



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	Assoc. Prof. Katica Koprek, PhD	1.6. Year of the study programme	5 th
1.2. Name of the course	Croatian Liturgical Musical Codes	1.7. Credits (ECTS)	2
1.3. Associate teachers	-	1.8. Type of instruction (number of hours L + S + E + e-learning)	5 L + 5 S + 5 E
1.4. Study programme (undergraduate, graduate, integrated)	Graduate	1.9. Expected enrolment in the course	6
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	The purpose of this course is to introduce students into the form of research of Croatian Medieval liturgical musical codes. In that sense, the following things are covered:		
2.2. Course enrolment requirements and entry competences required for the course	Successfully passed exams in Liturgics and Semiology 1 and 2.		
2.3. Learning outcomes at the level of the programme to which the course contributes	Familiarisation with the Medieval Croatian liturgical musical heritage.		
2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	<ul style="list-style-type: none"> - to get familiarised with key Croatian liturgical codes and the repertoire of the middle ages - to contextualise Croatian medieval notations in relation to other areas of medieval culture - to get familiarised with Croatian music of the middle ages in terms of its European context - to get familiarised with basic musicological literature on Croatian medieval codes - to get familiarised with techniques of independent research work in the area of study of Croatian medieval music - to be able to recognise, read, and analyse all kinds of note inscriptions of Croatian codes - to transcribe note inscriptions in contemporary notation - to get familiarised with techniques of independent research work in the area of study of Croatian medieval music - to be able to present one's work to professional and wider public 		
2.5. Course content broken down in detail by weekly class schedule (syllabus)	<ol style="list-style-type: none"> 1. Basic elements of codification in general 2. Inner and outer (material and content-wise) description of basic elements for localisation and dating of codes. 3. Methods of research of neumatic manuscripts. 		



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	4. Analysis of the code from Metropolitanska knjižnica in Zagreb: MR 126, MR 89, MR 165, MR 70, MR 166, MR 72. 5. Analysis of the code from Sibenik <i>Liber sequentiarium et sacramentarium, XI century (Pulski misal)</i> 6. Analysis of the code from Trogir: <i>Trogirski evanđelistar (XII-XIII century)</i>					
2.6. Format of instruction:	<input checked="" type="checkbox"/> lectures <input type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in complete <input type="checkbox"/> mixed e-learning <input checked="" type="checkbox"/> field classes	<input checked="" type="checkbox"/> individual tasks <input type="checkbox"/> multimedia and net <input type="checkbox"/> laboratory <input type="checkbox"/> mentor-guided work <input type="checkbox"/> (add other)	2.7. Comments:			
2.8. Student responsibilities	Regular class attendance and active work during classes.					
2.9. Screening student work	Class attendance	YES	Research		Practical work	YES
	Experiments		Report		(add other)	
	Essay		Seminar paper	YES	(add other)	
	Preliminary exam		Oral exam		(add other)	
	Written exam		Project		(add other)	
2.10. Grading and evaluating student work in class and at the final exam	Quality and successfulness of work is monitored during practical exercises and through seminar papers, while results of work at the final exam in the written and oral form.					
2.11. Required literature (available in the library and via other media)	Title			Number of copies in the library	Availability via other media	
	A. Stipičević, <i>Povijest knjige</i> , Zagreb, 1985;					
	A. Stipičević, <i>Socijalna povijest knjige u Hrvata I, srednji vijek</i> , Zagreb, 2004;					
	B. Baroffio, <i>I manoscritti liturgici: loro individuazione e descrizione, in Documentare il manoscritto: problematica di un censimento</i> , Roma, 1987.					
	M. Demović, <i>Liturgijski recitativi iz starih hrvatskih kodeksa od X.-XII. s.</i> , Kor Prvostolne crkve zagrebačke, Zagreb 2000.					
	D. Kniewald, <i>Zagrebački liturgijski kodeksi XI-XV. stoljeća, Croatia sacra 19.</i> , Zagreb 1949., str. 1.128.; <i>Illuminacija i notacija zagrebačkih liturgijskih rukopisa</i> , Zagreb, 1944. str. 5-25.					
	A. Vidaković, <i>Sakramentar MR 126 Metropolitanske knjižnice u Zagrebu</i> , rad JAZU, Zagreb, 1952.; <i>Tragom naših srednjovjekovnih neumatskih glazbenih rukopisa</i> , Ljetopis JAZU, Zagreb 1960.					
	H. Breko Kustura, <i>Najstarija misna knjiga srednjovjekovne Pule (11th century)</i> , HMD Zagreb, 2012. Katarina Koprek, <i>Snaga pjevane Riječi. Paleografsko-semiloške prosudbe srednjovjekovnih gregorijanskih napjeva</i> , HDCG, 2013. Zagreb.					



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2.12. Optional literature (at the time of submission of study programme proposal)			
2.13. Quality assurance methods that ensure the acquisition of exit competences	Continuous following of work and advancement.		
2.14. Other (as the proposer wishes to add)			