) The Twentieth Century in European Memory (2017) 7. Various internet resources and project data 							
11. Optional/additional literature (at the time of submission of the study programme proposal)							

⁶⁰ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



- Drakulić, S. *How We Survived Communism and Even Laughed*, Harper (1993)
- Iordanova, D. *Cinema of Flames*, British Film Institute (2001)
- Hall, B. *Impossible Country*, Penguin (1995)
- Goldsworthy, V. *Inventing Ruritania*, Yale (1998)
- Krajina, Z. and Blanuša, N. (ur.) *EU, Europe Unfinished: Mediating Europe and the Balkans in a Time of Crisis*, Rowman & Littlefield (2016)
- Loyd, A. *My War Gone By, I Miss It So*, Penguin (2001)
- West, R. *Black Lamb and Grey Falcon*, Penguin Classics (2007)

12. *Number of assigned reading copies in relation to the number of students currently attending the course*

<i>Title</i>	<i>Number of copies</i>	<i>Number of students</i>
1. Erll, A. and Nunning A. (ed.) <i>Cultural Memory Studies</i> (2008)	Course instructor's archive	
2. Muller, J-W. (ed.) <i>Memory and Power in Post-War Europe</i> (2002)	Course instructor's archive	
3. Olick, J. <i>Politics of Regret</i> (2007)	Course instructor's archive	
4. Pavlaković, V. and Pauković, D. (ed.) <i>Framing the Nation and Collective Identity</i> (2019)	Course instructor's archive	
5. Rigby, A. <i>Justice and Reconciliation: After the Violence</i> (2001).	Course instructor's archive	
6. Sindbaek Andersen, T. and Tornquist-Plewa, B. (ed.) <i>The Twentieth Century in European Memory</i> (2017)	Course instructor's archive	

13. *Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences*

Continuous monitoring of student progress by professors and a final evaluation of the course and course curriculum by students at the end of the semester.



COURSE DESCRIPTION		
Course instructor	Dr. Vjeran Pavlaković, Associate Professor	
Name of the course	Semiotics of Conflict	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	3
	Number of class hours (L+E+S)	15+0+15
1. <i>Course objectives</i>		
The course objective is to provide students with tools for analyzing various conflicts in cultures with an emphasis on Southeast Europe.		
2. <i>Course enrolment requirements</i>		
There are no requirements.		
3. <i>Expected learning outcomes</i>		
Upon course completion the students will be expected to:		
<ol style="list-style-type: none"> 1. identify and present the main notions from cultural semiotics relevant for the analysis of conflict, with particular emphasis on the advantages and disadvantages of modelling conflict 2. identify and analyse the nuanced dynamics of conflict by drawing from comparative case studies focusing on Southeast Europe as well as other case studies 3. identify and analyse the dynamic and functions of symbols as potential triggers of conflict, as well as its potential mitigators 4. identify and analyse the roles of multiple elements and actors constituting conflict 5. identify and analyse the role of new media for conflict, as well as the potential of digital humanities tools for the analysis of conflict 6. analyse various representations of conflict (e.g. media, art, literature, music, museums, movies) 7. identify and describe the importance of the role of multiperspectivity for the analysis of conflict 		
4. <i>Course content</i>		
<ul style="list-style-type: none"> - systematic overview of the cultural semiotics approach to conflict and the introduction of main concepts (1-3) - identity and conflict (self-description as one form of identity construction, nation-building, the model of a cultural explosion and its application to conflict analysis) (2-4) - language and conflict (conflict in discourse, the construction of justificatory mechanisms, from hate speech/symbols to dangerous speech/symbols, regulating language – language laws) (2-6) - memory and conflict (cultural memory, the functions of remembering/forgetting, containers of memory, regulating memory – memory laws) (2-6) - “online wars” as new forms of conflict and the application of digital humanities tools (identity and digitalization, social media and conflict, mapping conflicts, online threat construction and security, conspiracy theories, and extremism) (3-5) - conflict mediatization, conflict framing, transmediality (2-7) 		



5. Manner of instruction	<input checked="" type="checkbox"/> lectures	<input checked="" type="checkbox"/> seminars and workshops	<input type="checkbox"/> exercises	<input type="checkbox"/> distance learning	<input checked="" type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments	<input checked="" type="checkbox"/> multimedia and network	<input type="checkbox"/> laboratories	<input type="checkbox"/> mentorship	<input checked="" type="checkbox"/> consultation
6. Comments										
7. Student responsibilities										
<ul style="list-style-type: none"> - Attend 70% of lectures and exercises - Choose a research topic and prepare a group presentation (max. 4 people in one group) - Write a final seminar 										
8. Monitoring of student work ⁶¹										
Class attendance	1	Class participation	0.5	Seminar paper	1	Experimental work				
Written exam		Oral exam		Essay		Research				0.5
Project		Continuous assessment		Report		Practical work				
Portfolio										
9. Assessment of learning outcomes in class and at the final exam (procedure and examples)										
The student's work on the subject will be evaluated during the course (1-7). The majority (60%) of the assessment is based on the quality and complexity of the final seminar. A small part (20%) of the grade is based on the quality of the group presentation and activity during seminars/workshops (20%).										
10. Mandatory literature (at the time of submission of study programme proposal)										
<p>Creeber, Glen, and Royston, Martin, eds. (2009). <i>Digital Cultures. Understanding New Media</i>. Open University Press (chapter on Virtual Wars).</p> <p>Lotman, Juri (2009). <i>Culture and Explosion</i>. Berlin: De Gruyter.</p> <p>Makarychev, Andrey; Yatsyk, Alexandra (2017). <i>Lotman's Cultural Semiotics and the Political</i>. Rowmann Little International Ltd (selected chapters).</p> <p>Moeschberger, L. Scott; Phillips DeZalia, A. Rebekah, eds. (2014). <i>Symbols that Bind, Symbols that Divide. The Semiotics of Peace and Conflict</i>. Springer (selected chapters).</p> <p>Semenenko, Aleksei (2012). <i>The Texture of Culture. An Introduction to Yuri Lotman's Semiotic Theory</i>. Palgrave Macmillan (selected chapters).</p> <p>Assimakopoulos, Baider, Millar (eds.) (2017). <i>Online Hate Speech in the European Union. A Discourse-Analytic Perspective</i>. Springer Open.</p> <p>Assmann, Aleida; Shortt, Linda, (eds.) (2012). <i>Memory and Political change</i>. Palgrave Macmillan</p> <p>Bellamy, A.J. (2003). <i>The Formation of Croatian National Identity</i>, Manchester/New York.</p> <p>Brentin, Dario. (2016). "Ready for the homeland? Ritual, remembrance, and political extremism in Croatian football." In: <i>Nationalities Papers. The Journal of Nationalism and Ethnicity</i>. Vol. 44(6): 860-876.</p> <p>Capelo Gil, Isabel, and Martins, Adriana (eds.) (2012). <i>Plots of War. Modern Narratives of Conflict</i>. De Gruyter.</p> <p>Fortner, R. S., and Fackler, P. M. (eds.). (2014). <i>The handbook of media and mass communication theory</i>. John Wiley and Sons.</p> <p>Goffman, E. (1986 [1974]), <i>Frame Analysis. An Essay on the Organization of Experience</i>. Boston.</p>										

⁶¹ IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.

Northeastern University Press.

Hare, Ivan, and James, Weinstein (eds.) (2009). *Extreme Speech and Democracy*. Oxford University Press.

Hippler, Jochen (ed.) (2005). *Nation-building. A Key Concept for Peaceful Conflict Transformation*. Pluto Press.

Hosking, Geoffrey, and Schopflin, George. (1997). *Myths and Nationhood*. Hurst & Company, London.

Jović, Dejan. (2017). *Rat i mit. Politika identiteta u suvremenoj Hrvatskoj*. Zagreb: Fraktura.

Kolstø, Pål. (2009). *Media Discourse and the Yugoslav Conflicts: Representations of Self and Other*. Farnham, Ashgate

Kolstø, Pål (ed.) (2014). *Strategies of Symbolic Nation-building in South Eastern Europe*. London and New York: Routledge. Taylor & Francis Group.

Kordić, Snježana. (2010). *Jezik i nacionalizam*. Zagreb: Durieux.

Klemperer, Victor. (2013 [1947]) *The Language of the Third Reich: LTI – Lingua Tertii Imperii. A Philologist's Notebook*. Bloomsbury Publishing Plc.

Madisson, M.L. (2016). *The Semiotic Construction of Identities in Hypermedia Environments: The Analysis of Online Communication of the Estonian Extreme Right*. PhD diss., University of Tartu, Estonia: University of Tartu Press.

Maynard, Jonathan Leader, and Susan Benesch (2016). "Dangerous Speech and Dangerous Ideology: An Integrated Model for Monitoring and Prevention." In: *Genocide Studies and Prevention: An International Journal*. Vol. 9, No. 3, pg. 70-95.

Onbasi, G. (2015). "Social Media and the Kurdish Issue in Turkey: Hate Speech, Free Speech and Human Security." In: *Turkish Studies*. Vol. 16(1), 115-130.

Parry, K. (2010), "Media Visualization of Conflict: Studying News Imagery in 21st Century Wars." In: *Sociology Compass* 4:7, 417-429.

Reimer, E. Laura; Schmitz, L. Cathryne; Janke, M. Emily; Askerov, Ali; Strahl, T. Barbara; Matyok, G. Thomas (eds.) (2015). *Transformative Change. An Introduction to Peace and Conflict Studies*. Lexington Books.

Rutten, Ellen; Fedor, Julie; Zvereva, Vera (eds.) (2013). *Memory, Conflict, and New Media. Web wars in post-socialist states*. London and New York: Routledge.

Thompson, Mark (1999). *Forging War. The Media in Serbia, Croatia, Bosnia and Hercegovina*. University of Luton Press.

Waldron, Jeremy (2012). *The Harm in Hate Speech*. Cambridge, Massachusetts: Harvard University Press.

11. Number of assigned reading copies in relation to the number of students currently attending the course

Title	Number of copies	Number of students
Creeber, Glen, and Royston, Martin, eds. (2009). <i>Digital Cultures. Understanding New Media</i> . Open University Press (chapter on Virtual Wars).	Course instructor's archive	
Lotman, Juri (2009). <i>Culture and Explosion</i> . Berlin: De Gruyter.	Course instructor's archive	
Makarychev, Andrey; Yatsyk, Alexandra (2017). <i>Lotman's Cultural Semiotics and the Political</i> . Rowmann Little International Ltd (selected chapters).	Course instructor's archive	
Moeschberger, L. Scott; Phillips DeZalia, A. Rebekah, eds. (2014). <i>Symbols that Bind, Symbols that Divide. The Semiotics of Peace and Conflict</i> . Springer (selected chapters).	Course instructor's archive	
Semenenko, Aleksei (2012). <i>The Texture of Culture. An Introduction to Yuri Lotman's Semiotic Theory</i> . Palgrave Macmillan (selected chapters).	Course instructor's archive	



12. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences

Quality monitoring will be ensured by conducting a course evaluation at the level of the Faculty of Humanities and Social Sciences in Rijeka.



COURSE DESCRIPTION		
Course instructor	Dr. Sarah Czerny, Assistant Professor	
Name of the course	Work placement 4	
Study programme	Master's degree (MA) programme in Cultural Studies	
Status of the course	Elective	
Year of study	1/2	
ECTS credits and manner of instruction	ECTS credits	3
	Number of class hours (L+E+S)	0+86+4
1. Course objectives		
The primary goal of the course is to enable students to acquire work placement in the cultural sector, as well as to explain the basic concepts, starting points and critical areas in culture.		
2. Course enrolment requirements		
There are no requirements.		
3. Expected learning outcomes		
After completing the course, the student will be able to:		
1. Describe and critically approach the basic concepts in culture.		
2. Apply theoretical knowledge about culture at the practice level of work placement.		
3. Adapt to the different activities and demands of the project oriented cultural sector.		
4. Successfully communicate about their own work placement and disseminate the results of this practice to shareholders in culture and mentors in institutions of further education.		
5. Critically appraise the pros and cons of work placement in cultural institutions, as well as suggested changes and improvements to work in the civil and cultural sector.		
6. Actively contribute to debates about work placement within institutions, as well as plan changes and offer suggestions to the development of ideas within this sector.		
7. Engage in active work and planning new activities and projects in cultural institutions.		
4. Course content		
<ul style="list-style-type: none"> • An introduction to basic concepts of work placement and work in culture (1). • Critical analysis of work placement as a contemporary form of work in the cultural sector (1-7) • Individualized work placement plans (1-7) • Carrying out work placement with the support of a mentor and writing a diary (1-7) • Disseminating results as well as carried out activities during work in the cultural sector, as well as analyzing and suggesting areas for improvement (1-7) 		
5. Manner of instruction	<input type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input checked="" type="checkbox"/> distance learning <input checked="" type="checkbox"/> fieldwork	<input checked="" type="checkbox"/> individual assignments <input type="checkbox"/> multimedia and network <input type="checkbox"/> laboratories <input type="checkbox"/> mentorship <input type="checkbox"/> other
6. Comments		
7. Student responsibilities		



<ul style="list-style-type: none"> - Attending work placement - Writing a diary of their work placement - Seminar 							
8. <i>Monitoring of student work</i> ⁶²							
Class attendance		Class participation		Seminar paper	0.2	Experimental work	
Written exam		Oral exam		Essay		Research	
Project		Continuous assessment		Report		Practical work	2.8
Portfolio							
9. <i>Assessment of learning outcomes in class and at the final exam (procedure and examples)</i>							
<p>Students will have to:</p> <ul style="list-style-type: none"> • Write a seminar of their work placement outlining how it has helped/not helped them. (1-7) • Actively participate in work placement.(1-7) • Write a diary of their work experience outlining what they have done during their placement. (1-7) <p>Student activity on the course will be outlined in detail in the course plan.</p>							
10. <i>Mandatory literature (at the time of submission of study programme proposal)</i>							
<p>Bridgstock, R. 2011. Skills for creative industries graduate success. Education + Training, 53(1): 9 – 26. Grad Rijeka. 2013. 'Strategija kulturnog razvitka Grada Rijeke, 2013.-2020.', Rijeka, 2013. Griffiths, T & Guile, D. 2004. Learning through work experience for the knowledge economy. Issues for educational research and policy. Cedefop Reference series; 48. Luxembourg: Office. Chapter 2. Little, B & Harvey, L. 2006. Learning Through Work Placements and Beyond. Higher Education Academy, Chapters 2 & 3</p>							
11. <i>Optional/additional literature (at the time of submission of the study programme proposal)</i>							
<p>"RI2020: Port of Diversity", Rijeka, 2016. Švob-Đokić et al. 2014. "Compendium: Cultural Policies and Trends in Europe - Croatia", Zagreb. (odabrani dijelovi sukladno interesima studenta).</p>							
12. <i>Number of assigned reading copies in relation to the number of students currently attending the course</i>							
<i>Title</i>					<i>Number of copies</i>	<i>Number of students</i>	
Bridgstock, R. 2011. Skills for creative industries graduate success. Education + Training, 53(1): 9 – 26					Course instructor's archive		
Grad Rijeka. 2013. 'Strategija kulturnog razvitka Grada Rijeke, 2013.-2020.', Rijeka, 2013.					Course instructor's archive		
Griffiths, T & Guile, D. 2004. Learning through work experience for the knowledge economy. Issues for educational research and policy. Cedefop Reference series; 48. Luxembourg: Office. Chapter 2.					Course instructor's archive		
Little, B & Harvey, L. 2006. Learning Through Work Placements and Beyond. Higher Education Academy, Chapter 2 and 3.					Course instructor's		

⁶² IMPORTANT: Enter the appropriate proportion of ECTS credits for each activity so that the total number of credits equals the ECTS value of the course. Use empty fields for additional activities.



	archive	
<i>13. Quality monitoring methods that ensure the acquisition of exit knowledge, skills and competences</i>		
Quality monitoring will be ensured by conducting a course evaluation at the level of the Faculty of Humanities and Social Sciences in Rijeka.		