

Academy of Arts in Banská Bystrica
Kollárova 22, 974 01 Banská Bystrica
College ID: 31094970
Faculty of Performing Arts
Kollárova 22
974 01 Banská Bystrica



DESCRIPTION OF THE STUDY PROGRAMME PERFORMING ARTS

Master's degree

Name of university: the Academy of Arts in Banská Bystrica

Headquarters of the university: 22 Kollárova Street, 974 01 Banská Bystrica

College ID: 31094970

Faculty name: Faculty of Performing Arts

Faculty seat: 22 Kollárova Street, 974 01 Banská Bystrica

University body for approval of the study programme: the Accreditation Board of the Academy of Arts and the Joint Programme Board of the Faculty of Performing Arts of the Academy of Arts in Banská Bystrica covering the Bachelor's and Master's study programme Performing Arts

Date of approval of the study programme or modification of the study programme:

..... (AR AU) and 12.4.2022 (SPR FMU AU)

Table of Contents

1. BASIC DATA ABOUT THE STUDY PROGRAMME	4
2. GRADUATE PROFILE AND LEARNING OBJECTIVES	5
<i>a) Objectives and main learning outcomes.....</i>	<i>5</i>
<i>b) Occupations for which the graduate is prepared at the time of graduation and the potential of the study programme in terms of graduate employment</i>	<i>6</i>
<i>c) Comments from external stakeholders.....</i>	<i>7</i>
3. APPLICABILITY	7
<i>a) Assessment of the employability of graduates of the study programme.....</i>	<i>7</i>
<i>b) Successful graduates of the study programme.....</i>	<i>7</i>
<i>c) Employers' assessment of the quality of the study programme (feedback).....</i>	<i>9</i>
4. STRUCTURE AND CONTENT OF THE STUDY PROGRAMME	10
<i>a) Rules for the formation of curricula in the study programme</i>	<i>10</i>
<i>b) Recommended curricula for each pathway of study.....</i>	<i>10</i>
<i>c) The number of credits required for regular graduation and other conditions for regular graduation</i>	<i>14</i>
<i>d) Rules for the verification of learning outcomes.....</i>	<i>15</i>
<i>e) Conditions for the recognition of studies or part of studies.....</i>	<i>18</i>
<i>f) Topics of final theses of the study programme Performing Arts.....</i>	<i>19</i>
<i>g) Rules for the assignment, processing, revision, defence and evaluation of theses in the study programme.....</i>	<i>22</i>
<i>h) Opportunities and procedures for participation in student mobility</i>	<i>23</i>
<i>i) Rules for the observance of academic ethics and the drawing of consequences</i>	<i>24</i>
<i>j) Procedures applicable to students with specific needs.....</i>	<i>27</i>
<i>k) Student complaints and appeals procedures</i>	<i>28</i>
5. COURSE INFORMATION SHEETS	29
6. CURRENT ACADEMIC YEAR SCHEDULE AND CURRENT TIMETABLE.....	29
7. STAFFING OF THE STUDY PROGRAMME.....	29
<i>a) The person responsible for the delivery, development and quality of the programme of study.....</i>	<i>29</i>
<i>b) Persons providing profile subjects of the study programme.....</i>	<i>30</i>
<i>c) Reference to the scientific/artistic and pedagogical characteristics of the persons providing the profile subjects of the study programme</i>	<i>30</i>
<i>d) List of teachers of the study programme</i>	<i>30</i>
<i>e) List of thesis supervisors with assignment to the topics of the currently supervised theses (with contact details).....</i>	<i>32</i>
<i>f) Reference to the scientific/artistic/teaching characteristics of the thesis supervisors</i>	<i>34</i>
<i>g) Student representatives</i>	<i>34</i>
<i>h) Study programme advisor</i>	<i>34</i>

i) Other study programme support staff.....	34
8. SPATIAL, MATERIAL AND TECHNICAL PROVISION OF THE STUDY PROGRAMME AND SUPPORT	35
a) A list and characteristics of the study programme classrooms and their technical equipment with assignment to learning outcomes and subject matter.....	35
b) Access to ILP study literature in the library, access to information databases and other information resources, information technology.....	39
c) Characteristics and scope of distance learning applied in the curriculum with assignment to courses (Procedures for transition from full-time to distance learning) Approaches, e-learning portal manuals. Procedures for the transition from face-to-face to distance learning	39
d) The partners of the university in the provision of the educational activities of the study programme and the characteristics of their participation	40
e) Characteristics of social, sporting, cultural, spiritual and community facilities	41
f) the opportunities and conditions for students of the study programme to participate in mobility and internships, the guidelines for applying, the rules for the recognition of this learning	42
9. REQUIRED ABILITIES AND PREREQUISITES OF THE APPLICANT FOR THE STUDY PROGRAMME	47
a) Required competences and prerequisites for admission	47
b) Admission procedures	47
c) Admission results for the most recent period.....	48
10. FEEDBACK ON THE QUALITY OF EDUCATION PROVIDED.....	49
a) Procedures for monitoring and evaluating students' views on the quality of the study programme	49
b) Results of student feedback and related measures to improve the quality of the study programme	50
c) Results of alumni feedback and related measures to improve the quality of the study programme	51
11. REFERENCES TO OTHER RELEVANT INTERNAL REGULATIONS AND INFORMATION RELATING TO THE STUDY OR THE STUDENT'S PROGRAMME OF STUDY	52

1. BASIC INFORMATION ABOUT THE STUDY PROGRAMME

Name of the study programme:	Performing Arts
Number according to the register of study programmes:	101091
Degree of higher education:	2nd degree (Master's)
ISCED-F code for the level of education:	767
Place of study programme implementation:	Banská Bystrica, Kollárova 22
Name and number of the field of study:	Art/8211, R55
ISCED-F department code:	0215 Music and performing arts
Type of study programme:	academically oriented, artistic
Academic degree awarded:	Master of Arts (Mgr. art.)
Form of study:	Daily
The language in which the study programme is conducted:	Slovak language
Standard length of study expressed in academic years:	two years
Capacity of the study programme (planned number of students):	35
Actual number of applicants:	the admission procedure will be closed by 18.6.2022
Projected number of students in the program:	35
Number of applicants in the admission procedure for Mgr. studies for the year 2019/2020:	33 Admitted: 32, enrolled: 29
Number of applicants in the admission procedure for the Mgr. studies for the year 2020/2021:	52 Admitted: 47, enrolled: 46
Number of applicants in the admission procedure for Mgr. studies for the year 2021/2022:	35 Admitted: 31, enrolled: 30
Note: Actual numbers of applicants and students for the last two years are based on data within the current degree programmes.	

2. GRADUATE PROFILE AND LEARNING OBJECTIVES

a) Objectives and main learning outcomes

Graduate profile

Graduate of the Master's degree programme in Performing Arts:

- has acquired adequate knowledge in the field of performing arts and in theoretical disciplines such as history, music theory, aesthetics of music and history of philosophy and is able to use it in professional public performance of a musical work in a specific field of study,
- safely navigates current issues in the field of music interpretation, masters the specifics of stylistic periods and reflects them in the creation of his/her own unique interpretative values,
- master a wide range of repertoire and literature within the chosen field of study, which will enable him/her to realize artistic performance in accordance with different musical styles or specifics of different historical periods in the field of professional music performance,
- independently creates its own authorial intention in relation to the stylistic parameters of modern and contemporary interpretation of musical works,
- is able to organically integrate theoretical knowledge and practical skills in an interdisciplinary manner in a professional creative interpretation appropriate to the level of the second degree,
- has acquired the professional competences and technical skills necessary for self-study and independent creative artistic work corresponding to the requirements of the second level of study,
- on the basis of reflecting on the acquired theoretical base and current interpretation trends, is able to objectively assess and evaluate his/her own interpretation and is capable of adequate self-reflection; is able to effectively capitalize on his/her strengths, is aware of his/her weaknesses and is able to find effective ways for further professional artistic development,
- is able to analyse interpretive problems at a high level and to propose creative solutions to them depending on subjective possibilities,
- can build on acquired knowledge in professional discussion and adequately argue and communicate their beliefs at a professional level,
- Knows the correct physiological and psychological habits and their nuances and reflects them in study and in the highly professional public presentation of works of art,
- has mastered effective strategies necessary for coping with stressful situations and specific stresses related to the professional public presentation of one's own artistic work,
- possesses a high level of social competence, which is a prerequisite for cooperation with artists in chamber ensembles and larger artistic ensembles,
- demonstrates highly developed competencies of a leader necessary for successful leadership of an artistic collective, holding the position of a leader in an artistic body, creating a vision and motivating the members of the collective to achieve it together,
- possesses a high level of professional competencies that will enable him/her to give highly professional artistic performances and to be successful in his/her chosen profession in his/her chosen artistic performance field,

- is ready to continue his/her studies at the doctoral level in a follow-up study programme, or after acquiring a teaching qualification within the framework of the Supplementary Pedagogical Study to apply in the teaching profession.

Aim of education

The aim of education in the study programme Performing Arts is to prepare future graduates of the programme in their chosen field of study for professional work in the professions in the field of performing musical arts, for professional autonomous artistic work in solo, chamber and orchestral performance, for the leadership of artistic collectives or, after completing qualification education in pedagogical disciplines, for the performance of the profession of a teacher of a primary art school or conservatory. Successful completion of the Master's degree enables the graduate to continue in a follow-up doctoral study programme at the Academy of Arts in Banská Bystrica or at Slovak and foreign art universities in an equivalent study programme.

A graduate of the Master's degree programme in Performing Arts in the field of study Arts has securely acquired theoretical knowledge and highly developed skills and competences related to artistic activity in the form of musical interpretation. He/she is able to apply his/her professional performance skills and abilities in a professional approach to a musical work, which he/she demonstrates through the creation of his/her own artistic intention, the ability to make an original personal statement and independent creative performance activity. The graduate of the programme reflects on a theoretical level the specific stylistic and aesthetic principles and theoretical-historical parameters in the professional interpretation of a musical work. He/she is able to implement the acquired competences in public professional artistic presentation, to defend his/her concepts and to communicate his/her approach reflecting the context of an authentic historically conditioned and simultaneously created modern artistic space. He has firmly rooted socially desirable professional competencies and a positive attitude towards his profession. Is culturally and linguistically literate in order to develop autonomously and operate successfully in the diverse conditions and environments of the art world.

A detailed structure of the learning outcomes is contained in the Annex Course Information Sheets.

b) Occupations for which the graduate is prepared at the time of graduation and the potential of the study programme in terms of graduate employment

Indication of graduate occupations

A graduate of the Performing Arts programme can, depending on the chosen focus, work as a soloist in the field of instrumental or vocal music performance, as a concert master, choral conductor, choirmaster, instrumental group leader, or leader of an artistic ensemble, member of professional music ensembles, member of an orchestra, chamber player - member of a chamber ensemble, member of a music group, member of an ensemble, member of a choir, accompanist, also in the audiovisual media, as a manager of cultural institutions, music dramaturge in orchestras and theatres.

Potential of the study programme in terms of graduate employment

The most significant potential in terms of graduates' employment is in the field of artistic professions - graduates are mainly applied as soloists and leaders of artistic ensembles, chamber ensembles, ensembles, orchestras, choirs, as conductors, choirmasters, or as members of artistic ensembles in the domestic and foreign art industry. They also work as accompanists and, after

completing their education, as teachers in primary art schools and conservatories. Graduates can also work in audiovisual media, cultural institutions, or as music dramaturges in orchestras and theatres.

Graduates of the Performing Arts study programme may continue their studies at the doctoral level in the relevant study programme and in the relevant field of study at Slovak or foreign universities with an artistic focus.

c) Comments from external stakeholders

According to the Description of the Study Field, the study programmes in the field of Arts do not require an opinion on the prerequisite for the application of the graduates of the study programme in practice, and thus also the evaluation of the quality of the study programme by employers.

3. APPLICABILITY

a) Assessment of the employability of graduates of the study programme

Graduates' employability is evaluated by senior executives from prominent music institutions in Slovakia and leading personalities of music ensembles. Representatives of such institutions as the State Opera in Banská Bystrica, the J. L. L. Bella in Banská Bystrica, the State Philharmonic Košice, the State Chamber Orchestra Žilina, the Žilina Conservatory, Otto voce, the J. Cikker Primary Art School in Banská Bystrica, the Železiarne Podbrezová Brass Band, the Vojenská hudba Banská Bystrica, and others.

b) Successful graduates of the study programme

Successful graduates of the study programme are employed in Slovak and foreign institutions:

STRINGED INSTRUMENTS

Radka Uhrinová - violin - member of the orchestra - State Opera Banská Bystrica

Patrik Kanuščák - violin - orchestra member - Slovak State Philharmonic Košice

Martin Ruman - viola - orchestra member - Slovak Philharmonic

Filip Jaro - double bass - orchestra member - Slovak Philharmonic

Katarína Stašová - violin - member of the orchestra - ŠKO Žilina

Ján Karboník - violin - member of the orchestra - State Chamber Orchestra Žilina

Vojtech Botoš - viola - orchestra member - Slovak Radio Symphony Orchestra Bratislava

Daniela Szeghő - cello - cello group leader - State Opera Banská Bystrica

WIND INSTRUMENTS

Ján Goliáš - French horn - commander - conductor of military music B. Bystrica, member of the orchestra of the B. Bystrica, commander - conductor of military music Banská Bystrica

Stanislav Orechovský - trombone - member of the orchestra of the Slovak National Theatre

Martin Tujvel - trombone - leader of the trombone group in the orchestra of the State Theatre Opera Košice

Sára Juríková - clarinet - member of the orchestra of the School of Music B. Bystrica

Róbert Židek - bassoon - member of the orchestra of SOK B. Bystrica

Jana Lešková - oboe - member of the orchestra of the State Theatre Opera Košice
Lukáš Fülöp - trumpet - member of the orchestra of the State Theatre Opera Košice
Peter Kundracik - trumpet - member of the orchestra of the State Theatre Opera Košice
Matej Droppa - trumpet - 1st trumpet in the orchestra of ŠKO Žilina
Matej Göllner - trumpet - member of the orchestra of the Slovak State Philharmonic Košice
Petr Jurášek - trumpet - member of orchestra Solamente naturali and ensemble Musica Organum (ArtD. study)
Janka Jámborová - flute - member of the orchestra of the Slovak State Philharmonic Košice (ArtD. studies)
Júlia Burášová - flute - leader of the flute group in the orchestra of the Slovak State Philharmonic Košice
Zuzana Mega - flute - member of the orchestra of the State Theatre Opera Košice

CONDUCTING THE CHOIR

Ján Procházka - Conductor of the SCO in Banská Bystrica
Tatiana Švajková - conductor of the Collegium Technicum choir in Košice, pedagogue at the Faculty of Pedagogy of the University of Prešov in Prešov, as a choirmaster she often cooperates with the Košice Philharmonic
Monika Bažiková - conductor of the choirs Omnia and Mladost', pedagogue at the Faculty of Pedagogy, UMB Banská Bystrica
Daniel Simandl - choirmaster at the State Opera Banská Bystrica, assistant conductor at the State Opera Banská Bystrica, assistant professor at FMU AU
Adam Sedlický - conductor at the Opera of the National Moravian-Silesian Theatre Ostrava, conductor of the Slovak Radio Symphony Orchestra, assistant professor at the FMU AU

VOCAL INTERPRETATION

Andrea Luptáková - vocal interpretation - member and leader of the group - soprano - Slovak Philharmonic Choir - Bratislava
Peter Račko - vocal interpretation - soloist of the State Opera in Banská Bystrica; cooperation: the Slovak National Theatre in Bratislava, the National Theatre in Brno, Theater Freiburg (Germany), Opera Teatr Welki Poznan (Poland), the National Moravian-Silesian Theatre in Ostrava; foreign performances: the Czech Republic, Germany, Poland, China
Michaela Šebestová - vocal interpretation - soloist of the State Opera in Banská Bystrica - cooperation - Slovak National Theatre Bratislava, National Theatre Brno, Slovak State Theatre Košice, Slovak State Philharmonic Košice, Slovak Radio Bratislava, Slovak Philharmonic Bratislava, Slovak State Philharmonic Bratislava, Slovak State Chamber Orchestra Žilina; foreign performances - Czech Republic, Austria, Germany, Belgium, Netherlands, Japan
Pavol Bršlík - vocal interpretation - tenor guest artist at renowned opera houses and concert venues around the world - Vienna State Opera, Bavarian State Opera, Semperoper in Dresden, Opernhaus in Zurich, Metropolitan Opera in New York, Covent Garden in London, Slovak National Theatre in Bratislava, Slovak Philharmonic in Bratislava, London Philharmonic Orchestra, London Symphony Orchestra, Orchestre National de France, Dresden Philharmonie and many others; he is listed with an artistic portrait in the publication DIE WELTBESTEN TENORE as one of the world's 44 best tenors.

KEYBOARD INSTRUMENTS

Bohdan Koval - piano, doctoral student at FMU AU; 2017 - 1st prize at the Forum per tasti competition in Banská Bystrica, 2018 - Golden Parnas in Sanok, Poland and 1st prize at the Chopin Competition (Dnipropetrovsk, Ukraine); concerts in Poland, the Czech Republic, Slovakia, Ukraine and Germany; collaborates with the Warsaw Philharmonic Chamber Orchestra.

Tomáš Valíček - accordion, doctoral student at FMU AU; concerts abroad (Croatia, Italy, Malaysia and England); 2017 - 1st prize in Ostrava; active collaboration with Karin Sarkisjan; 2018 - CD Virtuoso; 2021 - CD "Connection".

Peter Berec - accordion; currently active in Hungary; plays in theatre performances (Operett Theatre, Madách Theatre, Víg Theatre, József Attila Theatre, Pesti Magyar Theatre); collaborates with Jókai Theatre in Komárno (background music for the performances "Glass Shoe" and "Make love, not war"); Musical guest at openings and ceremonial openings of exhibitions at the Hungarian National Museum; member of the duo Band Gondola; performing in a full-length programme based on French chansons with singer and actor Bardóczy Attila.

Mgr. Michal Červienka, ArtD., accordion, absolute winner of the prestigious competition of Ukrainian accordion virtuoso Vladimir Zubitsky CITTA DI LANCIANO in Italy; collaborates with renowned artists in Slovakia and abroad - Róbert Ragan, Eva Varhaníková, Stanislav Palúch, Dalibor Karvay, Martin Budinský, Klaudius Kováč and others; soloist of the Devil Violin Orchestra of Jan Berky Mrenica; performances with SOSR, ŠKO Žilina, Slovak State Philharmonic Košice, Talich Orchestra Prague, Philharmonic Rzeszow; performances in Poland, Hungary, Czech Republic, China, Germany, etc.; release of 2 CDs.

doc. Mgr. art. Eva Varhaníková, ArtD., (f.m.prof.)1 piano** - concert pianist, active concert activity e.g. active in London (England), Prague (Czech Republic), Klaipeda (Lithuania), Oulu (Finland), Florence (Italy), Sanok and Warsaw (Poland), Lviv (Ukraine), Moscow (Russia), Ruse (Bulgaria), Reykjavik (Iceland), Sapri (Italy), Barcelona (Spain), Ljubljana (Slovenia); cooperation with orchestras (Slovak Philharmonic Bratislava, ŠKO Žilina, Chamber Orchestra České Budějovice, Symphony Orchestra of the Academy of Music in Lviv, Philharmonic in Ruse, Orchestra of the State Opera in Banská Bystrica; performances with the Slovak Philharmonic.

c) Employers' assessment of the quality of the study programme (feedback)

According to the Description of the Study Field (point 3), the study programmes in the field of Arts do not require an opinion on the assumption of the application of the graduates of the study programme in practice and thus also the evaluation of the quality of the study programme by employers.

¹ **These persons providing profile subjects of the study programme are in the positions of associate professors according to § 77 (2) of the Act on Higher Education from 1.7.2022

*** The following persons providing profile subjects of the study programme are in the posts of associate professors according to § 77 (2) of the Higher Education Act from 1.10.2022

4. STRUCTURE AND CONTENT OF THE STUDY PROGRAMME

a) Rules for the formation of study plans in the study programme

When creating the recommended study plans in the study programme Performing Arts, the Academy of Arts was based on the relevant documents and laws that profile the graduate of the second degree study programme in accordance with the relevant level of the National Qualification Framework (Decree No.244/2019 Coll. 131/2002 Coll. on Higher Education as amended, Decree No. 614/2002 Coll. on the credit system of studies, Act No. 269/2018 Coll. on Quality Assurance of Higher Education as amended, and from the internal documents of the Academy of Arts.

The school also followed the following rules when drawing up the curriculum and plans:

- Profile subjects are provided by teaching staff with the title of associate professor or professor at the appropriate post.
- The credit allocation respects the importance of the subjects, i.e. the least number of credits is given to elective and selection subjects and the most to profile and compulsory subjects.
- Learning outcomes within individual courses reflect the allocated credit allocation.
- Subjects and their definition reflect the profile of the graduate.
- The subjects are not duplicated in content or subject matter.
- The complexity of the learning objectives corresponds to the Master's degree.
- The study according to the recommended study plan in terms of time intensity corresponds to the work of a student in the range of 1800 hours per academic year, including independent creative activity and independent study; which means 30 hours per credit.

The recommended curriculum is designed to ensure that every student has the opportunity to meet the requirements for successful completion of studies of the standard length. The recommended study plan is published by the faculty no later than the beginning of the enrolment of courses in the relevant academic year. Flexibility in the curriculum is ensured by allowing multiple paths in study through an extensive offer of compulsory elective courses and the possibility to choose elective courses.

The study plan (except for the form of assessment of study results) is prepared by the student himself/herself or in cooperation with a study advisor appointed by the Dean of the Faculty from among the school staff, in accordance with Section 51 (2) and (4) (g) of the Higher Education Act and in accordance with the AU Study Regulations. A student's study plan consisting of various subjects is drawn up, as a rule, for one academic year. It specifies the time and content sequence of courses and the forms of assessment of learning outcomes.

The study plan of each student is created within the framework of the specified rules and in accordance with the Study Regulations of FMU AU.

b) Recommended study plans for each pathway in the study

The recommended curriculum in the Performing Arts program allows students to choose from a variety of performance areas within which to profile their professional competencies. In the recommended curriculum, the faculty advises students on the part of their studies in which they should take the various courses in the program of study.

The recommended study plan includes subjects that are divided into the following according to the importance of their completion:

- Compulsory (PP) - their successful completion is a condition for successful completion of part or the entire study programme.
- Compulsory elective courses (PVP) - the condition for successful completion of part or the entire study programme is the successful completion of a specified number of these courses according to the student's choice in the structure determined by the study programme.
- Elective subjects (ES) - other subjects that a student has the opportunity to enrol in order to supplement his/her studies and to obtain a sufficient number of credits in the relevant part of his/her studies.

Courses included in the study programme are courses without continuity, i.e. enrolment in a course is not conditional on the completion of another course.

The recommended study plan of the Master's degree programme in Performing Arts includes the subjects listed in Table 1.

Table 1: Number of courses in the recommended curriculum of the Performing Arts programme at the Master's degree level

2	Compulsory subjects, including one profile subject
5-8	Compulsory elective courses, 4-5 of which are profile courses in the Profile focus block depending on the specific focus (Table 2)
2	Compulsory elective courses in the block Collective Interpretation
3	Compulsory elective courses in the Theoretical Platform block
16	Compulsory elective courses in the block Professional extension courses for all specializations
2-3	Compulsory elective courses in the Professional Extension Courses block, depending on the specific specialization (Table 3)
4	Elective subjects

Table 2: Number of Compulsory Elective Courses in the Profile Focus Block depending on the specific focus

5	Woodwind instruments flute, oboe, clarinet, bassoon, saxophone, of which 4 profile
5	Sheet metal wind and percussion instruments - trumpet, French horn, trombone, tuba, percussion instruments, of which 4 profile
5	String instruments - violin, viola, cello, double bass, of which 4 profile instruments
5	String instruments - cimbalom, 4 of them profile
5	Stringed instruments - guitar, 4 of them profile
6	Keyboard instruments - piano (chamber direction), accordion, of which 4 profile
6	Keyboard instruments - piano (concert direction), of which 4 profile
6	Vocal interpretation, including 5 profile
7	Musical singing, of which 4 profile
8	Conducting a choir, 4 of which are profiled

Table 3: Number of Compulsory elective courses in the block of Professional extension courses depending on the specific specialization

7	Practical subjects for all specializations
8	Theoretical subjects for all specializations

4	Wind and percussion instruments
3	String instruments - violin, viola, cello, double bass
2	String instruments - cimbalom, guitar
3	Keyboard instruments - piano, accordion
2	Vocal interpretation and Musical singing
2	Conducting the choir

Profile subjects (5-6 depending on the chosen trajectory) contribute to the competence development of the graduate profile. These are mainly practical subjects, but the theoretical base also plays a role in their successful completion. One profile subject is common - compulsory for all students, namely *Music Theory*. The subject will enable students to gain a deeper orientation in the theoretical principles of music creation and interpretation in the context of historical epochs of music history, which will contribute to increasing the professionalism of their own interpretation. Depending on the chosen specialization, students will then take a varying number of profile courses, with each specialization having a defining course - *Musical Instrument Playing/Vocal Performance/Musical Singing/Choral Conducting*. Another common profile subject is *Interpretation Seminar* (modified depending on the specialization) and *Chamber Playing* (with the exception of Vocal Interpretation, where it is replaced by *Chamber Singing*, and Musical Singing and Choral Conducting, where the subject has no equivalent). The graduate's profile is completed in the profile courses *Study of Orchestral Parts* (in the focus Wind Instruments and Strings), *Interpretation of Works in Non-Traditional Ensembles* (in the focus String Instruments - Cimbalom and Guitar), *Playing from Sheet Music and Scores* (in the concentration Keyboard Instruments - Piano (Chamber Direction) and Accordion), *Playing from Scores* (in the concentration Keyboard Instruments - Piano (Concert Direction)), *Study of Repertoire at the Piano* (in the concentration Vocal Performance and Musical Singing). Students of Vocal Interpretation also prepare for their professional career in the profile course *Opera Studio* and students of Musical Singing in the course *Musical Studio*. In the Choir Conducting specialization, the profile courses, in addition to *Choir Conducting* and *Interpretive Seminar - Choir Conducting*, are the courses *Practice in Chamber Choir and Vocal Group* and *Theory of Development of Opera and Symphonic Music*.

The compulsory elective courses are divided into five blocks, within which the student chooses courses in order to achieve the minimum recommended number of credits in a given semester, year or during the study. The blocks are *Profile Focus*, *Collective Interpretation*, *Theoretical Platform* and *Professional Extension Courses*. These courses are aimed at the development of "hard and soft" competences. They adequately complement the content of the compulsory subjects and contribute to both professional and general knowledge in the field of study or, in terms of diversification of the competence profiles, develop mainly transferable competences.

Electives are designed to enrich students' professional preparation. These are the other subjects in the study programme, i.e. those that are not compulsory or compulsory electives. If a student achieves a sufficient number of credits in the compulsory and compulsory elective courses, he/she does not have to enrol in any elective course.

The Master's degree of study ends with a state examination, the content of which are the subjects *Diploma Thesis and the Defence of the Diploma Thesis* and *Diploma Artistic Performance and the Defence of Artistic Performance*. They test the level of competences that the student must demonstrate at the end of the Master's degree.

The study is completed by the realization of an artistic performance and its defense and the elaboration of a diploma thesis and successful completion of its defense.

Credit system of the Performing Arts programme

The organisation of studies is based on the credit system of studies in accordance with Decree No. 614/2002 Coll. on the Credit System of Studies (ECTS). Each subject, the completion of which is evaluated, is assigned a number of credits in the study programme, which the student will receive after its successful completion. One credit corresponds to 30 hours of work, including independent study and independent creative activity. The standard workload of a full-time student for the whole academic year is expressed as 60 credits (30 credits per semester). Credits earned for courses taken are cumulative, which means that credits earned for successful completion of courses are cumulative over the period of time in which the student was enrolled in a single degree programme.

The total number of credits to be earned during the study is divided between compulsory, elective and elective courses (Table 4).

Table 4: Recommended number of credits per semester in each group of courses

Recommended number of credits per semester	Semester				Σ
	1.	2.	3.	4.	
PP - compulsory subjects	2	2	2	1	7
PVP/1PZ - compulsory elective subjects - profile focus (*student chooses one profile focus)					
* Woodwind instruments - flute, oboe, clarinet, bassoon, saxophone	18	18	18	15	69
* Brass and percussion instruments - trumpet, trombone, tuba, French horn, percussion	18	18	18	15	69
* String instruments - violin, viola, cello, double bass	18	18	18	15	69
* String instruments - cimbalom	18	18	18	15	69
* String instruments - guitar	18	18	18	15	69
* Keyboard instruments - piano (chamber direction), accordion	18	18	16	17	69
* Keyboard instruments - piano (concert direction)	18	17	17	17	69
* Vocal interpretation	18	17	17	17	69
* Musical singing	18	17	17	17	69
* Conducting the choir	18	18	18	15	69
PVP/2KI - compulsory electives, collective interpretation	2	2	2	2	8
PVP/3TP - compulsory electives, theoretical platform	4	4	4	-	12
PVP/4OR - compulsory electives, professional extension	3	3	3	0	9
ZP - final thesis	-	-	-	10	10
Recommended number of credits per semester from PP + PVP/1PZ + PVP/2KI + PVP/3TP + PVP/4OR + ZP = 7 + 69 + 8 + 12 + 9 + 10					

Woodwind instruments - flute, oboe, clarinet, bassoon, saxophone	29	29	29	28	115
Brass and percussion instruments - trumpet, trombone, tuba, French horn, percussion instruments	29	29	29	28	115
String instruments - violin, viola, cello, double bass	29	29	29	28	115
String instruments - cimbalom	29	29	29	28	115
String instruments - guitar	29	29	29	28	115
Keyboard instruments - piano (chamber direction), accordion	29	29	27	30	115
Keyboard instruments - piano (concert direction)	29	28	28	30	115
Vocal interpretation	29	28	28	30	115
Musical singing	29	28	28	30	115
Conducting the choir	29	29	29	28	115
Minimum number of credits during the study from PP + PVP/1PZ + PVP/2KI + PVP/3TP + PVP/4OR + ZP = 7 + 69 + 8 + 12 + 9 + 10					

c) Number of credits required for regular graduation and other requirements for regular graduation

Number of credits required for full graduation: 120

The student receives credits in the following structure: $7 + (69 + 8 + 12 + 9) + 10 + 5$

- minimum for compulsory subjects, excluding SHS subjects: $7 \rightarrow 5.8 \%$
- minimum for compulsory electives in different blocks: $98 (69 + 8 + 12 + 9) \rightarrow 81.7 \%$
- minimum for elective subjects: $0 \rightarrow 0 \%$
- for state exam subjects: $10 \rightarrow 8.3 \%$
- at least $5 \rightarrow 4,2 \%$ for the subjects that the student chooses from the compulsory elective or elective courses to complete the credits.

Ordinary completion of studies

The Master's degree of study ends with a state examination, the content of which are the subjects *Diploma Thesis and the Defence of the Diploma Thesis* and *Diploma Artistic Performance and the Defence of Artistic Performance*. They test the level of competences that the student must demonstrate at the end of the Master's degree.

In order to successfully complete the study in the credit system, the student needs to:

- a) completed all compulsory courses, the prescribed number of compulsory elective courses and the prescribed number of elective courses,

- b) has obtained the prescribed number of credits set for the respective degree of study,
- c) successfully passed the state examinations prescribed by the study programme and defended the final artistic performance and with written reflection.
- The date of the state examinations is set out in the timetable for the academic year concerned.
- The study is properly completed by graduation according to the study programme. The date of completion of studies shall be the date on which the last of the conditions prescribed for the proper completion of studies of the study programme Performing Arts is fulfilled.
- The study programme may not exceed its standard length (§51 (4) (h) of the Higher Education Act) by more than two years.
- Proof of the proper completion of studies of an accredited study programme and of the acquisition of the relevant academic degree is a university diploma, a certificate of state examinations and a supplement to the diploma.

In addition to the regular termination of studies, the studies are also terminated:

- a) by dropping out,
- b) by not completing the studies within the time limit determined pursuant to Section 65(2) of the Higher Education Act,
- c) expulsion from studies for failure to meet the requirements arising from the study regulations of the faculty and the study programme,
- d) expulsion from studies pursuant to §72 (2) (c) of the Higher Education Act,
- e) cancellation of the study programme pursuant to §87 (2) of the Higher Education Act if the student does not accept the faculty's offer to continue studying another study programme,
- f) if the student fails to appear for enrolment in the next period of study after a written notice within ten working days of receipt of the notice, or fails to appear for re-enrolment after an interruption in the period of study,
- g) death of a student.

The date of graduation is:

- a) according to Article 14(1)(a) of the Study Regulations, the date on which the faculty receives the student's written declaration of withdrawal from studies,
- b) according to Article 14(1)(b) of the Study Regulations, the end of the academic year in which the student should have completed his/her higher education studies,
- c) pursuant to Article 14(1)(c) and (d) of the Study Regulations, the date on which the decision on exclusion from studies became final,
- d) under Article 14(1)(e) of the Regulations, the date on which the College announced the cancellation of the programme of study,
- e) according to Article 14(1)(f) of the Regulations, the date on which the student was due to enrol for the next period of study or to re-enrol after an interruption.

d) Rules for the verification of learning outcomes

Rules for the verification of learning outcomes
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- The conditions for completing the course and its assessment are set by the course teacher in accordance with the course content and the course information sheet. The conditions are determined in particular by: the criteria for passing the course, the content and scope of the work to be completed, attendance, the recommended literature and the conditions for completion - the date of the examination, the method of assessment and the form of presentation.

- At the beginning of the semester, the teacher is obliged to acquaint students with the content, objectives and conditions of their course.
- The language of instruction is Slovak.
- Attendance is compulsory in the sense that it is the responsibility of each teacher to determine the extent of compulsory attendance for an individual or the whole group (if the teacher does not require 100% attendance, a minimum attendance requirement must be determined).
- The scope and content of the student's responsibilities will be defined by the instructor at the first meeting of the semester, with the instructor determining the content and scope of individual preparation. Failure to do so means that attendance is compulsory in its entirety.
- If for any reason a student misses more instruction than the instructor has specified or any amount of instruction specified by the instructor, it is within the sole discretion of the instructor to determine, taking into account the nature of the course and the extent of the absence, whether the student may take the course. This is considered a failure to meet the passing grade and a failure of the course.

Rules for student assessment

- The evaluation of the student's learning achievements in the course of studying the subject is carried out mainly:
 - a) continuous monitoring of learning outcomes during the teaching part of the study period,
 - b) by examination for a given period of study.
- Completion of the course is assessed by a grade. The grade reflects the quality of the acquisition of knowledge or skills in accordance with the aim of the course as stated in the course information sheet.
- The marking is based on a grading scale consisting of six grading levels:
 - a) A (100 % - 94 %) - excellent (outstanding results) = 1
 - a) B (93% - 87%) - very good (above average results) = 1.5
 - b) C (86%-80%) - good (average results) = 2
 - c) D (79% - 73%) - satisfactory (acceptable results) = 2.5
 - d) E (72%-65%) - sufficient (results only meet minimum criteria) = 3
 - e) FX (64% or less) - Inadequate (results do not meet even the minimum criteria) = 4
- A student will receive credit for a course if his/her performance has been graded at any of the grading levels from A to E.
- For selected courses, the faculty may decide that they will not be assessed by a grade and determine other criteria for their successful completion as conditions for obtaining credits.
- All grades/credits awarded must be entered into the AIS system by the instructors by the end of the examination period of the semester in question for the purpose of checking the student's fulfillment of his/her study obligations. This is also one of the conditions for the refinement of the enrolment for the next semester or academic year.
- The Study Department carries out administrative control of studies, controls the acquisition of the prescribed number of credits in the prescribed composition for compulsory, compulsory elective and elective subjects.

Methods of assessing student learning outcomes in the course of studying the subject

Within the study of the subject, continuous monitoring of learning outcomes is carried out during the teaching part of the study period. In particular, class attendance, work in progress, assignments, participation in workshops, written tests, assignments for independent work, term papers, etc. are checked and evaluated.

The main assessment is:

- in theoretical subjects, the subject of assessment is an *oral examination*, a *written examination* or a *colloquial examination* at the end of the semester;
- in practical subjects, the subject of assessment is a *practical examination*, the essence of which is the presentation of the studied material in the specified number of works, in the required time duration, at the required technical level and the required artistic level.

Ordinary examination dates

- The dates of the examinations shall be announced by the examiner not later than fourteen days before the beginning of the examination period.
- The examiner has the right to limit the number of examinees on each date, but must do so when the examination dates are announced; failure to do so means that the number of examinees is not limited.
- Every student is obliged to register with the examiner for the examination or to withdraw from it. If a student is absent from an examination for serious reasons, he/she may excuse his/her absence from the assessment to the examiner no later than the date set for the examination.
- If the student did not attend the examination for other than serious reasons, or if he/she did not justify his/her absence, he/she shall be graded with the classification grade FX.
- If the examination consists of two or more parts and the student passes one part of the examination and fails the other part, the teacher may require the student to take only one part of the examination in a make-up examination.
- The results of the examination are entered into the Academic Information System (AiS2) no later than 5 days after the examination.

Remedial deadlines for course assessment

- Make-up dates are set in the examination period by the academic year schedule.
- A student who has not fulfilled the conditions of the interim evaluation specified in the course information sheet or has not fulfilled the conditions for the end of the semester, which was given by the teacher at the beginning of the semester, cannot take the exam for the period, nor can he/she participate in the evaluation of term papers, is evaluated with a grade FX without the right to a remedial term.
- A student who has been evaluated in a course with a grade of FX or has failed in professional and theoretical courses (except for the final thesis) has the right to one remedial term if he/she fulfils the conditions of the interim evaluation.
- If a student has been assessed with a grade of FX in *playing a musical instrument*, *vocal performance*, *musical singing* or *choral conducting*, he/she is entitled to one remedial term provided that he/she has met the requirements of the interim assessment.
- When re-enrolling in any course, a student is entitled to only one remedial term under the same conditions.
- At the student's request, the examiner will allow a make-up examination even if the student has passed the regular examination date. In this case, the grade of the examination in the regular term shall be changed to FX.

<h3>Options for corrective procedures against valuation</h3>

- The board examination takes place at the request of the student, who has the right to request it before a board composed of university teachers appointed by the person responsible for the implementation, development and quality of the study programme.

- At the request of the student or the examiner, the Dean of the Faculty may, in exceptional cases, determine the holding of a regular or remedial examination before an examination board appointed by him/her. In this case, the examination shall be open to the public and the chair of the examination board shall be obliged to notify the original examiner in advance of the date of the examination, even if he or she is not a member of the board.
- Failure to attend an assessment on any of the announced dates in a given academic year shall be graded with a classification grade of FX.

Assessment of the quality of learning outcomes

- For the evaluation of a student's overall academic performance in a defined period, a weighted academic average is used as a criterion for evaluating the quality of the student's academic performance, which is calculated by adding the products of the number of credits and the numerical evaluation according to Article 9(3) of the Regulations for all courses enrolled by the student in the period under evaluation and dividing the result by the total number of credits enrolled by the student for the period under evaluation.
- A grade of 4 will be included in the weighted grade point average for courses taken and not completed.
- If a student does not attend the regular examination date for serious reasons (health), he/she has the right to one alternative date.
- The overall evaluation of the study is carried out after fulfilling all the obligations prescribed by the study programme and successful completion of the state examinations by degree level:
 - a) passed with distinction,
 - (b) prospered
- A student is graded "passed with distinction" if his/her weighted study average for the entire study is not higher than 1.10, he/she has not been graded with a grade E sufficiently during the study, and he/she has been graded with grade A (1) in the defence of the final artistic performance and the written diploma thesis, with the possibility of an exception of one grading with grade B (1.5), unless this grading is related to the profiling subject - artistic performance. In all other cases, the student shall be assessed with a pass grade.
- Learning outcomes are entered into the Academic Information System (AiS2).
- For outstanding results achieved during studies, the student may be awarded the Dean of the Faculty Award or the Rector's Award of the Academy of Arts in Banská Bystrica.

e) Conditions for the recognition of studies or part of studies

FMU AU provides the student with the opportunity to accept credits for courses taken in previous studies. The procedure for recognition of credits for courses taken in previous studies is mainly initiated in the following cases:

- a) when the student has completed his/her studies or part of them at another HEI (outside mobility);
- b) when a student has had an interruption of studies, the study continues normally after the interruption (the interruption can be for a maximum of two years);
- c) when a student transfers from one SP to another SP within FMU AU or AU faculties;
- d) after dropping out and after re-admission.

- A student who applies for recognition of credits from previous studies shall, on the day of enrolment, apply in writing to the Dean of the FMU AU through the Study Department for permission to initiate the procedure for recognition of credits obtained in previous studies. In addition to the application, he/she shall submit relevant evidence of his/her previous studies and the courses and credits taken and credits earned therein - a confirmation of attendance at the school, a transcript of courses and credits earned certified by the study department of the university from which he/she completed his/her original studies.
- The Dean or the Vice Dean for Educational Activities and Quality will assess the student's application and decide whether or not to allow the student to have courses and credits from previous studies accepted.
- In the event that a student will be allowed to accept courses and credits earned in previous studies, the study department will ask the heads of the departments in which the study program or part of the study program is conducted to identify courses in the current study program that may be accepted as identical or compatible. Credits for courses from the programme of study in which the student is currently studying may be accepted and should be cumulative and should approximate, but not exceed, the number of credits earned in previous studies. Within 10 days, the Head of Department, together with the Programme Supervisor and the Departmental Coordinator, will create a comparison table, which will be agreed by signature and handed over to the Study Department.
- On the basis of the transcript thus obtained, the study department will enter the recognised courses and credits in the student's enrolment sheet and in the AIS within the enrolment period for the given academic year. In addition to these recognised courses, the student may enrol in courses from the programme of study under the conditions specified in the Regulations of Study.

Clarifying provisions:

1. Only a student who has achieved a B.Sc. in the original study programme may apply for such a promotion. study at least 2/3 of the cumulative value of credits (minimum 120 credits).
2. Credits for courses that a student requests to have credits accepted must not have a date on the transcript older than 3 years and it is recommended that only credits that have been graded A, B, or C be accepted.
3. Other exceptional cases of recognition of credits are assessed individually by the teacher who is responsible for the subject.
4. The programme sponsor or the head of the department has the possibility to request other information and materials from the student, such as Course Information Sheets or descriptions of study programmes, etc.

f) Topics of final theses of the study programme Performing Arts

Master thesis academic year 2021/2022

1. Title: *Barbra Streisand in the Musical Hall of Fame*
Head: JARJABEK Dušan (doc., Mgr. art.)
2. Title: *Baroque vocal style in Domenico Scarlatti's opera Il Matrimonio Segreto*
Head: KOCÁN Štefan (Mgr. art., ArtD.)
3. Title: *Baritone characters in P. I. Tchaikovsky's operas and their vocal-interpretive analysis (selection)*
Head: STRENÁČIKOVÁ Mária (doc., Mgr. art., CSc.)
4. Title: *Dulcimer Compositions by Vojtech Didi*
Head: HERENCSÁR Viktória (prof., ArtD.)

5. Title: *The Sorcerer or Horace's Bride in the context of German culture*
Supervisor: GLOCKOVÁ Mária (PhDr., PhD.)
6. Title: *Dante Sonata S. 161 in the Context of Franz Liszt's Piano Works*
Head: KLÁTIK Maroš (MgA., ArtD.)
7. Title: *Two Romanian Dances Op.8a by Béla Bartók in the context of his piano works*
Head: VARHANÍKOVÁ Eva (doc., Mgr. art., ArtD.)
8. Title: *Wind Quintet as a Specific Formation of Music in Historical Cross-section*
Head: ŠEBESTA Ronald (Mgr. art., ArtD.)
9. Title: *Fryderyk Chopin: 24 Preludes Interpretive Analysis*
Head: PAŽICKÝ Peter (Mgr. art., ArtD.)
10. Title: *Main female characters in Michal David's musicals*
Head: MIŠKOVIČOVÁ Eva (Mgr. art., PhD.)
11. Title: *Main female characters from selected Andrew Lloyd Webber musicals*
Head: MIŠKOVIČOVÁ Eva (Mgr. art., PhD.)
12. Title: *Violin making in Slovakia with a focus on the Novohrad region and its connection to the performing arts*
Head: DANEL Ewald (Mgr., ArtD.)
13. Title: *Improvisation as a part of jazz saxophonist development*
Head: STEPANOV Alexander (prof., CSc.)
14. Title: *Interpretation of soprano characters in operas by Niccolo Piccini*
Head: STRENÁČIKOVÁ Mária (PaedDr., PhD.)
15. Title: *Interpretation of soprano characters in operas with African-American themes Treemonisha and Porgy and Bess*
Head: POPOVIČ Martin (Mgr. art., ArtD.)
16. Title: *S. S. Prokofiev's Interpretive Means of Musical Expressiveness with the Consideration of the Piano Cycle "Sarcasms"*
Head: LAPSANSKÝ Marian (prof., Mgr. art.)
17. Title: *Jazz musicals - their birth, history and popularity*
Head: LELKES SKLOVSKÁ Silvia (Mgr.)
18. Title: *Johannes Brahms - Sonata Op. 5 - Analysis of the work with a focus on performance issues*
Head: ARENDÁRIK Matej (MgA., ArtD.)
19. Title: *Piano works of Sergei Vasilievich Rachmaninov with a focus on smaller forms*
Head: PAŽICKÝ Peter (Mgr. art., ArtD.)
20. Title: *The Moravian Composers' Club and their legacy in violin literature*
Head: PAĽA Milan (MgA., ArtD.)
21. Title: *Chamber and ensemble playing using the saxophone at the primary level of music education*
Head: PASTÍRIK Marek (Mgr. art., ArtD.)
22. Title: *concertante works for clarinet and orchestra in Slovak music*
Head: ŠEBESTA Ronald (Mgr. art., ArtD.)
23. Title: *Critical Comparison of a Concert with a Studio Recording*
Head: HERENCŠAR Viktória (prof., ArtD.)
24. Title: *Manuel Maria Ponce - guitar works with focus on 24 Preludes*
Head: LABANT Ján (doc., Mgr. art., ArtD.)
25. Title: *Musical adaptations of the musical films Hairspray, Sister Act and Moulin Rouge!*
Head: KUKUROVÁ Michaela (Mgr. art., ArtD.)
26. Title: *Challenging musical arias from world titles (selection)*
Head: LELKES SKLOVSKÁ Silvia (Mgr.)

27. Title: *Songs from musicals, musicals from songs (selection)*
Head: KUKUROVÁ Michaela (Mgr. art., ArtD.)
28. Title: *Roles for mezzo - soprano voice written by Gioachino Rossini with an emphasis on the role Arsace from the opera Semiramide*
Head: KOCÁN Štefan (Mgr. art., ArtD.)
29. Title: *Compositions for solo trombone in the works of Slovak composers*
Head: HRUBOVČÁK Albert (Mgr. art., ArtD.)
30. Title: *Famous musicals by Alain Boublil and Claude-Michel Schönberg*
Head: MIŠKOVIČOVÁ Eva (Mgr. art., PhD.)
31. Title: *Contemporary violin playing techniques in selected works of Slovak and foreign composers of the 20th and 21st centuries*
Head: PAĽA Milan (MgA., ArtD.)
32. Title: *The artistic contribution and significance of Jaromír Dadák's compositions for dulcimer*
Head: HERENCŠÁR Viktória (prof., ArtD.)
33. Title: *Vašo Patejdl - creator of Slovak musical in the context of Slovak musical production*
Head: JARJABEK Dušan (doc., Mgr. art.)
34. Title: *Vocal works of J. S. Bach with a focus on soprano parts in cantatas*
Head: STRENÁČIKOVÁ Mária (doc., Mgr. art., CSc.)
35. Title: *Vocal works of Leoš Janáček with a focus on the cycle Moravian Folk Poetry in Songs*
Supervisor: GLOCKOVÁ Mária (PhDr., PhD.)
36. Title: *Vocal works of Modest Petrovich Mussorgsky with a focus on mezzo-soprano characters in the operas Boris Godunov, Khovanshchina and Sorokhinsky Yarmok*
Head: STRENÁČIKOVÁ Mária (doc., Mgr. art., CSc.)
37. Title: *The influence of oriental cultures in the work of Carlo Domeniconi with a focus on the interpretation of Sindbad*
Head: MAREC Adam (doc., Mgr. art., ArtD.)
38. Title: *Influence of Ukrainian folklore on the vocal works of Anatolij Josipovich Kos-Anatolij*
Head: STRENÁČIKOVÁ Mária (doc., Mgr. art., CSc.)
39. Title: *The use of the oboe in the operatic works of the founding generation of Slovak national music*
Head: FÁBERA Igor (Mgr. art., ArtD.)
40. Title: *Important personalities and regional specifics of dulcimer playing in Ukraine*
Head: BUDINSKÝ Martin (Mgr. art., ArtD.)
41. Title: *Prominent performers and teachers of the oboe in the South Moravian metropolis of Brno*
Head: FÁBERA Igor (Mgr. art., ArtD.)
42. Title: *Wolfgang Amadeus Mozart: Concerto in D major for violin and orchestra KV 218 in a comparison of different interpretations.*
Head: DANEL Ewald (Mgr., ArtD.)
43. Title: *The life and work of Erich Adler*
Head: KOCÁN Štefan (Mgr. art., ArtD.)
44. Title: *The Life and Work of Gabriel Fauré with a Focus on Vocal Works*
Head: STRENÁČIKOVÁ Mária (doc., Mgr. art., CSc.)

g) Rules for assigning, processing, opposing, defending and evaluating final theses in the study programme

Rules for assigning final theses in the study programme

- The programme or topic of the thesis is proposed by the teacher competent for the management of the thesis to the head of the relevant department, who submits a list of all the theses to the Joint Programme Board for approval.
- Thesis topics are published by thesis supervisors at the end of the summer semester on the faculty's website and at the beginning of the winter semester of the academic year in an electronic document in the AiS2 system.
- Thesis supervisors in the Master's study programme are teachers of profile art subjects working in the study programme, or teachers of professional art/theoretical subjects with completed 3rd degree.
- The student must choose the thesis assignment by the required deadline, no later than 10 October of the academic year in which he/she is to graduate.
- ***The diploma thesis*** has the character of a theoretical professional work. The student treats the chosen topic at the level of a professional study with a representative selection of professional literature, professional terminology, applies appropriately chosen scientific and artistic procedures and methods. It demonstrates the level of knowledge, skills and experience acquired during studies and the ability to use them in solving problems in the relevant field of study. It is intended to bring new knowledge and make a contribution to the field. It must meet the criteria of an independent professional thesis in terms of content and form. The length of the thesis is 40 pages, i.e. 72 000 characters including spaces.
A diploma artistic performance is an artistic performance of a larger scale (50-60 minutes). The content is individual in accordance with the internal guidelines of the department. It is a presentation of artistic performance at a high artistic level. The specific content of the artistic performance is determined by the study programme.
- The structure and scope of the thesis is determined by the [Directive No. 100 on the basic requirements of final theses at the AU in Banská Bystrica](#) and the [Directive on final theses at the FMU AU](#).
- The diploma thesis is prepared by the student under the guidance of the thesis supervisor, usually under the guidance of the teacher of the profile subject.

Rules for thesis processing in the study programme

- The complete final thesis must be handed in no later than the deadline specified in the faculty timetable. If the student fails to submit the thesis by the deadline, he/she cannot participate in the thesis defence.
- Before submitting the thesis to the study department, the student submits the thesis to the thesis supervisor for review. Authorized persons will check the compliance with the chosen topic, the conformity of the printed and electronic versions as well as the formal requirements resulting from the current directive and the methodological guidelines of the faculty.
- The supervisor of the thesis is responsible for: completeness of the thesis, compliance with the chosen topic, conformity of the printed and electronic versions, as well as

formal requirements. The supervisor of the artwork supervises the observance of the specified scope of the artwork as well as its artistic quality.

- The artistic performance must be completed no later than the deadline specified in the faculty schedule. If the student does not perform the UV by the deadline, he/she cannot participate in the defence.

Rules for opposing final theses in the study programme

- The thesis - the written part is submitted to the opponent(s) for assessment through the study department of the faculty no later than 25 calendar days before the set date of the defence of the thesis and the UV.
- The thesis supervisor and the thesis advisor prepare a written evaluation of the thesis and the UV, defined by the prescribed structured form of the thesis evaluation criteria specified in AiS2, in which they comment on each part of the thesis separately. They evaluate it in terms of its formal and graphic aspects, stylization and language level, work with literature, contribution of the thesis and its use in practice. In the case of the artistic part, they evaluate the dramaturgy, the technical level (manual dexterity, vocal disposition, conducting and tact skills, personal contribution).
- The student who has prepared the thesis has the right to get acquainted with the opinion of the opponent and the supervisor of the thesis and the UV no later than five calendar days before the set date of the defence of the thesis. He/she can download the assessment in AiS2.
- If the thesis supervisor grades the thesis with a grade of FX, the student will not be admitted to the defence and is obliged to revise the thesis according to the instructions of the thesis supervisor.

If the student has been graded FX in the opinion of the opponent of the thesis and has received a grade in the range of A-E from the supervisor of the thesis, the student will participate in the defence. The same applies to the artistic performance.

Rules for the defence and evaluation of final theses in the study programme (Act No. 131/2002 Coll., § 63)

- The student presents the artistic and written part of the thesis at its public defence.
- The defence of the diploma thesis and artwork is a state examination and has the character of a colloquial examination. It takes place in the form of a presentation of the written and artistic part of the thesis and a debate before a committee appointed by the dean, which has at least four members. It shall be composed of at least two university teachers holding the post of associate professor or professor, university teachers holding the post of assistant professor (§ 75(8) of the Act) with a third-level university degree and other experts approved by the FMU Arts and Science Council.
- The committee's decision on the results of the defence of the thesis and the work of art shall be made in closed session. The proceedings and the announcement of the results shall be public.

The defence of the diploma thesis and the work of art in the second cycle of studies is evaluated by classification grades A-FX

h) Opportunities and procedures for participating in student mobility

The Academy of Arts supports individual student mobility in the framework of internationalisation. This priority is enshrined in the [Erasmus+ Policy Statement \(Overall Strategy\)](#) and in the [Strategic Objectives of the ECHE Charter 2021-2027](#) at AU.

The AU also supports the recognition of blended and virtual mobilities that comply with applicable domestic and European legislation. The Faculty of Performing Arts has inter-institutional agreements with various partner schools in different countries: the Czech Republic, Slovenia, Finland, Poland, Italy, Spain, Portugal, Iceland and Lithuania.

[List of valid Inter-institutional Agreements for the academic year 2021/2022](#)

In the academic year 2020/21, despite the unfavourable epidemiological situation, 7 students took part in 11 student mobilities at universities in Poland and the Czech Republic.

FMU AU also offers internships. Mobility and study abroad opportunities are posted on the school's website and are regularly updated. Students are assisted in the planning and implementation of mobility by the Faculty Erasmus+ Coordinator Faculty Erasmus+ Coordinator PaedDr. Michal Marko, PhD. (e-mail: michal.marko@aku.sk), or by the Institutional Erasmus+ Coordinator PaedDr. Peter Vítko (tel: +421 48 4320 127; e-mail: peter.vitko@aku.sk). The administration of student mobility is the responsibility of Ing. Marta Bakaljarová (tel: +421 48 4320 126; e-mail: marta.bakaljarova@aku.sk).

i) Academic Ethics and Consequences Policy

Issues and problems related to the observance of academic ethics by both students and staff are addressed by the Ethics Committee.

Students are governed by the binding document [Code of Ethics of the Academy of Arts in Banská Bystrica](#).

1. Each AU student shall respect ethical and moral principles and standards of conduct, i.e.

- a) fully respects the principles of humanism, humanity, freedom, democracy and by its actions subscribes to the observance of moral principles and ethical principles,
- b) has regard for the safety, health and welfare of the community, other students and others affected by his/her actions,
- c) bears legal, professional and moral responsibility for his/her own actions,
- d) participates in the formation of good interpersonal relations without discrimination on the grounds of age, gender, sexual orientation, marital or family status, race, colour, disability, language, political or other opinion, membership of a national minority, religion or belief, trade union activity, national or social origin, property, birth or other status, or on the grounds of notification of crime or other antisocial activity,
- e) actively opposes extremist manifestations,
- f) Respects and treats all persons, teachers and students with respect, honoring the principles of collegiality and academic cooperation,
- g) Respects academic freedoms, freedom of thought, critical thinking, freedom of expression, freedom of independent creation and research, freedom of exchange of ideas, freedom to research and publish the results of research,
- h) acts openly, honestly and fairly and has exemplary behaviour,
- i) does not commit personal humiliation, immoral behaviour and coercion, intimidation, ridicule, psychological or physical violence, harassment,
- j) strives for his/her personal growth with the aim of becoming a well-rounded person both professionally and ethically,
- k) does not commit fraudulent behaviour and abuse of other students,

- l) shall not abuse his/her own position or position in the organisational structure for personal or third-party benefit, and shall refuse any benefits that might arise from a familial or other relationship with a teacher or AU employee,
- m) rejects all forms of corruption.

2. Every AU student in the field of educational activities:

- a) considers educational activity as a means of acquiring the knowledge, skills and competences necessary for the further development of society and the formation of one's personality,
- b) Recognizes that higher education is a challenging, creative learning process of equal participants that requires mutual respect between teachers and students,
- c) is aware of his/her right to quality education and uses the period of study for personal and qualification growth, takes responsibility for the learning process, is responsible for achieving his/her own results in the educational process and for presenting these results,
- d) actively participates in the educational process, contributes to improving its quality, cooperates with other students to improve its quality and helps other students to improve their results within the limits of their abilities,
- e) respects the integrity of the personality of other students, co-creates a positive and creative atmosphere in the educational process and beyond, does not disparage the results of the work of other students or teachers,
- f) avoid cheating, use of illegal materials in examinations, unethical practices (writing off, cheating, aiding and abetting cheating) and unfair attitudes to study that would bring the academic environment into disrepute,
- g) does not cooperate with others on tests, exams, assignments, projects, and other assignments without the permission of the instructor,
- h) does not submit parts or all of a thesis that has been prepared for another course without prior permission of the instructor and standard reference to the original thesis,
- i) does not use private modern means in the immediate classroom, during exams or consultations without prior permission of the teacher,
- j) does not interfere with the course of teaching by late arrivals to class, meets the deadlines for the submission of theoretical work and practical assignments, meets the deadlines set by the study department,
- k) acts according to the instructions of the study department and according to the applicable provisions and guidelines in terms of participation in enrolment, examinations and defences.

3. Each student in the field of research, scientific research, artistic and creative activity:

- a) considers scientific research, artistic and creative activity as a means of raising the level of knowledge and cultural heritage,
- b) is aware of and takes responsibility for the originality and objectivity of his/her own creative work, does not commit plagiarism and does not pass off someone else's work as his/her own,
- c) is open to professional discussion, communicates in a factual and open manner, and encourages creative dialogue,
- d) is not biased, is responsible for the credibility, originality and results of his/her work and is responsible for the correctness of the interpretation of the results of his/her own creative work, is responsible for the appropriateness, accuracy and objectivity of the methods used and ensures that the results are not distorted,

- e) document the outputs of the work and archive them carefully and judiciously in accordance with FAIR data management principles (discoverability, accessibility, interoperability and reusability),
- f) he publishes the results of his artistic activity only if he himself has achieved them or has made a significant contribution to their realisation,
- g) builds its scientific, artistic and creative activity on the current developments in its field of study,
- h) works with verified facts on the basis of scientific research activities and considers the disclosure of the results of his/her scientific, artistic and creative activities to be self-evident under the conditions customary in his/her field of study,
- i) adheres to the specific rules of professional ethics of each field of study,
- j) ensures correctness in the application and transfer of technology,
- k) rejects and does not tolerate the creation of fabricated results and their recording as if they were real (fabrication), the manipulation of research material, equipment or processes, or the unjustified alteration, omission or deletion of data or results (falsification), or the literal or modified appropriation of another person's thoughts, ideas or research results and their presentation or publication without adequate acknowledgement of the relationship to the original source (plagiarism), and respects the ethical principles of research work,
- l) takes care to correct subsequently identified erroneous data, results or conclusions at the same level of publication as originally submitted.

4. Each student in publishing the results of creative activity:

- a) publishes the results of its creative work transparently, accurately, openly and honestly, striving to make the results of its publicly supported work publicly available,
- b) Signs the results of his/her work, documents and works with his/her name and indicates the names of colleagues who have contributed to the results, mentioning FMU AU and his/her department,
- c) respects copyrights, acts in accordance with the applicable rules for the protection of intellectual property, does not publish in an untrustworthy manner,
- d) the thesis respects that the thesis must not unlawfully interfere with the rights or legally protected interests of third parties, in particular it must not violate the intellectual property rights of a third party or unlawfully deal with classified information or personal data, confidential information or trade secrets of a third party.

5. Each student in the performance of other activities:

- a) is aware of the possibility to vote and stand for election to AU and AU faculties' self-governing bodies,
- b) resolve problems arising as a matter of priority with its legally elected representatives in the bodies of the academic self-government,
- c) Distances itself from the spread of hoaxes and conspiracy theories that are based on the ideas of individuals,
- d) takes special care of environmental protection, participates in the dissemination of environmental education,
- e) extracurricular activities are carried out beyond the scope of his/her regular study duties in such a way that they do not jeopardize or conflict with the scope and quality of his/her academic performance at the individual faculties of AU,
- f) contributes to the development of AU and the society in which we live,
- g) Act in a representative manner, use his/her skills, knowledge, experience and abilities to promote the reputation of the AU, take pride in his/her affiliation with the AU and its

constituent parts, act at all times in such a way as to preserve the respectability and high social credit of the AU and its departments, protect the name and reputation of the AU in the eyes of the professional and lay public, and refrain from any action that would in any way damage the reputation of the AU and its constituent parts.

The student's thesis must not unlawfully interfere with the rights or legally protected interests of third parties, in particular it must not infringe the intellectual property rights of a third party or unlawfully deal with classified information or personal data, confidential information or trade secrets of a third party.

Behaviour that is not in accordance with the principles of academic ethics is detrimental to the interests of the Academy of Arts and may result in consequences [under the AU Code of Ethics](#), [the AU BB Ethics Committee Statute](#) and the [Disciplinary Regulations](#) for FMU AU Students.

j) Procedures applicable to students with specific needs

- For students with special needs, the Faculty of Performing Arts is guided by [Guideline 109 Responsibilities of the Coordinator for Students with Special Needs](#) and the [Academy of Performing Arts Procedures according to the Policy on Provision of Needs for Students with Special Needs](#).
- Pursuant to Section 100(2) of Act No. 131/2002 Coll. on Higher Education and on Amendments and Additions to Certain Acts, as amended (hereinafter referred to as "the Act"), a student with specific needs is considered to be a student with: sensory, physical and multiple disabilities; a chronic illness; a health impairment; a mental illness; autism or other developmental disorders; and a learning disability.
- The college provides support services for students with specific needs. The student must request the use of a support service. Based on the student's request, the college will review the student's needs and determine the scope of the support services provided. This is based mainly on medical certificates, statements from a psychologist, speech therapist or special educator.
- Support services are provided mainly in the form of the possibility of using specific educational resources, individual educational approaches, the determination of special conditions for the performance of study duties (without reducing the requirements for study performance), individual approach of university teachers or remission of tuition fees in justified cases, in the case of exceeding the standard length of study (if its extension is due to the specific needs of the student).
- According to Section 100(4) of the Act, a student who agrees to an assessment of his or her specific needs is entitled to support services according to the extent and type of specific need, in particular:
 - ✓ providing the opportunity to use specific educational resources;
 - ✓ individual educational approaches, in particular individual tuition in selected subjects for students with sensory impairments;
 - ✓ special conditions for the performance of study duties without reducing study performance requirements;
 - ✓ individual approach of university teachers;
 - ✓ remission of tuition fees in justified cases, if the study is longer than the standard length of the relevant study programme.
- Details on the minimum entitlements of a student with specific needs to support services according to the type of specific need are set out in [Decree No. 458/2012 Coll. of the](#)

[Ministry of Education and Science of the Slovak Republic on the minimum entitlements of a student with specific needs.](#)

Procedure for a student with specific needs - completion of the student application form:

- A student with specific needs who wishes to use support services shall submit a written request for inclusion in the register of students with specific needs to the study department of the relevant faculty of the Academy of Arts through the [Student with Specific Needs Application Form for inclusion in the register and specific needs assessment.](#)
- A candidate with specific needs applies for the admission examination by means of the [Application Form of a candidate with specific needs for modification of the form and manner of the admission examination taking into account his/her specific needs Annex No. 2.](#)
- For the purpose of evaluating their specific needs and the scope of support services for their studies, an applicant with specific needs shall submit in particular: a medical certificate, not older than three months, which is a medical finding, a report on the course and development of the illness and disability or an extract from the medical documentation; a statement from a psychologist, speech therapist or special educator.
- The Dean of the Faculty will issue a decision on inclusion in the registration of students with specific needs and the granting of reasonable adjustments and support services at AU Banská Bystrica through the [Decision Form on inclusion in the registration of students with specific needs and the granting of reasonable adjustments and support services at the Academy of Arts in Banská Bystrica Annex 3.](#)
- The coordinator is the contact person in charge of dealing with the study of students with specific needs.
- Provides more detailed information on support services for applicants with specific needs.
- [Methodological Guideline of the Ministry of Education and Science for creating conditions for supporting students with specific needs](#) at higher education institutions

Important external links:

[Studying students with specific needs, Availability of support services from the perspective of students with disabilities/specific needs in higher education institutions in the Slovak Republic.](#)

Coordinator for students with specific needs at the Faculty of Performing Arts is Assoc. Mgr. Zuzana Bouřová, Ph.D., ArtD. (tel.: +421 48 4320 214; e-mail: zuzana.bourova@aku.sk).

k) Student complaints and appeals procedures

- One of the most effective mechanisms for students to express their dissatisfaction is through student surveys, where they can point out specific deficiencies in the college's actions or inactions or claim their rights that they believe have been violated.
- The results of the student survey are evaluated by the Vice-Dean for Educational Activities and Quality and are subsequently reviewed by the Dean's College, which convenes a meeting of the faculty's management with the students. At the meeting, measures are taken

to resolve the reasons for student dissatisfaction. Subsequently, at the next meeting with the students, the faculty management provides feedback to the complainants on the results of the review of the complaints and on the measures taken.

- Another option to address student dissatisfaction is to contact the student representatives in the Faculty's AS, which then invites members of the Faculty's management to its meetings to comment on the suggestions. The Academic Senate of the Faculty then obliges the Faculty Management to address the reasons for student dissatisfaction.
- In case of dissatisfaction with the way the course is evaluated, the student has the right to request a board examination. The board examination takes place before a committee composed of university teachers appointed by the study programme guarantor.
- At the request of the student or the examiner, the dean may, in exceptional cases, appoint an examination or a make-up examination to be held before a board appointed by the dean. In this case, the examination shall be open to the public and the chair of the examination board shall be obliged to notify the original examiner in advance of the date of the examination, even if he or she is not a member of the board.
- At the student's request, the examiner will allow a make-up examination even if the student has passed the regular examination date. In this case, the grade of the examination in the regular term shall be changed to FX.

5. SUBJECT FACT SHEETS

According to the Decree No. 614/2002 Coll., we provide IL in the annex [List of information sheets of the subjects](#).

6. CURRENT ACADEMIC YEAR SCHEDULE AND CURRENT TIMETABLE

[Schedule for the academic year 2021/2022](#);

[Timetable academic year: 2021/2022](#);

7. STAFFING OF THE STUDY PROGRAMME

a) Person responsible for the implementation, development and quality of the study programme

[prof. Marian Lapšanský](#)

[VUPCH](#)

[VTC](#)

marian.lapsansky@aku.sk

b) Persons providing profile subjects of the study programme

List and scientific/artistic and pedagogical characteristics of persons providing profile courses of the study programme ²

doc. Mgr. art. Eva Varhaníková, ArtD (f.m.prof.)**	VUPCH	VTC	eva.varhanikova@aku.sk
doc. Mgr. Ronald Šebesta, ArtD.*	VUPCH	VTC	ronald.sebesta@aku.sk
Mgr. Ján Krigovský, ArtD. (f.m.doc.)**	VUPCH	VTC	jan.krigovsky@aku.sk
MgA. Matej Arendárik, ArtD. (f.m.doc.)***	VUPCH	VTC	matej.arendarik@aku.sk

c) Link to the scientific/artistic and pedagogical characteristics of the persons providing the profile subjects of the study programme

[VUPCH of teachers providing profile subjects in the study programme](#)

d) List of study programme teachers³

doc. MgA. Jana Škvarková, ArtD.	jana.skvarkova@aku.sk
prof. Marian Ľapšanský	marian.lapsansky@aku.sk
prof. Alexander Stepanov, CSc.	alexander.stepanov@aku.sk
doc. Mgr. art. art. Ronald Šebesta, ArtD.	ronald.sebesta@aku.sk
Mag. art. Ivica Gabrišová, ArtD. (f.m.doc.)**	ivica.gabrisova@aku.sk
Mgr. Igor Fábera, ArtD. (f.m.doc.)**	igor.fabera@aku.sk
Mgr. Milan Oravec, ArtD.	milan.oravec@aku.sk
doc. Mgr. Juraj Bartoš	juraj.bartos@aku.sk
prof. PhDr. Ján Budzák, ArtD.	jan.budzak@aku.sk
Mgr. Albert Hrubovčák, ArtD.	albert.hrubovcak@aku.sk
doc. István Szabó, PhD.	istvan.szabo@aku.sk
Mgr. Andrej Sontág, ArtD.	andrej.sontag@aku.sk
doc. Mgr. Zuzana Bouřová, PhD., ArtD.	zuzana.bourova@aku.sk
prof. Mgr. Jela Špitková	jela.spitkova@aku.sk

² In the case of persons who will be on the f.m., doc., f.m. prof.

**These persons providing profile subjects of the study programme are in the positions of associate professors according to § 77 (2) of the Act on Higher Education from 1.7.2022

*** The following persons providing profile subjects of the study programme are in the posts of associate professors according to § 77 (2) of the Higher Education Act from 1.10.2022

³ In the case of persons who will be on the f.m., doc., f.m. prof.

**These persons providing profile subjects of the study programme are in the posts of associate professors according to § 77 (2) of the Act on Higher Education from 1.7.2022

*** The following persons providing profile subjects of the study programme are in the posts of associate professors according to § 77 (2) of the Higher Education Act from 1.10.2022

Mgr. Ewald Danel, ArtD.	ewald.danel@aku.sk
Mgr. art. Jozef Lupták, ArtD.	jozef.luptak@aku.sk
Mgr. Ján Krigovský, ArtD. (f.m.doc.)**	jan.krigoovsky@aku.sk
prof. Viktória Herencsár, ArtD.	viktoria.herencsar@aku.sk
Mgr. art. Martin. Budinský, ArtD.	martin.budinsky@aku.sk
doc. Mgr. Ján Labant, ArtD.	jan.labant@aku.sk
doc. Mgr. Adam Marec, ArtD.	adam.marec@aku.sk
doc. Mgr. art. Eva Varhaníková, ArtD. (f.m.prof.)*	eva.varhanikova@aku.sk
MgA. Maroš Klátik, ArtD.	maros.klatik@aku.sk
Mgr. art. Peter Pažický, ArtD. (f.m.doc.)***	peter.pazicky@aku.sk
MgA. Matej Arendárik, ArtD. (f.m.doc.)***	matej.arendarik@aku.sk
Mgr. Michal Červienka, ArtD. (f.m.doc.)**	michal.cervienka@aku.sk
Mgr. Aleš Solárik, ArtD.	ales.solarik@aku.sk
doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.	peter.spilak@aku.sk
doc. Mgr. Klaudia Derner Račič, ArtD.	klaudia.racic@aku.sk
prof. Mgr. art. Mária Tomanová, ArtD.	maria.tomanova@aku.sk
Mgr. Štefan Kocán, ArtD.	stefan.kocan@aku.sk
Mgr. Martin Popovič, ArtD.	martin.popovic@aku.sk
Mgr. Mgr. Mária Porubčinová, ArtD.	maria.porubcinova@aku.sk
Mgr. Igor Šimeg	igor.simeg@aku.sk
Mgr. Daniel Simandl, ArtD.	daniel.simandl@aku.sk
doc. Mgr. art. Dušan Jarjabek	dusan.jarjabek@aku.sk
doc. Mgr. art. Pavol Tužinský, ArtD.	pavol.tuzinsky@aku.sk
Mgr. Michaela Kukurová, ArtD.	michaela.kukurova@aku.sk
Mgr. art. Mgr. Anna Burdová, PhD.	anna.burdova@aku.sk
Mgr. art. Ľubomír Richter	lubomir.richter@aku.sk
Mgr. art. Marian Vojtko	marian.vojtko@aku.sk
Mgr. art. Tomáš Krištof	tomas.kristof@aku.sk
Mgr. art. Michaela Majer	michaela.nevzalova@aku.sk
prof. Mgr. Štefan Sedlický, ArtD.	stefan.sedlicky@aku.sk
prof. Miroslava Knapik	miroslava.knapik@aku.sk
Mgr. Adam Sedlický, ArtD.	adam.sedlicky@aku.sk
doc. Mgr. art. Mária Strenáčiková, CSc.	maria.strenacikova@aku.sk
PhDr. Mária Glocková, PhD.	maria.glockova@aku.sk
doc. Mgr. Daniel Matej, ArtD. (f.m.prof.)***	daniel.matej@aku.sk
Mgr. art. Peter Solárik	peter.solarik@aku.sk
doc. PaedDr. Mgr. Mária Strenáčiková, PhD.	maria.strenacikova1@aku.sk
prof. PhDr. Zuzana Martináková, PhD.	zuzana.martinakova@aku.sk
Mgr. art. Eva Miškovičová, PhD.	eva.miskovicova@aku.sk
PaedDr. Michal Marko, PhD.	michal.marko@aku.sk
Mgr. Roman Ries	roman.ries@aku.sk
Mgr. art. art. Alica Hancková, ArtD.	alica.hanckova@aku.sk
Mgr. art. Peter Strenáčik, PhD.	peter.strenacik@aku.sk
Ing. Janka Šurová, PhD.	janka.surova@aku.sk

Mgr. Xénia Egedová, ArtD.	xenia.egedova@aku.sk
Mgr. Lucia Biľová, ArtD.	lucia.bilova@aku.sk
Mgr. art. Daniel Gabčo	daniel.gabco@aku.sk
Mgr. art. Dana Miklošová	dana.miklosova@aku.sk
Mgr. Zulfizar Zázrivá, ArtD. , PhD.	zulfizar.zazriva@aku.sk
Mgr. art. Bohdan Koval	bohdan.koval@aku.sk
MgA. Milan Paľa, ArtD.	milan.pala@aku.sk

e) List of thesis supervisors with assignment to the topics of the currently supervised theses (with contacts)

Head: JARJABEK Dušan (doc., Mgr. art.) e-mail: dusan.jarjabek@aku.sk

Barbra Streisand in the Musical Hall of Fame

Vašo Patejdl - creator of Slovak musical in the context of Slovak musical production

Head: KOCÁN Štefan (Mgr. art., ArtD.) e-mail: stefan.kocan@aku.sk

Baroque vocal style in Domenico Scarlatti's opera Il Matrimonio Segreto

Roles for mezzo - soprano voice written by Gioachino Rossini with an emphasis on the role

Arsace from the opera Semiramide

The life and work of Erich Adler

Head: STRENÁČIKOVÁ Mária (doc., Mgr. art., CSc.) e-mail: maria.strenacikova@aku.sk

Baritone characters in P. I. Tchaikovsky's operas and their vocal-interpretive analysis (selection)

Vocal works of J. S. Bach with a focus on soprano parts in cantatas

The life and work of Gabriel Fauré with a focus on vocal works

Influence of Ukrainian folklore on the vocal works of Anatoly Josipovich Kos-Anatolsky

Vocal works of Modest Petrovich Mussorgsky with a focus on mezzo-soprano roles in the operas Boris Godunov, Khovanshchina and Sorokhinsky Yarmok

Head: HERENCŠÁR Viktória (prof., ArtD.) e-mail: viktoria.herencsar@aku.sk

Dulcimer compositions by Vojtech Didi

Critical comparison of the concert with the studio recording

The artistic contribution and significance of Jaromír Dadač's compositions for dulcimer

Head: GLOCKOVÁ Mária (PhDr., PhD.) e-mail: maria.glockova@aku.sk

The Sorcerer or Horace's Bride in the context of German culture

Vocal works of Leoš Janáček with a focus on the cycle Moravian Folk Poetry in Songs

Head: KLÁTIK Maroš (MgA., ArtD.) e-mail: maros.klatik@aku.sk

Dante Sonata S. 161 in the context of Franz Liszt's piano works

Head: VARHANÍKOVÁ Eva (doc., Mgr. art., ArtD.) e-mail: eva.varhanikova@aku.sk

Two Romanian Dances Op.8a by Béla Bartók in the context of his piano works

Head: ŠEBESTA Ronald (doc. Mgr. art., ArtD.) e-mail: ronald.sebesta@aku.sk

Wind Quintet as a Specific Formation of Music in Historical Cross-section

Concertante works for clarinet and orchestra in Slovak music

Head: PAŽICKÝ Peter (Mgr. art., ArtD.) e-mail: peter.pazicky@aku.sk

Fryderyk Chopin: 24 Preludes Interpretive Analysis

Piano works by Sergei Vasilievich Rachmaninov with a focus on smaller forms

Head: MIŠKOVIČOVÁ Eva (Mgr. art., PhD.) e-mail: eva.miskovicova@aku.sk

Main female characters in Michal David's musicals

Main female characters from selected Andrew Lloyd Webber musicals

Famous musicals by Alain Boublil and Claude-Michel Schönberg

Head: DANEL Ewald (Mgr., ArtD.) e-mail: ewald.danel@aku.sk

Violin making in Slovakia with a focus on the Novohrad region and its connection to the performing arts

Wolfgang Amadeus Mozart: Concerto in D major for Violin and Orchestra KV 218 in a comparison of different interpretations

Head: STEPANOV Alexander (prof., CSc.) e-mail: alexander.stepanov@aku.sk

Improvisation as part of the development of a jazz saxophonist

Head: STRENÁČIKOVÁ Mária (Mgr., PaedDr., PhD.) e-mail: maria.strenacikova1@aku.sk

Interpretation of soprano characters in operas by Niccolò Piccinni

Head: POPOVIČ Martin (Mgr. art., ArtD.) e-mail: martin.popovic@aku.sk

Interpretation of soprano characters in operas with African-American themes Treemonisha and Porgy and Bess

Head: LAPSANSKÝ Marian (prof.) e-mail: marian.lapsansky@aku.sk

S. S. Prokofiev's interpretive means of musical expression with regard to the piano cycle "Sarcasms"

Head: LELKES SKLOVSKÁ Silvia (Mgr.) e-mail: silvia.lelkes@aku.sk

Jazz musicals - their birth, history and popularity

Challenging musical arias from world titles (selection)

Head: ARENDÁRIK Matej (MgA., ArtD.) e-mail: matej.arendarik@aku.sk

Johannes Brahms - Sonata Op. 5 - Analysis of the work with a focus on interpretation issues

Head: PALA Milan (MgA., ArtD.) e-mail: milan.pala@aku.sk

Contemporary violin playing techniques in selected works of Slovak and foreign composers of the 20th and 21st centuries

The Moravian Composers' Club and their legacy in violin literature

Head: PASTÍRIK Marek (Mgr. art., ArtD.) e-mail: marek.pastirik@aku.sk

Chamber and ensemble playing using the saxophone at the primary level of music education

Head: LABANT Ján (doc., Mgr., ArtD.) e-mail: jan.labant@aku.sk

Manuel Maria Ponce - guitar works with a focus on 24 Preludes

Head: KUKUROVÁ Michaela (Mgr. art., ArtD.) e-mail: michaela.kukurova@aku.sk

Musical adaptations of the musical films Hairspray, Sister Act and Moulin Rouge!

Songs from musicals, musicals from songs (selection)

Head: HRUBOVČÁK Albert (Mgr., ArtD.) e-mail: albert.hrubovcak@aku.sk

Compositions for solo trombone in the works of Slovak composers

Head: MAREC Adam (doc., Mgr. art., ArtD.) e-mail: adam.marec@aku.sk

The Influence of Oriental Cultures in the Works of Carlo Domeniconi with a Focus on the Interpretation of Sindbad

Head: BUDINSKÝ Martin (Mgr. art., ArtD.) e-mail: martin.budinsky@aku.sk

Important personalities and regional specifics of dulcimer playing in Ukraine

Head: FÁBERA Igor (Mgr. art., ArtD.) e-mail: igor.fabera@aku.sk

Prominent performers and teachers of the oboe in the South Moravian metropolis of Brno

The use of the oboe in the operatic works of the founding generation of Slovak national music

f) Reference to the scientific/artistic and pedagogical characteristics of the thesis supervisors

VUPCH thesis supervisors

We make information about thesis supervisors available to students on the personal profiles of staff members under the headings of their respective departments. Currently these are members of the Department of Keyboard Instruments, Department of Wind Instruments, Department of Strings, Department of Vocal Performance, Department of Music Theory and Academic Subjects, and Department of Choral Conducting.

g) Student representatives

Student Representative:

Bc. Lucia Bencúrová, DiS. art., e-mail: lucia.bencurova@student.aku.sk

h) Study programme study advisor

Study Officer:

Alena STRMEŇOVÁ; e-mail: alena.strmenova@aku.sk, tel.: + 421 48 4320 214

Consultations will be on an ongoing basis according to the needs of the students. The option to consult is in person, by email or by phone.

Study Advisor:

doc. PaedDr. Mgr. Mária Strenáčiková, PhD., e-mail: maria.strenacikova1@aku.sk

Mgr. art. Peter Pažický, ArtD.; e-mail: peter.pazicky@aku.sk

Consultations will be on-going according to the needs of the students. The option to consult is in person, by email or by phone.

i) Other study programme support staff

Coordinator for students with specific needs: doc. Mgr. Zuzana Bouřová, Ph.D., ArtD.
+421 48 4320 214; e-mail: zuzana.bourova@aku.sk

Administration:

Iveta MIŠÁNIOVÁ e-mail: iveta.misaniova@aku.sk, tel.: +421 48 4320 205

Zuzana BEDEC SOVÁ e-mail: zuzana.bedecsova@aku.sk, tel.: +421 48 4320 252

Accommodation desk:

Miriám BĚNUŠOVÁ e-mail: miriam.benusova@aku.sk, tel.: + 421 48 4320 445

ICT staff:

Bc. Igor Naňo e-mail: helpdesk@aku.sk, tel.: +421 48 4320 666

Mgr. Tomas Tomasovic e-mail: igor.nano@aku.sk, tel.: +421 48 4320 100

AU Academic Library: e-mail: kniznica@aku.sk, tel.: +421 48 43 20 402

8. SPATIAL, MATERIAL AND TECHNICAL SUPPORT OF THE STUDY PROGRAMME AND SUPPORT

a) List and characteristics of classrooms of the study programme and their technical equipment with assignment to learning outcomes and subject

The total area of the FMU AU is 797 m², of which classrooms comprise 583 m², offices (departments, artistic production department, study department and dean's office) 214 m². Student education will be provided in the Faculty building, where there are specialised artistic workplaces (concert halls), professional and lecture classrooms (opera studio, lecture rooms, rooms for the choir conducting department, piano duo classroom and percussion teaching rooms) and classrooms for individual tuition.

Specialized artistic departments include two concert halls, which serve to ensure the transfer of the results of education into social practice. In addition to the artistic and pedagogical focus carried out in accordance with §39a of the Higher Education Act, they also serve as a communication space with the possibility of public presentation of artistic performances carried out within the framework of the faculty's professional profiling. They provide space for regular presentation of artistic performances of individual departments, public confrontation of artistic performances of graduates, PhD students and guest artists.

It is the **FMU Concert Hall (No. 501)**, an intimate concert hall, which is a renowned concert stage. In addition to concert events directly related to studying at the Faculty, performances and festival concerts with national and international participation of top artists take place there. At the same time, professional lectures, masterclasses, workshops and international and domestic scientific conferences are organised in the chamber hall. The hall provides students with the opportunity to present artistic performances and provides space for conferences and promo-events.

The instrumental equipment of the hall consists of a **PETROF 283CM** concert grand piano, a studio organ with accessories.

The acoustic layout and capacity of the concert hall allows the realization of solo recitals, chamber presentations, as well as artistic productions of the choir and chamber orchestra of the faculty. The technical equipment of the hall consists of a YAMAHA Power Mix mixer, germicidal radiators. Part of the representative space is a recording studio with equipment PC HP TG01, monitor 24' SAMSUNG S24R350, projector OPTOMA EX542, projection screen Da-Lite Slimline El.183x244, home cinema SAMSUNG 3DBlu-Ray. The technical equipment of the hall is provided with the possibility of video projection of professional documents and allows the realization of concert production in combination with professional lectures and workshops in the field of science and specific research of individual departments of the faculty and partner art higher education institutions.

The second concert hall is the **Kuzmány Chamber Concert Hall, the FMU lecture hall (No. 002)** whose acoustic layout and capacity allows for solo recitals, chamber presentations, as well as artistic productions of the choir and chamber orchestra of the faculty. The presentation space also includes a recording studio.

The hall's instrumental equipment consists of a **FAZIOLI F22** concert grand piano, a **Steinway model C** concert grand piano, and a digital upright piano. The technical equipment of the hall is provided with the possibility of video projection of professional documents and enables the realization of concert production in combination with professional lectures and workshops in the field of science and specific research of individual departments of the faculty, as well as

partner art higher education institutions. It consists of a Da-Lite Versatol projection screen, a SAMSUNG 3DBlu-Ray home cinema, and a spatial capacity of 60 seats.

Specialist and lecture classrooms are classrooms for teaching collective subjects/lecture classrooms for theoretical collective teaching:

- classroom 250 with space for 30-35 students. Instrumentation: concert grand piano Concerto 132 Bechstein Bohemia. Technical equipment: student computer set HP Z400 Intel Xeon, projector OPTOMA EX542, projection screen Da-Lite Slimlite El. 183x244, SAMSUNG HT-C5550 home cinema speaker set, SAMSUNG Le46C630 large LCD screen, school furniture.
- classroom 460. Instrumentation: concert grand 193CM. Technical equipment: student computer set HP Z400 Intel Xeon, projector OPTOMA EX542, large LCD screen SAMSUNG Le46C630, home theater speaker set SAMSUNG HT-C5550, large mirror, school furniture.
- Opera Studio (No. 507). It was arranged for the purpose of preparing students of singing and vocal interpretation for public performances and for work in ensembles. It is equipped with state-of-the-art technology consisting of a YAMAHA Power Mix EMX 5014c mixing console, SAMSUNG 3DBlu-Ray home theater, OPTOMA EX542 projector, and school furniture. In the room there is a large mirror wall, AUGUS FÖRSTER piano, music stand.
- classroom 212 for teaching courses within the Department of Choral Conducting. Instrumental equipment: 193CM P III piano grand piano, music stand. Technical equipment: computer set HP Z400 Intel Xeon, flatbed scanner A4, colour laser printer HP Color CP4525DN, projector OPTOMA EX542, projection screen Da-Lite 183x244, home cinema SAMSUNG 3DBlu-Ray, school furniture supplemented with a large screen mirror.
- classroom 215 for teaching courses within the Department of Choral Conducting. Instrumental equipment: 193CM P III piano grand piano, music stand. Technical equipment: computer set HP Z400 Intel Xeon, flatbed scanner A4, colour laser printer HP Color CP4525DN, projector OPTOMA EX542, projection screen Da-Lite 183x244, home cinema SAMSUNG 3DBlu-Ray, school furniture.
- classroom 412, a piano duo classroom modified with soundproofing absorbers. Instrumental equipment: 2x piano grand piano. Technical equipment: student computer set HP Z400 Intel Xeon, projector OPTOMA EX542, multifunctional device CANON MF 8050Cn, projection screen Da-Lite Slimlite El. 183x244, SAMSUNG HT-C5550 home cinema speaker set, large screen mirror, school furniture.
- classroom No. 008 for teaching percussion instruments. Instrumental equipment and special teaching aids: sonor CB 78 NHG (3 pcs), sonor CR10 NHG Requinto 10' congo, sonor CR11 NHG Quinto 11' congo, LP Percussion LPA 121 triangle, LP Percussion LPA 122 triangle, LP Percussion LPA 406 cowbell 6'' LP Percussion LPA 129 cowbell 8'', YAMAHA drums (5 pcs), Gewa Jingle Ring, Gewa 830415 Castagnets (4 pcs), M-stands Percussion Table (4 pcs), majestic Glockenspiel, majestic pair of prophonic mediums, schlagwerk SK Set 1, schlagwerk CP 2iOne Cajon, schlagwerk CP 130 X-One Styles, musima Wuhan Tam Tam, majestic MC84022 Concert Bass Drum, LP percussion LP 2 Maracas, Yamaha CS-650A Cybal Stand (4 pcs), majestic MCTCset (4 x 4 pcs), majestic TS700-MH (4 pcs), Adams Timpani chair, Adams Bass Drum Roller, Mike Balter 3B, Thomann GM3 Gond Mallet, Thomann BM2 Brass Mallet, Mileniun Cymbal Sticks, Majestic M7743H marimba, Majestic vibraphone, SAMSUNG 3DBlu-Ray home theater, AP75 digital piano, Majestic ESS1412AB drum (3 pcs), Majestic MPS1465 MB, school equipment.

The Performing Arts study programme will be further provided in the premises of five departments, namely the Department of Keyboard Instruments, the Department of Wind Instruments, the Department of Strings, the Department of Vocal Performance, the Department of Music Theoretical and Academic Subjects, and the Department of Composition and Choral Conducting.

The departments have **classrooms for individual teaching**, which serve as a space for the implementation of educational activities and for the independent creative work of students. These classrooms are:

- classroom nr. 007, wind instruments. Instrumentation - YAMAHA saxophone, Yanagisawa SW01 soprano saxophone, P 100 SONATINA upright piano;
- classroom nr. 209, conducting. Instrumental equipment - concert grand piano Concerto 132 Bechstein Bohemia, music stand. Technical equipment - Lenovo IdeaPad Yoga 500-141Sk laptop, Asus ZenPad 10 Grey tablet, PHILIPS 32 TV, SAMSUNG 3DBlu-Ray home cinema, germicidal emitter, office equipment;
- classroom nr. 309 training room. Instrumental equipment - digital piano YAMAHA CLP 6258. Technical equipment - school and office furniture;
- classroom nr. 310, string instruments (violin). Instrumental equipment - piano P100 SONATINA, microphone stand, conductor's console Wittner 971456. Technical equipment - PC, large screen mirror, school and office furniture;
- classroom nr. 312, strings (double bass). Instrumental equipment - double bass Martin Concerto Doubles Bass 2021, four-string double bass, master double bass, double bass, concert grand piano Concerto 132 Bechstein Bohemia. Technical equipment - large screen mirror, digital camera CANON EOS 600, double bass stand, school and office furniture;
- classroom nr. 413, stringed instruments (cimbalom). Instrument equipment - CIMBAL. Technical equipment - mobile computer set HP ProBook 6550b iS-450M, camera SONY, TV KV 2104K, school and office furniture;
- classroom nr. 414 stringed instruments (cimbalom). Instrumental equipment - concert dulcimer, dulcimer, upright piano P 100 SONATINA. Technical equipment - school and office furniture;
- classroom nr. 416, stringed instruments (guitar). Instrumental equipment - guitar MC-60, concert guitar Paco Santiago Marin. Technical equipment - school furniture;
- classroom nr. 311, accompaniment. Instrumental equipment - piano P100 SONATINA. Technical equipment - student computer set HP Z400 Intel Xeon, colour laser printer HP Color CP4525DN, flatbed scanner A4 with feeder ScajetEnterprise, school furniture;
- classroom nr. 313, training room. Instrumental equipment - violin, piano P100 SONATINA. Technical equipment - large mirror, school and office furniture;
- classroom nr. 314, training room. Instrumental equipment - upright piano P100 SONATINA, master viola. Technical equipment - large mirror, school and office furniture;
- classroom nr. 315, wind instruments (oboe). Instrumental equipment - oboe MARIGAUX-Strasser 80, English horn Gebruder Monning, oboe Oscar Adler, piano P100 SONATINA. Hardware - HP Z400 Intel Xeon student computer suite, HP Color CP4525DN color laser printer, APC Smart UPS backup power supply, HP ProBook6550b iS-450M mobile computer suite, school and office furniture;
- classroom nr. 316, wind instruments (flute). Instrumental equipment - transverse flute Muramatsu DS, piccolo YAMAHA ZPC81R, upright piano P100 SONATINA, music stand. Technical equipment - large mirror, school and office furniture;
- classroom nr. 317, wind instruments (trumpet). Technical equipment - student computer set HP Z400 Intel Xeon, color laser printer HP Color CP4525DN, school and office furniture;

- classroom nr. 361, wind instruments (trombone, clarinet). Instrumental equipment - YAMAHA YSL871 alto trombone, Buffet Crampon bass clarinet, P100 SONATINA upright piano. Technical equipment - flatbed scanner, school and office furniture;
- classroom nr. 362, wind instruments (trumpet). Instrumental equipment - trumpet Piccolo Bach 196, trumpet YAMAHA, tenor trombone SCHAGERL, piccolo trumpet YAMAHA, trumpet Bach Artisan 190, tuba MIRAPHONE, upright piano P100 SONATINA, orchestral music stands 5pcs. Technical equipment - large mirror, school and office furniture;
- classroom nr. 318, vocal. Instrumental equipment - piano P100 SONATINA. Technical equipment - mobile computer set HP ProBook6550b iS-450M, student computer set HP Z400 Intel Xeon, color laser printer HP Color CP4525DN, projector OPTOMA EX542, projection screen Da-Lite Slimline El. 183x244, large mirror, school and office furniture;
- classroom nr. 319, vocal. Instrumental equipment - piano P100 SONATINA. Technical equipment - large mirror, school and office furniture;
- classroom nr. 363, vocal. Technical equipment - student computer set HP Z400 Intel Xeon, colour laser printer HP Color CP4525DN, projector OPTOMA EX542, projection screen Da-Lite Slimline El. 183x244, large mirror, school and office furniture;
- classroom nr. 364, vocal. Instrumental equipment - upright piano P100 SONATINA. Technical equipment - portable CD RX DS27E, large mirror, school and office furniture;
- classroom nr. 409, keyboards (piano). Instrumental equipment - digital piano YAMAHA CLP 6258, digital piano AP 75. Technical equipment - school and office furniture;
- classroom nr. 410, keyboards (piano). Instrumental equipment - concert grand piano Concerto 132 Bechstein Bohemia. Technical equipment - student computer set HP Z400 Intel Xeon, Sony video camera, portable CD RX DT37, school and office furniture;
- classroom nr. 411, keyboards (piano). Instrumental equipment - PIII wing. Technical equipment - projector OPTOMA EX542, projection screen Da-Lite Slimline El. 183x244, large mirror, school and office furniture;
- classroom nr. 415, keyboard instruments (piano). Instrumentation - Piano. Technical equipment - PC NN752EA HP 7500MT, scanner BenQ 5000U, school and office furniture
- classroom nr. 417, keyboard instruments (accordion). Instrumental equipment - accordion BORSINY, accordion Victoria. Technical equipment - mobile computer set HP ProBook 6550b iS-450M, home cinema SAMSUNG 3DBlu-Ray, school furniture;
- classroom nr. 418, training room. Instrumental equipment - upright piano P 100 SONATINA. Technical equipment - school and office furniture;
- classroom nr. 554 and 555, keyboard instruments (piano) - rooms reserved for accompaniment and teaching in the Department of Keyboard Instruments; equipment: a Bohemia grand piano (555) and a Bohemia upright piano (554).

All classrooms, lecture rooms and concert spaces fully comply with the standards for spatial, material and technical provision of the Performing Arts study programme. Teaching will be provided in modern premises, technically and technologically fully equipped and also complying with hygiene standards.

Students also have at their disposal the university library with the latest publications, a sheet music archive and currently published periodicals in the field of art, and a whole complex of information systems, which are mostly administered by the university.

b) Access to ILP study literature in the library, access to information databases and other information resources, information technology

The AU library is an information, bibliographic and advisory workplace for students, PhD students and teachers. The library is equipped with audiovisual and multimedia reproduction equipment, data video projectors, mobile computer sets for video and data projection and TV projection sets. These include large LCD screens, multimedia network players, home theaters, and blue-ray players. The library has 15 terminal workstations with Internet access and print-out capability, two of which are specially adapted to the needs of visually impaired users. The Academic Library of the Academy of Arts is involved in the KIS3G - Library Information System of the 3rd Generation project and is one of the cooperating entities of the library catalogue available on the Slovak Library portal. The [library's online catalogue](#) is accessible via the website.

The Academic Library of the Academy of Arts is also involved in the project NISPEZ 4 - Research and Development Information System - Accesses to Databases for the Needs of Research Institutions, which is implemented by the Centre for Scientific and Technical Information in Slovakia. The strategic objective of the national project is to modernise the national infrastructure for information support of science and innovation in Slovakia as a system solution with a direct impact on increasing the performance and excellence of research and development in Slovakia and economic growth. Within the framework of this project, the following electronic information resources have been made available in the library: Springer Link, Springer eBooks, Springer Nature. The following databases of the GALE publishing house were also made available in the library through the national licence of electronic information resources, coordinated by the Slovak National Library in Martin: Academic Onefile, Custom Journals, General Onefile.

The library collection consists of books, collections, periodicals, special documents / music, audiovisual and electronic documents, electronic information resources, bachelor, diploma and dissertation theses defended at the Academy of Arts. Specializes in literature and documents in the field of dramatic, musical and visual arts. Information about individual library documents is available in the library's online catalogue. The seat of the Academic Library of the Academy of Arts is the building of the Faculty of Dramatic Arts, Horná 95, 974 01 Banská Bystrica.

c) Characteristics and scope of distance learning applied in the study programme with assignment to subjects (Procedures for transition from full-time to distance learning) Approaches, manuals of e-learning portals. Procedures for the transition from face-to-face to distance learning

The study programme *Performing Arts* is implemented by the full-time method of teaching. However, it is also prepared for the case when it is not possible to teach by the face-to-face method (e.g. due to unforeseen circumstances, due to a pandemic, etc.). The Office 365 Education package is used as a priority for distance learning at the Academy of Arts. This service has been evaluated after a thorough assessment as the most comprehensive suite of products that enables a teaching and administrative process compatible with other universities. All faculty, staff, and students have established school email accounts and are also required to use school email accounts exclusively for communication. Of the suite, Microsoft Teams is the most utilized service, which allows FMU AU to ensure that teams can be quickly formed in which the teaching process takes place. In the teaching process, Microsoft Teams allows to organise video conferences, assess students, create tests, surveys reflecting the teaching process

and other common documents. It also offers the possibility of participation in a common project and secret voting. It allows students to work on their individual and school projects or collaborate with other students even in times of coronary crisis (or other epidemics).

In the event of an Office service outage, the school has a service arrangement with Google, specifically Google Education, on which platform educators can video conference using Google Meet. Occasionally, the teaching process is supplemented by online teaching and public conferences.

d) Partners of the university in the provision of educational activities of the study programme and characteristics of their participation

In providing educational activities within the framework of the Performing Arts study programme, partnerships are applied primarily in the organisation of student presentations, concerts, workshops, symposia and conferences, which enrich the educational process not only in terms of content and form, but also bring up-to-date knowledge and strategies of artistic creation through direct contact with artists, music editors, conductors and leaders of various artistic ensembles operating on the music scene. Currently, the Faculty of Performing Arts maintains active partnerships with the following institutions:

Domestic:

- Slovak Philharmonic Bratislava - concert events
- City of Brezno - Synagogue - concert events
- ŠVK BB - ŠVK - student concerts, promotion of events, organization of seminars
- City of Banská Bystrica, Banská Bystrica Self-governing Region, Academy of Arts in Banská Bystrica and Matej Bel University in Banská Bystrica - preparation and implementation of the project Banská Bystrica - European Capital of Culture.
- Spa Sliach - creation of programme filling in the form of co-organising concerts of students and teachers of the Faculty of Performing Arts.
- STV BA, workplace BB - Agreement on mutual cooperation; realization of student concerts, recording of student programme, as well as pedagogical programme, FMU projects.
- CVTI SR Bratislava - Declaration on strengthening the culture of scientific integrity in Slovakia
- Jozef Gregor Tajovský Theatre - Memorandum of Cooperation
- RTVS Bratislava - cooperation agreement; realization of student concerts, recording of student programme, as well as pedagogical programme, FMU projects.
- Slovak Doublebass Club Senec - contract on cooperation in realization of Bass Fest

Foreign:

Ukraine

- Ivan Franco State Conservatory (Ukraine) - organization of musicological conference in Drohobych

Czech Republic

1. Ostrava University-Faculty of Fine Art, Ostrava
2. Janacek Academy of Music and Performing Arts Brno
3. Faculty of Music and Dance, Academy of Performing Arts in Prague (HAMU)
4. Charles University in Prague, Faculty of Education, Department of Music Education
5. Palacký University in Olomouc, Faculty of Education, Department of Music Education

Poland

6. Grazyna i k. Bacewicz Academy of Music in Lodz, Lodz
7. The Karol Szymanowski Academy of Music in Katowice, Katowice
8. Academy of Music in Krakow, Krakow
9. AMUZ - Stanisław Moniuszko Academy of Music in Gdańsk
10. Fryderyk Chopin University of Music, Warsaw
11. Jan Długosz University in Częstochowa, The Faculty of Art

Italy

12. Istituto Musicale pareggiato "Giulio Briccialdi", Terni
13. Conservatorio di Musica "Arrigo Boito", Parma
14. Conservatorio di Musica "Santa Cecilia" di Roma, Roma
15. Conservatorio di Musica "Lucio Campiani" Mantova, Mantova
16. Conservatorio di Musica "Giussepe Martucci" di Salerno, Salerno
17. Conservatorio di Musica "E.F.Dall'Ábaco" Verona, Verona
18. Conservatorio di Musica "Niccolo Paganini" Genova, Genova
19. Conservatorio di Musica "Lorenzo Perosi" di Campobasso, Campobasso
20. Conservatorio di Musica "G.Verdi" Como, Como
21. Conservatorio di Musica "Alfredo Casella" L'Aquila, L'Aquila
22. Istituto Superiore di Studi Musicali "Vincenzo Bellini" Catania
23. Conservatorio di Musica "F.Torre Franca" Vibo, Valentia
24. Conservatorio "Niccolò Piccinni" - Bari
25. Istituto Superiore di Studi Musicali Livorno Conservatorio "Pietro Mascagni"

Lithuania

26. Klaipeda University, Klaipeda
27. Lithuanian Academy of Music and Theatre, Vilnius

Finland

28. JAMK University of Applied Sciences, School of Health and Social Sciences, Jyväskylä
29. Oulu University of Applied Sciences, School of Media and Performing Arts, Oulu

Spain

30. Real Conservatorio Superior de Musica "Victoria Eugenia" de Granada, Granada
31. Conservatorio Superior de Música de Canarias, Las Palmas de Gran Canaria
32. Conservatorio Superior de Música de Málaga
33. TAI University of the Arts Madrid

Portugal

34. Universidade de Evora, Evora

Slovenia

35. University of Ljubljana, Academy of Music

Island

36. Iceland Academy of the Arts, Reykjavík

e) Characteristics of social, sporting, cultural, spiritual and community facilities

The creative environment of the Academy of Arts together with many cultural events (exhibitions, concerts and recitals, screenings, performances, etc.), organized at the university as well as at cultural institutions operating in the territory of the regional city of Banská Bystrica (the State Opera, the Dance Studio Theatre, the Puppet Theatre at the Crossroads, the Theatre of the Passage, etc.), offer students rich opportunities for year-round cultural, spiritual and social enjoyment. Students of the Academy of Arts regularly participate in charitable and

philanthropic events held in the city and the region. There are several public sports facilities in the wider city centre, accessible without restriction or charge (running tracks, online skating track, exercise areas). There is also an artificial climbing wall, open to the general public during the winter season, as well as a renovated swimming pool and a swimming pool with adequate capacity. The nearby mountains (Low Tatras, Veľká Fatra) offer a wide range of possibilities for summer and winter sports (skiing, mountain biking, etc.). In case of favourable weather conditions there is a possibility of free cross-country skiing directly in the town (SNP Park, beach swimming pool area).

f) Opportunities and conditions for students to participate in mobility and internships, guidelines for applying, rules for recognition of this learning

a) The opportunities and conditions for students of the study programme to participate in mobilities and internships are governed by the AU Erasmus+ mobility guidelines, which are published in a separate section of the AU website dedicated to mobility and study abroad. The promotion of individual mobility is carried out within the framework of internationalisation, which is enshrined in the [Erasmus+ Policy Statement \(Overall Strategy\)](#) and in the [Strategic Objectives of the ECHE Charter 2021-2027](#). [Guidelines and procedures for mobility in the academic year 2020/2021](#) are published on the school website. The specific conditions are published in the [Erasmus+ Mobility Participation Criteria](#) section.

Every student at the Academy of Arts has the right to complete a part of his/her studies at another university in Slovakia or abroad, while he/she must be formally enrolled in studies at the home university for the period in which he/she is studying abroad and must meet the required criteria. The selection of mobility applicants is based on an application form which includes a CV and a transcript of academic results from the AIS and takes into account the student's other exceptional activities.

Student mobility - activity study:

- o Mobility takes place on the basis of an inter-institutional agreement between the home and host higher education institutions, which must have been awarded an Erasmus Higher Education Charter.
- o A student may undertake a study placement at a partner university, and the study placement must be part of the student's programme of study for a degree at any level of study. The study abroad placement may also include an internship. This combination creates synergies between academic and professional practice abroad. A student may undertake a study abroad placement of between 2 months (or one semester or trimester) and 12 months of physical mobility (including a combined period of internship, if planned). The same student may receive study or internship grants of up to 12 months in total for each degree. During the 2nd cycle of studies (Master's degree or equivalent - European Qualifications Framework level 7).

Student mobility - internship activity:

- o The student may undertake an internship (work experience) abroad in a company, organisation or other relevant workplace for a period of 2-12 months of physical mobility. Whenever possible, traineeships should form an integral part of the student's study programme. A student may undertake a mobility placement from the first year of the Bachelor's degree (after the summer semester, subject to participation in an additional selection procedure).
- o The duration of the traineeship for recent graduates may be a maximum of 12 months within one degree during which they have applied for the traineeship, while the condition of

participation in the selection procedure during their studies at AU BB (in the final year of the degree) must be fulfilled.

- o Graduates must apply for the grant while still in college. A recent graduate's internship must be completed no later than one year after graduation.
- o Erasmus+ study/internship mobility is open to students registered at a higher education institution and enrolled on a course of study leading to a recognised degree or other recognised qualification at tertiary level (up to and including doctorate level).
- o The selection of students for the mobility study/internship is organised by the sending university/AUBB. The selection process must be transparent and fair:
- o Institutional Coordinator for Academic Mobility regularly at least once a year together with the faculty coordinators, organise the selection procedure for the following academic year.
- o At the selection procedure, it will publicize study opportunities, funding conditions and familiarise students with the agreements concluded with partner HEIs.
- o The Faculty Coordinator, in cooperation with the Study Department, will draw up a ranking according to the published selection criteria (study skills and language competences). The results of the selection procedure will be forwarded to the Erasmus+ Institutional Coordinator's Secretariat.
- o The International Relations Officer will invite students to submit the required documents (study contract, acceptance letter, application for academic mobility) according to the published selection criteria (study skills and language competences).
- o Completion of the required documents is supported by the Faculty Coordinator who, after completing and checking for completeness, submits them to the Institutional Coordinator for signature. Electronic versions/scans of the signed documents are sent by the Faculty Coordinator to the partner HEI.
- o Upon receipt of the confirmed documents, the Faculty Coordinator submits electronic versions of these documents to the International Relations Department.
- o The department will enter into a financial aid agreement with the student and inform the student of other obligations and rights (insurance, reporting, student charter).
- o The Department shall request the person responsible for publishing contracts in the Central Register of Contracts to publish the financial contract with the mobility participant in the CRZ. The International Relations Officer together with the Faculty Coordinator monitors the student's academic mobility and processes the documents from the academic mobility in paper and electronic form through the European Commission's information systems.
- o Academic mobility (start, end and results) is recorded in AiS2 by the study department.

Opportunities and conditions for participation of students in mobility and internships, guidelines for application, rules for recognition of courses taken during mobility

- o Every student has the right to complete part of his/her studies at another university in Slovakia or within the Erasmus+ programme abroad. The Dean of the faculty gives his/her consent to the study and its timing. The faculty recognises the part of the study abroad in accordance with the European Credit Transfer System (ECTS). If a student has completed part of his/her studies at another higher education institution which has not implemented ECTS, the recognition will be assessed individually by the Vice Dean for Studies and the guarantors of the study programme concerned.
- o The selection of students for mobility is governed by the [Methodological Guideline for the Implementation of Foreign Mobility of Employees and Students through the ERASMUS+ Programme at the Academy of Arts in Banská Bystrica](#).
- o Pre-selection is carried out at the faculties of AU BB after information meetings for those interested in mobility. The selection evaluates the student's extracurricular activity, representation of the faculty, student's activity in academic self-government, student's

artistic/publication activity, membership in youth and student organisations, exceptional artistic achievements, cooperation in the organisation of faculty events and student's language skills. The recommendation of the teacher of the profile course of study and the head of the department/year group plays a significant role in the selection of applicants.

- o In terms of academic performance, preference is given to students whose weighted grade point average did not exceed 2.0 in the previous academic year.
- o The selection procedure with the participation of the Institutional Coordinator and the faculty coordinators will take place after the faculty selection procedures and the results of the selection procedure will be communicated individually to the mobility candidates. Candidates below the line are considered as alternates in the order in which they ranked in the selection procedure. AU BB's strategy is to send the highest number of mobility applicants while maintaining the quality of the organisation of the mobilities, the timely implementation of the procedures related to the administration of the mobilities and the creation of a motivating environment for the mobility participants. Priority is given to the allocation of a grant of one semester to participants who have not yet been on any mobility. In case of insufficient filling of the number of contractually allocated places for student mobility, the faculties of AU BB organise additional information meetings (beginning of the winter semester of the academic year in which the Project is implemented).
- o In the case of vacancies allocated by the National Agency for mobility, it is possible for the applicant to participate repeatedly in the mobility (study/internship), subject to a maximum participation of 12 months at the relevant level of study.
- o Each student approved for Erasmus+ mobility must be duly enrolled in the year of the academic year in which the mobility is carried out. Otherwise, he/she will lose his/her eligibility for Erasmus+ mobility.
- o Interruption of studies due to mobility or during mobility is not possible. If the mobility applicant is a student of extra study duration, he/she cannot apply for mobility (repeating a year).
- o Mobility must be started and completed within the same academic year. Final year students cannot apply for mobility/study in the summer term of the academic year in which they graduate.
- o The content and scope of the study/traineeship abroad must be agreed before the student starts the mobility (Learning Agreement for Studies/Learning Agreement for Traineeship).
- o For Project 2021 of the new Programme Statement 2021-2027 it is a necessity to use the [On-line Learning Agreement](#) /(Learning Agreement for Students).
- o AU BB guarantees the recognition of completed studies.
- o Mobility study is carried out on the basis of an inter-institutional agreement between the universities. Each mobility partner (university) must hold a valid ECHE (Erasmus Charter for Higher Education 2021-2027).

Student mobility conditions

Before mobility: Application instructions

- o In the preparatory phase, each mobility applicant will secure the signatures and recognition of the courses taken in the [Application for Approval of Student Mobility Abroad](#).
- o Before starting the mobility, mobility applicants shall secure the approvals of their teachers and the faculty management in the mobility approval application.
- o In the individual study plan, applicants are guaranteed, by the signatures of their teachers, the way in which the courses taken during the mobility will be recognised in addition to the courses enrolled according to the study plan.

Financial conditions and administration of mobilities

- o The amount of financial support for mobility is set by the Erasmus+ National Agency for Education and Training in Bratislava. The rates are also published on the website www.erasmusplus.sk and are valid for all students going on a study stay.
- o The grant is provided to the student's account in two instalments - an advance payment of 80% of the total grant after the signing of the financial contract by the student and the Erasmus+ AU Institutional Coordinator and after checking the submitted forms, and a top-up payment of 20% of the total grant after the end of the placement and the submission of all required documents from the placement to the International Relations Officer. The further contribution, above the level of the grant for a student receiving a social grant, will be paid by AU to the student after the mobility has taken place. The additional top-up allowance is intended for persons with a lack of opportunity whose physical, mental or medical condition does not allow them to participate in the mobility without additional financial support. According to the rules for the new Programme Statement and projects 2021-2028, these are possible barriers: disability, health problems, social barriers, economic barriers, barriers related to discrimination.
- o A special grant can be applied for by a student with a physical, mental or disability disability where a top-up grant would not cover these costs.
- o The student must complete an online language assessment of language skills in the language of instruction/working language specified in the Learning/Study Contract prior to mobility (until 30.6.2022; from July 2022 the EC is changing the OLS support provider).
- o The student is obliged to enrol in courses with a minimum cumulative number of 30 ECTS credits per semester in the Study Contract before the start of the mobility.
- o At the end of the mobility/study, the student must have earned at least 20 ECTS credits per semester at the foreign institution (university) (as recorded in the mobility/study transcript). Missing credits not taken at the receiving institution must be made up after the return from mobility in accordance with the faculty study regulations.
- o Before departure, the outgoing student must sign a financial contract, including the relevant documents listed in the financial contract (passing a language test before mobility, except for native speakers; copies of insurance policies for compulsory commercial insurances according to the type of activity, European Health Card).
- o If the student finds out after arriving at the foreign university that the content of the study he/she has planned and is specified in the *Learning Agreement* differs from the actual study provided, he/she will draw up a proposal for changes (*Changes to the original learning agreement*). This form will be sent by the student to the AU Faculty Coordinator for approval within one month of arrival at the foreign university.

Student's obligations after returning from mobility

- o After the mobility, the student must submit to the AU International Relations Department a scan of the *Study Contract* - post mobility *section*, which indicates the duration of the mobility confirming the length of the study stay and a statement of results including the grade, number of credits and grading scale.
- o For the mobility/internship activity, the trainee submits the Internship Evaluation *issued by the host institution*, which is part of the Internship Contract.
- o Failure to comply with the contractually specified period will result in the repayment of a pro rata share of the grant. AU will also accept any other relevant document issued by the receiving HEI that contains all the elements specified in the Study Agreement part after the mobility has been completed.

- o The student completes and submits the mobility report within thirty days of the end of the mobility; the condition for the payment of the post-mobility supplement is the submission of the mandatory online language assessment at the end of the mobility.
- o In the event of failure to comply with all of the above within the time limit of thirty days, the AU may request repayment of part or all of the grant awarded.
- o All credits earned during the Erasmus+ study placement are fully recognised as compulsory, optional or elective subjects.
- o The substitution of imported subjects for compulsory or compulsory elective subjects is decided by the teacher of the subject concerned (consultation of the student with the teacher prior to the mobility according to the individual study plan and study contract). The number of credits for these courses is governed by the credit system of the respective faculty of AU BB.
- o Other imported courses are accepted as electives with the number of credits imported.

Description of the recognition procedure for students on Erasmus mobility

- o The student agrees his/her study obligations in advance in a tripartite study contract. The contract guarantees full recognition of the agreed courses, which means that all courses from the contract, including their exact title in the original language and credit allocation, are added to the student's enrolment sheet.
- o Entry of the assessment into the Academic Information System is made by the study department in the section of compulsory, elective or elective courses on the basis of the documented academic results (assessment) achieved by the student in individual courses and the consent of the teacher of the corresponding course.
- o After returning from mobility, the student documents his/her learning achievements (assessments). This is evidenced by a certified document (*Transcript of Records*) from the partner HEI. This document becomes part of the student's study documentation. Recognition of courses is not requested by students after their return from mobility. The process starts automatically upon receipt of the document.
- o The Office of Academic Affairs awards credit to a student only if the grade in the course is an E or better. Studying at another HEI will thus be reflected in the Diploma Supplement.
- o The student requests a waiver from the teacher of the selected course to complete the course. He/she does this on his/her own initiative for courses whose content coincides or partially coincides with a course the student has taken at the partner HEI.
- o In this case, the decision to grant a remission is entirely within the discretion of the teacher of the subject concerned, who is listed on the information sheet at the time.
- o The teacher compares the content of the study and if the student's achievements correspond to level E or better, he/she may dismiss the course, prescribe specific obligations for the student to complete, which must be fulfilled by an alternative deadline, no later than 1 month after the mobility. If the student fails to meet the requirements, he/she has the right to take the course in subsequent semesters.
- o If the student disagrees with the teacher's decision regarding his/her waiver, he/she may ask the Vice-Dean for Educational Activities and Quality for assistance in the matter.

Recognition of mobility/internship

- o The student will not receive any credits (0 ECTS) for the mobility/internship because participation in the internship is voluntary and not part of the student's study plan.
- o Mobility/internship is recognised in the Diploma Supplement; in the case of a graduate internship/fellowship, graduates will receive a Certificate of Participation from the host company.

9. THE REQUIRED ABILITIES AND APTITUDES OF THE APPLICANT FOR THE STUDY PROGRAMME

a) Required competences and prerequisites for admission

- A candidate may enter the Master's programme after completing the Bachelor's study programme in the field of study Arts and being awarded the degree of Bachelor of Arts. degree in Arts and successful completion of the entrance examination.
- The aim of the entrance examination is to examine the level of knowledge, talent, abilities and skills of the applicant in terms of the specific requirements that arise for the applicant from the chosen study programme and study focus within the Master's degree programme in Performing Arts. The entrance talent test shall be conducted in a manner appropriate to the nature of the programme of study which the student intends to follow.
- The specified conditions and the method of verifying the fulfilment of the required criteria allow the selection of applicants who show the highest level of talent, skills, knowledge for studying in the study programme.
- The prerequisite for admission is the required level of development of musical abilities and performance skills. The specific [requirements for entrance examinations for the second cycle of university studies](#) are set out for each field of study and published on the school's website.

b) Admission procedures

The Faculty shall publish, no later than 2 months before the last day for the submission of applications, the deadline for the submission of applications, the conditions of admission, the date and method of verification of their fulfilment, as well as the form and framework content of the entrance examination, the list of recommended literature and the method of evaluation of its results. These facts shall be published by the FMU AU on the official faculty notice board and in a mass manner in accordance with Act No 211/2000 Coll. on Free Access to Information and on Amendments and Additions to Certain Acts, as amended. Information on the number of applicants planned to be admitted to the study programme shall also be published.

- The electronic application form is made available 2 months before the closing date. Application deadlines are published on the faculty website. To complete the electronic application form, you must log on to: <https://e-prihlaska.aku.sk>. Graduates of the Bachelor's degree programme who are finishing at FMU can apply via AiS2.
- At the request of the applicant with a disability, the FMU AU will determine the form of the entrance examination and the manner in which it is to be conducted, taking into account the applicant's health problems.
- Due to the application of the same assessment criteria for all applicants for study at FMU AU, it is not possible to set an alternative date for the admission procedure except for documented serious acceptable reasons.
- The entrance examination consists of a practical and a theoretical part. The practical part takes the form of a presentation of the candidate's interpretive skills. It is aimed at ascertaining the applicant's performance skills and disposition through the performance of the required repertoire. The repertoire required is pre-determined and the specific requirements for the entrance examination are published on the school's website well in advance (at least 2 months before the examination). The scope and content of the

repertoire required depends on the chosen field of study. The theoretical part takes the form of an interview, which tests knowledge of music history, musical aesthetics, music theory (musical forms, harmony, counterpoint, organology) and foreign language.

- The level of applicants is evaluated by an admissions committee appointed by the Dean of FMU AU. The Admissions Committee has at least three members, including the chairperson, and is composed of faculty members with the titles of professor, associate professor or assistant professor who are involved in the implementation of the study programme.
- The members of the Board of Examiners shall assess the practical performance of the candidate on a scale of 0 to 25 points for the talent part of the examination. The admission procedure also includes an oral interview, which is scored from 0 to 7 points.
- The marks for the individual components of the entrance examination are added together. In order to pass the admission interviews, candidates must obtain a minimum of 19 points in the overall assessment of the oral and practical parts of the examination. The maximum total marks obtained for the oral and practical part of the examination shall be 32.
- To complete the online application form, log in to: <https://e-prihlaska.aku.sk>.

In the event of a transfer of education to the online environment (for example, due to an adverse epidemiological situation), the entrance examinations are also conducted in the online environment. Candidates send their video recordings, recorded according to the established and published requirements, via the repository to the school e-mail address of the head of the relevant department, who then distributes them to the members of the examination board. The performance is judged by the Examination Board, assigning points to the candidate and whether they pass or fail. The Chair of the Board of Examiners writes the minutes, which are then sent to the Study Department. The Dean of the Faculty sets a date for a meeting of the Admissions Committee, at which the application forms with the applicants' report and the minutes of the Examination Boards are submitted. The Admissions Committee decides on the admission and non-admission of the applicant.

(c) Admission results for the most recent period

Number of applicants in the admission procedure for the Master's degree for the year 2021/22

Number of applicants: 35

Number of admitted: 31, enrolled: 30

The admissions process for the 2022/23 Master's degree is not complete; the admissions process will close on 6/18/2022.

10. FEEDBACK ON THE QUALITY OF EDUCATION PROVIDED

a) Procedures for monitoring and evaluating students' views on the quality of the study programme

FMU AU monitors the evaluation of learning by students at regular intervals. Students participate in the evaluation of the study programme by anonymously answering survey questions.

The person who has the main responsibility for the implementation, development and quality assurance of the study programme continuously monitors the education in the entrusted study programme and focuses on its provision and results.

The subject of monitoring is the qualification structure and composition of teachers, the academic results achieved in individual subjects, the level of knowledge of students in state examinations, the artistic results achieved, the participation of teachers and students in projects and other creative activities and their participation in academic mobility.

For the purposes of monitoring and subsequent evaluation, it primarily uses information from AiS2, documentation on artistic activities registered in the participating departments or the Faculty's Office for Artistic and Scientific Activities, and, above all, information from student surveys.

Course of the student survey

- According to the Internal Quality System, student surveys are carried out twice a year, mostly digitally, through MS forms tools ([Internal Quality Assurance System of Higher Education, Research, Artistic and Other Creative Activities of the Academy of Arts in Banská Bystrica and its Organizational Units, Article 58](#)). They focus on the assessment of a specific area or part of the study process.
- The student survey is organised by the study department - it sends out an email to students providing information about the survey and the possibility to participate in the survey.
- The response collection period is set so that the surveys are conducted after the end of classes in a given semester. The surveys will take place before the end of the academic year.
- The faculty sets the length of the period for accepting student responses so that every student has the opportunity to participate in the student survey.
- After receiving student responses online, the Curriculum Officer summarizes the findings and develops an analysis of the findings.
- The results of the interim evaluation form the basis for the evaluation of the overall level of artistic and educational activities and other reports.
- After summarising the views, the person responsible for the programme of study evaluates the findings relevant to the programme of study and prepares a short written evaluation, where, where suggestions for improvement are identified, changes can be suggested to address the deficiencies.
- Written evaluations are submitted to the Quality and Faculty Development Council (QFDC), which reviews and evaluates the surveys overall, identifies gaps, threats and opportunities, and determines corrective actions to improve quality.

b) Results of student feedback and related measures to improve the quality of the study programme

At FMU AU, in accordance with Act 131/2002 on Higher Education § 70 (1) (h) and in accordance with the Internal Quality Assurance System of AU, Article 58, a student survey was conducted in the online environment between 1 February 2022 and 28 February 2022. 54% of all FMU AU students participated, including 44 Master's students.

It was necessary to categorize the broad content field of the statements and then to select the primary areas:

1. Cooperation with external art institutions as preparation for practice

FMU is in intensive negotiations with institutions and on the basis of agreements, cooperation agreements have already been established or are being prepared, which open up space for students to gain performance experience and present their own quality (the State Chamber Orchestra Žilina, the State Opera in Banská Bystrica, the Slovak State Philharmonic Košice, Radio and Television of Slovakia and others).

2. Pedagogical qualification

FMU has applied to the Ministry of Education, Science, Research and Sport for approval of the qualification training programme of the Supplementary Pedagogical Study for the performance of the professional activity of a secondary school teacher for teaching vocational subjects of musical focus and a primary art school teacher for teaching subjects of the music field, which are related to the content of study programmes focused on music and art subjects according to accredited study programmes in the field of study of art.

The applications included the complex of all specializations at FMU and were oriented to STUDENT - full-time form and ABSOLVENT - distance form. Applications covering both degree programmes were approved with a validity period until 29 August 2026. This provides students with the opportunity to apply for the FTE and become fully qualified to work as a secondary school music teacher and primary school art teacher.

3. Intra-institutional cooperation at the AU

Students have access to the university's grant system where they can and do submit projects. The system is designed to fund projects from three programmes, of which Programme 03 also supports student intra-institutional collaboration. Many students are also involved in projects requiring diverse inter-faculty collaboration (e.g. opera performances, musical productions), but which could not be fully realized during the pandemic period.

New forms of cooperation will include the opportunity for FMU AU students to work in the ART3 Simulation Centre, which as a multimedia centre focuses on the production and post-production and presentation of artistic creations. It is part of AU's long-term plan for the period 2021-2026 and is one of the development strategies of the current AU leadership.

4. Direct education and faculty functioning

Due to the space constraints of the faculty and its financial availability, some comments could be reflected immediately, some were delayed and some are being worked on intensively. At the moment, students have access to practice classes and sufficient

technical equipment. The technical "retrofitting" of the premises is planned in a phased manner.

The requirements for increasing the number of hours of selected disciplines, the orientation towards contemporary art and feasible proposals for innovations in the composition of the curriculum were reflected and implemented in the preparation of the accreditation dossier.

5. Problems with individual study preparation and implementation during a pandemic

The situation was monitored by experts from relevant health, statistical and other sectors and the faculty followed their recommendations and regulations. Although the students rightly felt the constraints, we tried to minimize them to the maximum extent within the faculty's control. However, despite the constraints, instruction was delivered, moving to an online environment. Thus, the continuity of education was maintained.

c) Results of alumni feedback and related measures to improve the quality of the study programme

FMU obtains information on the success of graduates' employment by using several forms, primarily by organizing further education, doctoral studies, Supplementary Pedagogical Studies, organization of courses and training. Former graduates cooperate with the faculty, participate in projects, workshops and concert performances. They are invited to various events organized by FMU AU.

Through communication with employers and representatives from practice, the employment of graduates of the Performing Arts study programme is monitored.

Graduates of the study programme will participate as representatives of external stakeholders in the monitoring and regular evaluation of the study programme and the results of their feedback will be part of the evaluation of the person responsible for the implementation, development and quality of the study programme and the Vice-Dean for Educational Activities and Quality at the Faculty of Performing Arts.

From 1.3.2022 to 14.3.2022, an [online survey](#) for FMU AU graduates was conducted to find out their practical application. It turned out that 50% work in the art body, 30% as an art school teacher, 20% as a freelance soloist. Of the art school teachers, 71.4% work in primary schools and 28.6% in conservatoires. For 90% this is their first job, for 10% the place of work has changed and it is not their first job. Feedback has shown that up to 70% of graduates have found a job in the field for which they were trained. As 30% are working in the field of arts education, FMU AU supports the preparation of students in this field as well, through the implementation of the Supplementary Teacher Training.

11. REFERENCES TO OTHER RELEVANT INTERNAL REGULATIONS AND INFORMATION RELATING TO THE STUDY OR THE STUDENT'S PROGRAMME OF STUDY

Faculty of Performing Arts:	https://fmu.aku.sk
Academy of Arts:	https://www.aku.sk/sk
Departments:	https://fmu.aku.sk/sk/katedry
Study Regulations:	https://fmu.aku.sk/home/vnutorne-predpisy-fakulty.html
Accredited first-degree study programmes:	https://fmu.aku.sk/sk/studium/akreditovane-studijne-programy/akreditovane-studijne-programy-prehľad
Admission procedure:	https://fmu.aku.sk/sk/studium/prijimacie-konanie
Fees and tuition:	https://www.aku.sk/sk/studiumsk/studenti/poplatky-a-skolne.html
Social scholarships:	https://www.aku.sk/sk/studiumsk/studenti/socialne-stipendium.html
Incentive scholarships:	https://www.aku.sk/sk/studiumsk/studenti/motivacne-stipendia.html
Student Home:	Student home (aku.sk)
International mobility:	https://www.aku.sk/sk/erasmus/zakladne-informacie.html
Artistic bodies:	https://fmu.aku.sk/sk/umelecke-telesa
Festivals competitions, conferences:	https://fmu.aku.sk/sk/umenie-a-veda/festivaly-sutaze-a-konferencie
Concerts:	https://fmu.aku.sk/sk/umenie-a-veda/koncerty
Publications and scores:	https://fmu.aku.sk/sk/umenie-a-veda/publikacie-a-partitury
AFA ⁴	https://fmu.aku.sk/sk/afa-casopis
Grants:	https://fmu.aku.sk/sk/umenie-a-veda/publikacie-a-partitury
Art3 Magazine:	https://www.aku.sk/sk/univerzita-au/casopis-art3.html
Internal grant system:	https://www.aku.sk/sk/vyskum-a-granty/interny-grantovy-system.html
Download:	Directive No. 1/2016 Directive on the Basic Requirements of Final Theses at the Faculty of Performing Arts AU BB Directive on final theses at FMU AU Application forms Code of Ethics of the Academy of Arts in Banská Bystrica Disciplinary Regulations for FMU AU Students

⁴ Scientific and professional journal of the Faculty of Performing Arts of the Academy of Arts in Banská Bystrica: