



The practical section is structured logically, and the subchapters are well considered and labelled. Due to the very broad nature of the topic at hand, carefully chosen case studies are presented for each decade to highlight and demonstrate the arguments at hand. However, no real space is given to explore how these works were selected, and little space is given to counter-works. Therefore, the sections, while well written and well developed, can feel a little isolated and selective without the proper justification for the process and reasoning behind the material selection.

The analysis also suffers a little by not explicitly (in enough cases) linking the analysis to sociopolitical events and the contemporary feminist movement of the time. The connections made are a little superficial at times, and several points could have been better developed in terms of social contextualization. The overall analysis also misses the opportunity to explore to what extent the musical works described were a product of advances in feminism and to what extent they broke boundaries and pushed feminism forward: in short, were those songs evidence or catalyst?

The analysis also falters, as previously mentioned, when it attempts to delve into intersectionality, but does so in a fashion too superficial to be of any great value. The section describing men's progress (5.6) deals with, amongst other things, *Same Love* by Macklemore and Ryan Lewis, but the analysis here is on LGBTQ+ representation and support. While LGBTQ+ issues do intersect with modern feminism, the connection is not made explicitly enough in the analysis to fully justify its inclusion here.

Overall, the thesis is well researched and well developed, and the analyses provided are generally insightful and mature. The conclusion reached relates to the overall goals of the thesis, but the question of reappropriation is sidelined and not fully considered or concluded. This thesis would have benefited from a tighter focus, but the final product still stands as a coherent and cohesive piece of writing with high-quality analysis on display throughout.

The level of English is generally very high; however, the thesis would have benefited from another round of proofreading as several typos (including the names of analysed works such as the mistake 'All About That Base' on page 80) and minor grammar issues still persist. The style shows maturity and clarity of thought.

Bibliographical styles are broadly well followed despite a few minor inconsistencies. However, there are several instances of extended song lyric quotations which should have been block quoted more properly, which leads to further inconsistencies in the formatting.

In conclusion, the submitted thesis by Eliška Sedláková meets the requirements for a bachelor's thesis and proves her skills in formulating a strong and mature claim, her ability to critically analyse primary and secondary literature related to the topic, and her ability to correctly use and source reference materials using MLA citation standards.



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Otázky k obhajobě

- 1) To what extent do you consider the works you chose to be a product of their contemporary developments in feminism and to what extent were they drivers of the conversation surrounding feminism? i.e. Did the music impact feminism or did feminism impact the music?**
- 2) Why did you choose the 1980s as a starting point?**

In Hradec Králové on 13.8.2023

Hodnotitel James David Clubb