

Course description

Course title	Perspektiven des Musiklernens und des Musikmachens Perspectives on music learning and making
Course code	54034
Scientific sector	L-ART/07
Degree	Master in Musicology
Lecturer	Comploi Franz (30 Stunden in deutscher Sprache) van der Sandt Johannes Theodorus (30 hours in English)
Semester	1 + 2
Course year	1
Credits	12
Modular	-
Total lecturing hours	60
Total lab hours	-
Office hours	from Monday to Friday on request
Teaching language	English, German
Attendance	According to regulations
Prerequisites	-
Course description	<ul style="list-style-type: none"> • 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. • 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. • Students will also become familiar with current trends and developments in Music learning and making music.
Specific educational objectives	<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 literature will form the foundation of the course.</p> <p>The educational objectives of this course are:</p> <ul style="list-style-type: none"> • To explore the challenges of Music learning and making in the 21st 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.

<p>List of topics covered</p>	<ul style="list-style-type: none"> • <i>Musik lernen:</i> Perspektiven des Musikkernens aus philosophischer, psychologischer und soziologischer Sicht. Verschiedene Lernkonzepte und Lernformen. Unterschiedliche Lernwege im lebenslangen Lernen. Reflexion und Diskussion über das Erlernen von Musik. • <i>Music making:</i> <ul style="list-style-type: none"> • Exploring the basic musical elements, • Music making in music education, • Community music making, • Communicating through music making, • Reproducing, creating and perceiving music, • Vocal music, • Instrumental music, • Social, cognitive and emotional value of music making, • Music making and movement, • Music making in multi-cultural and mixed ability groups.
<p>Teaching format</p>	<ul style="list-style-type: none"> • 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>Learning outcomes</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>	<ul style="list-style-type: none"> • Knowledge and understanding The ability to apply knowledge and an understanding of music making, to demonstrate, in particular the aims of Music learning. • Applying knowledge and understanding The ability to apply gained knowledge and a critical understanding of the contexts and ideologies of Music learning and making; • Making judgments 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. • Communication skills The ability to communicate with aesthetic and logical insight on the organization and composition of Music learning and making. • Learning skills 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

	<p>self-assessment; The capacity to analyse and identify shortcomings in skills and knowledge acquired.</p>
<p>Assessment (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>	<ul style="list-style-type: none"> • Intermediary assessments on topics covered in lectures (dates of handing in assignments to be communicated in class). • Final oral exam with elaboration of experience and/or topics of the course.
<p>Assessment language</p>	<p>English, German</p>
<p>Evaluation criteria and criteria for awarding marks (The evaluation criteria 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>Composition of the final mark:</p> <ol style="list-style-type: none"> 1. 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 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>The following criteria will be used in assessing the paper review:</p> <ul style="list-style-type: none"> 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? <ol style="list-style-type: none"> 2. Oral exam During the oral examination the following will form part of the examination: <ul style="list-style-type: none"> • 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>Required readings</p>	<p>Dartsch, Knigge, Niessen, Platz, Stöger (Hrsg.) (2018)</p>

	<p><i>Handbuch Musikpädagogik. Grundlagen -Forschung -Diskurse.</i> Waxmann</p> <p>Gruhn, Röbbke (Hrsg.) (2018) <i>Musik lernen.</i> Helbling</p> <p>F. Comploi, <i>The Art of Listening</i>, in P.M. Rabensteiner (Ed.) <i>European Dimension in Education and Teaching</i>, Vol. 4, Schneider Verlag, Hohengehren 2012</p> <p>Higgins, Lee. <i>Community music: In theory and in practice.</i> Oxford University Press, 2012.</p> <p>Nathan, A. (2018). <i>Making Time for Making Music: How to Bring Music Into Your Busy Life.</i> Oxford University Press.</p>
<p>Supplementary readings</p>	<p>.</p> <p>Anderson, W.M. A Campbell, P.S. (2011). <i>Multicultural Perspectives in Music Education.</i> R&L Education</p> <p>Clausen, Dreßler (Hrsg.) (2018). <i>Soziale Aspekte des Musiklernens- Social aspects of music learning.</i> Waxmann</p> <p>Gardner, Springfield (2014). <i>Musikwissenschaftliches Arbeiten. Eine Einführung.</i> Bärenreiter</p> <p>Kenny, A. (2016). <i>Communities of Musical Practice.</i> Routledge</p> <p>Landy, L. (2012). <i>Making music with sounds.</i> Routledge</p> <p>Lehmann, Kopiez (Hrsg.) (2018). <i>Handbuch Musikpsychologie.</i> Hogrefe</p> <p>Mahlert, U. (2006) <i>Handbuch Üben.</i> Breitkopf & Härtel</p> <p>Reimer, Bennett. (1970). <i>A Philosophy of Music Education.</i> Englewood Cliffs, NJ: Prentice-Hall.</p> <p>Schulten, Lothwesen (Hrsg.) (2017). <i>Methoden empirischer Forschung in der Musikpädagogik.</i> Waxmann</p> <p>Smilde, R. (2009). <i>Musicians as lifelong learners. Discovery through biography.</i> Eburon Delft</p> <p>Veblen, K. (2012). <i>Adult music learning in formal, nonformal, and informal contexts.</i> In G. McPherson & G. Welch (Eds.), <i>The Oxford handbook of music education, Vol. 2</i> (pp. 243–256). New York: Oxford University Press.</p> <p>Walker, R. (2007). <i>Music Education: Cultural Values, Social Change and Innovation.</i> Charles C. Thomas Publisher.</p>