



1. GENERAL INFORMATION			
1.1. Course teacher	Full Prof. art Jakša Zlatar	1.6. Year of the study programme	4.
1.2. Name of the course	Pedagogical Practice I	1.7. Credits (ECTS)	3+3
1.3. Associate teachers	Mentors professors of music school V. Lisinski in Zagreb	1.8. Type of instruction (number of hours L + S + E + e-learning)	S30+V30
1.4. Study programme (undergraduate, graduate, integrated)	integrated	1.9. Expected enrolment in the course	15 Middle size group
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%)	15%
2. COUSE DESCRIPTION			
2.1. Course objectives	Study, explanation, and progress in knowledge and skills of teaching of playing piano. Qualification of students for effective teaching of piano on the basis of contemporary methodical, pedagogical, psychological, and didactic insights. Qualification of students for self-education and individual solving of specific issues in conduction and teaching of piano.		
2.2. Course enrolment requirements and entry competences required for the course	Passed exam in the course Method in Teaching of Piano; students enrol in this course as a part of the pedagogical module.		
2.3. Learning outcomes at the level of the programme to which the course contributes	<p>After completion of studies, student:</p> <ul style="list-style-type: none"> - Has acquired good habits related to body positioning and technic of practice; these guarantee absence of professional injuries; - Has developed ability to critically develop ideas and arguments and to present these to the wider public; - Has completely developed ability to learn, to motive himself/herself and to be autonomous in his/her activity, especially when it comes to technic of practice; - Understands interrelations and interdependency between practical and theoretical part of study; - Has knowledge on the role of music profession in the society. <p>After completion of the Pedagogical module, student will be capable of:</p> <ul style="list-style-type: none"> - Teaching playing of instruments in elementary school and secondary school's music programmes; - Adequately present music contents in teaching. <p>To familiarise oneself with basic characteristics of teaching of piano. To familiarise oneself with the main piano beginners' guides. To know how to approach practicing new composition and how to learn it by heart.</p>		



<p>2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)</p>	<p>To familiarise oneself with basics of motivating piano pupils and how to prepare pupils for public performance.</p> <p>To familiarise oneself with basic characteristics of teaching of piano.</p> <p>To familiarise oneself with the main piano beginners' guides.</p> <p>To know how to approach practicing new composition and how to learn it by heart.</p> <p>To familiarise oneself with basics of motivating piano pupils and how to prepare pupils for public performance.</p> <p>To gain an insight into teaching plan and programme of elementary and secondary music schools.</p> <p>To write a paper on the main aspects of the beginning of teaching on the basis of visitations of beginning of teaching of piano.</p> <p>To know how to analyse piano composition, including aspects of formal, technical, and interpretative analysis.</p> <p>To perceive and refer to process of the teaching class (visitations to music schools).</p> <p>To hold a demonstration class; to write quality preparations for classes.</p> <p>To write seminar paper on the topic of instructive analysis of a piano piece.</p>
<p>2.5. Course content broken down in detail by weekly class schedule (syllabus)</p>	<p>Contents of the course:</p> <p>1.-4. classes Determination of skills of a child for playing piano – musicality and physical and intellectual predispositions. Optimal time for beginning of learning to play piano.</p> <p>5.-6. classes Beginning of teaching of piano.</p> <p>7.-8 classes Encouraging a child's creativity.</p> <p>9.-11 classes Beginners' guides for piano.</p> <p>12.-15 classes The role of technical exercises, etudes and scales in the process of acquiring music skills.</p> <p>16.-17 classes Rational organisation of piano classes.</p> <p>18. class Effective and successful practicing (psychology of acquiring music and piano knowledge and skills).</p> <p>19. class Rules of learning; methods and forms of learning; tiredness and breaks during practicing.</p> <p>20. class The problem of stage fright and public performance.</p> <p>21. class Learning by heart.</p> <p>22. class Mental practicing.</p> <p>23. class Technics of relaxing in the teaching of instruments.</p> <p>24. class Motivation of pupils for learning to play instrument.</p> <p>25. class Monitoring and evaluating (grading exams and competitions).</p> <p>26. class Teaching plan and programme of elementary and secondary school.</p> <p>27.-28 classes Specificity of work of a piano pedagogue.</p> <p>29. class Encouraging individuality in the process of educating pupils.</p> <p>30.-33 classes Permanent education of a teacher of piano; work in a music school.</p>



2.6. Format of instruction:	lectures seminars and workshops exercises on line in complete mixed e-learning field classes	Individual tasks multimedia and net laboratory mentor work artistic mentor work co-repetition	2.7. Comments:			
2.8. Student responsibilities	Regular class attendance, participation in discussions, practical work with pupils of elementary and secondary schools on elements of playing technic and musical formation of compositions (consists of visitations to beginning of teaching and work with pupils – demonstration classes and writing of preparations); writing of seminar paper.					
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)	Class attendance*	20%	Research*		Practical work*	10%
	Experimental work		Paper	10%	Co-repetition*	
	Essay	10%	Seminar work	30%	Public performances*	
	Preliminary exam*		Oral exam*	20%	(enter other)	
	Written exam		Project		(enter other)	
2.10. Grading and evaluating student work in class and at the final exam	Monitoring of work during the whole year, oral final exam in front of the teacher and the following obligations: a) Winter semester: Visitations of beginning of teaching of piano (writing of reports from visitations) Writing of seminar papers on the topic of technical analysis of etudes and redaction of an unmarked text. b) Summer semester Visitations and then conducting of a demonstration class coupled with writing of preparations. Grading of students' knowledge: Excellent (5) – excellent results in relation to the level of study Very good (4) – above average results with certain defects Good (3) – solid results with certain defects Sufficient (2) – minimal results that allow a student to continue with studies Insufficient (1) – insufficient results that do not allow continuation of studies					
2.11. Required literature (available in the library and via other media)	Title			Number of copies in the library	Availability via other media	
	Casella A. <i>Il pianoforte</i> , Ricordi, Milano, 1954.					
	Gat J. <i>The Techniques of Piano Playing</i> , Collet,s Ltd. London, 1974. Gerig R.					
	<i>Famous Pianists and Their Technique</i> , Luce R. B., Inc. Bridgeport, 1985.					



	<p>Taylor K. <i>The Techniques of Piano Playing</i>, Novelo, London, 1987. Timakin E. M. Klavirska pedagogija, Zlatar, Zagreb, 1998. Zlatar J. <i>Metodika klavira</i>, Liber, Zagreb, 1982. Zlatar J. <i>Uvod u klavirsku interpretaciju</i>, MIC, MA, Zagreb, 1989. Brugnoli A. <i>Dinamica pianistica</i>, Milano, Ridordi, 1926. Dichler J. <i>Der Weg zum kunstlerischen Spiel</i>, Wien, 1948. Enoch Yvonne and Lyke James. <i>Creative Piano Teaching</i>, Champaign III. USA, Stipes, 1977. Neuhaus H., <i>O umjetnosti sviranja klaviru</i>, Zlatar, Zagreb, 2000. Perelman N. <i>Na satu klavira</i>, J. Zlatar, Zagreb, 1995. Šćapov A. <i>Metodika klavira</i>, Moskva, n. d. Uhde J. i Wieland R. <i>Denken und Spielen</i>, Barenreiter, Kassel, 1988. Varro M. <i>Dynamic Piano Teaching</i>, 1966. Varro M. <i>Der lebendige Klavierunterricht</i>, Leipzig, N. Simrock, Musikverlag, 1929. Wolff K. <i>The teaching of A. Schnabel</i>, Faber, London, 1972. Selected articles from professional journals (<i>Tonovi, Piano Journal, The Clavier...</i>)</p>		
<p>2.12. Optional literature (at the time of submission of study programme proposal)</p>			
<p>2.13. Quality assurance methods that ensure the acquisition of exit competences</p>	<p>Basis of evaluating work of an individual student is his/her regular class attendance, activity during classes, quality of submitted work on tasks outside of classes and the final exam. The Music Academy will organise evaluation of teaching through an anonymous questionnaire.</p>		
<p>2.14. Other (as the proposer wishes to add)</p>			