



DETAILED PROPOSAL OF THE STUDY PROGRAMME

Table 2. Course description

\*The table needs to be copied for each course

1. GENERAL INFORMATION			
1.1. Course teacher	Prof. Pavel Rojko, PhD	1.6. Year of the study programme	1 <sup>st</sup> – 4 <sup>th</sup>
1.2. Name of the course	Musical Pedagogy	1.7. Credits (ECTS)	5
1.3. Associate teachers	-	1.8. Type of instruction (number of hours L + S + E + e-learning)	P45
1.4. Study programme (undergraduate, graduate, integrated)	Undergraduate	1.9. Expected enrolment in the course	25
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. COUSE DESCRIPTION			
2.1. Course objectives	To study, explain, and advance the process of acquiring knowledge and skills and to develop musical skills 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 laws of acquiring knowledge in the area of teaching of musical instruments. To equip students for individual research and study of musical-pedagogical issues.		
2.2. Course enrolment requirements and entry competences required for the course	No special requirements.		
2.3. Learning outcomes at the level of the programme to which the course contributes	After completion of studies, students will understand and be familiarised with professional musical education. Acquired knowledge in the course coupled with other courses, especially Method in Teaching TGP and Pedagogical Practice, will allow them to integrally understand musical-teaching process on all levels. They will be able to critically analyse existing teaching plans and programmes and be familiarised with methodology of how they were put together. They will know how to critically approach musical teaching textbooks and methodology of how were they put together. On the basis of knowledge acquired in this course, they will be able to follow classes in Method in Teaching TGP and Pedagogical Practice with understanding.		
2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	Students will be familiarised with systems of professional musical education. They will understand their structure on the basis of being familiarised with their historical development. They will get familiarised with and understand specificity of musical knowledge and how is it acquired. They will get familiarised with laws of acquiring musical knowledge and skill in so-called theoretical musical courses: solfeggio, harmony, polyphony. Be familiarised with other possible models of teaching in a musical school. They will know and understand goals and tasks in teaching of music in general and especially in a musical school. They will understand the problem of musical creativity and		



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<p>2.5. Course content broken down in detail by weekly class schedule (syllabus)</p>	<p>know how to apply knowledge in their concrete subject: teaching of solfeggio, harmony, polyphony, instrument, etc.</p> <p>Teaching of music in vocational musical school:          Writing of teaching plans and programmes in a musical school – 1 lecture = 2 hours          Solfeggio as learning of a language – 2 lectures = 4 hours          Harmony as a teaching discipline – 2 lectures = 4 hours          Teaching of counter-point in a musical school – 2 lectures = 4 hours          Specificity of musical knowledge – 2 lectures = 4 hours          Synchronic and diachronic models of teaching of music – 2 lectures = 4 hours          HNOS – 2 lectures = 4 sati          Children´s musical creativity – 2 lectures = 4 sati          Correlation in teaching of theory of musical courses – 1 lecture = 2 hours          Individual teaching of instrument – 2 lectures = 4 hours          Mental training in teaching of instrument – 1 lecture = 2 hours          Listening to music – 2 lectures = 4 hours          Textbooks in teaching of music – 2 lectures = 3 hours</p>				
<p>2.6. Format of instruction:</p>	<p><b>lectures</b>          seminars and workshops          exercises          on line in complete          mixed e-learning          field classes</p>	<p>Individual tasks          Multimedia and net          laboratory          mentor-guided work          (add other)</p>	<p>2.7. Comments:          Big group</p>		
<p>2.8. Student responsibilities</p>					
<p>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 )</p>	<p>Class attendance</p>	<p>40%</p>	<p>Research</p>		<p>Practical work</p>
	<p>Experiments</p>		<p>Report</p>		<p>(add other)</p>
	<p>Essay</p>		<p>Seminar paper</p>	<p>20%</p>	<p>(add other)</p>
	<p>Preliminary exam</p>		<p>Oral exam</p>	<p>40%</p>	<p>(add other)</p>
	<p>Written exam</p>		<p>Project</p>		<p>(add other)</p>
<p>2.10. Grading and evaluating student work in class and at the final exam</p>	<p>Acquisition of competencies will be monitored via three procedures:          - Writing of seminar paper on a given topic;          - Regular class attendance;          - Comprehensive oral exam at the end of the second semester. Students need to be familiarised with teaching contents on the level of reproduction; they have to be familiarised with all musical literature that is part of the lectures.</p>				
<p>2.11. Required literature (available in the library and via other media)</p>	<p><b>Title</b></p>			<p><b>Number of copies in the library</b></p>	<p><b>Availability via other media</b></p>



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	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. (1981) <i>Testiranje u muzici</i> . Zagreb: Muzikološki zavod Muzičke akademije.	5	
	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)	<p>Abel-Struth, S. (2005) <i>Grundriss der Musikpädagogik</i>. (2. izd.) Mainz: Schott Music International.</p> <p>Alt, M. (1973) <i>Didaktik der Musik</i>. Düsseldorf: Pädagogischer Verlag Schwann.</p> <p>Brooks, B. M. &amp; Brown, H. A. (1946) <i>Music Education in the Elementary School</i>. New York, Cincinnati, Chicago, Boston, Atlanta, Dallas, San Francisco: American Book Company.</p> <p>Chailley, J. (1985) <i>Éléments de philologie musicale</i>. Paris: Alphonse Leduc et C<sup>ie</sup> Éditions Musicales.</p> <p>Choksy, L. (1974) <i>The Kodály Method</i>. New Jersey: Prentice-Hall, Inc.</p> <p>Christensen, Th. (ur.) (2004) <i>The Cambridge History of Western Music Theory</i>. Cambridge University Press.</p> <p>Dahlhaus, C. (1981) (izd.) <i>Funk-Kolleg Musik</i>. Frankfurt a/M: Fischer Taschenbuch Verlag GmbH.</p> <p>Ehrenforth, K. H. (2005) <i>Geschichte der musikalischen Bildung</i>. Mainz: Schott Music International.</p> <p>Gersdorf, L. (1981) <i>Carl Orff</i>. Reinbek bei Hamburg: Rohwolt Taschenbuch Verlag, GmbH.</p> <p>Helms, S., Schneider, R., Weber, R. (1995) <i>Kompendium der Musikpädagogik</i> Kassel: Gustav Bosse Verlag.</p> <p>Krleža, M. Predgovor "Podravske motivima Krste Hegedušića." <i>Eseji III</i>. Zagreb: Zora 1963.</p> <p>Leonhard, Ch. i House, R. W.(1959) <i>Foundations and Principks of Music Education</i>. New York-Toronto-London: McGraw Hill Book Company, Inc.</p> <p>Mark, M. L. (1978) <i>Contemporary Music Education</i>. New York: Schirmer Books. A Division of Macmillan Publishing Co.</p> <p>Orff, C. Keetman, G. (1950, 1951, 1952, 1953) <i>Musik für Kinder. Orff-Schulwerk I., II., III., IV</i>. Mainz: B. Schott's Söhne.</p> <p>Orff, C. Keetman, G. (1963) <i>Orff-Schulwerk. Musik für Kinder. Grundübungen</i> (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.“ <i>Musik und Bildung</i>, 11, 489-491.</p> <p>Orloff-Tschekorsky, T. (1997). <i>Mentalni trening u glazbenoj nastavi</i>. Zagreb: Music Play.</p> <p>Poljak, V. (1980) <i>Didaktičko oblikovanje udžbenika i priručnika</i>. Zagreb: Školska knjiga.</p> <p>Poljak, V. (1970) <i>Didaktika za pedagoške akademije</i>. Zagreb: Školska knjiga.</p> <p>Požgaj, J. (1975) <i>Metodika glazbenog odgoja u osnovnoj školi</i>. Zagreb: Prosvjetni sabor Hrvatske.</p> <p>Požgaj, J. (1988) <i>Metodika nastave glazbene kulture u osnovnoj školi</i>. Zagreb: Školska knjiga.</p>		



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	<p>Tomerlin, V. (1965) <i>Djeca stvaraju muziku</i>. Zagreb: Zavod za školstvo grada Zagreba i Savez muzičkih društava i organizacija Hrvatske.</p> <p>Rojko, P. (2002) Je li moguć sustavan glazbeni odgoj u ranom djetinstvu. <i>Tonovi</i> (Zagreb), 40, 74-79.</p> <p>Rojko, P. (2003) Glazbenoj nastavi nisu potrebni takvi udžbenici. <i>Tonovi</i>, (zagreb) 41, 45-73.</p> <p>Rojko, P. (2005) HNOS za glazbenu nastavu. <i>Tonovi</i> 45/47, 5-16. 4.</p> <p>Rojko, P. (2005) Kako sastaviti plan i program (osnovne) glazbene škole. <i>Tonovi</i> 47, 49-60.</p> <p>Rojko, P. (2005) Postoji li funkcionalna glazbena pedagogija. <i>Tonovi</i>, 45/46, 109-114.</p> <p>Rojko, P. (2006) Glazbena nastava u općeobrazovnim školama u Europi. <i>Tonovi</i>, 47, 3-35.</p> <p>Rojko, P. (2006) Glazbena nastava u općeobrazovnim školama u Europi. <i>Tonovi</i>, 48, 5-22.</p>
2.13. Quality assurance methods that ensure the acquisition of exit competences	The basis for evaluation of work of each individual student is his/her regular class attendance, activity during classes, quality of performed tasks outside of classes, and the final exam. The Musical Academy will organise evaluation of teaching via an anonymous questionnaire.
2.14. Other (as the proposer wishes to add)	