

**A COURSE SYLLABUS – DOCTORAL SCHOOL  
REGARDING THE QUALIFICATION CYCLE FROM 2022 TO 2026**

<b>GENERAL INFORMATION ABOUT COURSE</b>				
Course title	<b>Doctoral seminar</b>			
Name of the unit running the course	Doctoral School at University of Rzeszów			
Type of course ( <i>obligatory, optional</i> )	obligatory			
Year and semester of studies	I-IV, sem. I-VII			
Discipline	Musical arts			
Language of Course	Polish			
Name of Course coordinator	dr hab. Mirosław Dymon, prof. UR			
Name of Course lecturer	dr hab. Mirosław Dymon, prof. UR			
Prerequisites	The learning outcomes of the second-degree program; knowledge covering a wide range of contemporary culture, the ability to critically analyze and interpret works in the musical arts, artistic and publishing activity.			
<b>BRIEF DESCRIPTION OF COURSE (100-200 words)</b>				
<p>The mode of instruction primarily takes into account the research interests of the seminar participants. The main objective will be to introduce the students into the latest theoretical concepts, paradigms, describing music and its role, in the broader culture and social activity.</p> <p>The thematic scope of the seminar includes music in historical, aesthetic and analytical-interpretive perspectives, as well as the history of music theory and methodological issues. It will also be complemented by education in the area of sub-disciplines of musicology: music psychology, music sociology, music pedagogy, as well as music therapy, with particular attention to their methodology. It is also possible to take up other subject areas according to students' interests and proposals. During the course, it is expected that the student will be introduced to the elements of scientific methodology, discussions of the selected scientific literature, and delivery of papers related to the design of the dissertation.</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>				
SD. W1	- to the extent that it is possible to revise existing paradigms - world achievements, including theoretical foundations, general issues and selected specific issues for the discipline of musical arts,	<b>P8S-WG/1 P8S-WG/2 P8S-WG/3</b>	exercise	credit, presentation
SD. W2	- methodology of conducting creative and scientific work, which enables independent solution of research-artistic-design problems,	<b>P8S-WG/4</b>	exercise	credit, presentation
SD. W3	- research methodology in the discipline of musical arts,	<b>P8S-WG/4</b>	exercise	credit, presentation
<b>Skills (no.)</b>				
1. SD. U1	- use knowledge from various fields of science or the arts to creatively identify and innovatively solve	<b>P8S-UW/1 P8S-UW/2</b>	Lecture, exercises	credit, presentation

	complex problems or perform tasks of a research and artistic nature, in particular: - define the purpose and object of scientific research, formulate a research hypothesis, - develop methods, techniques, research tools and creatively apply them, - infer based on scientific research,					
2. SD. U2	- perform critical analysis and evaluation of the results of scientific research, expert activities and other works of a creative nature and their contribution to the development of knowledge,	P8S-UW/3	exercise	credit, discussion		
3. SD. U3	- transfer the results of activities to the social and economic sphere	P85-UW/4	exercise	credit, discussion		
4. SD. U4	- communicate on specialized topics to a degree that enables active participation in the international scientific community,	P8S-UK/1	exercise	credit, discussion		
5. SD. U5	- speak a foreign language at the B2 level of the Common European Framework of Reference for Languages to a degree that allows participation in an international scientific and professional environment,	P8S-UK/6	seminar	credit, reading articles in foreign languages		
6. SD. U6	- plan and implement individual and team research projects, including in an international environment,	P8S-UO/1	exercise	Credit, participate in scientific conferences or concerts		
7. SD. U7	- independently plan and act for their own development and inspire and organize the development of others.	P8S-UU/1	exercise	Credit, discussion		
<b>Social competence (no.)</b>						
1. SD. KS1	- critically evaluate the achievements and own scientific contributions within a given scientific or artistic discipline,	P8S-KK/1 P8S-KK/2	seminar	Credit, discussion		
2. SD. KS2	- recognize the importance of knowledge in solving cognitive and practical problems,	P8S-KK/3	seminar	Credit, discussion		
<b>LEARNING FORMAT - NUMBER OF HOURS</b>						
Semester (no.)	Lectures	Seminars	Lab classes	Internships	others	ECTS
I-VII					105	14
<b>METHODS OF INSTRUCTION</b>						
<i>E.G, LECTURE: A PROBLEM-SOLVING LECTURE/A LECTURE SUPPORTED BY A MULTIMEDIA PRESENTATION/ DISTANCE LEARNING CLASSES: TEXT ANALYSIS AND DISCUSSION/PROJECT WORK (RESEARCH PROJECT, IMPLEMENTATION PROJECT, PRACTICAL PROJECT)/ GROUP WORK (PROBLEM SOLVING, CASE STUDY, DISCUSSION)/DIDACTIC GAMES/ DISTANCE LEARNING LABORATORY CLASSES: DESIGNING AND</i>						

**COURSE CONTENT****1st Variant - theoretical-empirical.**

Musicology as a scientific discipline, structure, sub-disciplines.

Contemporary art research trends.

Elements of humanities and social research methodology.

Defining the subject of 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 modernity, historiography.

Theoretical concepts of analysis and interpretation of a musical work.

Principles of drafting a scientific literature review.

Making corrections to the dissertation and final editing of the dissertation.

**2nd Variant - executive.**

Recital recorded on CD and description of presented compositions according to the requirements of 1st variant.

**COURSE ASSESSMENT CRITERIA****1st Variant**

Graded credit. Prerequisites for credit include attendance and activity in class; completion of a project, a report on the current phase of research in subsequent semesters.

**2nd Variant**

Graded credit - performance of prepared repertoire for a recital.

Grading criteria:

2 - the student has not achieved the required learning outcomes

3 - the student has achieved the learning outcomes to a sufficient degree

3.5 - the student has achieved the learning outcomes to a sufficient plus degree

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

4.5 - the student has achieved the learning outcomes to a good plus degree

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

Score

less than 50%; 51 to 60%; 61 to 70%; 71 to 80%; 81 to 90%; 91 to 100%

**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	105
Other contact hours involving the teacher (consultation hours, examinations)	65
Non-contact hours – student's own work (preparation for classes or examinations, project, etc.)	180
<b>Total number of hours</b>	<b>350</b>
<b>Total number of ECTS credits</b>	<b>14</b>

**INSTRUCTIONAL MATERIALS**

Compulsory literature:	- SELECTION RELATED TO THE TOPIC OF THE DOCTORAL STUDENT'S DISSERTATION
Complementary literature:	Cook N., Przewodnik po analizie muzycznej, PWM, Kraków, 2014 Dahlhaus C., Estetyka muzyki, Uniwersytet Warszawski, Warszawa 2007

Gołąb M., Spór o granice poznania dzieła muzycznego, Uniwersytet Wrocławski, 2003  
Gołaszewska M., Estetyka współczesności, Uniwersytet Jagielloński, 2001  
Ingarden R., Utwór muzyczny i sprawa jego tożsamości, PWM, Kraków 1973  
Jarzębska A., Dzieło muzyczne jako jedność w wielości: koncepcje filozoficzno-teoretyczne a badania psychologii poznawczej, [w:] Muzykolog wobec dzieła muzycznego, Kraków 1999  
Jarzębska A., O relacjach między człowiekiem a muzyką. Z problemów analizy i interpretacji muzyki, „Res Facta Nova” 2, Poznań 2004  
Lehman M., Schneider A., Origin and Nature of Cognitive and Systematic Musicology. W: Music, Gestalt, and Computing. Ed. M. Lehman. 1997  
Lissa Z., Wybór pism estetycznych, PWM, Kraków 2008  
Meyer L., Emocja i znaczenie w muzyce, PWM, Kraków 1974  
Piotrowska M., Tezy o możliwości hermeneutyki muzycznej w świetle stu lat jej historii, Akademia Teologii Katolickiej, Warszawa, 1990  
RES FACTA NOVA, pismo naukowe poświęcone muzyce współczesnej, PWM (wybrane artykuły)  
Schwindt – Gross N., Musikwissenschaftliches Arbeiten: Hilfsmittel, Techniken, Aufgaben, Bärenreiter, Kassel-Basel-London-New York-Prag, 1992  
Stróżewski W., Dialektyka twórczości, PWM, Kraków 1983  
Stróżewski W., Wokół piękna, PWM, Kraków 2002  
Tomaszewski M., Interpretacja integralna dzieła muzycznego. Rekonesans, Akademia Muzyczna, Kraków, 2000  
Tomaszewski M., Odczytywanie dzieła muzycznego. Od kategorii elementarnych do fundamentalnych i transcendentnych, „Teoria muzyki” 2012 nr 1, Kraków 2012  
Tomaszewski M., W stronę muzykologii humanistycznej. w: Muzykologia u progu trzeciego tysiąclecia. Uniwersytet Muzyczny, Warszawa, 2000

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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