

## Course description

<b>Course title</b>	<b>Perspektiven des Musiklernens und des Musikmachens Perspectives on music learning and making</b>
<b>Course code</b>	54034
<b>Scientific sector</b>	L-ART/07
<b>Degree</b>	Master in Musicology
<b>Lecturer</b>	Comploi Franz (30 Stunden in deutscher Sprache) van der Sandt Johannes Theodorus (30 hours in English)
<b>Semester</b>	1
<b>Course year</b>	1
<b>Credits</b>	12
<b>Modular</b>	-
<b>Total lecturing hours</b>	60
<b>Total lab hours</b>	-
<b>Office hours</b>	from Monday to Friday on request
<b>Teaching language</b>	English, German
<b>Attendance</b>	According to regulations
<b>Prerequisites</b>	-
<b>Course description</b>	<p>The aim of this course is to introduce and secure an understanding of music making and learning and the creative and artistic skills to facilitate musical activity with others through projects and events.</p> <p>Transferable skills in communication, organisation, self-resilience, leadership, teamwork and evaluation needed in the execution of Music learning and making will be investigated. An awareness and understanding of distinctive traditions, conventions, practices and contexts that have helped shape contemporary practice within music making and learning will be developed.</p> <p>Students will also become familiar with current trends and developments in Music learning and making music.</p> <p>In der Lehrveranstaltung werden die vielfältigen Möglichkeiten des Musikmachens und Musiklernens als kreative und künstlerische Fähigkeiten vermittelt, die für die Arbeit in musikalischen Projekten und Veranstaltungen dienlich sind. In der Lehrveranstaltung werden die Bereiche Kommunikation, Selbstorganisation, Führung, Teamarbeit und Evaluation untersucht, die für Musiklernen und Musikmachen relevant sind. Es wird ein Bewusstsein und Verständnis für unterschiedliche musikalische Traditionen, Konventionen, Praktiken und Kontexte entwickelt, die die zeitgenössische Praxis des Musizierens und Lernens beeinflusst haben.</p> <p>Die Studierenden werden auch mit aktuellen Forschungsergebnissen und Entwicklungen im Bereich des Musiklernens und Musikmachens vertraut gemacht.</p>
<b>Specific educational objectives</b>	<p>The course gives a <i>general</i> overview of the basic principles and goals of Music making and learning. This includes an overview of the history, current developments and career paths in the field of Music learning and making.</p> <p>Various approaches, contents and methods and relevant</p>

literature will form the foundation of the course.

The educational objectives of this course are:

- To explore the challenges of Music learning and making in the 21<sup>st</sup> Century and dealing with diverse communities, and therefore the aims and objectives of Music learning and making.
- To understand the purpose of Music Education and Community Music.
- To explore the properties of communication and expression, analysing and interpreting music used in different settings.
- To consider the complex role of music in our society and culture.
- To consider the impact of the arts on occupational and life skills, and individual psychological wellbeing.

Der Kurs gibt einen Überblick über die Grundprinzipien und Ziele des Musizierens und Musik-Lernens. Dazu gehört ein Überblick über die Geschichte, aktuelle Entwicklungen und Karrierewege im Bereich des Musiklernens und Musikmachens. Verschiedene Ansätze, Inhalte und Methoden sowie einschlägige Literatur bilden die Grundlage des Kurses.

Die Bildungsziele der Lehrveranstaltung sind:

- Die Perspektiven und Herausforderungen des Musiklernens und Musikmachens im 21. Jahrhundert mit besonderer Berücksichtigung verschiedener Gemeinschaften und Gruppen.
- Verschiedene Ausbildungs- und Lernwege kennen lernen.
- Analyse und Interpretation von Musik verschiedener Zeiten und Kulturen.
- Musik als soziale Energie. Die Wirkungen der Musik auf das individuelle und soziale Wohlbefinden.

#### List of topics covered

##### *Music lernen:*

- Perspektiven des Musiklernens aus historischer, philosophischer, psychologischer und soziologischer Sicht.
- Verschiedene Lernkonzepte und Lernformen.
- Unterschiedliche Lernwege im Kontext des lebenslangen Lernens.
- E-Learning im Musikunterricht
- Reflexion und Diskussion über das Erlernen von Musik.

##### *Music making:*

- Music-making in music education, and community music activities,
- Overview of technological demands of the online music-making environment,
- Communicating through music-making,
- Reproducing, creating and perceiving music,
- Exploring different modes of music-making, e.g. vocal music, instrumental music,
- Social, cognitive and emotional value of music-making,
- Music-making and movement,

	<p>☒ Reflection and discussion about music-making.</p>
<p><b>Teaching format</b></p>	<p>Frontal lectures, group work, projects.          Small group discussion or activity will also be implemented.          Class discussion and reflexion on the topic.          Reading material is identified in advance and handouts are offered for those who want further information on specific topics.</p>
<p><b>Learning outcomes</b></p> <p>(The learning outcomes need to be arranged and defined among the lecturers of all modules. The coordinator of the modules is responsible for the provided data.)</p>	<p><b>Knowledge and understanding:</b>          The ability to apply knowledge and an understanding of music making, to demonstrate, in particular the aims of Music learning.  <b>Applying knowledge and understanding:</b>          The ability to apply gained knowledge and a critical understanding of the contexts and ideologies of Music learning and making;  <b>Making judgments:</b>          At the end of the course students will possess the ability to collect relevant data of the topics and interpret it in order to formulate concrete and abstract perspectives on Music making and learning.  <b>Communication skills:</b>          The ability to communicate with aesthetic and logical insight on the organization and composition of Music learning and making.  <b>Learning skills:</b>          Students are able to develop a concept for Music projects based on realistic resources and an assessment of the chosen environment;          The development of learning strategies and practical/creative skills to continue studying with a high degree of autonomy and independence;          The capacity to reflect on one's own performance and apply self-assessment;          The capacity to analyse and identify shortcomings in skills and knowledge acquired.</p>
<p><b>Assessment</b></p> <p>(The assessment needs to be arranged and defined among the lecturers of all modules. The coordinator of the modules is responsible for the provided data.)</p>	<p>Intermediary assessments on topics covered in lectures (dates of handing in assignments to be communicated in class).</p> <p>Final oral exam with elaboration of experience and/or topics of the course.</p>
<p><b>Assessment language</b></p>	<p>English, German</p>
<p><b>Evaluation criteria and criteria for awarding marks</b></p> <p>(The evaluation criteria need to be arranged and defined among the lecturers of all</p>	<p>Composition of the final mark:</p> <ol style="list-style-type: none"> <li>Two written paper: one on a topic about learning music and one about making music.              The following points might help in writing the paper:              demonstrate how well you can write material in the context</li> </ol>

<p><b>modules. The coordinator of the modules is responsible for the provided data.)</b></p>	<p>of the course;  identify the main issues it raises;  give a clear, succinct account of those issues; and  present a reasoned judgment regarding the soundness of the views.  Is there an explicit theoretical framework? Concepts: what are the central concepts? Are they clearly defined?  Argument: what is the central argument? Are there specific hypotheses?  Contribution: how well does the paper advance our knowledge of the subject?</p> <p>The following criteria will be used in assessing the paper review:  Expression, grammar, spelling.  Does the piece answer all parts of the question?  Clear evidence of critical thinking.  Is it clear and well structured?  Is there an argument? Is it convincing and evidence-based?  Does it follow the prescribed formatting instructions?  Additional wow-factor?</p> <p>2. Oral exam  During the oral examination the following will form part of the examination:  Questions and reflection on the paper.  The student will be asked to evaluate, argue and critically analyse and reflect on accumulated knowledge and experiences through answering relevant questions based on coursework.</p>
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<p><b>Required readings</b></p>	<ul style="list-style-type: none"> <li>• Dartsch, Knigge, Niessen, Platz, Stöger (Hrsg.) (2018) <i>Handbuch Musikpädagogik. Grundlagen -Forschung - Diskurse</i>. Waxmann</li> <li>• Gruhn, Rübke (Hrsg.) (2018). <i>Musik lernen</i>. Helbling</li> <li>• Higgins, Lee (2012) <i>Community music: In theory and in practice</i>. Oxford University Press, 2012.</li> <li>• Nathan, A. (2018) <i>Making Time for Making Music: How to Bring Music Into Your Busy Life</i>. Oxford University Press.</li> </ul>
<p><b>Supplementary readings</b></p>	<ul style="list-style-type: none"> <li>• Anderson, W.M. A Campbell, P.S. (2011) <i>Multicultural Perspectives in Music Education</i>. R&amp;L Education</li> <li>• Clausen, Dreßler (Hrsg.) (2018) <i>Soziale Aspekte des Musiklernens- Social aspects of music learning</i>. Waxmann</li> <li>• Gardner, Springfield (2014) <i>Musikwissenschaftliches Arbeiten. Eine Einführung</i>. Bärenreiter</li> <li>• Kenny, A. (2016) <i>Communities of Musical Practice</i>. Routledge</li> <li>• Landy, L. (2012). <i>Making music with sounds</i>. Routledge</li> <li>• Lehmann, Kopiez (Hrsg.) (2018) <i>Handbuch Musikpsychologie</i>. Hogrefe</li> <li>• Mahlert, U. (2006) <i>Handbuch Üben</i>. Breitkopf &amp; Härtel</li> <li>• Reimer, Bennett. (1970) <i>A Philosophy of Music Education</i>. Englewood Cliffs, NJ: Prentice-Hall.</li> </ul>

- Schulten, Lothwesen (Hrsg.) (2017) *Methoden empirischer Forschung in der Musikpädagogik*. Waxmann
- Smilde, R. (2009) *Musicians as lifelong learners. Discovery through biography*. Eburon Delft
- Veblen, K. (2012) *Adult music learning in formal, nonformal, and informal contexts*. In G. McPherson & G. Welch (Eds.), *The Oxford handbook of music education*, Vol. 2 (pp. 243–256). New York: Oxford University Press.
- Walker, R. (2007) *Music Education: Cultural Values, Social Change and Innovation*. Charles C. Thomas Publisher.