



1. GENERAL INFORMATION			
1.1. Course teacher	Full Prof. Pavel Rojko, PhD	1.6. Year of the study programme	2 <sup>nd</sup>
1.2. Name of the course	Basics of Musical Pedagogy	1.7. Credits (ECTS)	10(5+5)
1.3. Associate teachers	-	1.8. Type of instruction (number of hours L + S + E + e-learning)	60 hours lectures
1.4. Study programme (undergraduate, graduate, integrated)	undergraduate	1.9. Expected enrolment in the course	25
1.5. Status of the course	obligatory	1.10. Level of application of e-learning (level 1, 2, 3), percentage of online instruction (max. 20%)	0
2. COUSE DESCRIPTION			
2.1. Course objectives	To study, explain, and advance the process of acquiring knowledge and skills and developing musical abilities in teaching of music. To familiarise oneself with all relevant areas of musical-pedagogical practice and musical-pedagogical research. To familiarise oneself with musical-pedagogical and musical-psychological rules of acquiring knowledge in various areas of music teaching. To make students capable of individual research and study of musical-pedagogical issues.		
2.2. Course enrolment requirements and entry competences required for the course	No special conditions.		
2.3. Learning outcomes at the level of the programme to which the course contributes	After the completion of the study, students will understand and know systems of professional and lay musical education. Knowledge acquired during the course, coupled with other courses, especially the one on Method in Teaching TMP and Teaching Practice will allow students to have an overview and understand music-teaching process on all levels. They will be able to critically analyse the existing teaching plans and programmes and to be familiar with methodology of their composition. They will be able to approach textbooks in music teaching critically and to know methodology of their composition. On the basis of acquired knowledge in this course, they will be able to follow classes in Method in Teaching TMP and in Pedagogical Practice.		
2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	<p>Students will be familiarised with systems of professional and lay musical education. They will understand their structure on the basis of knowledge of their historical development.</p> <p>Students will get to know rules of acquiring musical knowledge and art.</p> <p>Students will get to know teaching plan and programme from music teaching in general education and theoretical basis of that programme.</p> <p>Students will get to know other possible models of teaching in general-education schools. They will understand aims and tasks of teaching in music.</p> <p>Students will get to know psychological and pedagogical basics of acquiring musical literacy.</p> <p>Students will get to know psychological and pedagogical basics of listening to music.</p> <p>Students will get to know psychological and pedagogical basics of individual teaching areas: singing, playing, listening to</p>		



	music, acquiring musical literacy, acquiring theoretical knowledge, musical creativity. Students will get to know the issue of composing music textbooks.					
2.5. Course content broken down in detail by weekly class schedule (syllabus)	Musical pedagogy as a scientific discipline – 2 lectures = 4 hours Teaching in music in general education: History of teaching in music – 4 lectures = 8 hours HNOS – 3 lectures = 6 hours Musical-aesthetical education – 1 lecture = 2 hours Aims and tasks of teaching in music – 3 lectures = 6 hours Concepts of teaching in music – 2 lectures = 4 hours Correlation – 1 lecture = 2 hours Playing in teaching – 1 lecture = 2 hours Singing in teaching – 1 lecture = 2 hours Solfeggio as learning of a language – 3 lectures = 6 hours Musical perception – 2 lectures = 4 hours Listening to music – 3 lectures = 6 hours Synchronic and diachronic models of teaching in music – 2 lectures = 4 hours Textbooks for teaching in music – 2 lectures = 4 hours					
2.6. Format of instruction:	<b>lectures</b> seminars and workshops exercises on line in complete mixed e-learning field classes	Individual tasks multimedia and net laboratory mentor work (enter other)	2.7. Comments:			
2.8. Student responsibilities						
2.9. Screening student work (name the proportion of ECTS credits for each activity so that the total number of ECTS credits is equal to the ECTS value of the course )	<b>Class attendance</b>	33,3%	Research		Practical work	<b>Class attendance</b>
	Experimental work		Paper			Experimental work
	Essay		<b>Seminar work</b>	33,3%	(enter other)	Essay
	Preliminary exam		<b>Oral exam</b>	33,3%	(enter other)	Preliminary



	Written exam		Project		(enter other)	Written exam
2.10. Grading and evaluating student work in class and at the final exam	Acquiring competencies will be monitored in three ways: <ul style="list-style-type: none"> <li>- by writing a seminar paper on a given topic,</li> <li>- by regular class attendance,</li> <li>- by comprehensive oral exam at the end of the second semester.</li> </ul> Students have to be familiarised with teaching contents at the level of reproduction: they have to be familiarised with music literature that is a part of lectures.					
2.11. Required literature (available in the library and via other media)	<b>Title</b>			<b>Number of copies in the library</b>	<b>Availability via other media</b>	
	Rojko, P. (1982) <i>Psihološke osnove intonacije i ritma</i> . Zagreb: Muzička akademija.			3		
	Rojko, P. (1966) <i>Metodika nastave glazbe. Teorijsko-tematski aspekti</i> . Osijek: Sveučilište J. J. Strossmayera-Pedagoški fakultet Osijek.			2		
	Rojko, P. (1999) Solfeggio kao učenje glazbenog jezika. <i>Tonovi</i> (Zagreb), 33, 14-31.			2		
	Rojko, P. (2001) Povijest glazbe/glazbena umjetnost u glazbenoj školi i gimnaziji. <i>Tonovi</i> (Zagreb), 37/38, 3-19.			2		
	Rojko, P. (2005) HNOS za glazbenu nastavu. <i>Tonovi</i> 45/47, 5-16.			2		
	Rojko, P. (2007) Znanje o glazbi nasuprot glazbenom znanju. <i>Tonovi</i> , 49.,, 71-91.			1		
	Leonhard, Ch. & House, R.W.(1959). <i>Foundations and Principles of Music Education</i> . New York-Toronto-London: McGraw Hill Book Company Inc.			1		
	Focht, I. (1980) <i>Savremena estetika muzike. Petnaest teorijskih portreta</i> . Beograd: Nolit			1		
	Hanslick, E. (1997) <i>O muzički lijepom</i> . Beograd: BIGZ.			1		
2.12. Optional literature (at the time of submission of study programme proposal)	Abel-Struth, S. (2005) <i>Grundriss der Musikpädagogik</i> . (2. izd.) Mainz: Schott Music International. Alt, M. (1973) <i>Didaktik der Musik</i> . Düsseldorf: Pädagogischer Verlag Schwann. Brooks, B. M. & Brown, H. A. (1946) <i>Music Education in the Elementary School</i> . New York, Cincinnati, Chicago, Boston, Atlanta, Dallas, San Francisco: American Book Company. Chailley, J. (1985) <i>Éléments de philologie musicale</i> . Paris: Alphonse Leduc et Cis Éditions Musicales. Choksy, L. (1974) <i>The Kodály Method</i> . New Jersey: Prentice-Hall, Inc. Christensen, Th. (ur.) (2004) <i>The Cambridge History of Western Music Theory</i> . Cambridge University Press. Dahlhaus, C. (1981) (izd.) <i>Funk-Kolleg Musik</i> . Frankfurt a/M: Fischer Taschenbuch Verlag GmbH. Ehrenforth, K. H. (2005) <i>Geschichte der musikalischen Bildung</i> . Mainz: Schott Music International. Gersdorf, L. (1981) <i>Carl Orff</i> . Reinbek bei Hamburg: Rohwolt Taschenbuch Verlag, GmbH. Helms, S., Schneider, R., Weber, R. (1995) <i>Kompendium der Musikpädagogik</i> Kassel: Gustav Bosse Verlag. Krleža, M. Predgovor "Podravske motivima Krste Hegedušića." <i>Essayi III</i> . Zagreb: Zora 1963.					



	<p>Leonhard, Ch. i House, R. W.(1959) Foundations and Principks of Music Education. New York-Toronto-London: McGrow Hill Book Company, Inc.</p> <p>Mark, M. L. (1978) Contemporary Music Education. New York: Schirmer Books. A Division of Macmillan Publishing Co.</p> <p>Orff, C. Keetman, G. (1950, 1951, 1952, 1953) Musik für Kinder. Orff-Schulwerk I., II., III., IV. Mainz: B. Schott's Söhne.</p> <p>Orff, C. Keetman, G. (1963) Orff-Schulwerk. Musik für Kinder. Grundübungen (E. Werdin). Mainz: B. Schott's Söhne.</p> <p>Orff, C. (1969) „20 Jahre Schulwerk am Bayerischen Rundfunk. Vortrag im Rahmen einer Veranstaltung des Bayerischen Rundfunks München.“ Musik und Bildung, 11, 489-491.</p> <p>Poljak, V. (1980) Didaktičko oblikovanje udžbenika i priručnika. Zagreb: Školska knjiga. Poljak, V. (1970) Didaktika za pedagoške akademije. Zagreb: Školska knjiga.</p> <p>Požgaj, J. (1975) Metodika glazbenog odgoja u osnovnoj školi. Zagreb: Prosvjetni sabor Hrvatske. Požgaj, J. (1988) Metodika nastave glazbene kulture u osnovnoj školi. Zagreb: Školska knjiga. Rojko, P. (2005). Kako sastaviti plan i program (osnovne) glazbene škole. Tonovi 47, 49-60.</p> <p>Rojko, P. (2005). Postoji li funkcionalna glazbena pedagogija. Tonovi, 45/46, 109-114. Rojko, P. (2006). Glazbena nastava u općeobrazovnim školama u Europi. Tonovi, 47, 3-35. Rojko, P. (2006). Glazbena nastava u općeobrazovnim školama u Europi. Tonovi, 48, 5-22.</p> <p>Tomerlin, V. (1965) Djeca stvaraju muziku. Zagreb: Zavod za školstvo grada Zagreba i Savez muzičkih društava i organizacija Hrvatske.</p>
2.13. Quality assurance methods that ensure the acquisition of exit competences	The basis of evaluating the work of an individual student is his/her regular class attendance, activity during classes, quality of submitted work outside of lectures and the final exam. Music academy will organise evaluation of teaching through an anonymous questionnaire.
2.14. Other (as the proposer wishes to add)	