

	<p align="center">Doctoral School of Humanities University of Adam Mickiewicz in Poznań</p>
	<p align="center">Creative collaborative in the history of music</p>

I. General information

Name of course	Creative collaborative in the history of music
Code*	
Field / discipline	Art Sciences
Course module* (mandatory, mandatory for choice, optional)	
Specialist course* (Yes/No)	
Seminar* (Yes/No)	
Course type and number of hours (e.g. lecture 30h) If the course is conducted by more than one lecturer, please indicate the number of hours for each lecturer separately.	Lecture 15h
Year of education at the doctoral school *	
Form of passing the course (grade exam or passing with grade)	
Language	
First and last name, title/degree of the lecturer	Hanna Kicińska, PhD

* This field is filled in by the Office of the Doctoral School.

II. Detailed information

Course aim	Gaining knowledge about creative collaborative in the history of music.
Requirements (if applicable)	none

Learning outcomes for courses (EU) and their reference to learning outcomes for the Doctoral School AMU (EK)¹:

EU codes for courses	After completing the course and confirming the achievement of the learning outcomes, the PhD student will be able to:	EK codes for the Doctoral School AMU
EU_01	Know various creational models in the history of music.	E_WO1, E_WO2, E_UO1, E_UO2
EU_02	Be aware of the multifaceted influence of the performer on the work.	E_WO1, E_WO2, E_UO1, E_UO2
EU_03	Characterize the creative collaborative on selected examples.	E_WO1, E_WO2, E_UO1, E_UO2
EU_04	Appreciate the importance of social skills in a professional work.	E_WO1, E_WO2, E_UO1, E_UO2
EU_05	Characterize the specificity of cooperation between various artists (poets, choreographers, stage designers) and performers (singers, instrumentalists).	E_WO1, E_WO2, E_UO1, E_UO2

Learning content providing learning outcomes for courses (EU) with reference to the relevant learning outcomes (EU) for the course:

Learning contents	EU codes for courses
One piece - many authors. Multi-author work and the issues of co-authorship and cooperation.	EU01, EU03, EU04, EU05
The composer's self-(in)sufficiency.	EU01, EU02, EU03, EU04, EU05
Multifaceted influence of the performer on the work.	EU01, EU02, EU03, EU04, EU05
Two perspectives of cooperation - before and after the rise of the work.	EU01, EU02, EU03, EU04, EU05
"Collaboration" with the late author...	EU01, EU02, EU03, EU04, EU05
Case studies. Selected examples of creative cooperation.	EU01, EU02, EU03, EU04, EU05

Recommended literature:

Obligatory

1. Collaborative Creative Thought and Practice in Music, red. M.S. Barrett, Farnham, Surrey, 2014.
2. Distributed creativity: collaboration and improvisation in contemporary music, red E.F. Clarke, M. Doffman, New York 2017.

¹ Learning outcomes for the Doctoral School AMU (EK) are provided here: [Załącznik nr 1 do uchwały nr 295/2018/2019 Senatu UAM z dnia 27 maja 2019 r.](#)

3. Hayden, S., Windsor, L., Collaboration and the Composer: Case Studies from the End of the 20th Century, "Tempo", Vol. 61, No. 240 (Apr., 2007), ss. 28-39.
4. Kanno, M., As if the Composer is dead, "Mortality", 17(2), 170—181.
5. Keefe, S.P., 'We hardly knew what we should pay attention to first': Mozart the Performer-Composer at Work on the Viennese Piano Concertos, "Journal of the Royal Musical Association", 134(2), 185—242.

Additional

1. Harley, M.A. i inni, Chopin and Women Composers: Collaborations, Imitations, Inspirations, "The Polish Review", Vol. 45, No. 1, 2000, ss. 29–50.
2. Harris, R. S. (2005). Songs of ascents : a collaboration of singer, composer and ancient text (T). University of British Columbia [na:] <https://open.library.ubc.ca/collections/ubctheses/831/items/1.0099812>.
3. O'Grady, T.J., Interpretive Freedom and the Composer-Performer Relationship, The Journal of Aesthetic Education, Vol. 14, No. 2 (Apr., 1980), ss. 55—67.
4. Schwarz, B., Joseph Joachim and the Genesis of Brahms's Violin Concerto, "The Musical Quarterly", Vol. 69, No. 4 (Autumn, 1983), ss. 503-526.
5. Smith, J., The Dynamics of Composer-Performer Relationships: A Study of Long-Term Creative Collaboration, praca doktorska, University of Toronto 2020.

III. Additional information

- a) Forms of verification of learning outcomes:

Methods and forms of courses that enable to achieve learning outcomes (EU) Please indicate (X) of the suggested method(s) appropriate to the course or suggest other)	
Lecture with multimedia presentation	x
Debates	
Lecture	x
Discussions	
Work with text	
Case studies	
Problem-based learning	
Exercise method	
Research-based learning	
Workshop	

Methods and forms of courses that enable to achieve learning outcomes (EU) Please indicate (X) of the suggested method(s) appropriate to the course or suggest other	
Project	
Show and observation	
Audio and/or video demonstrations	
Activating methods (e.g. SWOT, brainstorm)	
Group work	
Others (what kind?)	

b) Methods of assessing achievement of learning outcomes (EU) (please indicate from the suggested methods specific to a given EU or provide other methods)

Methods of assessing	EU codes for course				
Written exam					
Spoken exam					
The "open book" exam					
Written colloquium					
Spoken colloquium					
Test					
Project					
Essay	EU_01	EU_02	EU_03	EU_04	EU_05
Report					
Multimedia presentation					
Portfolio					
Others (what kind?)					

c) Contact hours with lecturer

Course hours (according the program)	Including the number of hours in direct contact with the lecturer
15	15

d) Assessment criteria according to the scale used by AMU

Grade	Requirements

Very good (bdb, 5,0)	very good knowledge, skills and personal and social competences
Good plus (db +, 4,5)	good and in some areas outstanding knowledge, skills and personal and social competences
Good (db, 4,0)	good knowledge, skills and personal and social competences
Satisfactory plus (dst +, 3,5)	satisfactory knowledge, skills and personal and social competences, but with numerous shortcomings
Satisfactory (dst, 3,0)	satisfactory knowledge, skills and personal and social competences, but with significant errors
Unsatisfactory (ndst, 2,0)	unsatisfactory knowledge, skills and personal and social competences

IV. Organisational information

Course venue	
Course date	
Date and venue of lecturer's duty	
Contact to lecturer (e-mail, website, Facebook, Twitter etc.)	