

**A COURSE SYLLABUS – DOCTORAL SCHOOL**  
**regarding the qualification cycle from 2025/2026 to 2028/2029**

<b>GENERAL INFORMATION ABOUT COURSE</b>				
Course title	<b>RESEARCH METHODOLOGY</b>			
Name of the unit running the course	Doctoral School of the University of Rzeszów			
Type of course ( <i>obligatory, optional</i> )	compulsory			
Year and semester of studies	First year/First and second semester			
Discipline	<b>Musical arts</b>			
Language of Course	Polish language			
Name of Course coordinator	Prof. Olga Popowicz, PhD			
Name of Course lecturer	Prof. Olga Popowicz, PhD			
Prerequisites	Learning outcomes achieved in the second-cycle programme: knowledge covering a wide range of contemporary culture, the ability to critically analyse and interpret works in the field of musical arts, artistic and scientific activity			
<b>BRIEF DESCRIPTION OF COURSE</b> (100-200 words)				
<p>As part of the course: 'Research Methodology' PhD students will consolidate their knowledge, skills and social competences regarding the set of rules, procedures and techniques used in the scientific research process in the scientific discipline of music. These include the planning, implementation and analysis of research, which should lead to reliable and objective results. A key aspect is the selection of appropriate research methods that will allow for an adequate solution to the problem under study and confirmation or refutation of the hypotheses put forward. The aim of the course is to stimulate intellectual curiosity, prepare students for independent learning and develop their skills in analysing and interpreting musical works.</p>				
<b>COURSE LEARNING OUTCOMES AND METHODS OF EVALUATING LEARNING OUTCOMES</b>				
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,...)
<b>Knowledge (no.)</b>	knows and understands, has knowledge			
<b>P8S_WG3</b>	Knows, understands and uses specialist terminology used in the national and international scientific and professional environment in the scientific discipline of musical arts, in which scientific research is planned.	<b>P8S_WG</b>	Conversatory	project, discussion
<b>P8S_WG4</b>	Has extensive knowledge of the applied methodology of scientific research in the discipline of musical arts, using interdisciplinary research tools and techniques to obtain the most reliable and objective results of research work.	<b>P8S_WG</b>	Conversatory	written assignments, project
<b>P8S_WK3</b>	Has extensive knowledge of the possibilities of transferring the results of their scientific activity to the artistic and social spheres.	<b>P8S_WK</b>	Conversatory	written assignments, project

<b>Skills (no.)</b>	can					
<b>P8S_UW1</b>	He is able to use interdisciplinary knowledge to identify and practically solve research problems encountered by: defining the goal, subject and research hypothesis, creating innovative research methods, techniques and tools, and drawing conclusions based on the research results obtained.			<b>P8S_UW</b>	Conversatory	project, discussion
<b>P8S_UK1</b>	Is able to actively participate in national and international scientific and professional communities, sharing the results of their research work.			<b>P8S_UK</b>	Conversatory	written assignments, project
<b>P8S_UO1</b>	Is able to participate in individual and team scientific projects, performing various roles, through active participation in national and international research communities.			<b>P8S_UO</b>	Conversatory	written assignments, project
<b>Social competence (no.)</b>	is ready to					
<b>P8S_KR1</b>	Is ready to strengthen and develop the ethos of research/creative communities, including conducting scientific/artistic activities independently, taking into account the principles of intellectual property protection and the principles of public ownership of research results.			<b>P8S_KR</b>	Conversatory	project, discussion
Semester (no.)	Lectures	seminar	Conversatory / Lab classes	Internships	others	ECTS
<b>I</b>	-	-	-	-	<b>30</b>	<b>3</b>
<b>II</b>	-	-	-	-	<b>30</b>	<b>3</b>
<b>total:</b>	-	-	-	-	<b>60</b>	<b>6</b>
<b>METHODS OF INSTRUCTION</b>						
<ul style="list-style-type: none"> <li>- <i>TRADITIONAL SEMINAR;</i></li> <li>- <i>PROJECT;</i></li> <li>- <i>DISCUSSION.</i></li> </ul>						
<b>COURSE CONTENT</b>						
<b>Semester I:</b>  Philosophy and theory of art. Musicology as a scientific discipline, structure, subdisciplines. Elements of humanities and social sciences research methodology. Formulating research questions and hypotheses. Characteristics of research tools, research process. Defining the subject of musicological research. Philosophy and musical aesthetics. The aesthetic triad: creator, performer, listener. Psychology of creativity, psychology of music, music pedagogy. Understanding and criteria of creativity, research methods.						

**Semester II:**

Methods of collecting and analysing quantitative and qualitative data.  
 The place of music in history and the present day, historiography.  
 Theoretical concepts of analysis and interpretation of musical works.  
 Principles of preparing a review of scientific literature.  
 Schenkerian analysis and the theory of integral interpretation of musical works.  
 Biographical research on composers.  
 Literary criticism, bibliography creation.  
 Research trends in 20th-century art.

**COURSE ASSESSMENT CRITERIA**

The course is taught in semesters I and II. After semester I, the course ends with a pass/fail assessment, and after semester II, it ends with an examination. Classes are conducted in direct contact between the doctoral student and their supervisor.

In order to pass the course after the first semester, a report on the completion of the task must be submitted.  
 In order to pass the course after the second semester, at least 51% of the points from the oral examination must be obtained.

In order to obtain a positive grade, the following conversion table is used for the corresponding percentage of points obtained:

- up to 50% - unsatisfactory (the doctoral student is not making progress in scientific research, is not expanding their knowledge, is not studying the literature, is not participating in substantive discussions, is not fulfilling their scientific obligations);
- 51% - 60% - satisfactory (the doctoral student makes negligible progress in scientific research, expands their knowledge, studies basic literature, the discussion is limited to a narrow range of substantive knowledge, fulfils basic scientific duties);
- 61% - 70% - satisfactory plus (the doctoral student makes progress in scientific research, expands their knowledge, studies basic literature, participates substantively in discussions, fulfils their scientific duties);
- 71% - 80% - good (the doctoral student makes significant progress in scientific research, expands their knowledge, studies basic and supplementary literature, participates substantively in discussions, fulfils all scientific duties);
- 81% - 90% - good plus (the doctoral student makes significant progress in scientific research, systematically expands their knowledge, studies basic and supplementary literature, participates substantively in discussions, fulfils all scientific obligations);
- 91% - 100% - very good (the doctoral student makes significant progress in scientific research, systematically expands their knowledge, studies basic and supplementary literature as well as literature beyond the required scope, participates in discussions in a substantive manner, fulfils all scientific obligations);

**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	<b>2 x 30 hrs. – 60 hrs.</b>
Other contact hours involving the teacher (consultation hours, examinations)	<b>4</b>
Non-contact hours – student's own work (preparation for classes or examinations, project, etc.)	<b>116 hrs</b>
<b>Total number of hours</b>	<b>180 hrs.</b>
<b>Total number of ECTS credits</b>	<b>6 ECTS</b>

## INSTRUCTIONAL MATERIALS

Compulsory literature:	<p>Brożek A., Wprowadzenie do metodologii dla studentów teorii muzyki i muzykologii, Wydawnictwo Naukowe Semper, Warszawa 2007.</p> <p>Lindsay D., Dobre rady dla piszących teksty naukowe, Oficyna Wydawnicza Politechniki Wrocławskiej (1995).</p> <p>Olivier P., Jak pisać prace uniwersyteckie, Wydawnictwo Literackie, Kraków, 1999.</p> <p>Szmidt J. K., Metody pedagogicznych badań nad twórczością, Akademia Humanistyczno Ekonomiczna w Łodzi, 2016.</p> <p>Zieliński J., Metodologia pracy naukowej, Oficyna Wydawnicza ASPRA-JR, Warszawa, 2012.</p>
Complementary literature:	<p>Cook N., Guide to Music Analysis, PWM, Krakow, 2014.</p> <p>Dahlhaus C., Aesthetics of Music, University of Warsaw, Warsaw 2007.</p> <p>Gołąb M., The Dispute over the Limits of Understanding a Musical Work, University of Wrocław, 2003.</p> <p>Gołaszewska M., Aesthetics of Contemporary Art, Jagiellonian University, 2001.</p> <p>Ingarden R., The Musical Work and the Question of Its Identity, PWM, Krakow 1973.</p> <p>Jarzębska A., The Musical Work as Unity in Multiplicity: Philosophical and Theoretical Concepts and Cognitive Psychology Research, [in:] The Musicologist and the Musical Work, Krakow 1999.</p> <p>Jarzębska A., On the relations between man and music. Problems of music analysis and interpretation, Res Facta Nova 2, Poznań 2004.</p> <p>Lissa Z., Selected aesthetic writings, PWM, Kraków 2008.</p> <p>Meyer L., Emotion and Meaning in Music, PWM, Krakow 1974.</p> <p>Piotrowska M., Theses on the Possibility of Musical Hermeneutics in the Light of a Hundred Years of its History, Catholic Theology Academy, Warsaw, 1990.</p> <p>RES FACTA NOVA, scientific journal devoted to contemporary music, PWM (selected articles).</p> <p>Stróżewski W., Dialectics of creativity, PWM, Krakow 1983.</p> <p>Stróżewski W., On Beauty, PWM, Krakow 2002.</p> <p>Tomaszewski M., Integral Interpretation of a Musical Work. Reconnaissance, Academy of Music, Krakow, 2000.</p> <p>Tomaszewski M., Reading a Musical Work. From Elementary to Fundamental and Transcendent Categories, 'Teoria muzyki' 2012 no. 1, Kraków 2012.</p> <p>Tomaszewski, M., Towards Humanistic Musicology. In: Musicology at the Dawn of the Third Millennium. Warsaw Music University, 2000.</p> <p>Muzyka magazine, published in Kiev (selected articles).</p> <p>Muzyczne mystectwo magazine, published in Kiev (selected articles).</p>

\*(1 ECTS CREDIT CORRESPONDS TO 25 - 30 HOURS OF THE TOTAL WORKLOAD OF A DOCTORAL STUDENT, NEEDED TO ACHIEVE THE ESTABLISHED EFFECTS).

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Date and signature of the Course lecturer

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Approved by the Head of the Department or an authorised person