

A COURSE SYLLABUS – DOCTORAL SCHOOL
REGARDING THE QUALIFICATION CYCLE FROM 2025 TO 2029.
REGARDING THE QUALIFICATION CYCLE FROM 2023 TO 2027.

GENERAL INFORMATION ABOUT COURSE				
Course title	OPTIONAL SPECIALISED SUBJECT: Music as a language of communication.			
Name of the unit running the course	Doctoral School at the University of Rzeszów			
Type of course (<i>obligatory, optional</i>)	optional specialised			
Year and semester of studies	year I, III semester: II, VI			
Discipline	Musical arts			
Language of Course	Polish language/German language			
Name of Course coordinator	Prof. Marta Wierzbieńec, PhD			
Name of Course lecturer	Prof. Marta Wierzbieńec, PhD			
Prerequisites	Knowledge of music with a focus on specialist vocabulary related to the history of music and terms related to musical performance. Qualifications – assigned to the discipline of music to which the subject is assigned.			
BRIEF DESCRIPTION OF COURSE (100-200 words)				
<p>The aim of the OPTIONAL SPECIALISED SUBJECT: Music as a language of communication is to organise and expand doctoral students' knowledge about the role of music in human life and its reception by various social groups and environments, also in the context of observed needs and environmental expectations. Examples of innovative technologies and research on the reception of musical works will be presented, as well as analyses of the cultural offerings prepared by artistic and cultural institutions. The effects of multidirectional artistic activities carried out by institutions, establishments and organisations involved in the organisation and implementation of cultural events will also be analysed. The analysis will also cover the results of research related to the understanding and reception of cultural activities, as well as the opportunities and barriers to the development of interest in cultural activities and, thus, the reception of music as a language of communication. The course also aims to consolidate knowledge, skills and social competences in the field of musical arts, to which it is assigned.</p>				
COURSE LEARNING OUTCOMES AND METHODS OF EVALUATING LEARNING OUTCOMES				
Learning outcome	The description of the learning outcome defined for the course	Relation to the degree programme outcomes (symbol)	Learning Format (Lectures, classes,...)	Method of assessment of learning outcomes (e.g. test, oral exam, written exam, project,...)
Knowledge (NO.)	<i>Knows and understands, expresses knowledge</i>			
P8S_WG1	He has extensive theoretical knowledge backed by research experience and is familiar with the current state of research on the reception of musical works, which he uses to objectively refer to existing models and consciously shape his individual path of scientific and professional development.	P8S_WG	lecture, workshops	oral examination
P8S_WG2	They have extensive musical knowledge and are familiar with the latest global	P8S_WG	lecture, workshops	oral examination

	scientific achievements in the field of music reception and education through art. They have knowledge of global development trends in the implementation of concert programmes.			
P8S_WG3	They know, understand and use the terminology appropriate to the discipline of music and related disciplines in Polish and in a foreign language that is leading in the discipline.	P8S_WG	seminar	oral examination
P8S_WK1	They have knowledge of the impact of participation in musical events on individual human development, as well as knowledge of technical progress and new technologies, and new possibilities related to repertoire programming and musical performance itself.	P8S_WK	seminar	oral examination
Skills (no.)	<i>Able to</i>			
P8S_UW1	Based largely on interdisciplinary knowledge in the field of art, and in particular the discipline of music, they are able to formulate and set ambitious artistic and research goals, mainly related to the analysis, reception and understanding of musical works. They are able to identify and improve research methods, techniques and tools, as well as draw constructive conclusions based on the results of their artistic/research work.	P8S_UW	seminar	oral examination
P8S_UW2	Based on available recordings and publications in the field of music, as well as interdisciplinary scientific publications, is able to recognise and solve a research problem that can be used to create a new element of their oeuvre.	P8S_UW	seminar	artistic project
P8S_UW3	They are able to use their specialist and interdisciplinary knowledge and research experience to analyse and evaluate artistic/scientific achievements, expert opinions and other studies, formulating opinions on this basis, including critical judgements.	P8S_UW	seminar	oral examination
P8S_UK6	They are able to carry out and present artistic and scientific work, actively participate in the national and international artistic and scientific-professional community, communicating in a foreign language at level B2 of the Common European Framework of Reference for Languages.	P8S_UK	seminar	oral examination

<i>Social competence (no.)</i>	<i>Ready to</i>					
P8S_KK3	He is ready to exchange ideas, conduct substantive scientific discussions, and solve cognitive and practical problems using his knowledge of the scientifically explored discipline of musical arts.	P8S_KK	seminar	Written assignment, oral examination		
LEARNING FORMAT – NUMBER OF HOURS						
Semester (no.)	Lectures	Seminars	Lab classes	Internships	others	ECTS
IV and VI	-	15	-	-	-	2
METHODS OF INSTRUCTION						
<ul style="list-style-type: none"> - lecture - presentation - seminar - discussion. 						
COURSE CONTENT						
<p>Seminar: Substantive description of the course content:</p> <p>Topic 1 – The importance of music in human life. Topic 2 – Music in social perception; stereotypes and reality. Topic 3 – The role of the artist – music in shaping the sensitivity of the audience and interest in the musical arts. Topic 4 – The structure of concert programmes. Topic 5 – Cultural offerings for a wide audience. Topic 6 – Artistic offerings dedicated to specific audience groups. Topic 7 – Artistic activity in an international context; challenges and needs.</p>						
COURSE ASSESSMENT CRITERIA						
<p>The examination takes place after each semester of the course.</p> <p>Examination requirements:</p> <ul style="list-style-type: none"> - active and systematic work by the doctoral student; - active participation in classes; - preparation of a written paper – five concert programmes with any performers, specifying the target audience for these concerts (e.g. children, adults, seniors, music lovers, people not participating in cultural life, prisoners, etc.); - preparation of a written paper – one concert programme for international presentation (with performers of any kind); - oral response <p>The doctoral student prepares two papers using the knowledge acquired during the classes. The papers should be the student's own work.</p> <p>Very good grade:</p> <ul style="list-style-type: none"> - very high activity and engagement during classes, - visible ability to lead discussions and draw constructive conclusions, - evident awareness of one's own artistic attitude, characterised by openness to substantive discourse and, at times, constructive criticism; - very high substantive value of written work and oral statements ; - attendance at least 4/5 of the total number of classes; - active use of the proposed literature, expanded and deepened on one's own. 						

Good plus grade:

- high activity during classes;
- high substantive value of written work and oral responses;
- attendance at least 4/5 of the total number of classes;
- signs of creative maturity and awareness of one's own artistic attitude,
- visible satisfactory ability to lead discussions and draw conclusions;
- active use of the recommended literature.

Good grade:

- satisfactory activity during classes;
- satisfactory substantive value of written work and oral responses;
- attendance at least 4/5 of the total number of classes;
- moderate ability to lead discussions and draw conclusions;
- satisfactory use of the recommended literature.

Pass with distinction:

- moderate level of activity during classes
- relatively poor substantive value of written work and oral responses;
- attendance at least 3/5 of the total number of classes;
- moderately poor ability to lead discussions and draw conclusions;
- moderate use of the recommended literature.

Satisfactory grade:

- low level of activity during classes
- poor substantive value of written work and oral responses;
- attendance at least 3/5 of the total number of classes;
- poor ability to lead discussions and draw conclusions;
- sporadic use of the recommended literature.

Unsatisfactory grade:

- lack of activity during classes;
- unacceptable substantive value of written work and oral responses;
- lack of ability to lead discussions and draw conclusions;
- absence from more than 3/5 of the total number of classes;
- failure to use the recommended literature.

**TOTAL PhD STUDENT WORKLOAD REQUIRED TO ACHIEVE THE INTENDED LEARNING OUTCOMES
– NUMBER OF HOURS AND ECTS CREDITS**

Activity	Number of hours
Scheduled course contact hours	15
Other contact hours involving the teacher (consultation hours, examinations)	1
Non-contact hours – student's own work (preparation for classes or examinations, project, etc.)	44
Total number of hours	60
Total number of ECTS credits	2 ECTS

INSTRUCTIONAL MATERIALS

Compulsory literature:	1. Burowska Z., <i>Wprowadzenie w kulturę muzyczną</i> , Wydawnictwa Szkolne i Pedagogiczne, Warszawa 1991.
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	<ol style="list-style-type: none"> 2. <i>Filozofia muzyki. Studia</i>, Musica Iagellonica, Kraków 2003. 3. Kowalczyk S., <i>Filozofia kultury</i>, Wydawnictwo KUL, Lublin 2005. 4. Kronenberger M., <i>Muzykoterapia</i>, wyd. Mediatour, Szczecin 2006. 5. Schering A., Reinisch F., <i>Neue Tabellen zur Musikgeschichte</i>, Wydawnictwo Breitkopf and Haertel, Wiesbaden, Leipzig, Paris, 2003. 6. Seweryn M., <i>Wystąpienia publiczne</i>, wyd. Warszawska Grupa Doradców PR, Warszawa 2018. 7. Zwoliński A., <i>Dźwięk w relacjach społecznych</i>, Wydawnictwo WAM, Kraków 2004.
Complementary literature:	<ol style="list-style-type: none"> 1. <i>Edukacja muzyczna. Tożsamość i praktyka</i>, pod red. A. Białkowskiego, Wydawnictwo Uniwersytetu Marii Curie – Skłodowskiej, Lublin 2006. 2. <i>Pedagogika muzyki. Ideaty. Wartości. Pragmatyka</i>, pod red. A. Michalskiego, Wydawnictwo Athenae Gedanenses, Gdańsk 2016. 3. Rille E., Ifkovits J., <i>The Opera Cooks</i>, Wydawnictwo: Opera Rifko Verlag, German edition, Perchtoldsdorf 2010. 4. Skorek-Muench J., <i>Partnerstwo w muzycznym dialogu</i>, Wydawnictwo KUL, Lublin 2008. 5. Wroński T., <i>Artysta w krainie myśli</i>, Warszawa 2000. 6. <i>Z zagadnień zdolności percepcji i kształcenia muzycznego</i>, pod red. Z. Burowskiej i E. Głowackiej, Wydawnictwo Akademii Muzycznej w Krakowie, Kraków 1987.

*(1 *ects credit* corresponds to 25–30 hours of total workload of the doctoral student, needed to achieve the intended outcomes)

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Date and signature of the subject instructor

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Approval of the Head of the Unit or an authorized person