

SYLLABUS
DOCTORAL SCHOOL
THE QUALIFICATION CYCLE FROM 2021 TO 2025

GENERAL INFORMATION ABOUT THE COURSE				
Course/Module title		Methodology of Research		
Name of the unit running the course		Doctoral School at the University of Rzeszów		
Course type (<i>compulsory, optional</i>)		Compulsory		
Year/Semester		1, sem. 1		
Discipline		Musical Arts		
Language of instruction		Polish		
Name of the course coordinator		Assoc. Prof. Mirosław Dymon, Professor of The University of Rzeszów		
Name of the person teaching the course		Assoc. Prof. Mirosław Dymon, Professor of The University of Rzeszów		
Prerequisites		Learning outcomes obtained during 2nd-cycle studies: knowledge of a wide range of contemporary culture, the ability to critically analyze and interpret works related to musical arts, artistic or design activity.		
ABSTRACT OF THE COURSE (a synthetic description of the content and objective of the course; 100-200 words)				
<p>The objective of the module is to prepare the student to write a doctoral dissertation using modern methods of research procedure, in accordance with applicable requirements. The subject matter of the issues discussed takes into account the student's interests and his/her potential intellectual capabilities, and may also be related to the doctoral recital program. The aim of the classes is to stimulate the development of the research workshop, awaken cognitive passion, prepare for independent acquisition of knowledge and develop the ability to analyze and interpret a musical work.</p>				
LEARNING OUTCOMES FOR THE COURSE AND METHODS OF ASSESSMENT				
Learning outcome symbol	Intended learning outcomes	Reference to learning outcomes for PQF level 8 qualifications (symbol)	Format of classes (lectures, practical classes, etc.)	Methods of assessment of learning outcomes (e.g. tests, oral exam, written exam, project, etc.)
Knowledge No.				
1. M. W1	- to the extent that it is possible to revise existing paradigms – world achievements, including theoretical foundations as well as general issues and selected specific issues for the discipline of musical art,	P8S-WG/1	Lecture, practical classes	Oral exam, test,
2. M. W2	- methodology of conducting creative and scientific work, which allows for independent solution of research, art and design problems,	P8S-WG/2	Lecture, practical classes	Oral exam, test,
3. M. W3	- research methodology in the discipline of musical arts	P8S-WG/3	Lecture, practical classes	Oral exam, test,

				research paper
4. M. W4	- rules for the popularization of scientific and artistic activity, also in the open access mode	P8S-WG/4	Lecture, practical classes	
Skills No.	Can			
1. M. U1	- use knowledge from various fields of science or the field of arts to creatively identify and innovatively solve complex problems or perform research and artistic tasks, in particular: - define the purpose and subject of scientific research, formulate a research hypothesis, - develop methods, techniques, research tools and apply them in a creative manner, - draw conclusions on the basis of scientific research	P8S-UW/1	Lecture, practical classes	Oral exam, test, research paper
Social competence No.	the doctoral student is ready for			
1. M. KS1	- critical reference to the achievements of contemporary methodological research; has a critical attitude towards literature; strives for professionalism in scientific research and music criticism	P8S-KK/1	Lecture, practical classes	Participation in discussion

FORMAT OF CLASSES, NUMBER OF HOURS AND ECTS CREDITS

Semester (no.)	Lectures	Practical classes/Colloquia	Lab classes	Internships	Others	Number of ECTS credits
I	10	20	—	—	—	0

TEACHING METHODS

Lectures, practical classes, discussions, projects, presentations and research papers.

COURSE CONTENT

Lecture:

Philosophy and the theory of art
 Musicology as a scientific discipline, structure, subdisciplines.
 Elements of the methodology of humanistic and social research.
 Formulation of problem questions and research hypotheses.
 Characteristics of research tools, course of research.
 Methods for collecting and analyzing quantitative and qualitative data.
 The place of music in history and the present, historiography
 Theoretical concepts of analysis and interpretation of a musical work.
 Rules for preparing a review of scientific literature.

Practical classes:

Defining the subject of musicological research.
 Philosophy and musical aesthetics.
 Aesthetic triad: Creator, performer, listener.

Psychology of creativity, psychology of music, music pedagogy.

Understanding and the criteria of creativity, research methods.
 Music in therapy and prevention.
 Chenker's analysis and the theory of integral interpretation of a musical work.
 Biographical research of creators.
 Criticism of literature, creation of bibliography.
 Contemporary art research trends.

REQUIREMENTS FOR PASSING THE COURSE

An oral exam from the lectures. The requirement for passing the course is attendance and class participation; performance of tasks (in the form of presentations and research papers) during the semester, performance of the final project (exam).

A test and 2 papers on a given topic from the practical classes. The student's own work contribution and knowledge of the recommended materials as well as the creative character and originality of the proposed solutions (research papers, projects) will be evaluated.

Grading criteria:

2 – the student has not achieved the required learning outcomes

3 – the student has achieved the learning outcomes to a satisfactory degree

3,5 – the student has achieved the learning outcomes to a satisfactory plus degree

4 – the student has achieved the learning outcomes to a good degree

4,5 – the student has achieved learning outcomes to a good plus degree

5 – the student has achieved the learning outcomes to a very good degree

Scoring

Below 50%; 51 - 60%; 61 - 70%; 71 - 80%; 81 - 90%; 91 - 100%.

TOTAL DOCTORAL STUDENT WORKLOAD NEEDED TO ACHIEVE THE INTENDED LEARNING OUTCOMES NUMBER OF HOURS AND ECTS CREDITS

Form of activity	Average number of hours to complete the activity
Scheduled course contact hours	30
Other contact hours involving the teacher (consultation hours, examination)	-
Non-contact hours - doctoral student's own work (preparation for classes, examination, writing a paper, etc.)	60
TOTAL HOURS	90
TOTAL NUMBER OF ECTS CREDITS	0

LITERATURE

Primary literature:	Brożek A., An Introduction to Methodology for Students of Music Theory and Musicology, Scientific Publishing House: Semper, Warsaw 2007. Lindsay D., Good Advice for Writers of Scientific Texts, Publishing House of the Wrocław University of Technology (1995) Nęcka E., Stocki R., How to Write Papers in Psychology, a Guide for Students and Researchers, Universitas, Cracow, ed.4, 2011 Olivier P., How to Write University Theses, Literary Publishing House, Cracow, 1999 Szmida J. K., Methods of Pedagogical Research on Creativity, The Academy of Humanities and Economics in Łódź, 2016 Zieliński J., Methodology of a Scientific Thesis, ASPRA-JR Publishing House, Warsaw, 2012
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Complementary literature:	<p>Complementary literature (elective)</p> <p>Cook N., <i>A Guide to Musical Analysis</i>, PWM, Krakow, 2014</p> <p>Dahlhaus C., <i>Aesthetics of Music</i>, University of Warsaw, Warsaw 2007</p> <p>Gołąb M., <i>A Dispute over the Limits of Cognition of a Musical Work</i>, University of Wrocław, 2003</p> <p>Gołaszewska M., <i>Aesthetics of Modernity</i>, Jagiellonian University, 2001</p> <p>Ingarden R., <i>A Musical Piece and the Question of its Identity</i>, PWM, Cracow 1973</p> <p>Jarzębska A., <i>Musical Work as Unity in Multiplicity: Philosophical-Theoretical Concepts and Research on Cognitive Psychology</i>, [in:] <i>Musicologist Towards a Musical Work</i>, Cracow 1999</p> <p>Jarzębska A., <i>On Relations Between Man and Music. From the Problems of Analysis and Interpretation of Music</i>, "Res Facta Nova" 2, Poznań 2004</p> <p>Lehman M., Schneider A., <i>The Origin and Nature of Cognitive and Systematic Musicology</i>. In: <i>Music, Gestalt, and Computing</i>. Ed. M. Lehman, 1997</p> <p>Lissa Z., <i>A selection of Esthetic Writings</i>, PWM, Cracow 2008</p> <p>Meyer L., <i>Emotion and Meaning in Music</i>, PWM, Cracow 1974</p> <p>Piotrowska M., <i>Theses on the Possibility of Musical Hermeneutics in the Light of a Hundred Years of its History</i>, The Academy of Catholic Theology, Warsaw, 1990</p> <p>RES FACTA NOVA, a scientific journal devoted to contemporary music, PWM (selected articles)</p> <p>Schwindt – Gross N., <i>Musikwissenschaftliches Arbeiten: Hilfsmittel, Techniken, Aufgaben</i>, Bärenreiter, Kassel-Basel-London-New York-Prag, 1992</p> <p>Stróżewski W., <i>Dialectics of Creativity</i>, PWM, Cracow 1983</p> <p>Stróżewski W., <i>Around Beauty</i>, PWM, Cracow 2002</p> <p>Tomaszewski M., <i>Integral Interpretation of a Musical Work. Reconnaissance</i>, The Academy of Music, Cracow, 2000</p> <p>Tomaszewski M., <i>Reading a Musical Work. From Elementary Categories to Fundamental and Transcendent</i>, "The Theory of Music" 2012 No. 1, Cracow 2012</p> <p>Tomaszewski M., <i>Towards Humanistic Musicology</i>. in: <i>Musicology at the turn of the Third Millennium</i>. The University of Music, Warsaw, 2000</p>
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