



**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  | Ass. Prof. Krešimir Šimić, PhD   | 1.6. Year of the study programme  | 5 <sup>th</sup> |
| 1.2. Name of the course  | Hymnology  | 1.7. Credits (ECTS)   | 2               |
| 1.3. Associate teachers  | -  | 1.8. Type of instruction (number of hours L + S + E + e-learning)                                     | 30 L            |
| 1.4. Study programme (undergraduate, graduate, integrated)                             | Graduate   | 1.9. Expected enrolment in the course   | 7               |
| 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%) |                 |
| 2. COUSE DESCRIPTION   |  |   |                 |
| 2.1. Course objectives   | To familiarise students with the most important authors of the Latin hymnody corpus. To provide students with a historical overview of the Croatian hymnody from the Middle Ages until today. To make students capable of further individual research of hymnodist musical culture.  |   |                 |
| 2.2. Course enrolment requirements and entry competences required for the course       |  |   |                 |
| 2.3. Learning outcomes at the level of the programme to which the course contributes   | To apply musical-theoretical, church-musical, and musicological knowledge on evaluation of sacral music and its aesthetics. To use knowledge of theoretical musical courses, history of music, and practical disciplines in activities in all segments of sacral musical life, in work in media, or in the area of culture.  |   |                 |
| 2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes) | <ul style="list-style-type: none"> <li>- to understand and argumentatively present basic terms such as hymn, sequence, trop, church song,</li> <li>- to be familiarised with basic directions of the development of Latin hymnody,</li> <li>- to differentiate between liturgical and non-liturgical hymnody,</li> <li>- to critically present the most important collections and authors of Croatian hymnodist culture,</li> <li>- to compare the Latin hymnody and Croatian religious poetry,</li> <li>- to describe influences of basic historical-stylistic musicological movements on the development of hymnodist culture</li> </ul> |   |                 |
| 2.5. Course content broken down in detail by weekly class schedule (syllabus)          | <ul style="list-style-type: none"> <li>- Basic terms (hymn, sequence, trop)</li> <li>- Hymn division (liturgical – non-liturgical)</li> <li>- Latin hymnody</li> <li>- Croatian Latin hymnody (Liber sequentiarum at sacramentarum, Većengin and Čikin časoslov)</li> <li>- Croatian Medieval religious poetry (Code Slave 11 – Pariška pjesmarica)</li> <li>- Glagolitic (Cyril's) tradition: Klimantovićevi (Klemenovićevi rituali), Tkonski zbornik, Libro od mnozijeh razloga</li> </ul>   |   |                 |



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|                             |  |   |                |
|-----------------------------|--|---|----------------|
|                             | <ul style="list-style-type: none"> <li>- Marulićev (oficij) molitvenik, Firentinski zbornik, Zagrebački zbornik, Zbornik Ivana Vranića Bakaranina and Lulićev zbornik</li> <li>- Bratovštinske pjesmarice (Korčulanska pjesmarica bratovštine Svih svetih, Korčulanska (Foretićeva) pjesmarica and Pjesmarica bolske bratovštine)</li> <li>- Osorsko-hvarska pjesmarica</li> <li>- Rukopis Mihovila Vrančića, Rapska (Premudina) pjesmarica and Rapska (Picićeva) pjesmarica</li> <li>- Vartal</li> <li>- Splitsko-trogirska pjesmarica</li> <li>- Baffova pjesmarica and Ranjinin zbornik</li> <li>- Prekmurske pjesmarice</li> <li>- Croatian Renaissance religious poetry (Marko Marulić, Dominik Armanov, Šime Budinić, Petar Lucić, Šiško Menčetić)</li> <li>- Croatian Renaissance religious poetry (Mavro Vetranović, Nikola Dimitrović, Nikola Nalješković, Dinkjo Ranjina, Dominko Zlatarić)</li> <li>- Budljanska pjesmarica (1640), Pjesmarica Mihovila Bilanovića (1661) and Pjesmarica Šimuna Vitasovića (1685)</li> <li>- Croatian Baroque religious poetry (Ivan Bunić Vučić, Ignjat Đurđević, Ivan Gundulić, Bartol Kašić, Paskoje Primović)</li> <li>- Grgur Mekinić and the work of Croatian Protestants</li> <li>- Cithara octochorda</li> <li>- Baroque church songbooks (Georgićeva pjesmarica, Pavlinska pjesmarica, Nikola Krajačević, Baltasar Milovec)</li> <li>- Croatian church enlightenment (Matija Divković, Stjepan Margitić, Juraj Mulih, Josip Milunović, Antun Kanižlić, Šimun Mecić, emerik Pavić, Petar Knežević)</li> <li>- Hymnodist reform of Maksimilijan Vrhovac</li> <li>- Josephinian influence</li> <li>- More important authors of the 19<sup>th</sup> century (Đuro Arnold, Marijan Jaić, Antun Sabolović, Mato Topalović, Vinko Basile, Pavao Štoos, Ilija Okrugić Srijemac, Fortunat Pintarić, Antun Ročić)</li> <li>- More important authors of the 19<sup>th</sup> century (Stjepan Skurla, Ante Truhelka, Josip Torbar, Šime Belanović, Đuro Eisenhut, Đuro Šimončić, Ljudevit Tomšić)</li> <li>- Authors of anthologies and the songbooks of special pieties (August Šenoa, Ivan Trnski, Jerko Vlahović, Stipan Grgić, Đuro Ott, Ivan Bozzoti)</li> <li>- Authors at the turn of the 19<sup>th</sup> to the 20<sup>th</sup> century (Mihovil Gattin, Josip Celinščak, Stjepan Hadrović)</li> <li>- Compilation collections of church folk songs</li> <li>- Glagolitic tradition in the 19<sup>th</sup> century</li> <li>- Cecilian reform undertakings</li> <li>- Work of Milan Pavelić</li> <li>- Synthetic conclusion</li> </ul> |   |                |
| 2.6. Format of instruction: | <input checked="" type="checkbox"/> lectures<br><input type="checkbox"/> seminars and workshops<br><input type="checkbox"/> exercises<br><input type="checkbox"/> <i>on line</i> in complete<br><input type="checkbox"/> mixed e-learning  | <input checked="" type="checkbox"/> individual tasks<br><input type="checkbox"/> multimedia and net<br><input type="checkbox"/> laboratory<br><input type="checkbox"/> mentor-guided work<br><input type="checkbox"/> (add other) | 2.7. Comments: |



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|   |   |     |               |  |                                     |
|---|---|-----|---------------|--|-------------------------------------|
|   | <input type="checkbox"/> field classes  |     |               |  |                                     |
| 2.8. Student responsibilities   |   |     |               |  |                                     |
| 2.9. Screening student work   | Class attendance  | YES | Research      | Practical work                         |                                     |
|   | Experiments   |     | Report        | (add other)                            |                                     |
|   | 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 work of students will be evaluated and graded during classes and at the oral exam.  |     |               |  |                                     |
| 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> |
|   | 1. Jacques Chailley, <i>Povijest glazbe srednjeg vijeka</i> , s francuskog prevela Jelena Knešaurek Carić, Hrvatsko muzikološko društvo, Zagreb, 2006.  |     |               |  |                                     |
|   | 2. Hrvojka Mihanović-Salopek, <i>Hrvatska himnodija od srednjeg vijeka do preporoda</i> , Književni krug, Split, 1992.  |     |               |  |                                     |
|   | 3. Mihanović-Salopek, Hrvojka, <i>Hrvatska crkvena himnodija 19. stoljeća</i> , Alfa, Zagreb, 2000.   |     |               |  |                                     |
|   | 4. Kniewald, Dragutin, <i>Himnodija zagrebačke stolne crkve</i> , Zagreb, 1945.   |     |               |  |                                     |
|   | 5. Hercigonja, Eduard, <i>Srednjovjekovna književnost</i> , Povijest hrvatske književnosti, knjiga 2, Liber-Mladost, Zagreb, 1975.  |     |               |  |                                     |
|   |   |     |               |  |                                     |
| 2.12. Optional literature (at the time of submission of study programme proposal) | <ol style="list-style-type: none"> <li>1. Bujas, Gašpar, <i>Rezultati u proučavanju dijela stare hrvatske poezije</i>, Radovi Instituta u Zadru, VI–VII, Zagreb, 1960.</li> <li>2. Curtius, Ernst Robert, <i>Europska književnost i latinsko srednjovjekovlje</i>, s njemačkoga preveo Stjepan Markuš, Naprijed, Zagreb,<sup>2</sup> 1998.</li> <li>3. <i>Hrvatska književnost srednjega vijeka</i>, Pet stoljeća hrvatske književnosti, knjiga 1, uredili Vjekoslav Štefanić, Biserka Grabar, Anica Nazor i Marija Pantelić, Matica hrvatska – Zora, Zagreb, 1969.</li> <li>4. Malić, Dragica, <i>Jezik prve hrvatske pjesmarice</i>, Hrvatsko filološko društvo, Zagreb, 1972.</li> </ol> |     |               |  |                                     |
| 2.13. Quality assurance methods that ensure the acquisition of exit competences   | Conduction of a questionnaire among students for the purpose of evaluating the work of the teacher.   |     |               |  |                                     |
| 2.14. Other (as the proposer wishes to add)                                       |   |     |               |  |                                     |



University of  
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**FORM 1** Evaluation of university study programmes of undergraduate, graduate and integrated undergraduate and graduate studies, and vocational studies

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