

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

GENERAL INFORMATION ABOUT COURSE				
Course title		The psychology of music		
Name of the unit running the course		Doctoral School at the University of Rzeszow		
Type of course (<i>obligatory, optional</i>)		optional, specialized		
Year and semester of studies		2022/2023/ sem. II		
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		Learning outcomes of first- and second-degree programs in general psychology.		
BRIEF DESCRIPTION OF COURSE (100-200 words)				
<p>The main theoretical and cognitive goal is to learn about the relationship that occurs between the creator, performer and viewer of music. The subject's area of interest lies at the intersection of three different contexts of cognitive experience: psychological-anthropological, pedagogical and artistic-musical. The utilitarian objective is concerned with the psychological context of all activities relating to music, with particular emphasis on the role of musical aptitude and personal, cognitive and emotional dispositions in the music profession.</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.)	(Knows and understands)			
1.	- to the extent that it is possible to revise existing paradigms - world achievements, including theoretical foundations, general issues and selected specific issues - appropriate to the scientific or artistic discipline.	P8S_WG/1	Lectures/ Seminar	Examination/written work
2.	- development trends and latest discoveries in the selected scientific discipline, current scientific achievements, including world achievements, in research in the area of the discipline.	P8S-WG/2	Lectures/ Seminar	Examination/written work
3.	- the conceptual grid of the discipline (including in the foreign language leading to it) and related disciplines.	P8S-WG/3	Lectures/ Seminar	Examination/written work

4.	- the fundamental dilemmas of modern civilization.	P8S_WK/1	Lectures/ Seminar	Examination/written work		
Skills (no.)	(Able to)					
1.	- use knowledge from various fields of science or the arts to creatively identify and innovatively solve complex problems or perform tasks of a research nature, in particular: – define the purpose and object of scientific research, formulate a research hypothesis, – develop research methods, techniques and tools and creatively apply them, – infer based on scientific research.	P8S_UW/1	Seminar	Examination/written work		
2.	- use the scientific literature to identify and solve research problems and those related to innovation activities, and uses the appropriate workshop to create new elements of this body of work.	P8S_UW/2	Seminar	Examination/written work		
3.	- make a 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	Seminar	Examination/written work		
4.	- can use a foreign language at a level that allows participation in scientific discourse	P8S_UK/6	Seminar	Examination/written work		
Social competence (no.)	(Ready to)					
1.	- is ready to critically evaluate achievements within a given scientific or artistic discipline.	P8S_KK/1	Seminar	Examination/written work		
2.	- is ready to recognize the importance of knowledge in solving cognitive and practical problems	P8S_KK/3	Seminar	Examination/written work		
LEARNING FORMAT – NUMBER OF HOURS						
Semester (no.)	Lectures	Seminars	Lab classes	Internships	others	ECTS
II		15	-	-	-	2

METHODS OF INSTRUCTION	
Lectures, talks, discussions, projects, presentations and papers.	
COURSE CONTENT	
<p>Lectures: Directions and stages of development of music psychology at home and abroad. Theories of musical ability: classification, analysis of basic concepts.</p> <p>Seminars: Standardized tests of musical ability and achievement. Characteristics of the different periods of human musical development. General intelligence versus musical ability. Functioning of music performers under the stress of social exposure/stage fright. Music therapy as a new medical discipline. Music perception as an information processing process. Preparation of a musical work as a creative process. Preparation of musical works as a creative process. Personality versus music preference. Forms of assessment of musical performances - selection of assessment strategies and justification.</p>	
COURSE ASSESSMENT CRITERIA	
<p>Written exam. The prerequisite for credit is attendance and activity in class; completion of the final project.</p> <p>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</p> <p>Score less than 50%; 51 to 60%; 61 to 70%; 71 to 80% ;81 to 90%; 91 to 100%</p>	
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)	15
Non-contact hours – student`s own work (preparation for classes or examinations, project, etc.)	170
Total number of hours	200
Total number of ECTS credits	2 ECTS
INSTRUCTIONAL MATERIALS	
Compulsory literature:	<p><u>Literatura podstawowa:</u> Hubert M. Blalock , <i>Statystyka dla socjologów</i>, PWN, Warszawa 1975. M. Dymon , <i>Przeszkody w procesie twórczym</i>, Wyd. WSP, Rzeszów 1997. E.E.Gordon , <i>Umuzycznienie niemowląt i małych dzieci</i>, PWM, Kraków 1997. E.E.Gordon, <i>Teoria uczenia się muzyki</i>, WSP, Bydgoszcz 1995. M. Janiszewski, <i>Ergonomia zawodu muzyka</i>, PWN, Warszawa 1992. K. Lewandowska, <i>Rozwój zdolności muzycznych</i>, WSiP, Warszawa 1978.</p>

	<p>M.Manturzevska, H.Kotarska , <i>Wybrane zagadnienia z psychologii muzyki</i>, WSiP, Warszawa 1990.</p> <p>M.Manturzevska , <i>Psychologiczne warunki osiągnięć pianistycznych</i>, PWN, Wrocław 1969.</p> <p>R.Shuter-Dyson, <i>Psychologia uzdolnienia muzycznego</i>, WSiP, Warszawa 1986.</p> <p>J. Wierszyłowski , <i>Psychologia muzyki</i>, PWN, Warszawa 1981.</p> <p>Ph. G.Zimbardo, <i>Psychologia i życie</i>, PWN, Warszawa 1994.</p> <p>J. SLOBODA, <i>UMYSŁ MUZYCZNY</i>, WSiP, WARSZAWA 2002</p>
Complementary literature:	Any journal articles on the interplay between psychology and music.