

1. GENERAL INFORMATION			
1.1. Course teacher	Assoc. prof. Dalibor Davidović, PhD	1.6. Year of the study programme	5 th
1.2. Name of the course	Theory and History of Music Critique	1.7. Credits (ECTS)	6 (3 + 3)
1.3. Associate teachers	Assistant Ivan Ćurković, MA	1.8. Type of instruction (number of hours L + S + E + e-learning)	In total 60, of which L = 2 / E = 28 / S = 30
1.4. Study programme (undergraduate, graduate, integrated)	graduate	1.9. Expected enrolment in the course	5
1.5. Status of the course	elective	1.10. Level of application of e-learning (level 1, 2, 3), percentage of online instruction (max. 20%)	
2. COURSE DESCRIPTION			
2.1. Course objectives	To get familiarised with presuppositions of the critical approach to music and to gain an insight into history of music critique. To train independent evaluation of music, writing of critical reviews, argumentative discussing and confrontations.		
2.2. Course enrolment requirements and entry competences required for the course	Completed three first years of the study programme.		
2.3. Learning outcomes at the level of the programme to which the course contributes	See general outcomes in 3.5.		
2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	<p>By following this course, participants will gain the following competencies:</p> <ul style="list-style-type: none"> - Familiarisation with presuppositions of the critical evaluation of music - Familiarisation with the history of music critique - Familiarisation with the selection of original critical texts on music from beginnings until the contemporary age - Being able to read professional texts attentively - Being able to critically evaluate music and argumentatively discuss about other people's evaluations - Being able to write critical reviews of music - Familiarisation with the current state of music critique and its media side 		

2.5. Course content broken down in detail by weekly class schedule (syllabus)

First semester

1. week (2 hours of lectures): Introductory lecture on the concept of critique: critique in the narrower and broader sense. The emergence of critique: critique and the Enlightenment; critique and the institution of concert; critique and the emergence of journals.
2. week (2 hours of exercises): Writing of a critical review on a current concert event; discussion on critical reviews of students. (1)
3. week (2 hours of seminar): Judgements (1): Immanuel Kant: *Critique of Judgement*: analytics of the beautiful, analytics of the sublime (discussion on what has been read).
4. week (2 hours of exercises): Writing of a critical review on a current concert event; a discussion on critical reviews of students. (2)
5. week (2 hours of seminar): Judgements (2): Immanuel Kant: *Critique of Judgement*: deduction of pure aesthetic judgements (discussion on what has been read).
6. week (2 hours of exercises): Writing of a critical review on a current concert event; a discussion on critical reviews of students (3)
7. week (2 hours of seminar): Evaluation (1): Roman Ingarden: *The Aesthetic Event* (discussion on what has been read).
8. week (2 hours of exercises): Writing of a critical review on a current concert event; a discussion on critical reviews of students (4)
9. week (2 hours of seminar): Evaluation (2): Roman Ingarden: *The Aesthetic Value and the Problem of Its Founding in a Work of Art* (discussion of what has been read).
10. week (2 hours of exercises): Writing of a critical review on a current concert event; a discussion on critical reviews of students. (5)
11. week (2 hours of seminar): Music critique as a "critique of culture" (1): Jean-Philippe Rameau, Jean-Jacques Rousseau (discussion on what has been read).
12. week (2 hours of exercises): Writing of a critical review on a current concert event; a discussion on critical reviews of students. (6)
13. week (2 hours of seminar): Music critique in the early period of printed media: Joseph Addison, Johann Adolf Scheibe (discussion on what has been read).
14. week (2 hours of exercises): Writing of a critical review on a current concert event; a discussion on critical reviews of students. (7)
15. week (2 hours of seminar): Travel literature as a critique of music: Friedrich Melchior Grimm, Charles Burney, Johann Friedrich Reichardt (discussion on what has been read).

	<p>Second semester</p> <p>16. week (2 hours of seminar): The early Romanticism and critique of music: Ernst Theodor Amadeus Hoffmann (discussion on what has been read).</p> <p>17. week (2 hours of exercises): Writing of a critical review on a current concert event; a discussion on critical reviews of students. (8)</p> <p>18. week (2 hours of seminar): The composer-critic type in the 19th century (1): Robert Schumann (discussion on what has been read).</p> <p>19. week (2 hours of exercises): Writing of a critical review on a current concert event; a discussion on critical reviews of students. (9)</p> <p>20. week (2 hours of seminar): The composer-critic type in the 19th century (2): Héctor Berlioz, Carl Maria Weber, Franz Liszt (discussion on what has been read).</p> <p>21. week (2 hours of exercises): Writing of a critical review on a current concert event; a discussion on critical reviews of students. (10)</p> <p>22. week (2 hours of seminar): Music critique as a “critique of culture” (2): Richard Wagner, Friedrich Nietzsche (discussion on what has been read).</p> <p>23. week (2 hours of exercises): Writing of a critical review on a current concert event; a discussion on critical reviews of students. (11)</p> <p>24. week (2 hours of seminar): The “middle current” critic type in the second half of the 19th century: Eduard Hanslick (discussion on what has been read).</p> <p>25. week (2 hours of exercises): Writing of a critical review on a current concert event; a discussion on critical reviews of students. (12)</p> <p>26. week (2 hours of seminar): The “new-musical” critic type in the mid-twentieth century: Theodor W. Adorno (discussion on what has been read).</p> <p>27. week (2 hours of exercises): Writing of a critical review on a current concert event; a discussion on critical reviews of students. (13)</p> <p>28. week (2 hours of seminar): The “middle current” critic type in the mid-twentieth century: Harold Schonberg (discussion on what has been read).</p> <p>29. week (2 hours of exercises): Writing of a critical review on a current concert event; a discussion on critical reviews of students. (14)</p> <p>30. week (2 hours of seminar): The final discussion: music critique today.</p>		
2.6. Format of instruction:	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input type="checkbox"/> online in entirety <input type="checkbox"/> partial e-learning <input type="checkbox"/> field work	<input checked="" type="checkbox"/> independent assignments <input type="checkbox"/> multimedia and the internet <input type="checkbox"/> laboratory <input type="checkbox"/> work with mentor <input type="checkbox"/> (add other)	2.7. Comments:

2.8. Student responsibilities	Regular class attendance, regular writing of critical reviews, regular reading of selected critical texts and discussions during classes.					
2.9. Screening student	Class attendance		Research		Practical work	
	Experiments		Report		Exercises	YES
	Essay		Seminar paper		(add other)	
	Preliminary exam		Oral exam	YES	(add other)	
	Written exam		Project		(add other)	
2.10. Grading and evaluating student work in class and at the final exam	The requirement for being allowed to take the exam is regular class attendance, reading of obligatory texts, and submission of written papers. The exam is oral and consists of three literature-based questions.					
2.11. Required literature (available in the library and via other media)	Title			Number of copies in the library		Availability via other media
	*** Critical reviews in daily newspapers and in electronic media					Net access
	Ingarden, Roman (1975): <i>Doživljaj, umetničko delo i vrednost</i> , Beograd: Nolit.			1 (NSK)		
	Kant, Immanuel (1976): <i>Kritika moći suđenja</i> , Zagreb: Naprijed.			3 (NSK)		
	Strunk, Oliver (ur.) (1950): <i>Source Readings in Music History</i> , New York: Norton.			3 (MA)		
2.12. Optional literature (at the time of submission of study programme proposal)	<p>Focht, Ivan (1972): Ka aksiologiji umjetnosti, u: isti: <i>Uvod u estetiku</i>, Sarajevo: Zavod za izdavanje udžbenika, 229-249</p> <p>Graf, Max (1971): <i>Composer and Critic: Two Hundred Years of Musical Criticism</i>, New York: Norton.</p> <p>Kerman Joseph (1985): <i>Contemplating Music: Challenges to Musicology</i>, Cambridge, Mass.: Harvard University Press.</p>					
2.13. Quality assurance methods that ensure the acquisition of exit competences	The foundation of evaluation of the work of each student is his/her regular class attendance, activity during classes, quality of performed task out of classroom and the final exam. The Music Academy will organise the evaluation of teaching via the anonymous questionnaire.					
2.14. Other (as the proposer wishes to add)						