

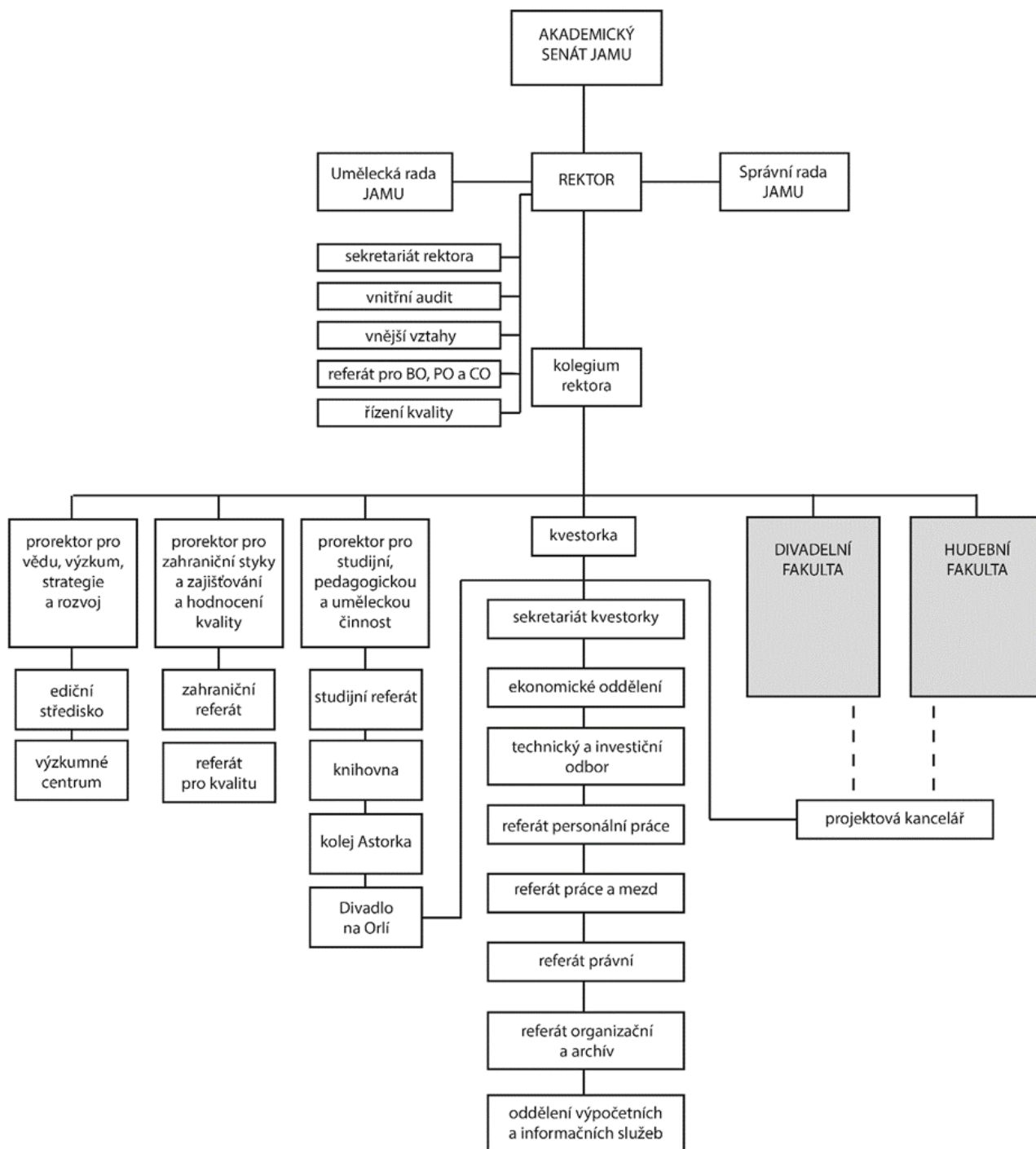
Annexes A

Internal Regulations of JAMU and Higher Education Act

No.	Title	Format
A01	Organizational Chart of JAMU	documented
A02	Statutes of JAMU	https://1url.cz/kMYEf
A03	Rules for Studies and Examinations	https://1url.cz/iMYEI
A04	Disciplinary Code of JAMU for Students	https://1url.cz/MMYEX
A05	Electoral Code of the Academic Senate of JAMU	https://1url.cz/zMYE5
A06	Rules of Procedure of the Academic Senate of JAMU	https://1url.cz/oMYEb
A07	Rules of Procedure of the Artistic Board (Arts Council) of JAMU	https://1url.cz/HMYEP
A08	Rules of Habilitation Proceedings and Proceedings to Appoint Professors	https://1url.cz/EMYEn
A09	Recruitment and Selection Code of Practice	https://1url.cz/zMYE8
A10	Rules of Scholarship	https://1url.cz/NMYEA
A11	The Higher Education Act	https://1url.cz/9MYE7
A12	Rules of Procedure of the Internal Evaluation Board	https://1url.cz/SMYBW
A13	Rules of the System for the Assurance of the Quality of Educational, Creative and Related Activities and Internal Evaluation of the Quality of Educational, Creative and Related Activities	https://1url.cz/xMYBJ
A14	System for Evaluating Quality of Educational and Creative Activities of JAMU	documented
A15	Standards for Accreditation of Degree Programmes in the Education Area of Arts, Thematic Area Music Art (Annex to System for Evaluating Quality of Educational and Creative Activities of JAMU)	documented
A16	Framework of Qualifications of University Art Education in Thematic Area Music Art (Annex to System for Evaluating Quality of Educational and Creative Activities of JAMU)	documented
A17	Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Graduation Performances at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno (Annex to System for Evaluating Quality of Educational and Creative Activities of JAMU)	documented
A18	Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno (Annex to System for Evaluating Quality of Educational and Creative Activities of JAMU)	documented

Organizational Structure (Organigram) JAMU from 01. 04. 2017

**ORGANIZAČNÍ SCHÉMA JAMU
od 01. 04. 2017**



Bodies of JAMU

Top Management

RECTOR

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VICE-RECTORS

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doc. MgA. Vít Spilka, vice-rector for External Relations

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doc. MgA. Marek Hlavica, Ph.D., vice-rector for Artistic and Research Activities

BURSAR

JUDr. Lenka Valová

JAMU Academic Senate

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Hana Hána, DiS.

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prof. Alena Štěpánková-Veselá*
prof. Barbara Maria Willi, Ph.D.
prof. Mgr. MgA. Vít Zouhar, Ph.D. (UP Olomouc)*
* external members

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Ing. Jiří Kadrnka, Managing Director of Moss Logistics s. r. o.
MgA. David Mareček, Ph.D., General Director of the Czech Philharmonic Prague
ThDr. Ing. Lukáš Evžen Martinec, Roman Catholic Priest, Augustinian Abbey in Brno
Jiří Morávek, General Director of SNIP&CO Brno
Mgr. Stanislav Moša, Director of Brno City Theatre
Mgr. Jiří Nantl, LL.M, CEITEC MU Director
Boleslav Polívka, Actor, Director of Bolek Polívka Theatre Brno
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Ing. Martin Slezák, Deputy Director of the Czech National Bank, Regional Office in Brno
Ing. Michal Štefl, Vice President of the Regional Chamber of Commerce of South Moravia
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doc. MgA. Jana Goliášová, Faculty of Music

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doc. Ing. David Strnad, Faculty of Theatre

Stanislav Čaban, student representative

doc. Světlana Waradzinová, external member

System for Evaluating Quality of Educational and Creative Activities of JAMU

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Preamble

The internal Quality Assurance and Evaluation System at JAMU is being continuously built up by gradually introducing individual elements to form a set of mutually interconnected principles, rules and procedures that aim to achieve excellent results and continually improve JAMU's activities in the areas of education, art, research and related activities. At all levels of JAMU management, competencies and responsibilities for the quality of educational, creative and other related activities are defined to form a functional unit. The Quality Assurance and Evaluation System covers all areas envisaged by the Higher Education Act, the Government Regulation on Standards for Accreditation in Higher Education, the Standards and Guidelines for Quality Assurance in the European Higher Education Area and JAMU internal regulations.

The standards for accreditation of arts degree programmes in the Education Area 31: Arts, thematic areas of Theatre Art, Music Art, Dance Art and Film Production and Television Production, have been completed.

In line with the JAMU's mission statement, the quality assurance system puts emphasis on educational activities. Teaching in arts degree programmes is closely linked to the creative activity. It is both its content and goal. Quality indicators are, in particular, the artistic outputs of teaching as the learning outcomes. Art is not defined as a fixed and unchanging system of knowledge and skills. Respect for plurality, diversity and dynamism is a prerequisite for free artistic creation and unrestricted development of students' talents. The sphere of education and artistic creation is found in a space between classical and traditional methods on the one hand and constant experimentation and updating in search of new forms on the other. Arts education is characterized mainly by individual teaching, based on a personal relationship between a teacher and student, or taking place in small groups of students. Given these specifics, it is not possible to employ quantitative methods of evaluation at JAMU, but rather qualitative methods and, above all, evaluation of creative outputs of teaching as an indicator of quality for educational activities that preceded them.

Fundamentals of the Quality Assurance System for Educational and Creative Activities and the Criteria for Evaluating Quality of Educational and Creative Activities at JAMU

The Quality Assurance System for Educational and Creative Activities and the Criteria for Evaluating Quality of Educational and Creative Activities at JAMU (hereinafter referred to as the 'System') are based on

- Act No. 111/1998 Sb., on Higher Education Institutions and on Amendments and Supplements to Some Other Acts (the Higher Education Act), as amended by Act No. 137/2016 Sb.
- Government Regulation No. 275/2016 Sb., on Education Areas in Higher Education of 24 August 2016
- Government Regulation No. 274/2016 Sb., on Standards for Accreditation in Higher Education of 24 August 2016
- Accreditation Standards for Education area of Arts, thematic areas Music Art, Theatre Art, Dance Art and Film Production and Television Production¹

¹ Standards for the Music Art thematic area are listed in Annex 1, Standards for the Theatre Art thematic area are listed in Annex 2 and Standards for Television Art are listed in Annex 3

internal regulations of JAMU

- Statute of Janáček Academy of Music and Performing Arts in Brno
- Rules of the System for Assuring Quality of Educational, Creative and Related Activities and Internal Evaluation of Quality of Educational, Creative and Related Activities
- Rules of Procedure for the Internal Evaluation Board
- Code of Study and Examination
- Rules of Habilitation Procedure and Procedure for the Appointment of Professors at the Janáček Academy of Music and Performing Arts in Brno

and on the internal regulations of both faculties

- Statute of DF JAMU
- Statute of HF JAMU

and on the associated JAMU guidelines and JAMU faculty regulations

Basic principles for evaluating quality of educational and creative activities at JAMU

- The purpose of evaluating quality of educational activities at JAMU is to obtain information that will lead to the search for ways to improve its.
- The system for assessing the quality of educational activities relies on continuous evaluation at the level of degree programmes and their specializations - evaluation of creative outputs of teaching and evaluation of individual courses.
- The process of continuous evaluation of the quality of educational activities is carried out at the level of individual degree programmes and their specializations, or even individual grades of study or years. Ateliers and departments keep a record of it.

Subject of quality assurance and criteria for assessing processes at JAMU:

Educational activity:

- Degree programmes:
 - consistency of the JAMU mission statement with targeting of degree programmes and strategic planning
 - setting of educational and creative processes
 - admission to study and study conditions
- Lifelong learning programmes.

Creative activity:

- Artistic activity and individual student development
- Artistic activity of teachers
- Research and scientific activities and editorial activities

Other related activities:

- Staffing of degree programmes:
 - staff competence and development
 - mobility of students and staff
- Material and spatial provision of degree programmes and support for student life:
 - individual student development
 - library and information services
 - material and technical support
- Setting of organizational and decision-making processes
- Social responsibility of the university:

- systematic development of the third role of university and its engagement in the region
- consulting services.

Processes of internal assurance and evaluation of quality of educational and creative activities at JAMU

JAMU gradually creates a System of internal assurance and evaluation of quality of educational and creative activities. It fully respects the specifics of both types of art taught at JAMU, and both faculties have developed their own concept of evaluating educational and creative activities within the System.

The internal assurance and evaluation of quality of JAMU's educational and creative activities take place in a comprehensive and continuous manner.

Comprehensive assessment of quality of educational and creative activities of JAMU

Processes of internal assurance and evaluation of quality of educational and creative activities take place at three levels:

Level 1

Evaluation of quality of educational and creative activities at JAMU

- The process of comprehensive assessment of quality of educational and creative activities of JAMU is carried out by a working party appointed by the JAMU Quality Council.
- A comprehensive assessment of quality of educational activities takes place at JAMU level every 5 years.
- The results are evaluated and serve as a basis for the JAMU Self-Assessment Report and its annual updates and for a proposal to improve the quality of educational and creative activities at JAMU level.

Level 2

Evaluation of quality of educational and creative activities at JAMU faculties

- The process of comprehensive assessment of quality of educational and creative activities of JAMU faculties is carried out by a working party appointed by the JAMU Quality Council.
- A comprehensive assessment of quality of educational activities takes place at JAMU faculties every 5 years.
- The results are evaluated and serve as a basis for the Self-Assessment Report of JAMU faculties and its annual updates and for a proposal to improve the quality of educational activities at the level of JAMU faculties.

Level 3

Evaluation of quality of educational and creative activities of degree programmes and their specializations

- A comprehensive assessment of educational and creative activities at the level of the degree programme and its specializations is carried out at least once during the validity of its accreditation.
- The degree programme and its specializations are assessed by a working party appointed by the Dean of the Faculty and approved by the Quality Council.
- The results are evaluated and serve as a basis for own assessment reports of degree programmes and their specializations.

Continuous assurance and evaluation of quality of educational and creative activities

Continuous assurance and evaluation of quality of educational and creative quality takes place at the level of degree programmes and their specializations².

The system of evaluation is based on the specifics of the education area of Arts, thematic areas of Music Art, Theatre Art, Dance Art and Film Production and Television Production. Curricula build on practical courses, which include acquiring practical knowledge, skills and competencies, and the courses are completed with the presented and evaluated outputs of teaching, and on theoretical courses that provide students with theoretical and historical bases for reflecting own artistic creation and that of others. Students' knowledge, skills and competencies acquired in both types of courses are demonstrated by students during the presented practical output and its reflection in a subsequent discussion. Students demonstrate the achieved level of knowledge, skills and competencies at the bachelor's and master's degree levels with their graduate outputs, which are parts of their absolution in addition to a written qualification thesis.

Presented and evaluated outputs of teaching

DF JAMU

Type A – A complete work of art

Teaching in a number of courses across the degree programmes and their specializations leads to the creation of a complete work of art that is publicly presented at the JAMU faculty, possibly to the public. They are mostly small-size works with a distinct pedagogical guidance in the process of creation.

Type B – Presentation of partial professional skills

They are outputs of courses focused on creating professional skills. The results are presented in the framework of degree programmes and are mostly open to all JAMU faculty teachers and students.

Type C – Outputs of theoretical teaching

The level of achieved and theoretical knowledge is tested by oral or written exam. The ability to apply this knowledge to artistic creation is verified in discussions following the presentation of practical output of teaching.

² Until obtaining accreditation of the degree programme and its specializations, it is at the level of the field of study.

HF JAMU

Outputs and evaluation of the main field

These are outputs that aim to create a work of art under pedagogical guidance and publicly present it. The public presentation is preceded by presentation at final exams. The final and public presentation is always evaluated. The main field is further evaluated by a commission examination in each semester, which cannot be repeated. The Commission is composed of teachers of the relevant department and chaired by the head of the department. At the end of the first year, students of all departments pass an examination before the so-called Dean's Committee, and all heads of departments and vice-deans are members of this committee. The Committee is chaired by the Dean of the Faculty. The aim of this exam is to verify whether the assumptions about talent prerequisites of candidates selected for study have been fulfilled.

Outputs of theoretical courses

These are outputs of courses that form the theoretical support of the study and the knowledge is verified through tests or oral exams.

The characteristics of these outputs, the requirements placed on the students for completion of the course and the methods for evaluating the outputs are specified in Annex 6 (HF JAMU) and 7 (DF JAMU) of the System for internal assurance and evaluation of quality of educational and creative activities of JAMU and they are concretized in the syllabi of individual courses in JAMU IS.

Graduate outputs

Both faculties have elaborated requirements for graduate performance at the level of degree programmes and their specializations and at the individual levels of study. The characteristics of these outputs and the criteria for their evaluation are given in Annexes 4 (HF JAMU) and 5 (DF JAMU).

Support to processes of assuring and evaluating quality of JAMU's educational and creative activities

Processes of assuring and evaluating quality of educational and creative activities of JAMU are governed by the JAMU's nine-member Council for Internal Evaluation appointed by the Rector on the proposal of the Rector, the Artistic Council of JAMU and the Academic Senate of JAMU in accordance with the Higher Education Act and the JAMU Statute.

A comprehensive assessment of quality of educational and creative activities is carried out

- At the JAMU level by a committee appointed by the JAMU Council for Internal Evaluation
- At the faculty level by a committee appointed by the JAMU Council for Internal Evaluation
- At the level of degree programmes and their specializations by a committee appointed by the Dean of the Faculty and approved by the JAMU Council for Internal Evaluation.

Continuous evaluation of quality is provided by degree programme guarantors and heads of departments and ateliers in collaboration with individual teachers.

The JAMU self-assessment report and its updates are prepared by the Council for Internal Evaluation.

The self-assessment reports of the faculties and their updates are prepared by the Vice-Dean for Quality in collaboration with the degree programme guarantors.

The self-assessment reports of degree programmes are elaborated by their guarantors in collaboration with the heads of departments and ateliers and individual teachers.

Reports of evaluation committees appointed by the JAMU's Council for Internal Evaluation (in the case of JAMU and faculty evaluations) and committees appointed by the faculty Deans (in the case of evaluation of degree programmes) serve as a basis for self-evaluation reports at the level of JAMU, faculties and degree programmes.

List of Annexes

- Annex 1 – Standards for the education area of Arts, thematic area Music art
- Annex 2 – Standards for the education area of Arts, thematic area Theatre art
- Annex 3 – Standards for the education area of Arts, thematic area Film production and Television production
- Annex 4 – Qualifications framework for degree programmes and their specializations of HF JAMU
- Annex 5 – Qualifications framework for degree programmes and their specializations of DF JAMU
- Annex 6 – Evaluation of quality of educational activities of degree programmes and their specializations through evaluating graduate performances at HF JAMU
- Annex 7 – Evaluation of quality of educational activities of degree programmes and their specializations through evaluating graduate performances at DF JAMU
- Annex 8 – Evaluation of quality of educational and creative activities based on the assessment of outputs of teaching at HF JAMU
- Annex 9 – Evaluation of quality of educational and creative activities based on the assessment of outputs of teaching at DF JAMU

Standards for Accreditation of Degree Programmes
in the Education Area of Arts,
Thematic Area Music Art

Preamble:

This document was created within the framework of Centralized Development Projects of the Ministry of Education, Youth and Sports titled 'Coordination of Implementation of Quality Management System Using Developed Standards for the Educational Area of Arts' and 'Projection of the Amendment to the Act on Higher Education and its Implementing Regulations in the Area of Quality Management and School Legislation of Participating Schools' solved by the Academy of Performing Arts in Prague and Janáček Academy of Music and Performing Arts in Brno in 2015 and 2016. In 2017, other higher arts education institutions are involved in the solution. It is intended as a supporting material for the National Accreditation Bureau for Higher Education, the Ministry of Education, Youth and Sports, institutions implementing or intending to implement degree programmes in the thematic area 'Music Art' and for evaluators of applications for accreditation of degree programmes.

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Sources:

Act No. 111/1998 Sb, on Higher Education Institutions and on Amendments and Supplements to Some Other Acts (the Higher Education Act)

Government Regulation No. 274/2016 Sb (Government Regulation on Standards for Accreditation in Higher Education)

Government Regulation No. 275/2016 Sb (Government Regulation on Education Areas in Higher Education)

Standards and guidelines for quality assurance in the European Higher Education Area (ESG)

MusiQuE Standards for Institutional Review, Programme Review and Joint Programme Review, published by MusiQuE - Music Quality Enhancement, Brussels, March 2015.

AEC Handbook - Internal Quality Assurance in Higher Music Education, author: Evert Bisshop Boele, AEC, 2007.

Tapping into the potential of Higher Arts Education (Tuning document for Theatre and Dance), ELIA.

Florence Principles for the Doctorates in the Arts, ELIA 2016

The starting point of the work was also the report from external HAMU evaluations carried out at HAMU in 2007 (Music Art) and in 2014 (Music and Dance Art, produced on 25 Jun 2015).

Methodology of institutions:

ELIA, EQ-Arts, Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen

Acknowledgement:

The authors thank all individuals and institutions, both domestic and foreign, for their valuable advice, comments and sharing examples of good practice. They are especially our colleagues Prof. Vlastimil Mareš, Dean of HAMU; Prof. MgA. Jindřich Petráš; Doc. MgA. Jana Goliášová of HF JAMU in Brno; our colleagues from AEC and teachers of the University of Gothenburg - Academy of Music and Drama.

Functions and general principles

- Standards for accreditation of degree programmes in the thematic area 31/A/a, or in the related ranges 31/A/n, o, p (hereinafter referred to as the 'Music Art') define the minimum requirements for the type, form and profile of the study area in question together with specific requirements determined by the nature of the Education Area no. 31: Arts.
- Standards are defined in accordance with the mission statement of higher arts education institutions; they build on experience with implementation of accredited art degree programmes, experience of both foreign art schools and their professional and branch associations, and take into account specific criteria determined by the nature of the Music Art thematic area.
- Standards provide requirements and compliance indicators for the bachelor's, master's and doctoral degree programmes, teaching and evaluation methods, staffing of degree programme, financial, material and other support to degree programmes, creative activities related to degree programmes, and other activities of the higher education institution in the Music Art thematic area.
- Standards provide basic indicators to verify the ability of the higher education institution to meet the requirements of standards for accreditation of degree programmes in the Music Art thematic area, to verify the ability of the higher education institution to independently create, approve and implement degree programmes, to verify the functioning of the internal quality assurance system of the higher education institution in educational activities and creative activities directly related with education and to continuously assess quality which aims at systematic improvement of education in the Music Art thematic area.
- The higher education institution determines a programme or programme with specializations.

Requirements for institutional context

Legal personality and structure of the higher education institution

- The higher education institution has a valid legal personality. A body of the higher education institution is defined which acts as a statutory body and other bodies are defined with their scopes of activities, competences and responsibilities.
- The structure of the higher education institution is defined, including the scope of activities, competences and responsibilities of bodies of its components for the Music Art study area.

Internal system of assuring and evaluating quality of educational, creative and related activities of the higher education institution

- At all levels of management of the higher education institution, competences and responsibilities for quality of educational, creative and related activities are defined.
- The internal regulation of the higher education institution defines in more detail the processes of creating, approving and changing degree programmes before they are submitted for accreditation; at the same time, processes of periodic internal monitoring of degree programmes are defined.
- Assuring and evaluating quality of educational, creative and related activities relies on feedback processes, in particular inquiries and quantitative and qualitative surveys; these processes involve academic community, students, relevant professional chambers or employers' organizations or other practitioners, taking into account the types and profiles of study programmes realized within the Music Art thematic area.
- The indicators set by the higher education institution in the area of educational and creative activities are monitored. The higher education institution always monitors study failures, the rate of duly completed study, the success rate in admission procedure and the employability of graduates from degree programmes implemented in the framework of a typical study area of Music Art.

Educational, creative and related activities of the higher education institution

- The higher education institution archives relevant qualification performances (recordings of concerts, projects, audio and video recordings, photographic documentation, printed outputs, etc.) to be able to submit them to external evaluators. Registration and keeping recordings of creative performances is part of the internal system of quality assurance and corresponds to Section 77c of the Higher Education Act.
- Cooperation with practice is developed taking into account the types and possible profiles of degree programmes; it regards in particular professional practice in orchestras, theatres, media, cultural and educational institutions and the involvement of practitioners in the educational process.

Benchmarking and internationalization

- The higher education institution is constantly confronting results of its creative activities with comparable schools in the Czech Republic and abroad, in a form appropriate to the Music Art thematic area, within festivals, shows, art competitions, concerts and the like. Within its budget, it regularly allocates funds for this purpose.
- Educational, creative and related activities of the higher education institution are of international character, taking into account the type and profile of degree programmes implemented within the thematic area of Music Art in practice.
- International mobility of students and academic community members takes place.
- Courses taught in a foreign language or degree programmes and study or work placements taking place in a foreign language are offered.
- Other forms of involvement in international activities take place, such as joint concert projects, festivals, shows and conferences with international participation, international summer schools and master classes and other international activities in music art.
- The higher education institution creates conditions for the mobility of students, teachers and other employees and takes care of improving their language skills. It supports international artistic and other creative (scientific-research and artistic-research) projects. It creates an open and accommodating environment for incoming students, teachers and practitioners.

Supporting resources and administration of the higher education institution

- An information system and means of communication are in place to provide access to accurate and comprehensible information about degree programmes, study rules and study-related requirements.
- Library services and electronic learning resources are sufficient and available to students and academic community.
- For applicants for study, students and other persons, there is an offer of information and counselling services related to study and possibilities of establishment of graduates from degree programmes in practice.
- Equal access to study is provided to all study applicants and students. Available services and other supportive measures are provided to equalize university-level learning opportunities for students with specific needs.
- Intellectual property protection measures are in place. Measures are taken against intentional action against good morals while studying.

Relevance and study objectives in the Music Art study area

- Degree programmes implemented in the Music Art study area are, in terms of their type, form and

potential profile, in line with the mission statement and strategic intent of educational and other creative (artistic, scientific-research and artistic-research) activities of the higher education institution and are linked to these activities.

- The higher education institution takes into account social needs, monitors social feedback on its activities and communicates with professional chambers or employers' organizations in the area of music and cultural institutions, or other practitioners, to find out their expectations and requirements for graduates from degree programmes implemented in the Music Art thematic area.
- Degree programmes implemented in the Music Art thematic area correspond to current development and knowledge in the area of music art, undergo regular comparisons within standard benchmarking methods with higher education institutions having a corresponding reputation in the Czech Republic and abroad and offering similar degree programmes of international parameters and level.
- Degree programmes implemented in the Music Art thematic area correspond to current professional demands of art or educational institutions as well as stakeholder expectations.
- The aim of the study in the Music Art thematic area is the development of an independent creative personality with complex psychophysical prerequisites for the performance of an artistic profession in the area of music art or related professions.

Content of the study in the Music Art thematic area

- The thematic area of Music Art includes artistic, theoretical-critical, artistic-managerial and artistic-pedagogical degree programmes and covers both traditional and new professions in the area of music art.
- Teaching in degree programmes implemented in the Music Art thematic area is carried out according to curricula of individual degree programmes.
- The curricula are designed to match the characteristics of each degree programme and guarantee an adequate balance between developing creativity, cultivating talent, acquiring knowledge, acquiring craft and technical skills and taking care of psychosomatic disciplines.
- The curriculum is composed of courses, defines the time sequence and continuity in their completion and describes the study duties that the student must meet to duly complete his/her study. Each course is determined by its title, annotation, learning outcomes, study literature and other study materials, credit assessment and method for termination.
- Studying in degree programmes implemented in the Music Art thematic area is quantified by a credit system based on the principles of the European Credit Transfer System (ECTS).
- Studying in the Music Art thematic area focuses mainly on developing talent, creativity and psychosomatic prerequisites, acquiring professional theoretical knowledge and professional skills and competencies that match the demands placed on pursuing a career in the area of music art and related artistic/creative activities.
- To the extent appropriate to the studied degree programme, a special emphasis is placed on the study of history and theory of music of the degree programme in question, and also on related research for master's and doctoral degree programmes.

Degree programmes

- Studying in the Music Art thematic area and related creative activities take place in the bachelor's, master's and doctoral degree programmes.

- Accreditation of the follow-up master's degree programme in the Music Art thematic area is conditional upon the granting of accreditation to the same or similar bachelor's programme at the same institution; accreditation of the doctoral degree programme in the area of music art is conditional upon the granting of accreditation to the same or similar master's programme at the same institution.
- The bachelor's degree programme is focused on preparation for study in the master's degree programme and on preparation for pursuing a career in the area of music art. The standard length of study is at least three and at most four years. Studying is duly completed by a state final examination, which includes, in addition to an artistic performance, a defence of the bachelor's thesis. In the bachelor's Music Art degree programme, graduates are awarded the academic title 'Bachelor of Arts' (abbreviated to BcA in front of the name).
- The master's degree programme is focused on developing creative/artistic, pedagogical and theoretical skills in the area of music at an appropriate academic level. The master's degree programme is a follow-up to the bachelor's degree programme (hereinafter referred to as the 'follow-up master's degree programme'); the standard length of this study is two or three years. In the event that the master's degree programme does not follow the bachelor's degree programme (hereinafter referred to as the 'master's degree programme'), the standard length of study is four or five years. Studying in the master's and follow-up master's degree programmes is duly completed by the state final examination, which includes an artistic performance and defence of the master's thesis. In the master's degree programme, graduates are awarded the academic title 'Master of Arts' (abbreviated to MgA in front of the name).
- The doctoral degree programme focuses on an independent research work, based on theoretical-methodological research, or research and development through creative artistic activity in the area of music art. The standard length of study is three or four years. Studying is duly completed by a state doctoral examination, which includes the defence of a dissertation and may be an artistic/creative performance corresponding to the given programme. In the doctoral degree programme, graduates are awarded the academic title 'Doctor' (abbreviated to Ph.D after the name).

Staffing of degree programmes

- Degree programmes are guaranteed by members of academic community who meet the conditions set out in Section 44(6) of the Higher Education Act, have sufficient professional qualifications and have been performing artistic/creative activities in the area of music art or in the area of close or related content orientation over the past five years.
- The structure of academic community in terms of their qualification, age, length of weekly working time and their experience in performing arts in the Czech Republic and abroad, or in areas directly related to music art, corresponds to the structure of curricula and objectives and profiles of degree programmes implemented within the Music Art thematic area.
- The guarantor of the bachelor's degree programme is an academic worker whose weekly working time at the same higher education institution is fixed as the weekly working hours according to the Labour Code and who has at least the scientific degree of a 'Candidate of Sciences' (abbreviated as CSc) or is educated in the doctoral degree programme (hereinafter only referred to as a 'scientific rank'). In the last five years he/she has been carrying out artistic/creative, pedagogical or research activities.
- The guarantor of the master's degree programme is an academic worker whose weekly working time at the same higher education institution is fixed as the weekly working hours according to the Labour Code and who is appointed Associate Professor or Professor in the field, which corresponds to the Music Art thematic area. In the last five years he/she has been carrying out artistic/creative, pedagogical or research activities.

- For the bachelor's or master's degree programmes implemented in the Music Art thematic area, an adequate artistic/creative activity of members of academic community in a given or related field is required and the representation of practitioners involved in teaching practical courses is adequately ensured.
- The doctoral degree program can only be guaranteed by an academic worker whose working hours at the same higher education institution are fixed as the weekly working hours according to the Labour Code and who is appointed Associate Professor or Professor in the field, which corresponds to the Music Art thematic area or in the field of close or related content orientation. In the last five years he/she has been carrying out artistic/creative, pedagogical or research activities.
- In the doctoral degree programme implemented in the Music Art study area, academic community members carry out artistic/creative activities in a given or related field.
- The number of academic workers responsible for running degree programmes in the Music Art thematic area corresponds to the number of students, teaching and evaluation methods, taking into account the specifics of the types and profiles of degree programmes and individual fields and courses requiring intensive contact teaching with an emphasis on the development of individual creative, talent and psychosomatic prerequisites.

Admission to study

- Admission exams are required for all degree programmes within the Music Art thematic area. The admission procedure cannot be waived on the basis of previous study or artistic results.
- Due to the specific requirements determined by the nature of the Music Art thematic area, the admission procedure for all fields includes a talent test and an examination in theoretical and other disciplines.
- The talent part of the admission procedure may take the form of a live artistic performance, a set of works of art, a creative written output, or other forms depending on the nature of the degree programme in question. Theoretical exams can be written or oral.
- The admission procedure usually has several eliminative rounds. Depending on the nature of the degree programme, in addition to talent, study and creative prerequisites, basic physical and psychosomatic prerequisites, technical prerequisites and the capability of thinking adequate for the given field may be evaluated during the admission procedure.
- The admission procedure takes place in front of an appointed admission committee, which is usually made up of internal and external co-workers and independent personalities so that the composition guarantees professional and objective assessment of individual candidate's talent and study prerequisites.
- For all degree programmes and their specializations, the evaluation of applicants is individual. The admission committee builds primarily on the overall performance of the applicant and the overall impression is assessed in the final selection.
- A record is kept of the course of all exams (talent test, written or oral exams) to log the results and indicate the facts relevant to the admission or non-admission of applicants.

Teaching methods

- Degree programmes implemented in the Music Art thematic area use teaching methods appropriate to the individual needs of students and development of their specific creative, talent, psychosomatic and possibly other (theoretical-critical, organizational, communication, etc.) prerequisites.
- During the study process, student-centered approaches that support active, individual creative activities of students and group cooperation are used in particular.

- Studying takes place according to the nature of the given programme and course in the form of lectures, seminars, individual lessons (interpretative disciplines - playing the instrument, conducting, singing and composition), group lessons (chamber music, orchestral and opera projects, multidisciplinary projects), concert and opera practice, exercises, self-study and related artistic/creative activities as well as visits to concerts, performances and other artistic presentations or participation in professional excursions. The ratio of direct teaching and self-study corresponds to the profile of the degree programme and teaching methods, with more than half of the teaching being done in a contact form.
- The composition of study literature and that of study materials, which are included in the requirements of the profiling base courses, reflect the current state of development in the area of music art. Students are provided access to study literature and study materials, which is indicated in the requirements of the profiling base courses.
- Given the specificities of the Music Art thematic area, a special emphasis is placed on direct/contact method of teaching directly related to the development of individual talent, creative, psychosomatic and other prerequisites.
- Teaching of main courses in interpretative programmes (instrumental disciplines, conducting, composition and singing) takes place on an individual basis.
- The size of study groups corresponds to the nature of study in the given programme or course; it takes into account the emphasis on contact teaching, individual approach to each of the students as well as the possibility of forming creative teams and the group cooperation within a specific creative/artistic process (orchestral practice, chamber music, opera performance).
- The principle of teaching is based on progression through the creative process from simple to more complicated and complex assignments.
- During the course of study, an emphasis is gradually put on a greater degree of student's self-reliance; it proceeds from compulsory, pedagogically controlled exercises through own interpretation and creation within the parameters given, to an independent creative activity supplemented by expert consultations.
- Studying largely builds on personal experience that students acquire during their individual creation, training and development of psychosomatic prerequisites and fitness, acquisition of craft and technical skills as well as within the group cooperation during the creative process and the subsequent theoretical-critical reflection on the resulting interpretative form.
- Studying of art courses in music art largely takes place individually or as the group cooperation (chamber music, orchestral practice, opera performance). This also ensures an ongoing cooperation between individual workplaces and programmes. In the case of degree programmes not directly focused on one's own interpretation and creation, part of teaching is also carried out in a model of professional practice (e.g. music direction, recording, professional magazine editorial board, music and opera project production, artistic-pedagogical process).
- Studying of theoretical courses takes place through individual instruction, lectures, seminars, consulted self-study and research. Theoretical and historical knowledge is verified through continuous creative activity.
- The concept of study in the Music Art thematic area is continuously evolving in connection with the changes and development taking place in the music art, especially in relation to new technologies, audiovisual arts and new forms of music dissemination and presentation depending on a wider cultural and social context.

Methods of evaluation

- Methods to evaluate students are consistent with the learning outcomes (including artistic/creative activity outputs) and correspond to the teaching methods.
- Students are evaluated according to the pre-published, objective and transparent criteria.
- In creative disciplines, a special emphasis is placed on individual assessment of the creative performance presented within final examinations and on the provision of an adequate feedback during the creative process with regard to the development of unique personal creative, talent and psychosomatic prerequisites of a student and mostly take form of a commissional evaluation.
- Students are not allowed to retake exams in major art courses and the artistic part of the final state exams. If the student fails these exams or the course is not credited, the study is terminated according to Section 56(1)(b) of the Act. The decision is subject to Section 68 of the Act.

Creative activity

- The higher education institution carries out creative activity with an international dimension that corresponds to the Music Art thematic area. Creative activity is artistic, artistic-research and scientific-research.
- The higher education institution with an accredited bachelor's programme deals with art projects in the Czech Republic and/or abroad that are professionally related to the Music Art thematic area. The higher education institution with an accredited master's or doctoral programme deals with art and research projects in the Czech Republic or abroad.
- Study courses of the profiling base of degree programmes are related with the students' artistic or research activities in the area of music art.
- The higher education institution applies a methodology for evaluating creative activity results based on the established key performance indicators (RUV, RIV or other register for keeping records and evaluating professional performance of institutions) and evaluates its most important creative activities at regular intervals.
- Creative activities of the higher education institution are reflected in educational activities, international activities and cooperation with practice.

Financial, spatial, material and other support to degree programmes

- There is an assurance of financial stability of the higher education institution that guarantees degree programmes carried out within the Music Art thematic area.
- The budget of the higher education institution or faculty enables implementation of degree programmes in the Music Art thematic area (cost of devices and their operation, cost of material and technical equipment and its modernization, personnel costs, further education of academic workers, expenditure on innovation, mobility of students and teachers etc.) and adequate resources are provided to cover these costs.
- Teaching and learning infrastructure is provided (adequate material and technical support, adequate and operational spaces for teaching and learning, equipment of classrooms, rehearsal rooms, studios, halls and ateliers with technologies, technical equipment, devices and instruments) corresponding to the type and profile of the Music Art thematic area, the degree programmes and courses being taught and the number of students.
- For theoretical courses, classrooms are provided for lectures, seminars and exercises whose number and capacity correspond to the number and size of study groups.
- Lecture halls with appropriate technical equipment (internet, IT, audio and video technology) are provided, the capacity of which corresponds to the number of students.

- For studying art and psychosomatic disciplines, specialized classrooms are provided whose instrumentation and acoustic equipment as well as the number and space capacity correspond to the type of the programme or course in question and the number and size of study groups.
- An adequate number of rehearsal rooms is provided for rehearsing and studying art courses, for preparing and realizing the author's outputs and related creative activities with a space enabling presentation of outputs from the study of both the interpretation and the author's degree programme and specializations of the relevant degree programme.
- An adequate number of rehearsal rooms is provided, whose space capacity and stage technology enable realization of small-scale opera performances (interpretation programme - singing and opera direction).
- An adequate number of classrooms with acoustic equipment and piano or upright piano is provided for individual rehearsing as well as ensemble lessons of the interpretation programme of conducting and the author's programme of composition (rehearsal rooms for instrumentalists, singers, conductors, composers etc.).
- A concert hall is provided, whose dimensions, layout and equipment (especially sound and recording technology, musical instruments and acoustic conditions allow the public presentation of students of the interpretation programme and of the composition programme (solo concerts, chamber concerts, orchestral concerts).
- An adequate space, technical and computer equipment, instrumentation and devices are provided to acquire the technological skills used in the presentation of students' creative work and the production of artistic projects.
- A fully equipped professional sound studio is provided, which is used for teaching, making recordings for the students' internal needs, recordings for competitions and mobilities, and recordings of students' creative works including audio and video-audio recordings of semestral and final artistic outputs.

Concert hall

- An essential part of the infrastructure for studying, creation and research in the Music Art thematic area is a concert hall, where the concert practice is realized based on the curricula of individual programmes.
- The concert hall serves for presentation of artistic outputs that are part of the year and final works; it is at the disposal of students of bachelor's, master's and doctoral degree programmes for realization and public solo, chamber and orchestral performances in the relevant programme.
- Spatial possibilities, instruments and technical and technological equipment of the concert hall make it possible to realize creative output at artistic and professional level corresponding to the trends of current musical practice.
- Concert hall, its equipment with instruments and recording technology and its technical background, capacity of the auditorium and operational capacity allow public performances and reprises of concerts in conditions corresponding to parameters of current trends in the area of music art.

Study texts and study materials

- Students have access to information resources corresponding to the Music Art thematic area.
- Students have access to traditional printed study materials (textbooks, professional journals and other teaching texts) and interactive and multimedia forms (audio and audiovisual materials, e-learning, electronic materials, presentations) that correspond to the types and profiles of degree programmes.

- Students have access to specific study materials of creative, i.e. artistic and research activities within the Music Art study area, such as recordings of concerts, opera performances, multimedia projects and musical materials.

Library and computer classroom

- The infrastructure for studying, creation and research in the Music Art thematic area includes a library, which, by the composition of its funds and spatial capacities, corresponds to the types and profiles of the given degree programmes and courses as well as the number of students.
- The library is a specialist library and information centre providing access to information sources (database licenses, audio and audiovisual fund, music collections and professional literature corresponding to the Music Art thematic area) and creates a necessary information background for studying and creative, artistic-research and scientific-research work in the area of music art.
- The structure and composition of library collections are consistent with current development and knowledge in the area of music art. Library collections are continuously supplemented in accordance with study, creative and research requirements as well as with regard to publishing activities and the latest findings, creative methods and trends in the area of music art.
- The infrastructure for studying, creation and research includes a computer classroom providing access to electronic information sources, electronic materials and database licenses, enables their processing and serves for teaching and professional training.

Bachelor's degree programme

Content of study in the bachelor's degree programme

- The content of study in the bachelor's degree programme is based on the application of knowledge and creative methods corresponding to the development of music art.
- The content of study in the bachelor's degree programme consists of study courses that enable students to acquire theoretical knowledge, develop and cultivate creative, talent, psychosomatic and other specific prerequisites, and acquire the skills and abilities that correspond to the characteristics of the individual programmes studied in the area of music art.
- The content of study in the bachelor's degree programme includes teacher-guided study of the given repertoire and its interpretation for interpretative specializations and teacher-guided preparation for independent author's creative activity in author's programmes and specializations, in direct relation to the study of history and musical-theoretical disciplines; the specific content of study and educational activities is based on the focus of the degree program in question.

Study objectives in the bachelor's degree programme

- The study objective in the bachelor's degree programme is to guide students through the cultivation of talent and psychosomatic prerequisites, development of creativity and acquisition of knowledge, methodological principles and skills to be able to independently interpret or critically reflect on a music work in the relevant field at an appropriate level to interpret, or in the case of author's programmes and specializations, to create a new work of art corresponding to the context and current affairs in the respective area.
- The study objective in the bachelor's degree programme is also to acquire appropriate knowledge of the history of music and musical-theoretical disciplines, various methods, techniques and creative methods for creating a new work of art, or other knowledge of relevant artistic, musical-theoretical, artistic-managerial or artistic-pedagogical character; this knowledge builds on

fundamental primary and secondary professional literature, own knowledge of fundamental works of art of the field, knowledge and reflection on processes as well as creation of associated processes.

Profile of a graduate from the bachelor's degree programme

- A graduate from the bachelor's degree programme is able at the appropriate level upon a framework assignment to independently interpret, publicly present and theoretically and critically reflect on a music work or his/her personal creative programme or to realize, present and defend another type of creative work related to music art and based on specifics of the programme in question.
- He/she demonstrates a broad knowledge of history and understanding of contemporary music interpretation or creative practice and the programme in question.
- He/she demonstrates a broad knowledge of theory, history, interpretative and author's creative methods and principles of music art and the specialization in question.
- He/she can use theory, interpretation and composition methods and principles of the programme or specialization in artistic/creative practice in the area of music art.
- He/she can use the basic terminology, methods and procedures of the given field to the extent necessary for solving problems within the artistic/ creative process and their theoretical and critical reflection.
- He/she can find, sort and interpret information or sources of inspiration relevant for solving a defined problem or artistic interpretation of an assigned topic.
- He/she can use basic technologies of the given field and, to the extent appropriate to the relevant field, ensure public presentation of an artistic performance in terms of organization, copyright or technical and author's supervision.
- He/she is able to coordinate, upon a framework assignment and resources allocated within the specialization, the activities of a creative team in the realization of small-scale concert, opera and author's projects and be responsible for its results.
- He/she is capable of incorporating in problem solving an assessment of their ethical dimension and impact on society.
- He/she is able to communicate comprehensibly and convincingly to both professionals and lay people information on the nature of professional issues in the area of music art and his/her own view on their solution.
- He/she is capable of clearly summarizing the views of other team members.
- He/she is capable of speaking within his/her professional knowledge, skills and competencies at least one foreign language.
- He/she is capable of independently acquiring additional professional knowledge, skills and competencies particularly based on practical experience and its evaluation, but also through self-study of theoretical knowledge of the field.
- A graduate from the bachelor's degree programme in the Music Art thematic area is eligible to study his/her field in a follow-up master's degree programme or to study a related field in a master's degree programme.
- A graduate from the bachelor's degree programme in the Music Art thematic area is eligible for performing an artistic solo profession, profession in the field of chamber music and orchestral practice, author's professions in the field of free and applied art of creation of musical compositions, or other works of interdisciplinary character, as well as teaching professions, in the

position in cultural management (production of cultural projects), in the field of public administration or in PR activities, cultural journalism or the production of cultural events or in related professional fields, where the capabilities, knowledge and skills they are equipped with are required (e.g. art management, education, marketing, media, cultural administration).

Completion of study in the bachelor's degree programme

- The final state examination consists of a defence of bachelor's thesis, graduate artistic/creative performance appropriate to the programme in question, and an examination in history of music and music-theoretical or other disciplines of the relevant degree programme or its specialization.
- The artistic/creative part of the final state examination cannot be repeated.

Master's degree programme

Content of study in the master's degree programme

- The content of study in the master's degree programme is based on the current state of knowledge and creative activity in the area of music art.
- The content of study in the master's degree programme enables the achievement of a defined graduate profile as an independent artistic/creative personality capable of conceiving and realizing a complex work of art in the relevant field, or another type of independent or collective creative performance.
- The content of study in the master's degree programme is based on the application of the latest creative methods and trends of contemporary music art and is focused on deepening knowledge, acquiring skills, developing creativity and continuous cultivation of specific talent, psychosomatic and other specific prerequisites (theoretical-critical, artistic-pedagogical, managerial-organizational) in the area of music art.
- The content of study in the master's degree programme is conceived in continuity with the previous education in the bachelor's degree programme and includes independently initiated or independently directed interpretation and creation of an integral musical work or staging form, advanced study of history and musical-theoretical disciplines or specific aspects of professional practice through the realization of concert projects, opera performances or other specialized creative outputs set for the given degree programme or its specialization.
- The level of acquired knowledge and skills, cultivation of creativity, conceptual thinking, artistic expression and the ability of critical-theoretical reflection corresponds to the requirements of present-day professional practice in music art, opera theatre (opera direction), audiovisual and multimedia artistic creation and similar production of cultural and educational institutions, in which graduates from the master's degree programme find their employment as full-fledged, self-reliant and independent creative personalities.

Study objectives in the master's degree programme

- The study objective in the master's degree programme within the Music Art thematic area is to develop creativity, cultivate talent and psychosomatic prerequisites, and expand and deepen the knowledge and skills in order to guide students towards being able to independently interpret and create, publicly present and theoretically-critically reflect on complex, original and unique work of art of a standard and larger scale, with a complicated structure.
- The study objective in the master's degree programme in the Music Art thematic area with an artistic-managerial focus is to broaden and deepen professional knowledge and skills and develop

competencies that will enable to work together with the creative team to provide the organizational, copyright and artistic-technical support for the creation of an original author's concert and scenic work and its public presentation and to acquire the ability to manage cultural institutions of regional and national importance.

- The study objective in the master's degree programme in the Music Art thematic area with an artistic-pedagogical focus is to broaden and deepen knowledge and develop and cultivate personal and talent prerequisites for an independent conceptual artistic-pedagogical work with children and youth.
- The study objective in the master's degree programme in the Music Art thematic area with a music-theoretical focus is to broaden and deepen knowledge and develop and cultivate personal and talent prerequisites for an independent conceptual theoretic-analytical work in relevant formats and genres as well as for informed reflection on the work of art/artistic creation as a process and result, in appropriate social, artistic and cultural contexts.

Profile of a graduate from the master's degree programme

- A graduate from the master's degree programme is able to independently conceive, realize and publicly present an original artistic/creative work of his/ her respective programme or specialization of the given programme at an appropriate artistic and professional level.
- He/she demonstrates a broad and profound knowledge of the history of music art corresponding to the current state of knowledge and a deep understanding of contemporary practice in music art and the programme in question.
- He/she demonstrates a broad and profound knowledge and understanding of theories, principles and methods in relation to artistic and other creative or research practices appropriate to the current state of development and findings in the field of music, scenic and other related arts.
- He/she demonstrates an understanding of the possibilities, conditions and limitations of the use of knowledge of related disciplines as well as creative or theoretical overlap to other areas.
- He/she is able to use and develop in an original way ideas and attitudes in creative activity in the area of music art.
- He/she is able to use expert knowledge to independently define and creatively solve a theoretical and practical problem in the area of music art.
- He/she is able to solve complex problems independently and creatively with the use of selected theories, principles and methods of a given specialization and can at an appropriate theoretical level critically reflect on specific issues of particular programme or its specialization and general issues of music art.
- He/she knows basic issues of copyright and its use; in the artistic-operational field, he/she deals with a broader legal context and demonstrates the ability to manage cultural institutions of regional and national importance.
- He/she is able to independently and responsibly interpret and conceive artistic creative work in a new and changing context, taking into account the wider social implications.
- He/she is able to manage and coordinate the work of a creative team within his/her field according to the evolving broader context in the realization of a complex concert project and scenic work of standard and larger size with a complicated structure.
- He/she is capable of solving an ethical problem independently.
- He/she is able to communicate in a clear and convincing way to experts and wider public his/her own professional opinions on interpretation and solving problems in the area of music art.

- He/she is capable of clearly summarizing the views of other team members.
- He/she is capable of speaking within his/her professional knowledge, skills and competencies at least one foreign language.
- He/she is able to use the theoretical knowledge of the field and his/her own creative experience to independently plan, support and manage the acquisition of expertise, skills and competencies of other team members.
- Graduates from the master's degree programme in the Music Art thematic area are eligible for professional career in all kinds of music art within their field (independent concert activity, playing in chamber ensembles, orchestras, theatres, media), in education and training and in cultural management as employees of artistic or educational institutions or as independently creating personalities (interpretes, composers, directors, dramaturges, authors of audiovisual and multimedia works), music teachers, members of independent art groups, art publicists and cultural producers.

Completion of study in the master's degree programme

- The final state examination consists of a defence of master's thesis and graduate artistic/creative performance appropriate to the programme in question, and an examination in history of music and music-theoretical or other disciplines of the relevant degree programme or its specialization.
- The artistic/creative part of the final state examination cannot be repeated.

Doctoral degree programme

Content of study in the doctoral degree programme

- The content of study in the doctoral degree programme is based on the current state of scientific knowledge and artistic creation in music art, corresponds to the objectives of study and enables to achieve the specified profile of a graduate from the degree programme.
- The content of study in the doctoral degree program is focused on independent research work, based on an artistic-research or scientific-research approach, using relevant theoretical concepts and methodologies.
- The doctoral degree programme educates highly qualified professionals in the area of music art.
- The doctoral degree programme is focused on both obtaining and proving the ability of independent theoretical and creative activities in the area of artistic creation and public presentation in general and independent research applicable in pedagogical, organizational or independent research work.
- The doctoral degree program is focused on the research of general internal patterns and processes of music culture and creation, processes and procedures in the creation of music works and their interpretation, both works by other people (research on art) and own works (research in/through art).
- The compulsory specialized study courses of the doctoral degree programme are not identical in content to the compulsory study courses of the bachelor's or master's degree programme.
- Students in the doctoral degree programme are required to pass study at a foreign institution of at least one month or other form of direct participation in an international cooperation, in particular participation in an international creative project with results published or presented abroad.
- A prerequisite for the public defence of the dissertation is the submission of professional outputs of

the creative activity.

- The assignment of dissertations indicates that their solution will require the student's independent creative activity.
- Dissertation topics correspond to the research and artistic orientation of the higher education institution; the doctoral research is based on scientific-research or artistic-research approaches.

Study objectives in the doctoral degree programme

- The study objective in the doctoral degree programme is to be able to methodologically develop own research activity, either individually or as part of a research team, take an innovative approach to practice in the artistic sphere that combines with the ability of conducting research through art.
- The study objective in the doctoral degree programme is to link profound knowledge of artistic processes to the ability of their theoretical reflection.

Profile of a graduate from the doctoral degree programme

- A graduate from the doctoral degree programme in the Music Art thematic area is a highly qualified expert in the area of music art, a creative personality, usually an artist and/or theoretician or manager able to conceive and realize research/artistic processes enriching and developing the field.
- He/she demonstrates a deep and systematic knowledge and understanding of the history, theory and practice in the area of music art, corresponding to the present state of knowledge.
- He/she demonstrates a deep and systematic knowledge and understanding of the theories, concepts and methods that are at the forefront of knowledge in the area of music art at an international level.
- He/she is able to propose and use advanced research and original creative processes in the area of music art in a way that extends knowledge of the area through original creation and research and contributes to the development of music art in a wider cultural context.
- He/she is able to develop and evaluate theories, concepts and methods of the field, including the definition of fields or their classification in the area of music art and the perception of their overlapping into other areas.
- He/she is able to evaluate new pieces of knowledge, ideas and creative practices in the area of music art in a broad context taking into account the long-term social consequences of their use.
- He/she is capable of planning large-scale creative activities and acquiring and planning resources to realize them.
- He/she is able to independently solve a complex ethical problem in creative activity or exploitation of its results.
- He/she is capable of communicating his/her own expertise in the area of music art to the members of professional community at an international level and to the general public in a clear and convincing way.
- He/she is capable of speaking within his/her professional knowledge, skills and competencies at least one foreign language, including oral and written presentation of his/her creative activity results.
- He/she is capable of acquiring new expertise, skills and competencies through his/her own creative activities, as well as discovering new creative possibilities in the area of music art and influencing the conditions and contexts of education of others.

- The graduate from the doctoral degree programme in the Music Art thematic area interprets or creates a work by his/her research that contributes to the expansion of knowledge boundaries. His/her contribution is often inter-field; the innovation potential is hidden in the direct link between his/her own creative work and its complex reflection and in finding creative applications in both the artistic and social spheres.

Completion of study in the doctoral degree programme

The final state examination consists of a defence of dissertation which may include an artistic/creative performance appropriate to the field in question, and an examination in history and theory of music art and the field in question. If artistic performance is part of the dissertation, it must be opposed separately.

Framework of Qualifications of University Art Education

Thematic Area Music Art

Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

Area of education: Arts

Thematic area: Music art

Framework of Qualifications for Study Programmes and Their Specializations at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

Study programme: String Instruments

Specializations: Violin, Viola, Violoncello, Double Bass, Guitar

Type of study programme: Bachelor's and Follow-Up Master's

	Bachelor's study level	Master's study level
K N O W L E D G E	<ul style="list-style-type: none"> • Achieves a high interpretation level in compositions of all periods • Is cognizant of orchestral parts and is thoroughly familiar with the repertoire required in selection procedures for symphonic and opera orchestras • Is capable of an expert analysis of the interpreted piece and knows the principles of creating an interpretation plan within the framework of the currently prevailing aesthetics as well as within the framework of period or historical authentic interpretation • Knows the principles of teaching work and the methodology of teaching the relevant study specialization • Has deep knowledge in the field of music history and the development of artistic movements including contemporary music • Is cognizant of the historical development of playing the instrument as well as the pedagogy in the given specialization • Has general knowledge of the development of the current methodology, pedagogy and psychology 	<ul style="list-style-type: none"> • Manifests broad knowledge in the area of the repertoire of the given specialization and the repertoire of chamber ensembles • Manifests the ability to explain the composition principles and the tectonics of the piece of music studied in line with a clean-cut opinion on its interpretation • Has mastered the basic principles of teaching work and has detailed knowledge of the contemporary trends of the methodology of teaching the given study specialization, and has knowledge of literature and foreign sources • Has deep knowledge in the field of the history and literature of the instrument in the relevant study specialization, music history, aesthetics and development of artistic movements including orientation in foreign literature, and further develops this knowledge • Is cognizant of the contemporary trends of pedagogy and psychology • Knows the key financial, business and legal aspects of the music profession
S	<ul style="list-style-type: none"> • Has mastered playing the instrument at a high professional 	<ul style="list-style-type: none"> • Manifests highly profiled skills in playing the instrument with an emphasis

<p>K I L L S</p>	<p>level enabling successful performances at solo recitals and in chamber ensembles and orchestras</p> <ul style="list-style-type: none"> • Is well-oriented in the interpretation of music of all periods • Is capable of being a full-fledged member of symphonic and opera orchestras, and can make practical use of his/her knowledge of orchestral parts • Good communication skills in studying a new repertoire in chamber ensembles and in cooperation with piano accompaniment • Is able to apply pedagogical principles and methodological procedures in practical teaching, can use new information and practical findings and incorporate these into teaching • Is able to recognize, analyze and remove his/her own technical shortcomings and can apply the subsequent reflection to his/her methodological procedures • Has mastered the basic rules of writing specialized texts • Is able to apply his/her knowledge in expert argumentation during theoretical and creative discussions at an adequate professional level 	<p>on solo literature and chamber play</p> <ul style="list-style-type: none"> • Manifests skills in the interpretation of difficult pieces within the repertoire of the relevant field including the application of modern interpretation principles (as part of the so-called authentic interpretation or according to the principles of modern interpretation techniques of contemporary music) • Is capable of being a flexible member of chamber and orchestra ensembles, has the basic practical skills in the area of leading chamber ensembles • Has mastered the professional vocabulary including a foreign language and focus on music terminology • Is capable of following the current trends in the given study specialization and incorporating them into his/her professional development • Has mastered the basic principles of creating specialized texts • Has competencies in the field of using technologies related to the relevant specialization and is able to apply those technologies
<p>A B I L I T I E S</p>	<ul style="list-style-type: none"> • Is aware of the importance of music art and its influence on the overall cultural, aesthetic and ethical standard of society • Is capable of working in a team and creatively communicating with his/her professional partners • Is able to accept the opinions of others and, at the same time, can comprehensibly and logically present his/her own concepts or ideas • Can further develop gained knowledge and skills • Is able to analyze and solve problems, organize and plan work, and act in a cultivated manner 	<ul style="list-style-type: none"> • Is aware of the ethical and social aspects of artistic work and can take them into account in his/her work • Observes general ethical principles • Has mastered basic psychological rules, is capable of working in a team, effectively communicates with the team members and has the ability of a structured verbal expression • Is capable of abstract thinking, analysis and synthesis • Is capable of self-reflection, is open to the opinions of others, and knows the principles of democratic conduct • Creatively works with the gained knowledge and skills

Study programme: Wind Instruments

Specializations: Flute, Oboe, Clarinet, Bassoon, French Horn, Trumpet, Trombone, Tuba

Type of study programme: Bachelor's and Follow-Up Master's

	Bachelor's study level	Master's study level
K N O W L E D G E	<ul style="list-style-type: none"> • Achieves a high interpretation level in compositions of all periods • Is cognizant of orchestral parts and is thoroughly familiar with the repertoire required in selection procedures for symphonic and opera orchestras • Is capable of an expert analysis of the interpreted piece and knows the principles of creating an interpretation plan within the framework of the currently prevailing aesthetics as well as within the framework of period or historical authentic interpretation • Knows the principles of teaching work and the methodology of teaching the relevant study specialization • Has deep knowledge in the field of music history and the development of artistic movements including contemporary music • Is cognizant of the historical development of playing the instrument as well as the pedagogy in the given specialization • Has general knowledge of the development of the current methodology, pedagogy and psychology 	<ul style="list-style-type: none"> • Manifests broad knowledge in the area of the repertoire of the given specialization and the repertoire of chamber ensembles • Manifests the ability to explain the composition principles and the tectonics of the piece of music studied in line with a clean-cut opinion on its interpretation • Has mastered the basic principles of teaching work and has detailed knowledge of the contemporary trends of the methodology of teaching the given study specialization, and has knowledge of literature and foreign sources • Has deep knowledge in the field of the history and literature of the instrument in the relevant study specialization, music history, aesthetics and development of artistic movements including orientation in foreign literature, and further develops this knowledge • Is cognizant of the contemporary trends of pedagogy and psychology • Knows the key financial, business and legal aspects of the music profession
S K I L L S	<ul style="list-style-type: none"> • Has mastered playing the instrument at a high professional level enabling successful performances at solo recitals and in chamber ensembles and orchestras • Is well-oriented in the interpretation of music of all periods • Is capable of being a full-fledged member of symphonic and opera orchestras, and can make practical use of his/her knowledge of orchestral parts 	<ul style="list-style-type: none"> • Manifests highly profiled skills in playing the instrument with an emphasis on solo literature and chamber play • Manifests skills in the interpretation of difficult pieces within the repertoire of the relevant field including the application of modern interpretation principles (as part of the so-called authentic interpretation or according to the principles of modern interpretation techniques of contemporary music)

	<ul style="list-style-type: none"> • Good communication skills in studying a new repertoire in chamber ensembles and in cooperation with piano accompaniment • Is able to apply pedagogical principles and methodological procedures in practical teaching, can use new information and practical findings and incorporate these into teaching • Is able to recognize, analyze and remove his/her own technical shortcomings and can apply the subsequent reflection to his/her methodological procedures • Has mastered the basic rules of writing specialized texts • Is able to apply his/her knowledge in expert argumentation during theoretical and creative discussions at an adequate professional level 	<ul style="list-style-type: none"> • Is capable of being a flexible member of chamber and orchestra ensembles, has the basic practical skills in the area of leading chamber ensembles • Has mastered the professional vocabulary including a foreign language and focus on music terminology • Is capable of following the current trends in the given study specialization and incorporating them into his/her professional development • Has mastered the basic principles of creating specialized texts • Has competencies in the field of using technologies related to the relevant specialization and is able to apply those technologies
<p>A B I L I T I E S</p>	<ul style="list-style-type: none"> • Is aware of the importance of music art and its influence on the overall cultural, aesthetic and ethical standard of society • Is capable of working in a team and creatively communicating with his/her professional partners • Is able to accept the opinions of others and, at the same time, can comprehensibly and logically present his/her own concepts or ideas • Can further develop gained knowledge and skills • Is able to analyze and solve problems, organize and plan work, and act in a cultivated manner 	<ul style="list-style-type: none"> • Is aware of the ethical and social aspects of artistic work and can take them into account in his/her work • Observes general ethical principles • Has mastered basic psychological rules, is capable of working in a team, effectively communicates with the team members and has the ability of a structured verbal expression • Is capable of abstract thinking, analysis and synthesis • Is capable of self-reflection, is open to the opinions of others, and knows the principles of democratic conduct • Creatively works with the gained knowledge and skills

Study programme: Historical Interpretation

Specializations: no specializations

Type of study programme: Follow-Up Master's

	Bachelor's study level	Master's study level
K N O W L E D G E		<ul style="list-style-type: none"> • Manifests broad knowledge in the area of the repertoire of the given specialization and the repertoire of chamber ensembles • Manifests the ability to explain the composition principles and the tectonics of the piece of music studied in line with a clean-cut opinion on its interpretation • Has mastered the basic principles of teaching work and has detailed knowledge of the contemporary trends of the methodology of teaching the given study specialization, and has knowledge of literature and foreign sources • Has deep knowledge in the field of the history and literature of the instrument in the relevant specialization, music history, aesthetics and development of artistic movements including orientation in foreign literature, and further develops this knowledge • Is cognizant of the contemporary trends of pedagogy and psychology • Knows the key financial, business and legal aspects of the music profession
S K I L L S		<ul style="list-style-type: none"> • Manifests highly profiled skills in the specialization studied, with an emphasis on solo literature and chamber play • Manifests skills in the interpretation of difficult pieces of the repertoire of the given specialization, is capable of being a flexible member of chamber and orchestra ensembles, has adequate practical skills in the field of leading chamber ensembles • Has mastered the professional vocabulary including a foreign language and focus on music terminology • Is capable of following the current trends in the given study specialization and incorporating them into his/her professional development • Has mastered the basic principles of creating specialized texts

		<ul style="list-style-type: none"> • Has competencies in the field of using technologies and their application • Identifies key issues of his/her artistic practice and carries out artistic self-reflection
<p>A B I L I T I E S</p>		<ul style="list-style-type: none"> • Is aware of the ethical and social aspects of artistic work and can take them into account in his/her work • Observes general ethical principles • Has mastered basic psychological rules, is capable of working in a team, effectively communicates with the team members and has the ability of a structured verbal expression • Is capable of abstract thinking, analysis and synthesis • Is capable of self-reflection, is open to the opinions of others, and knows the principles of democratic conduct • Creatively works with the gained knowledge and skills

Study programme: Multimedia Composition

Specializations: no specializations

Type of study programme: Follow-Up Master's

	Bachelor's study level	Master's study level
K N O W L E D G E		<ul style="list-style-type: none"> • Has deep knowledge in the area of music art, history of music, history of arts and the development of artistic movements • Is thoroughly familiar with the expressions of art of the 20th century and its current tendencies • Is informed, at a high level, of various movements and trends, genres and styles of the so-called contemporary multimedia production of the 20th century, and is able to create his/her own concept in this spirit • Has deep knowledge of the principles of creating artificial sound, image and object, is able to create works of art using various technological procedures • Is thoroughly informed about creative procedures in the field of scenic creation • Is familiar, at a professional level, with techniques in the field of popular production and creative industry • Manifests thorough knowledge in the field of technologies and devices for post-production and presentation of outcomes • At a relatively deep level, has knowledge in the field of pedagogy and psychology
S K I L L S		<ul style="list-style-type: none"> • Manifests advanced skills in the creation of autonomous works of contemporary art in various forms • Has a high level of skill in the application of various styles of contemporary creation of the 20th century within his/her own concepts • Is capable of implementing professional projects at international level, using various technological procedures in the field of multimedia creation • Is able to participate in utility creation in the field of creative industry • Is capable of teamwork in the execution of performances, concerts, films,

		<p>installations or implementations at public venues</p> <ul style="list-style-type: none"> • Has mastered a high level of professional vocabulary including a foreign language with a focus on field-specific terminology
<p>A B I L I T I E S</p>		<ul style="list-style-type: none"> • Can professionally work in a team and effectively communicate with the team members, is capable of social sharing of knowledge, skills, work procedures • Observes general ethical principles • In cooperation with other members of the creative team (dramaturgist, conductor, director), is able to choose a suitable style and genre line and identify the resources and time schedule to achieve that line • Is able to clearly formulate a problem and choose and defend his/her own interpretation • Is able to determine the period and genre context of works in detail • Can creatively use the gained knowledge and skills • Works well with his/her time, is capable of systematic work planning, and has mastered administrative skills to a great degree • Has mastered adequate principles of creating specialized texts • To a great extent, is capable of following the current trends in the given study field and incorporating them into his/her professional development

Study programme: Composition

Specializations: Composition, Composition of Electroacoustic Music, Composition of Scenic and Film Music

Type of study programme: Master's

	Bachelor's study level	Master's study level
K N O W L E D G E		<ul style="list-style-type: none"> • Is informed about various styles of the so-called contemporary classical music of the 20th century and scenic music • Has knowledge of the principles of creating synthetic sound • Has deep knowledge in the field of instrumental possibilities of musical instruments and various usages, music history, aesthetics and development of artistic movements including orientation in foreign literature • By gaining comprehensive knowledge at the level of the current knowledge in the field, is prepared for original use and development of ideas, attitudes and creative activities • Has deep knowledge of the fundamental primary and secondary literature of the field including international sources • Has deep knowledge of the history and theory of contemporary Czech and world music • Is informed about the possibilities of creative or theoretical overlaps into other fields • Is familiar with the principles of teaching work and has detailed knowledge of the contemporary trends of the methodology of teaching the given study specialization, and has knowledge of literature and foreign sources • Is cognizant of the contemporary trends of pedagogy and psychology • Has mastered the basic issues of copyright and its application • Has basic knowledge in the area of public relations • Knows the key financial, business and legal aspects of the music profession
S K I		<ul style="list-style-type: none"> • Manifests highly profiled skills in the creation of autonomous pieces in the area of the so-called contemporary classical music of undisputed quality, fit to be performed in public, showing signs of individuality

<p>L L S</p>		<ul style="list-style-type: none"> • Presents his/her own original artistic performance or performance of the whole team in public, also at the international level • Manifests skills in the application of various styles of the so-called contemporary classical music of the 20th century especially as part of utility and also peculiar concert compositions • Manifests skills in the creation of compositions using different technological procedures in the field of artificial sound creation • Is capable of creating scenic music for various theatrical performances, films or computer games • Is able to elaborate in writing, present, document and evaluate his/her practical performance • Is able, in writing, to theoretically elaborate and, in an artistic performance at a professional level, perform a certain topic using an independently chosen method • Is able to independently define a complex practical or theoretical problem and solve it in a creative manner using selected theories, concepts and methods of the field, including critical reflection • Is able to effectively use the knowledge of the environment and a common professional international vocabulary of the field and the artistic background • Has mastered the professional vocabulary including a foreign language and focus on music terminology • Creatively uses office and presentation applications and works with the Internet and search engines • Can be a flexible member of creative teams
<p>A B I L I T I E S</p>		<ul style="list-style-type: none"> • In cooperation with the leader of the creative team (dramaturgist, conductor, director), is able to choose a suitable style and genre line and identify the resources and time schedule to achieve that line • Is able to communicate with stakeholders of the projects and productions within which he/she works • Is aware of the ethical aspects of artistic cognizance and can take them into account in his/her composing work • Observes general ethical principles • Is able to identify problem chains, choose and defend his/her own creative procedures, and solve them while taking maximum account of the external

		<p>as well as the internal background</p> <ul style="list-style-type: none">• Can lead a team and motivate its members• Is able to assume responsibility for his/her own tasks as well as responsibility for the tasks of his/her team members• Is able to work with his/her own time as well as the time of all team members, and is able to systematically and effectively organize tasks and activities for himself/herself and the team members• In cooperation with the creative team, is able to identify and promote himself/herself for the leading position of the artistic team while being capable of coordinating the work of the creative team, defining the roles and tasks of the individual team members, and at the same time respecting and reflecting their opinions• Is capable of following the current trends in the field of composition and incorporating them into his/her professional development• Has mastered basic psychological rules, is capable of working in a team, effectively communicates with the team members and has the ability of a structured verbal expression• Is capable of abstract thinking, analysis and synthesis• Is capable of self-reflection, is open to the opinions of others, and knows the principles of democratic conduct• Creatively works with the gained knowledge and skills• Has mastered the principles of creating specialized texts• Is capable of following the current trends in the given study field and incorporating them into his/her professional development
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Study programme: Conducting, Singing and Opera Direction

Specializations: Orchestra Conducting, Choir Conducting, Singing, Opera Direction

Type of study programme: Master's

	Bachelor's study level	Master's study level
<p>K N O W L E D G E</p>		<p>Specialization Orchestra Conducting</p> <ul style="list-style-type: none"> • Has broad knowledge in the area of symphonic and opera repertoire and the repertoire of chamber ensembles • Is familiar with the principles of teaching work and has detailed knowledge of the contemporary trends of the methodology of teaching the given study specialization, and has knowledge of literature and foreign sources • Has deep knowledge in the field of the history and literature of his/her specialization, music history, aesthetics and development of artistic movements including orientation in foreign literature • Is cognizant of the contemporary trends of pedagogy and psychology • Is aware of the possibilities of creative or theoretical overlaps into other fields • Is familiar with the basic issues of copyright and its application • Knows the key financial, business and legal aspects of the music profession <p>Specialization Choir Conducting</p> <ul style="list-style-type: none"> • Has broad knowledge in the area of repertoire for different types of choirs • Has his/her own artistic opinion profiled due to the knowledge of the specifics of different style periods • Is familiar with the principles of teaching work and has detailed knowledge of the contemporary trends of the methodology of teaching the given study specialization, and has knowledge of literature and foreign sources • Has deep knowledge in the field of the history and literature of the specialization, music history, aesthetics and development of artistic movements including orientation in foreign literature • Is cognizant of the contemporary trends of pedagogy and psychology • Is aware of the possibilities of creative or theoretical overlaps into other fields

		<ul style="list-style-type: none"> • Is familiar with the basic issues of copyright and its application • Knows the key financial, business and legal aspects of the music profession <p>Specialization Singing</p> <ul style="list-style-type: none"> • Manifests broad knowledge in the area of the repertoire of the given specialization Singing • Has his/her own artistic opinion profiled due to the knowledge of the specifics of different style periods • Has mastered the basic principles of teaching work and has detailed knowledge of the contemporary trends of the methodology of teaching the given study specialization, and has knowledge of literature and foreign sources • Has deep knowledge in the field of the history and literature of the specialization Singing, music history, aesthetics and development of artistic movements including orientation in foreign literature • Is cognizant of the contemporary trends of pedagogy and psychology • Knows the key financial, business and legal aspects of the music profession, has the basic knowledge of the issue of copyright <p>Specialization Opera Direction</p> <ul style="list-style-type: none"> • Has broad knowledge in the field of opera direction and its history, is familiar with the concepts and methods of creation in the given field • Knows the stage phraseology, is familiar with music and theater genres and styles, has mastered their specifics and is well-oriented in their principles • Has mastered standard work procedures and tools • Has good knowledge of the literature relating to the specialization and the closely related areas • Is familiar with the possibilities of creative or theoretical overlaps into other fields including the knowledge of the history of culture and the current trends in theater and drama, music theater and music drama and music (especially vocal music) • Is familiar with the principles of teaching work and has detailed knowledge of the contemporary trends of the methodology of teaching the given specialization, and has knowledge of literature and foreign sources • Is cognizant of the contemporary trends of pedagogy and psychology • Has the basic knowledge of the issue of copyright • Has basic knowledge in the area of public relations
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		<ul style="list-style-type: none"> • Is cognizant of the legislative background with an emphasis on cultural policy
<p>S K I L L S</p>		<p>Specialization Orchestra Conducting</p> <ul style="list-style-type: none"> • Manifests highly profiled skills in the area of conducting technique • Manifests skills in the interpretation of difficult pieces within the repertoire of the relevant specialization including the application of modern interpretation principles (as part of the so-called authentic interpretation of old music or according to the principles of modern interpretation techniques of contemporary music) • Has mastered the specifics of conducting ballet and the specifics of radio and television recordings and broadcasts • Can lead courses and specialized trainings for conductors • Can be flexible in working in a team and effectively use time and space in the preparatory phase (rehearsals) and motivate players to the best possible performance • Uses the basic artistic procedures of the field in a manner bringing new inspirations • Presents his/her own original artistic performance or performance of the whole team in public, also at the international level • Has mastered the professional vocabulary including a foreign language and focus on music terminology <p>Specialization Choir Conducting</p> <ul style="list-style-type: none"> • Manifests highly profiled skills in the area of conducting technique • Manifests skills in the interpretation of difficult pieces within the repertoire of the relevant specialization including the application of modern interpretation principles (as part of the so-called authentic interpretation of old music or according to the principles of modern interpretation techniques of contemporary music) • Is able to prepare to perform vocal and vocal-instrumental pieces and cooperate with the conductor, who will then assume the work of the choirmaster • Has mastered the specifics of radio and television recordings and broadcasts • Can be flexible in working in a team and effectively use time and space in the preparatory phase (rehearsals) and motivate singers (choir members)

		<p>to the best possible performance</p> <ul style="list-style-type: none"> • Can lead courses and specialized trainings for choirmasters • Uses the basic artistic procedures of the field in a manner bringing new inspirations • Presents his/her own original artistic performance or performance of the whole team in public, also at the international level • Has mastered the professional vocabulary including a foreign language and orientation in music terminology, and is able to apply his/her language skills in the interpretation practice <p>Specialization Singing</p> <ul style="list-style-type: none"> • Manifests highly profiled skills in his/her specialization Singing, with an emphasis on solo opera and concert literature • Manifests skills in the interpretation of difficult pieces within the repertoire of the relevant specialization including the application of modern interpretation principles (as part of the so-called authentic interpretation or according to the principles of modern interpretation techniques of contemporary music) • Is capable of being a flexible member of opera, chamber and choir ensembles, has the basic practical skills in the area of leading chamber vocal ensembles • Has mastered the professional vocabulary including a foreign language and orientation in music terminology, and is able to apply his/her language skills in the interpretation practice • Is capable of following the current trends in the given study specialization and incorporating them into his/her professional development • Has mastered adequate principles of creating specialized texts <p>Specialization Opera Direction</p> <ul style="list-style-type: none"> • Is able to create an original inscenation piece of a larger scale as part of a publicly presented production at a professional stage, showing signs of individuality and understanding the style • Is able to present his/her own inscenation concepts, with a distinctive interpretation opinion on the given music drama and its content • Uses the basic direction procedures, effectively works with all components and elements of opera inscenation (the actor/singer, choir, mise-en-scène, space, light, movement, costumes, tempo and rhythm, dynamics and music)
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		<ul style="list-style-type: none"> • Creatively works with the music and drama text (score, short score, libretto) on the basis of an authentic dramaturgical analysis, is well-oriented in scores • Effectively cooperates with all those who are involved in the creation of an inscenation, i.e. the performers, conductor, stage designer, costume artist, choreographer, dancers, choir, choirmaster, light designer, sound designer, production, stage master etc. • Is able to reasonably estimate his/her own professional capabilities as well as the capabilities of his/her colleagues, is able to work with maximum devotion and self-reflection • At a theoretical level, can embrace and reflect the issue of his/her field using a suitably chosen method in specialized texts (analysis, report, review, study etc.) • Can apply theoretically mastered contemporary trends of pedagogy and psychology in practice
<p style="text-align: center;">A B I L I T I E S</p>		<p>Specialization Orchestra Conducting</p> <ul style="list-style-type: none"> • Is aware of the ethical and social aspects of artistic cognizance and can take them into account in his/her work • Observes general ethical principles • Has mastered basic psychological rules, is capable of working in a team, effectively communicates with the team members and has the ability of a structured verbal expression • Is capable of abstract thinking, analysis and synthesis • Is capable of self-reflection, is open to the opinions of others, and knows the principles of democratic conduct • Creatively works with the gained knowledge and skills • Has mastered adequate principles of specialized texts • Is capable of following the current trends in the given study specialization and incorporating them into his/her professional development <p>Specialization Choir Conducting</p> <ul style="list-style-type: none"> • Is aware of the ethical and social aspects of artistic cognizance and can take them into account in his/her work • Observes general ethical principles • Has mastered the rules, is capable of working in a team, effectively communicates with the team members and has the ability of a structured

		<p>verbal expression</p> <ul style="list-style-type: none"> • Is capable of abstract thinking, analysis and synthesis • Is capable of self-reflection, is open to the opinions of others, and knows the principles of democratic conduct • Creatively works with the gained knowledge and skills • Has mastered adequate principles of specialized texts • Is capable of following the current trends in the given study specialization and incorporating them into his/her professional development <p>Specialization Singing</p> <ul style="list-style-type: none"> • Is aware of the ethical and social aspects of artistic work and can take them into account in his/her work • Observes general ethical principles • Has mastered basic psychological rules, is capable of working in a team, effectively communicates with the team members and has the ability of a structured verbal expression • Is capable of abstract thinking, analysis and synthesis • Is capable of self-reflection, is open to the opinions of others, and knows the principles of democratic conduct • Creatively works with the gained knowledge and skills <p>Specialization Opera Direction</p> <ul style="list-style-type: none"> • Is able to make independent and responsible decisions in new or changing contexts in the given specialization as well as outside the specialization • Is capable of leading a creative team and motivating its members, while effectively working with time and systematically planning the work of the individual inscenation team units • Is capable of choosing a suitable style and genre line of the piece, use adequate means and define the time schedule to achieve that line on stage • Has mastered basic psychological rules, is capable of working in a team, effectively communicates with the team members and has the ability of a structured verbal expression • As part of a creative artistic team, is able to coordinate the joint work and define the roles and tasks of the individual team members while respecting and reflecting their opinions • Is capable of self-reflection, is open to the opinions of others, and knows the principles of democratic conduct • Observes general ethical principles
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		<ul style="list-style-type: none">• Comprehensibly and convincingly communicates his/her own professional opinions to experts as well as the general public• Follows the current trends in the field of opera direction and incorporates them into his/her professional development
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Study programme: Music Production

Specializations: no specializations

Type of study programme: Doctoral

	Doctoral study level
K N O W L E D G E	<ul style="list-style-type: none"> • Has deep knowledge of the history of Czech and world music and music aesthetics • Manifests comprehensible knowledge of all forms of music operation such as individuals, ensembles and music institutions and their management, including interdisciplinary overlaps • Is familiar with the principles of teaching work and has detailed knowledge of the contemporary trends of the methodology of teaching his/her specialization, and has knowledge of primary and secondary literature including foreign sources specializing in the chosen topic • Is familiar with the trends of international music production in the context of foreign education facilities, has mastered quantitative as well as qualitative methods of research, and develops research and artistic procedures in the production of musical performances • Is cognizant of the legislative background with a deep knowledge of the issues of copyright • Orients himself/herself in the marketing and economic background and can integrate such knowledge into his/her own production activities • Manifests deep knowledge of the principles of leading artistic projects, project documentation, project management tools and result evaluation, analysis and interpretation
S K I L L S	<ul style="list-style-type: none"> • Has mastered the professional vocabulary including two foreign languages and focus on music terminology • Is able to initiate, execute, publish and present an original research or theoretical work • Is able to create his/her own production work, both theoretical plans and applied projects, acceptable at international level • Is able to cooperate with art personalities and ensembles of various music genres and forms • Can orient himself/herself in the use of technologies necessary to execute difficult music projects • Can exactly use modern tools of marketing communication with a focus on the use of social networks and the online environment • Uses all knowledge, creative approach and the leading capability in teaching (BcA., MgA., U3V students and others)
A B I L I T I	<ul style="list-style-type: none"> • Is capable of abstract thinking, specialized analysis, synthesis and application of quantitative and qualitative methods of his/her own research projects • Has mastered adequate principles of creating scientific work and applying scientific methods • Is aware of the ethical aspects of academic and artistic cognizance and can take them into account in his/her work • Observes general ethical principles • Has the ability of structured verbal expression and presentation • Can use his/her creative potential with the ability of self-reflection • Can work and communicate in a team, promote himself/herself for leading positions, and coordinate the work of other team members and provide

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ANNEX 6

EVALUATION OF THE QUALITY OF EDUCATION AND CREATIVE ACTIVITIES OF STUDY PROGRAMMES AND THEIR SPECIALIZATIONS ON THE BASIS OF EVALUATING THE GRADUATION PERFORMANCES AT THE FACULTY OF MUSIC OF JANÁČEK ACADEMY OF MUSIC AND PERFORMING ARTS IN BRNO

Study programme: String Instruments

Specializations: Violin, Viola, Violoncello, Double Bass, Guitar

Study level: Bachelor's

Characteristics of the graduation performance	Competencies demonstrated by the student in the graduation performance	Evaluation of the graduation performance	Criteria of evaluation of the graduation performance
<p>The Bachelor's graduation performance takes the form of a final graduation concert performed in one evening. The total duration is 60 minutes. The repertoire consists of solo compositions, compositions accompanied by the piano or an orchestra, and may be complemented with chamber compositions. It should include pieces of different style periods in relation to the recital dramaturgy. Great importance is placed on a perfect technical mastering of the instrument and an inventive artistic approach. The student consults the whole graduation project with his/her supervisor. Consultations</p>	<p>A high level in playing the instrument with an emphasis on solo as well as chamber literature, and achieves a high interpretation level in major compositions of all style periods.</p> <p>Ability of preparing and executing an artistically valuable Bachelor's project including the selection and preparation of repertoire and selection of co-players in chamber compositions and rehearsal organization.</p> <p>Ability to be a flexible member of chamber ensembles, including the practical skills in the area of leading chamber ensembles.</p> <p>Ability of creative work with a clear</p>	<p>Graduate profile prepared by the supervisor of the graduation performance.</p> <p>Written opinion of the opponent of the graduation performance.</p> <p>Defense of the graduation performance at the State Final Exam.</p> <p>Response of the graduate, his/her view on the project execution, opinions and intentions.</p>	<p>In the process of evaluation of the graduation performance, the following criteria are assessed:</p> <ul style="list-style-type: none"> - Dramaturgy - Artistic aspect - Technical aspect - Style aspect - Sound performance - Intonation - Creativity - Originality - Overall impression

<p>relate, in particular, to the selection of compositions corresponding to the overall project dramaturgy and execution. The concert takes place in the concert halls of the Faculty of Music of JAMU, is recorded and is open to the public.</p>	<p>artistic intention and strategy. Ability of self-reflection in the creation of the project dramaturgy taking into account his/her own abilities and skills. His/her artistic and player maturity in his/her field and the overall level of interpreting art of the student of the Bachelor's study programme.</p>		
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Study programme: String Instruments

Specializations: Violin, Viola, Violoncello, Double Bass, Guitar

Study level: Follow-Up Master's

Characteristics of the graduation performance	Competencies demonstrated by the student in the graduation performance	Evaluation of the graduation performance	Criteria of evaluation of the graduation performance
<p>The Master's graduation performance takes the form of a final graduation concert performed in one evening. The total duration is 70 minutes. The repertoire consists of solo compositions, compositions accompanied by the piano or an orchestra, and may be complemented with chamber compositions. Emphasis is placed on a virtuoso mastering of the instrument and an inventive artistic approach. The student consults the whole graduation project with his/her supervisor. Consultations relate, in particular, to the selection of compositions corresponding to the overall project dramaturgy and execution. The concert takes place in the concert halls of the Faculty of Music of JAMU, is recorded and is open to the public.</p>	<p>Highly profiled skills in playing the instrument with an emphasis on solo literature and chamber play. Skills in the interpretation of difficult pieces within the repertoire of the relevant field including the application of modern interpretation principles (as part of the so-called authentic interpretation or according to the principles of modern interpretation techniques of contemporary music). Ability of preparing and executing an artistically valuable Master's project including the selection and preparation of repertoire and selection of co-players in chamber compositions and rehearsal organization. Ability to be a flexible member of chamber ensembles, including the practical skills in the area of leading chamber ensembles. Ability of creative work with a clear</p>	<p>Graduate profile prepared by the supervisor of the graduation performance. Written opinion of the opponent of the graduation performance. Defense of the graduation performance at the State Final Exam. Response of the graduate, his/her view on the project execution, opinions and intentions.</p>	<p>In the process of evaluation of the graduation performance, the following criteria are assessed:</p> <ul style="list-style-type: none"> - Dramaturgy - Artistic aspect - Technical aspect - Style aspect - Sound performance - Intonation - Creativity - Originality - Overall impression

Annex A17: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Graduation Performances at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

	<p>artistic intention and strategy. Ability of self-reflection in the creation of the project dramaturgy taking into account his/her own abilities and skills. His/her artistic and player maturity in his/her field and the overall level of interpreting art of the student of the Master's study programme.</p>		
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Study programme: Wind Instruments

Specializations: Flute, Oboe, Clarinet, Bassoon, French Horn, Trumpet, Trombone, Tuba

Study level: Bachelor's

Characteristics of the graduation performance	Competencies demonstrated by the student in the graduation performance	Evaluation of the graduation performance	Criteria of evaluation of the graduation performance
<p>The Bachelor's graduation performance takes the form of a final graduation concert performed in one evening. The total duration is 60 minutes. The repertoire consists of solo compositions, compositions accompanied by the piano or an orchestra, and may be complemented with chamber compositions. It should include pieces of different style periods in relation to the recital dramaturgy. Great importance is placed on a perfect technical mastering of the instrument and an inventive artistic approach. The student consults the whole graduation project with his/her supervisor. Consultations relate, in particular, to the selection of compositions corresponding to the overall project dramaturgy and execution. The concert takes place in the concert halls of the Faculty of Music of JAMU, is recorded and is</p>	<p>A high level in playing the instrument with an emphasis on solo as well as chamber literature, and achieves a high interpretation level in major compositions of all style periods.</p> <p>Ability of preparing and executing an artistically valuable Bachelor's project including the selection and preparation of repertoire and selection of co-players in chamber compositions and exam organization.</p> <p>Ability to be a flexible member of chamber ensembles, including the practical skills in the area of leading chamber ensembles.</p> <p>Ability of creative work with a clear artistic intention and strategy.</p> <p>Ability of self-reflection in the creation of the project dramaturgy taking into account his/her own abilities and skills.</p> <p>His/her artistic and player maturity</p>	<p>Graduate profile prepared by the supervisor of the graduation performance.</p> <p>Written opinion of the opponent of the graduation performance.</p> <p>Defense of the graduation performance at the State Final Exam.</p> <p>Response of the graduate, his/her view on the project execution, opinions and intentions.</p>	<p>In the process of evaluation of the graduation performance, the following criteria are assessed:</p> <ul style="list-style-type: none"> - Dramaturgy - Artistic aspect - Technical aspect - Style aspect - Sound performance - Intonation - Creativity - Originality - Overall impression

Annex A17: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Graduation Performances at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

open to the public.	in his/her field and the overall level of interpreting art of the student of the Bachelor's study programme.		
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Study programme: Wind Instruments

Specializations: Flute, Oboe, Clarinet, Bassoon, French Horn, Trumpet, Trombone, Tuba

Study level: Follow-Up Master's

Characteristics of the graduation performance	Competencies demonstrated by the student in the graduation performance	Evaluation of the graduation performance	Criteria of evaluation of the graduation performance
<p>The Master's graduation performance takes the form of a final graduation concert performed in one evening. The total duration is 70 minutes. The internal regulation of the Department of Wind Instruments determines the proportion of solo and chamber compositions. Emphasis is placed on a virtuoso mastering of the instrument and an inventive artistic approach. The student consults the whole graduation project with his/her supervisor. Consultations relate, in particular, to the selection of compositions corresponding to the overall project dramaturgy and execution. The concert takes place in the concert halls of the Faculty of Music of JAMU, is recorded and is open to the public.</p>	<p>Highly profiled skills in playing the instrument with an emphasis on solo literature and chamber play. Skills in the interpretation of difficult pieces within the repertoire of the relevant field including the application of modern interpretation principles (as part of the so-called authentic interpretation or according to the principles of modern interpretation techniques of contemporary music). Ability of preparing and executing an artistically valuable Master's project including the selection and preparation of repertoire and selection of co-players in chamber compositions and rehearsal organization. Ability to be a flexible member of chamber ensembles, including the practical skills in the area of leading chamber ensembles. Ability of creative work with a clear</p>	<p>Graduate profile prepared by the supervisor of the graduation performance. Written opinion of the opponent of the graduation performance. Defense of the graduation performance at the State Final Exam. Response of the graduate, his/her view on the project execution, opinions and intentions.</p>	<p>In the process of evaluation of the graduation performance, the following criteria are assessed:</p> <ul style="list-style-type: none"> - Dramaturgy - Artistic aspect - Technical aspect - Style aspect - Sound performance - Intonation - Creativity - Originality - Overall impression

Annex A17: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Graduation Performances at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

	<p>artistic intention and strategy. Ability of self-reflection in the creation of the project dramaturgy taking into account his/her own abilities and skills. His/her artistic and player maturity in his/her field and the overall level of interpreting art of the student of the Master's study programme.</p>		
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Study programme: Historical Interpretation

Specializations: no specializations

Study level: Follow-Up Master's

Characteristics of the graduation performance	Competencies demonstrated by the student in the graduation performance	Evaluation of the graduation performance	Criteria of evaluation of the graduation performance
<p>The Master's graduation performance takes the form of a final graduation concert. The repertoire and concept follow the rules of the study programme Historical Interpretation and the student consults the choice of individual repertoire with the supervisor of his/her graduation performance. Consultations relate especially to dramaturgy, representative nature and interpretation concept. The concert takes place in the Chamber Hall or Hall of the Faculty of Music of JAMU and lasts about 60 minutes. The concert is recorded and is open to the public.</p>	<p>Skill of preparation and execution of an artistically quality project of historical interpretation. Ability of interaction with the chamber ensemble, preparation and joint rehearsal of the repertoire, selection of co-players, ability of organizing rehearsals. Ability of creative work with a clear artistic direction or goal and strategy or vision. Ability to organize the work of a creative team. His/her artistic and technical level in the context of interpreting old music. Ability of solo performance with a clear artistic message and the ability to work adequately and interactively with improvisation or fundamental bass improvisation.</p>	<p>Graduate profile prepared by the supervisor of the graduation performance. Written opinion of the opponent of the graduation performance. Defense of the graduation performance at the State Final Exam. Discussion taking into account the graduate's ability to reflect his/her own artistic and organizational decisions and attitudes.</p>	<p>In the process of evaluation of the graduation performance, the following criteria are taken into account, for example:</p> <ul style="list-style-type: none"> - Preparation of the program (dramaturgy logic, concept of the artistic message, good stage presentation, aptitude in the live expression) - Dramaturgical structure - Technical aspect - Style aspect - Artistic aspect - Originality - Authenticity - Creativity and invention - Overall impression

Study programme: Multimedia Composition

Specializations: no specializations

Study level: Follow-Up Master's

Characteristics of the graduation performance	Competencies demonstrated by the student in the graduation performance	Evaluation of the graduation performance	Criteria of evaluation of the graduation performance
<p>The Master's graduation performance consists of the execution of a more extensive composition of an interdisciplinary nature, generally in the form of a complex and information-rich music and visual installation, interactive environment, film or theater performance etc. The technical and artistic level of all components is elaborated in detail and follows the current artistic trends. The student consults all parameters of the piece with the supervisor of the graduation performance. Consultations relate to the music, art, movement aspects etc. The graduation performance may be executed in the Chamber Hall of the Faculty of Music, in the corridors of the Faculty of Music, in the hall or the studios of the Na Orlí Theater or other suitable facilities (gallery, special premises for site specific</p>	<p>High degree of knowledge of the current trends as well as proven strategies of the 20th century in the application of various style and expression procedures of contemporary creation as part of the student's own concepts developing the personal creative program. Advanced skills in designing and creating autonomous and personal pieces of contemporary original art in different forms and formats. Is capable of independently implementing professional projects at international level using various technological methods in the field of multimedia creation. Ability of cooperation in utility projects in the creative industry, ability to lead a team in the execution of a performance, concert, film, installation or execution in public space. Is able to develop the current trends.</p>	<p>Graduate profile prepared by the supervisor of the graduation performance. Written opinion of the opponent of the graduation performance. Defense of the graduation performance at the State Final Exam. Possible feedback from the audience (especially the professional public).</p>	<p>In the process of evaluation of the graduation performance, the following criteria are taken into account, for example:</p> <ul style="list-style-type: none"> - Content aspect of the project and its involvement in the context of contemporary art - Creativity and expressiveness of the artistic performance - Degree of use of music, visual, movement and other means, their technical execution in building the piece's expression - Coordination of the individual project components in terms of semiotics - Mastering the organizational aspect of the project and cooperation with possible members of the creative

installation etc.). The time range is at least 20-30 minutes.			team
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Study programme: Composition

Specializations: Composition

Study level: Master's (long)

Characteristics of the graduation performance	Competencies demonstrated by the student in the graduation performance	Evaluation of the graduation performance	Criteria of evaluation of the graduation performance
<p>The Master's graduation performance usually takes the form of a composition for symphonic orchestra or vocal-instrumental piece (chamber opera etc.) or a composition for a chamber ensemble of any form with a similar degree of elaboration. The technical and artistic level of all components is elaborated in detail and follows the current artistic trends. The student consults all parameters of the piece with the supervisor of the graduation performance. Consultations relate to the composition and execution as such. The graduation performance may be executed in a concert hall that can house a symphonic orchestra or similar alternative premises. The time range is at least 15 minutes.</p>	<p>Advanced skills in the creation of autonomous works of contemporary art in various forms. High level of skill in the application of various styles of contemporary creation of the 20th century as part of his/her own pieces for chamber ensembles and orchestras, vocal or electroacoustic pieces. Ability to execute professional projects at international level, using various composition and technological procedures in the field of the current concert classical music. Ability to cooperate within utility creation in the creative industry, ability of teamwork in the execution of a performance, concert, film etc.</p>	<p>Graduate profile prepared by the supervisor of the graduation performance. Written opinion of the opponent of the graduation performance. Defense of the graduation performance at the State Final Exam. Possible feedback from the audience (especially the professional public).</p>	<p>In the process of evaluation of the graduation performance, the following criteria are taken into account, for example:</p> <ul style="list-style-type: none"> - Content aspect of the project and its involvement in the context of contemporary art - Creativity of the artistic interpretation - Level of use of the music means in terms of technique and expression - Relations of the individual project components in terms of semiotics - Mastering the organizational aspect of the project and cooperation with possible members of the creative team

Study programme: Composition

Specializations: Composition of Electroacoustic Music

Study level: Master's (long)

Characteristics of the graduation performance	Competencies demonstrated by the student in the graduation performance	Evaluation of the graduation performance	Criteria of evaluation of the graduation performance
<p>The Master's graduation performance consists of the execution of a more extensive multi-channel electroacoustic composition from a recording or performed live by one or more performers, possibly with a share of acoustic instruments or vocals at the level of a graduation orchestral composition of the given specialization. The technical and artistic level of all components is elaborated in detail and follows the current artistic trends. The student consults all parameters of the piece with the supervisor of the graduation performance. Consultations relate to the composition and execution as such. The graduation performance may be executed in the Concert Hall or Chamber Hall of the Faculty of Music, in the corridors of the Faculty of Music, in the hall or the studios of the Na Orlí Theater or other suitable</p>	<p>Advanced skills in the creation of autonomous works of contemporary art in various forms. High level of skill in the application of various styles of contemporary electroacoustic music within his/her own concepts. Ability to execute professional projects at international level, using the current means of technology. Ability to cooperate within utility creation in the creative industry, ability of teamwork in the execution of an autonomous concert composition, performance, concert, film, installation etc.</p>	<p>Graduate profile prepared by the supervisor of the graduation performance. Written opinion of the opponent of the graduation performance. Defense of the graduation performance at the State Final Exam. Possible feedback from the audience (especially the professional public).</p>	<p>In the process of evaluation of the graduation performance, the following criteria are taken into account, for example:</p> <ul style="list-style-type: none"> - Content aspect of the project and its involvement in the context of contemporary art - Creativity of the artistic interpretation - Level of use of the music means in terms of technique and expression - Relations of the individual project components in terms of semiotics - Mastering the organizational aspect of the project and cooperation with possible members of the creative team

Annex A17: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Graduation Performances at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

facilities (gallery, special premises for site specific installation etc.). The time range is at least 30 minutes.			
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Study programme: Composition

Specializations: Composition of Scenic and Film Music

Study level: Master's (long)

Characteristics of the graduation performance	Competencies demonstrated by the student in the graduation performance	Evaluation of the graduation performance	Criteria of evaluation of the graduation performance
<p>The Master's graduation performance consists of the execution of a complete music and noise component for a feature film, music and noise for a full-length theater performance, full-length multimedia performance, chamber opera or ballet etc. The technical and artistic level of all components is high and follows the current artistic trends. The student consults all parameters of the piece with the supervisor of the graduation performance. Consultations relate to the composition and execution as such. The graduation performance may be executed in the Chamber Hall of the Faculty of Music, in the corridors of the Faculty of Music, in the hall or the studios of the Na Orlí Theater or other suitable facilities (gallery, theater hall, cinema etc.).</p>	<p>Advanced skills in the creation of autonomous works of contemporary art in various forms. High level of skill in the application of various styles and genres as part of the contemporary scenic and film music. Ability to execute professional projects at international level, using various technological procedures in the field of the creation of scenic and film music. Ability of cooperation within the utility creation in the creative industry, ability of teamwork in the execution of the music and noise component for a feature film or theater performance, multimedia project, chamber opera or ballet etc.</p>	<p>Graduate profile prepared by the supervisor of the graduation performance. Written opinion of the opponent of the graduation performance. Defense of the graduation performance at the State Final Exam. Possible feedback from the audience (especially the professional public).</p>	<p>In the process of evaluation of the graduation performance, the following criteria are taken into account, for example:</p> <ul style="list-style-type: none"> - Content aspect of the project and its involvement in the context of contemporary art - Creativity of the artistic interpretation - Level of use of the music means in terms of technique and expression - Relations of the individual project components in terms of semiotics - Mastering the organizational aspect of the project and cooperation with possible members of the creative team

Study programme: Conducting, Singing and Opera Direction

Specializations: Orchestra Conducting

Study level: Master's (long)

Characteristics of the graduation performance	Competencies demonstrated by the student in the graduation performance	Evaluation of the graduation performance	Criteria of evaluation of the graduation performance
<p>The Master's graduation performance takes the form of a final graduation concert performed in one evening. The total duration is at least 70 minutes. Emphasis is placed on the overall concept of the pieces, the ability of the graduate to work with the orchestra on-stage and achieve an excellent performance in all respects. The student consults the whole graduation project with his/her supervisor. Consultations relate, in particular, to the selection of compositions corresponding to the overall project dramaturgy and execution. The concert takes place in a public concert hall, is recorded and is open to the public.</p>	<p>Highly profiled skills in conducting with an emphasis on the knowledge of the individual style periods, the psychology of the work, excellent auditory skills and cultivated expression. The graduate is able to inspire the orchestra and pass on to it his/her concept of the piece. Skills in the interpretation of difficult pieces within the repertoire of the relevant field including the application of modern interpretation principles (as part of the so-called authentic interpretation or according to the principles of modern interpretation techniques of contemporary music). Ability of preparation and execution of an artistically valuable Master's project involving the selection and preparation of the repertoire. Ability of creative work with a clear artistic intention and strategy. Ability of self-reflection in the</p>	<p>Graduate profile prepared by the supervisor of the graduation performance. Written opinion of the opponent of the graduation performance. Defense of the graduation performance at the State Final Exam. Response of the graduate, his/her view on the project execution, opinions and intentions.</p>	<p>In the process of evaluation of the graduation performance, the following criteria are assessed:</p> <ul style="list-style-type: none"> - Artistic aspect - Technical aspect - Style aspect - Dramaturgy - Creativity - Originality - Overall impression

Annex A17: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Graduation Performances at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

	<p>creation of the project dramaturgy taking into account his/her own abilities and skills.</p> <p>His/her artistic maturity in his/her field and the overall level of interpreting art of the student of the Master's study programme.</p>		
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Study programme: Conducting, Singing and Opera Direction

Specializations: Choir Conducting

Study level: Master's (long)

Characteristics of the graduation performance	Competencies demonstrated by the student in the graduation performance	Evaluation of the graduation performance	Criteria of evaluation of the graduation performance
<p>The Master's graduation performance takes the form of a final graduation concert performed in one evening. The total duration is at least 60 minutes. Emphasis is placed on the overall concept of the pieces, the ability of the graduate to work with the choir on-stage and achieve an excellent performance in all respects. The student consults the whole graduation project with his/her supervisor. Consultations relate, in particular, to the selection of compositions corresponding to the overall project dramaturgy and execution. The concert takes place in a public concert hall, is recorded and is open to the public.</p>	<p>Highly profiled skills in conducting with an emphasis on the knowledge of the individual style periods, the psychology of the work, excellent auditory skills and cultivated expression. The graduate is able to inspire the choir and pass on to it his/her concept of the piece. Skills in the interpretation of difficult pieces within the repertoire of the relevant field including the application of modern interpretation principles (as part of the so-called authentic interpretation or according to the principles of modern interpretation techniques of contemporary music). Ability of preparation and execution of an artistically valuable Master's project involving the selection and preparation of the repertoire. Ability of creative work with a clear artistic intention and strategy. Ability of self-reflection in the</p>	<p>Graduate profile prepared by the supervisor of the graduation performance. Written opinion of the opponent of the graduation performance. Defense of the graduation performance at the State Final Exam. Response of the graduate, his/her view on the project execution, opinions and intentions.</p>	<p>In the process of evaluation of the graduation performance, the following criteria are assessed:</p> <ul style="list-style-type: none"> - Artistic aspect - Technical aspect - Style aspect - Dramaturgy - Creativity - Originality - Overall impression

Annex A17: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Graduation Performances at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

	<p>creation of the project dramaturgy taking into account his/her own abilities and skills.</p> <p>His/her artistic maturity in his/her field and the overall level of interpreting art of the student of the Master's study programme.</p>		
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Study programme: Conducting, Singing and Opera Direction

Specializations: Singing

Study level: Master's (long)

Characteristics of the graduation performance	Competencies demonstrated by the student in the graduation performance	Evaluation of the graduation performance	Criteria of evaluation of the graduation performance
<p>The Master's graduation performance of the specialization Singing consists of two parts. One is a public graduation concert with a minimum duration of 50-60 minutes. Emphasis is placed on the adequate choice of repertoire corresponding to a high level of the graduate's singing qualities, the technical and interpretation performance of the repertoire, the personal presentation of the graduate and the overall impression of the graduation evening. The second part of the graduation performance lies in the performance of a musical and dramatic role in the Chamber Opera of JAMU according to the current dramaturgical plan. The student consults both parts of the graduation performance with his/her supervisors in terms of singing as well as acting. The concert takes place in a public concert hall,</p>	<p>Highly profiled skills in the field Singing, with an emphasis on the technical and interpreting qualities, the knowledge of individual style periods and their requirements for interpretation, knowledge of vocal literature and an overall cultivated expression.</p> <p>Skills in the interpretation of difficult pieces within the repertoire of the relevant field including the application of modern interpretation principles (as part of the so-called authentic interpretation or according to the principles of modern interpretation techniques of contemporary music).</p> <p>Ability of preparation and execution of an artistically valuable Master's concert involving the selection, preparation and execution of the repertoire and skills in self-reflection on stage in a music and dramatic piece.</p>	<p>Graduate profile prepared by the supervisor of the graduation performance.</p> <p>Written opinions of the opponents of the individual graduation performances.</p> <p>Defense of the graduation performances at the State Final Exam.</p> <p>Response of the graduate, his/her view on the execution of projects, opinions and intentions, ability of professional opinion on the given issue.</p>	<p>In the process of evaluation of the graduation performance, the following criteria are assessed:</p> <ul style="list-style-type: none"> - Artistic aspect - Technical aspect - Intonation - Language aspect - Style aspect - Choice of repertoire - Creativity - Originality - Personal contribution - Overall impression

Annex A17: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Graduation Performances at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

<p>the performance in the music and drama laboratory of the Na Orlí Theater. Both performances are recorded and open to the public.</p>	<p>Ability of creative work with a clear artistic intention and strategy. Ability of self-reflection in the selection and execution of the chosen repertoire taking into account the student's own abilities, skills and existing artistic and life experience. Artistic maturity in his/her field and the overall level of interpreting art of the student of the Master's study programme.</p>		
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Study programme: Conducting, Singing and Opera Direction

Specializations: Opera Direction

Study level: Master's (long)

Characteristics of the graduation performance	Competencies demonstrated by the student in the graduation performance	Evaluation of the graduation performance	Criteria of evaluation of the graduation performance
<p>The Master's graduation performance takes the form of a final opera performance (or other form of music theater) executed mainly for the Chamber Opera of JAMU. The exact nature and length are determined by the dramaturgical plan of the Chamber Opera. Emphasis is placed on the inventive nature and the student's attitude to direction and seeking and executing his/her personal directional expression. The student consults the whole graduation project with his/her supervisor. Consultations relate mainly to the choice of means of direction to embrace the inscenation and their execution. The graduation performance is executed at the Na Orlí Theater (in exceptional cases on other stage), is recorded audio-visually and is open to the public.</p>	<p>Highly profiled skills in opera direction with an emphasis on the ability of independent decision-making as part of an erudite creative directional work, at the same time on the ability of leading a creative team and its artistic motivation. The graduate is able to inspire the whole artistic and operational and technical team and pass on to it his/her concept of the piece. Abilities in the interpretation and execution of difficult pieces of all style eras - the graduate is capable of choosing a suitable style and genre line of the piece, use adequate means and define the time schedule to achieve that line on stage. The graduate follows current trends in opera direction and incorporates them into his/her professional development so that they are reflected in the skill of preparation and execution of an artistically</p>	<p>Graduate profile prepared by the supervisor of the graduation performance. Written opinion of the opponent of the graduation performance. Defense of the graduation performance at the State Final Exam. Response of the graduate, his/her view on the project execution, opinions and intentions.</p>	<p>In the process of evaluation of the graduation performance, the following criteria are assessed:</p> <ul style="list-style-type: none"> - Dramaturgy as part of the assignment of a specific task - Ideological concept of the piece - Artistic aspect - Technical aspect - Style aspect - Creativity - Originality - Overall impression

Annex A17: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Graduation Performances at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

	<p>valuable Master's project. Ability of creative work with a clear artistic intention and strategy. Ability of self-reflection in the creation of directional ideas of the inscenation taking into account his/her own abilities and skills. The graduate thus manifests his/her artistic maturity in his/her field and the overall level of interpreting art of the student of the Master's study programme.</p>		
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ANNEX 8

EVALUATION OF THE QUALITY OF EDUCATION AND CREATIVE ACTIVITIES OF STUDY PROGRAMMES AND THEIR SPECIALIZATIONS ON THE BASIS OF EVALUATING THE OUTPUTS FROM STUDY SUBJECTS AT THE FACULTY OF MUSIC OF JANÁČEK ACADEMY OF MUSIC AND PERFORMING ARTS IN BRNO

Study programme: String Instruments

Specializations: Violin, Viola, Violoncello, Double Bass, Guitar

Study level: Bachelor's

Year: 1st

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Playing the Instrument I	Winter	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, Freml, Bláha	Presentation within the department, commission marked credit	Teachers of the subject	marked credit	Teachers of the subject + present teachers of the department
Playing the Instrument I	Summer	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, Freml, Bláha	Presentation within the department, commission marked credit, dean's exam	Teachers of the subject	marked credit	Teachers of the subject + present teachers of the department; in the case of dean's exam – dean, vice-dean and heads of departments

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit /	Evaluators
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Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

Interpretation Seminar I	Winter	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, Freml, Bláha	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject + present students of the subject	exam credit	Teachers of the subject
Interpretation Seminar I	Summer	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, Freml, Bláha	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject + present students of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Repertoire with the Piano I	Winter	Jelínková, Ardaševová, Pančochová, Hollý	Ability of cooperation with the accompanist; preparation for concert performance, interpretation competition or selection procedure	Teachers of the subject + present students of the subject	credit	Teachers of the subject
Study of Repertoire with the Piano I	Summer	Jelínková, Ardaševová, Pančochová, Hollý	Ability of cooperation with the accompanist; preparation for concert performance, interpretation competition or selection procedure	Teachers of the subject + present students of the department	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Chamber Play I	Winter	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka	Analysis of the outcomes of the student's activities – presentation within the faculty, performance in the seminar, performance at a concert	Teachers, students of the faculty	credit	Teachers of the subject

Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

		M., Wallinger, Freml, Bláha				
Chamber Play I	Summer	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, Freml, Bláha	Analysis of the outcomes of the student's activities – presentation within the faculty, performance in the seminar, performance at a concert	Teachers, students of the faculty	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Orchestra Play I	Summer	Zbavitel	Joint performance as part of an opera or orchestra project	Teachers, students of the faculty, professional as well as general public	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Basics of Jazz Improvisation I (guitar)	Winter	Kašuba	Ability to master jazz articulation, phrasing and improvisation based on scales and modes; preparation for a seminar or concert performance	Teacher of the subject	credit	Teacher of the subject
Basics of Jazz Improvisation I (guitar)	Summer	Kašuba	Ability to master jazz articulation, phrasing and improvisation based on scales and modes; preparation for a seminar or concert performance	Teacher of the subject	exam	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Sight-Read Play and	Winter	Bláha, Freml	Ability of orientation in the play of	Teachers of the subject	credit	Teachers of the subject

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Improvisation I (guitar)			accompaniments of chord symbols, ability of sight-read playing of unknown pieces; preparation for use in concert performances			
Sight-Read Play and Improvisation I (guitar)	Summer	Bláha, Freml	Ability of orientation in the play of accompaniments of chord symbols, ability of sight-read playing of unknown pieces; preparation for use in concert performances	Teachers of the subject	exam	Teachers of the subject

Year: 2nd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Playing the Instrument II	Winter	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, Freml, Bláha	Presentation within the department – half recital, commission marked credit	Teachers of the subject, professional as well as general public	marked credit	Teachers of the subject
Playing the Instrument II	Summer	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, Freml, Bláha	Presentation within the department – half recital, commission marked credit	Teachers of the subject, professional as well as general public	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Seminar II	Winter	Jelínek, Vacek, Novotný, Michalica,	Presentation within the seminar group	Teachers of the subject + present students of the subject	credit	Teachers of the subject

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		Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, Freml, Bláha				
Interpretation Seminar II	Summer	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, Freml, Bláha	Presentation within the seminar group	Teachers of the subject + present students of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Repertoire with the Piano II	Winter	Jelínková, Ardaševová, Pančochová, Hollý	Ability of cooperation with the accompanist; preparation for the concert stage, interpretation competition or participation in a competition procedure	Teachers of the subject	credit	Teachers of the subject
Study of Repertoire with the Piano II	Summer	Jelínková, Ardaševová, Pančochová, Hollý	Ability of cooperation with the accompanist; preparation for the concert stage, interpretation competition or participation in a competition procedure	Teachers of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Orchestral Parts and Solos I	Winter	Wallinger, Šlechta, Švestka Š., Horák, Švestka M., Jelínek	Ability to master difficult orchestral parts and solos of symphonic as well as opera repertoires; preparation for selection procedures into chamber, symphonic and opera orchestras; presentation within the department	Teachers of the subject	marked credit	Teachers of the subject

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			– commissional marked credit			
Orchestral Parts and Solos I	Summer	Wallinger, Šlechta, Švestka Š., Horák, Švestka M., Jelínek	Ability to master difficult orchestral parts and solos of symphonic as well as opera repertoires; preparation for selection procedures into chamber, symphonic and opera orchestras; presentation within the department – commissional marked credit	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Chamber Play II	Winter	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, Freml, Bláha	Analysis of the outcomes of the student's activities – presentation within the faculty, performance in the seminar, performance at a concert	Teachers, students of the faculty and professional public	credit	Teachers of the subject
Chamber Play II	Summer	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, Freml, Bláha	Presentation within the faculty – performance in the seminar, performance at a concert	Teachers, students of the faculty and professional public	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Sight-Read Play and Improvisation II (guitar)	Winter	Bláha, Freml	Ability of orientation in the play of accompaniments of chord symbols, ability of sight-read playing of unknown pieces; preparation for use in concert performances	Teachers of the subject	credit	Teachers of the subject
Sight-Read Play and	Summer	Bláha, Freml	Ability of orientation in the play of	Teachers of the subject	credit	Teachers of the subject

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Improvisation II (guitar)			accompaniments of chord symbols, ability of sight-read playing of unknown pieces; preparation for use in concert performances			
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Year: 3rd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Playing the Instrument III - graduation project	Winter	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, FremI, Bláha	Graduation concert as a full-length recital – presentation within the faculty, defense of the student's own graduation performance	Teachers of the subject + present students of the subject	credit	Opponent of the graduation performance
Playing the Instrument III - graduation project	Summer	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, FremI, Bláha	Graduation concert as a full-length recital – presentation within the faculty, defense of the student's own graduation performance	Teachers of the subject + present students of the department	credit	Opponent of the graduation performance

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Seminar III	Winter	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, FremI, Bláha	Presentation within the seminar group	Teachers of the subject + present students of the subject	credit	Teachers of the subject

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Interpretation Seminar III	Summer	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, Freml, Bláha	Presentation within the seminar group	Teachers of the subject + present students of the subject	credit	Teachers of the subject
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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Repertoire with the Piano III	Winter	Jelínková, Ardaševová, Pančochová, Hollý	Ability of cooperation with the accompanist; preparation for the concert stage, interpretation competition or participation in a competition procedure	Teachers of the subject	credit	Teachers of the subject
Study of Repertoire with the Piano III	Summer	Jelínková, Ardaševová, Pančochová, Hollý	Ability of cooperation with the accompanist; preparation for the concert stage, interpretation competition or participation in a competition procedure	Teachers of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Orchestral Parts and Solos II	Winter	Wallinger, Šlechta, Švestka Š., Horák, Švestka M., Jelínek	Ability to master difficult orchestral parts and solos of symphonic as well as opera repertoires; preparation for selection procedures into chamber, symphonic and opera orchestras; presentation within the department – commission marked credit	Teachers of the subject	marked credit	Teachers of the subject
Orchestral Parts and Solos II	Summer	Wallinger, Šlechta, Švestka Š., Horák, Švestka M., Jelínek	Ability to master difficult orchestral parts and solos of symphonic as well as opera repertoires; preparation for selection procedures into chamber,	Teachers of the subject	credit	Teachers of the subject

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			symphonic and opera orchestras; presentation within the department			
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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Chamber Play III	Winter	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, FremI, Bláha	Analysis of the outcomes of the student's activities – presentation within the faculty, performance in the seminar, performance at a concert	Teachers, students of the faculty and professional public	credit	Teachers of the subject
Chamber Play III	Summer	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, FremI, Bláha	Presentation within the faculty – performance in the seminar, performance at a concert	Teachers, students of the faculty and professional public	credit	Teachers of the subject

Study programme: String Instruments

Specializations: Violin, Viola, Violoncello, Double Bass, Guitar

Study level: Follow-Up Master's

Year: 1st

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Playing the Instrument I	Winter	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, Freml, Bláha	Presentation within the department, commission marked credit	Teachers of the subject	marked credit	Teachers of the subject + present teachers of the department
Playing the Instrument I	Summer	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, Freml, Bláha	Presentation within the department, full-length recital, commission marked credit	Teachers of the subject	marked credit	Teachers of the subject + present teachers of the department

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Seminar I	Winter	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, Freml, Bláha	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject + present students of the subject	credit	Teachers of the subject

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Interpretation Seminar I	Summer	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, Freml, Bláha	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject + present students of the subject	credit	Teachers of the subject
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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Repertoire with the Piano I	Winter	Jelínková, Ardaševová, Pančochová, Hollý	Ability of cooperation with the accompanist; preparation for concert performance, interpretation competition or selection procedure	Teachers of the subject + present students of the subject	credit	Teachers of the subject
Study of Repertoire with the Piano I	Summer	Jelínková, Ardaševová, Pančochová, Hollý	Ability of cooperation with the accompanist; preparation for concert performance, interpretation competition or selection procedure	Teachers of the subject + present students of the department	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Chamber Play I	Winter	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, Freml, Bláha	Analysis of the outcomes of the student's activities – presentation within the faculty, performance in the seminar, performance at a concert	Teachers, students of the faculty and professional public	credit	Teachers of the subject
Chamber Play I	Summer	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger,	Analysis of the outcomes of the student's activities – presentation within the faculty, performance in the seminar, performance at a concert	Teachers, students of the faculty and professional public	marked credit	Teachers of the subject

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		FremI, Bláha				
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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Orchestra Play I	Winter	Zbavitel	Joint performance as part of an opera or orchestra project	Teachers, students of the faculty, professional as well as general public	credit	Teachers of the subject
Orchestra Play I	Summer	Zbavitel	Joint performance as part of an opera or orchestra project	Teachers, students of the faculty, professional as well as general public	credit	Teachers of the subject

Year: 2nd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Playing the Instrument II	Winter	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, FremI, Bláha	Joint evaluation of the student's abilities and activities	Teachers of the subject	credit	Teachers of the subject
Playing the Instrument II	Summer	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, FremI, Bláha	Joint evaluation of the student's abilities and activities	Teachers of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked	Evaluators
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Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

					credit / exam	
Interpretation Seminar II	Winter	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, Freml, Bláha	Presentation within the seminar group	Teachers of the subject + present students of the subject	credit	Teachers of the subject
Interpretation Seminar II	Summer	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, Freml, Bláha	Presentation within the seminar group	Teachers of the subject + present students of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Playing the Instrument II - graduation project	Winter	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, Freml, Bláha	Graduation concert as a full-length recital – presentation within the faculty, defense of the student's own graduation performance	Teachers of the subject + present students of the subject, professional as well as general public	credit	Opponent of the graduation performance
Playing the Instrument II - graduation project	Summer	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, Freml, Bláha	Graduation concert as a full-length recital – presentation within the faculty, defense of the student's own graduation performance	Teachers of the subject + present students of the subject, professional as well as general public	credit	Opponent of the graduation performance

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked	Evaluators
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Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

					credit / exam	
Study of Repertoire with the Piano II	Winter	Jelínková, Ardaševová, Pančochová, Hollý	Ability of cooperation with the accompanist; preparation for the concert stage, interpretation competition or participation in a competition procedure	Teachers of the subject	credit	Teachers of the subject
Study of Repertoire with the Piano II	Summer	Jelínková, Ardaševová, Pančochová, Hollý	Ability of cooperation with the accompanist; preparation for the concert stage, interpretation competition or participation in a competition procedure	Teachers of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Chamber Play II	Winter	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, Freml, Bláha	Analysis of the outcomes of the student's activities – presentation within the faculty, performance in the seminar, semestral concert	Teachers, students of the faculty and professional public	credit	Teachers of the subject
Chamber Play II	Summer	Jelínek, Vacek, Novotný, Michalica, Podhoranský, Zicha, Švestka Š., Šlechta, Řezníček, Švestka M., Wallinger, Freml, Bláha	Presentation within the faculty – performance in the seminar, semestral concert	Teachers, students of the faculty and professional public	credit	Teachers of the subject

Study programme: Wind Instruments

Specializations: Flute, Oboe, Clarinet, Bassoon, French Horn, Trumpet, Trombone, Tuba

Study level: Bachelor's

Year: 1st

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Playing the Instrument I	Winter	Broda, Bureš, Janda, Kantor, Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	Presentation within the department, commission marked credit	Teachers of the subject	marked credit	Teachers of the subject + present teachers of the department
Playing the Instrument I	Summer	Broda, Bureš, Janda, Kantor, Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	Presentation within the department, commission marked credit, dean's exam	Teachers of the subject	marked credit	Teachers of the subject + present teachers of the department; in the case of dean's exam – dean, vice-dean and heads of departments

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Seminar I	Winter	Broda, Bureš, Janda, Kantor, Kozánek, Kubita,	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances	Teachers of the subject + present students of the subject	credit	Teachers of the subject

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		Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	of the student			
Interpretation Seminar I	Summer	Broda, Bureš, Janda, Kantor, Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject + present students of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Repertoire with the Piano I	Winter	Asahina, Drápelová, Goliášová, Pančocha, Ryšánková, Stehlík	Ability of cooperation with the accompanist; preparation for concert performance, interpretation competition or selection procedure	Teachers of the subject + present students of the subject	credit	Teachers of the subject
Study of Repertoire with the Piano I	Summer	Asahina, Drápelová, Goliášová, Pančocha, Ryšánková, Stehlík	Ability of cooperation with the accompanist; preparation for concert performance, interpretation competition or selection procedure	Teachers of the subject + present students of the department	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Chamber Play I	Winter	Janda, Kantor, Petráš, Spilka	Analysis of the outcomes of the student's activities – presentation within the faculty, performance in the seminar, performance at a concert	Teachers, students of the faculty	credit	Teachers of the subject

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Chamber Play I	Summer	Janda, Kantor, Petráš, Spilka	Analysis of the outcomes of the student's activities – presentation within the faculty, performance in the seminar, performance at a concert	Teachers, students of the faculty	marked credit	Teachers of the subject
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Year: 2nd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Playing the Instrument II	Winter	Broda, Bureš, Janda, Kantor, Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	Presentation within the department – half recital, commission marked credit	Teachers of the subject, professional as well as general public	marked credit	Teachers of the subject
Playing the Instrument II	Summer	Broda, Bureš, Janda, Kantor, Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	Presentation within the department – half recital, commission marked credit	Teachers of the subject, professional as well as general public	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Seminar II	Winter	Broda, Bureš, Janda, Kantor,	Presentation within the seminar group, analysis of the outcomes of	Teachers of the subject + present students of the subject	credit	Teachers of the subject

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		Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	activities and artistic performances of the student			
Interpretation Seminar II	Summer	Broda, Bureš, Janda, Kantor, Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject + present students of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Repertoire with the Piano II	Winter	Asahina, Drápelová, Goliášová, Pančocha, Ryšánková, Stehlík	Ability of cooperation with the accompanist; preparation for the concert stage, interpretation competition or participation in a competition procedure	Teachers of the subject	credit	Teachers of the subject
Study of Repertoire with the Piano II	Summer	Asahina, Drápelová, Goliášová, Pančocha, Ryšánková, Stehlík	Ability of cooperation with the accompanist; preparation for the concert stage, interpretation competition or participation in a competition procedure	Teachers of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Orchestral Parts and Solos I	Winter	Broda, Bureš, Janda, Kantor,	Ability to master difficult orchestral parts and solos of symphonic as well	Teachers of the subject	marked credit	Teachers of the subject

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		Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	as opera repertoires; preparation for selection procedures into chamber, symphonic and opera orchestras; presentation within the department – commission marked credit			
Orchestral Parts and Solos I	Summer	Broda, Bureš, Janda, Kantor, Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	Ability to master difficult orchestral parts and solos of symphonic as well as opera repertoires; preparation for selection procedures into chamber, symphonic and opera orchestras; presentation within the department – commission marked credit	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Chamber Play II	Winter	Janda, Kantor, Petráš, Spilka	Analysis of the outcomes of the student's activities – presentation within the faculty, performance in the seminar, performance at a concert	Teachers, students of the faculty and professional public	credit	Teachers of the subject
Chamber Play II	Summer	Janda, Kantor, Petráš, Spilka	Presentation within the faculty – performance in the seminar, performance at a concert	Teachers, students of the faculty and professional public	credit	Teachers of the subject

Year: 3rd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Playing the Instrument III – graduation project	Winter	Broda, Bureš, Janda, Kantor,	Graduation concert as a full-length recital – presentation within the	Teachers of the subject + present students of the subject, the	credit	Opponent of the graduation performance

Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

		Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	faculty, defense of the student's own graduation performance	public		
Playing the Instrument III – graduation project	Summer	Broda, Bureš, Janda, Kantor, Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	Graduation concert as a full-length recital – presentation within the faculty, defense of the student's own graduation performance	Teachers of the subject + present students of the department, the public	credit	Opponent of the graduation performance

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Seminar III	Winter	Broda, Bureš, Janda, Kantor, Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject + present students of the subject	credit	Teachers of the subject
Interpretation Seminar III	Summer	Broda, Bureš, Janda, Kantor, Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject + present students of the subject	credit	Teachers of the subject

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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Repertoire with the Piano III	Winter	Asahina, Drápelová, Goliášová, Pančocha, Ryšánková, Stehlík	Ability of cooperation with the accompanist; preparation for the concert stage, interpretation competition or participation in a competition procedure	Teachers of the subject	credit	Teachers of the subject
Study of Repertoire with the Piano III	Summer	Asahina, Drápelová, Goliášová, Pančocha, Ryšánková, Stehlík	Ability of cooperation with the accompanist; preparation for the concert stage, interpretation competition or participation in a competition procedure	Teachers of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Orchestral Parts and Solos II	Winter	Broda, Bureš, Janda, Kantor, Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	Ability to master difficult orchestral parts and solos of symphonic as well as opera repertoires; preparation for selection procedures into chamber, symphonic and opera orchestras; presentation within the department – commission marked credit	Teachers of the subject	marked credit	Teachers of the subject
Orchestral Parts and Solos II	Summer	Broda, Bureš, Janda, Kantor, Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	Ability to master difficult orchestral parts and solos of symphonic as well as opera repertoires; preparation for selection procedures into chamber, symphonic and opera orchestras; presentation within the department	Teachers of the subject	credit	Teachers of the subject

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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Chamber Play III	Winter	Janda, Kantor, Petráš, Spilka	Analysis of the outcomes of the student's activities – presentation within the faculty, performance in the seminar, performance at a concert	Teachers, students of the faculty and professional public	credit	Teachers of the subject
Chamber Play III	Summer	Janda, Kantor, Petráš, Spilka	Presentation within the faculty – performance in the seminar, performance at a concert	Teachers, students of the faculty and professional public	credit	Teachers of the subject

Study programme: Wind Instruments

Specializations: Flute, Oboe, Clarinet, Bassoon, French Horn, Trumpet, Trombone, Tuba

Study level: Follow-Up Master's

Year: 1st

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Playing the Instrument I	Winter	Broda, Bureš, Janda, Kantor, Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	Presentation within the department – commissional marked credit	Teachers of the subject	marked credit	Teachers of the subject + present teachers of the department
Playing the Instrument I	Summer	Broda, Bureš, Janda, Kantor, Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	Presentation within the department, full-length recital – commissional marked credit	Teachers of the subject	marked credit	Teachers of the subject + present teachers of the department

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Seminar I	Winter	Broda, Bureš, Janda, Kantor, Kozánek, Kubita,	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances	Teachers of the subject + present students of the subject	credit	Teachers of the subject

Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

		Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	of the student			
Interpretation Seminar I	Summer	Broda, Bureš, Janda, Kantor, Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject + present students of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Repertoire with the Piano I	Winter	Asahina, Drápelová, Goliášová, Pančocha, Ryšánková, Stehlík	Ability of cooperation with the accompanist; preparation for the concert stage, interpretation competition or participation in a competition procedure	Teachers of the subject + present students of the subject	credit	Teachers of the subject
Study of Repertoire with the Piano I	Summer	Asahina, Drápelová, Goliášová, Pančocha, Ryšánková, Stehlík	Ability of cooperation with the accompanist; preparation for the concert stage, interpretation competition or participation in a competition procedure	Teachers of the subject + present students of the department	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
History and Literature of the Instrument I	Winter	Broda, Bureš, Janda, Kantor, Kozánek, Kubita,	Interview - reflection of knowledge, expressions, progress, independent preparation, abilities and orientation	Teachers of the subject + present students of the subject	credit	Teachers of the subject

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		Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	in the given issue			
History and Literature of the Instrument I	Summer	Broda, Bureš, Janda, Kantor, Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	Interview - reflection of knowledge, expressions, progress, independent preparation, abilities and orientation in the given issue; oral/written marked credit examining the knowledge, abilities and orientation in the given issue	Teachers of the subject + present students of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Chamber Play I	Winter	Janda, Kantor, Petráš, Spilka	Analysis of the outcomes of the student's activities – presentation within the faculty – semestral concert	Teachers and students of the faculty and professional public	credit	Teachers of the subject
Chamber Play I	Summer	Janda, Kantor, Petráš, Spilka	Analysis of the outcomes of the student's activities – presentation within the faculty – semestral concert	Teachers and students of the faculty and professional public	marked credit	Teachers of the subject

Year: 2nd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Playing the Instrument II	Winter	Broda, Bureš, Janda, Kantor,	Joint evaluation of the student's abilities and activities	Teachers of the subject	credit	Teachers of the subject

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		Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová				
Playing the Instrument II	Summer	Broda, Bureš, Janda, Kantor, Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	Joint evaluation of the student's abilities and activities	Teachers of the subject, professional as well as general public	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Seminar II	Winter	Broda, Bureš, Janda, Kantor, Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	Presentation within the seminar group	Teachers of the subject + present students of the subject	credit	Teachers of the subject
Interpretation Seminar II	Summer	Broda, Bureš, Janda, Kantor, Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	Presentation within the seminar group	Teachers of the subject + present students of the subject	credit	Teachers of the subject

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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Playing the Instrument II - graduation project	Winter	Broda, Bureš, Janda, Kantor, Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	Graduation concert as a full-length recital – presentation within the faculty, defense of the student's own graduation performance	Teachers of the subject + present students of the subject	credit	Opponent of the graduation performance
Playing the Instrument II - graduation project	Summer	Broda, Bureš, Janda, Kantor, Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	Graduation concert as a full-length recital – presentation within the faculty, defense of the student's own graduation performance	Teachers of the subject + present students of the department	credit	Opponent of the graduation performance

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
History and Literature of the Instrument II	Winter	Broda, Bureš, Janda, Kantor, Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	Interview - reflection of knowledge, expressions, progress, independent preparation, abilities and orientation in the given issue	Teachers of the subject + present students of the subject	credit	Teachers of the subject

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History and Literature of the Instrument II	Summer	Broda, Bureš, Janda, Kantor, Kozánek, Kubita, Kunt, Likin, Novotný, Novozámský, Petráš, Polák, Rzounková, Spilka, Tylšar, Vaculová	Oral examination of the knowledge, abilities and orientation in the given issue	Teachers of the subject	credit	Teachers of the subject
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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Repertoire with the Piano II	Winter	Asahina, Drápelová, Goliášová, Pančocha, Ryšánková, Stehlík	Ability of cooperation with the accompanist; preparation for the concert stage, interpretation competition or participation in a competition procedure	Teachers of the subject	credit	Teachers of the subject + present teachers of the department
Study of Repertoire with the Piano II	Summer	Asahina, Drápelová, Goliášová, Pančocha, Ryšánková, Stehlík	Ability of cooperation with the accompanist; preparation for the concert stage, interpretation competition or participation in a competition procedure	Teachers of the subject, professional as well as general public	credit	Opponent of the graduation performance

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Chamber Play II	Winter	Janda, Kantor, Petráš, Spilka	Analysis of the outcomes of the student's activities – presentation within the faculty – semestral concert	Teachers and students of the faculty and professional public	credit	Teachers of the subject
Chamber Play II	Summer	Janda, Kantor, Petráš, Spilka	Presentation within the faculty – semestral concert	Teachers and students of the faculty and professional public	credit	Teachers of the subject

Study programme: Historical Interpretation

Specializations: no specializations

Study level: Follow-Up Master's

Year: 1st

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Primary Field I	Winter	Ambrosi, Čížmář, Hroch, Štryncl, Troupová, Willi	Presentation within the department – commission marked credit	Teachers of the subject	marked credit	Teachers of the subject + present teachers of the department
Primary Field I	Summer	Ambrosi, Čížmář, Hroch, Štryncl, Troupová, Willi	Presentation within the department, full-length recital – commission marked credit	Teachers of the subject	marked credit	Teachers of the subject + present teachers of the department

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Seminar	Winter	Ambrosi, Čížmář, Hroch, Štryncl, Troupová, Willi	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject + present students of the subject	credit	Teachers of the subject
Interpretation Seminar	Summer	Ambrosi, Čížmář, Hroch, Štryncl, Troupová, Willi	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject + present students of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
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Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

Interpretation of Old Music I	Winter	Ambrosi, Čižmář, Hroch, Štrýncl, Troupová, Willi	Reflection of knowledge, expressions, progress, independent preparation, abilities and orientation in the given issue	Teachers of the subject + present students of the subject	credit	Teachers of the subject
Interpretation of Old Music I	Summer	Ambrosi, Čižmář, Hroch, Štrýncl, Troupová, Willi	Written test of the knowledge, abilities and orientation in the given issue	Teachers of the subject + present students of the department	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
History and Literature of the Field I	Winter	Ambrosi, Čižmář, Hroch, Štrýncl, Troupová, Willi	Interview - reflection of knowledge, expressions, progress, independent preparation, abilities and orientation in the given issue	Teachers of the subject + present students of the subject	credit	Teachers of the subject
History and Literature of the Field I	Summer	Ambrosi, Čižmář, Hroch, Štrýncl, Troupová, Willi	Oral/written marked credit examining the knowledge, abilities and orientation in the given issue	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Basso continuo I	Winter	Hroch, Willi	Presentation within the department – commission marked credit	Teachers of the subject + present teachers of the department	marked credit	Teachers of the subject + present teachers of the department
Basso continuo I	Summer	Hroch, Willi	Presentation within the department – commission marked credit	Teachers of the subject + present teachers of the department	marked credit	Teachers of the subject + present teachers of the department

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Baroque and Classicist Chamber Play I	Winter	Ambrosi, Čižmář, Hroch, Štrýncl, Troupová, Willi	Analysis of the outcomes of the student's activities – presentation within the faculty – semestral	Teachers and students of the faculty and professional public	credit	Teachers of the subject

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			concert			
Baroque and Classicist Chamber Play I	Summer	Ambrosi, Čižmář, Hroch, Štrýncl, Troupová, Willi	Analysis of the outcomes of the student's activities – presentation within the faculty – semestral concert	Teachers and students of the faculty and professional public	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Self-Management Course I	Winter	Ambrosi, Hroch, Lukášová, Bóková, Motalová, Willi, Pešl Šilerová	Final colloquium with evaluation	Teachers of the subject + present students of the subject	credit	Teachers of the subject

Year: 2nd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Primary Field II	Winter	Ambrosi, Čižmář, Hroch, Štrýncl, Troupová, Willi	Joint evaluation of the student's abilities and activities	Teachers of the subject	credit	Teachers of the subject
Primary Field II	Summer	Ambrosi, Čižmář, Hroch, Štrýncl, Troupová, Willi	Graduation concert as a full-length recital – presentation within the faculty, defense of the student's own graduation performance	Teachers of the subject, professional as well as general public	credit	Opponent of the graduation performance

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Seminar	Winter	Ambrosi, Čižmář,	Presentation within the seminar	Teachers of the subject + present	credit	Teachers of the subject

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		Hroch, Štrýncl, Troupová, Willi	group	students of the subject		
Interpretation Seminar	Summer	Ambrosi, Čížmář, Hroch, Štrýncl, Troupová, Willi	Presentation within the seminar group	Teachers of the subject + present students of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation of Old Music II	Winter	Ambrosi, Čížmář, Hroch, Štrýncl, Troupová, Willi	Reflection of knowledge, expressions, progress, independent preparation, abilities and orientation in the given issue	Teachers of the subject + present students of the subject	credit	Teachers of the subject
Interpretation of Old Music II	Summer	Ambrosi, Čížmář, Hroch, Štrýncl, Troupová, Willi	Written/oral examination of the knowledge, abilities and orientation in the given issue	Teachers of the subject + present students of the department	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
History and Literature of the Field II	Winter	Ambrosi, Čížmář, Hroch, Štrýncl, Troupová, Willi	Interview - reflection of knowledge, expressions, progress, independent preparation, abilities and orientation in the given issue	Teachers of the subject + present students of the subject	credit	Teachers of the subject
History and Literature of the Field II	Summer	Ambrosi, Čížmář, Hroch, Štrýncl, Troupová, Willi	Oral examination of the knowledge, abilities and orientation in the given issue	Teachers of the subject	marked credit (State Final Exam)	Teachers of the subject, State Final Exam Committee

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators

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Basso continuo II	Winter	Hroch, Willi	Joint evaluation of the student's abilities and activities	Teachers of the subject	credit	Teachers of the subject + present teachers of the department
Basso continuo II	Summer	Hroch, Willi	Part of the graduation concert – presentation within the faculty, defense of the student's own graduation performance	Teachers of the subject, professional as well as general public	credit	Opponent of the graduation performance

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Baroque and Classicist Chamber Play II	Winter	Ambrosi, Čížmář, Hroch, Štrýncl, Troupová, Willi	Analysis of the outcomes of the student's activities – presentation within the faculty – semestral concert	Teachers and students of the faculty and professional public	credit	Teachers of the subject
Baroque and Classicist Chamber Play II	Summer	Ambrosi, Čížmář, Hroch, Štrýncl, Troupová, Willi	Presentation within the faculty – semestral concert	Teachers and students of the faculty and professional public	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Self-Management Course II	Winter	Ambrosi, Hroch, Lukášová, Bóková, Motalová, Willi, Pešl Šilerová	Final project	Teachers of the subject + present students of the subject	credit	Teachers of the subject

Study programme: Multimedia Composition

Specializations: no specializations

Study level: Follow-Up Master's

Year: 1st

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Music Direction	Winter	Dlouhý, Řezníček	Manifestation of skills relating to the work of a music director	Teachers of the subject	credit	Teachers of the subject
Music Direction	Summer	Dlouhý, Řezníček	Oral or written examination of the gained knowledge and a manifestation of skills relating to the work of a music director	Teachers of the subject	exam	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Basics of Music Management II	Winter	Šilerová	Presentation at the final colloquium	Teacher of the subject and present students of the subject	credit	Teacher of the subject
Basics of Music Management II	Summer	Šilerová	Oral or written examination of the gained knowledge and a presentation at the final colloquium	Teacher of the subject and present students of the subject	exam	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Algorithmic	Winter	Dlouhý	Written or oral examination of the gained knowledge and an elaborated	Teacher of the subject	credit	Teacher of the subject

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Composition I			task demonstrating the theoretical aspect of one of the described topics			
Algorithmic Composition I	Summer	Dlouhý	Written or oral examination of the gained knowledge and an elaborated task demonstrating the practical use of one of the described topics	Teacher of the subject	exam	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Multimedia Composition I	Winter	Dlouhý, Fajnor, Kavan, Medek	Presentation of at least two created projects of a medium scope based on the student's creative programme	Teachers of the subject and present students of the subject and external experts	marked credit	Teachers of the subject, external experts
Multimedia Composition I	Summer	Dlouhý, Fajnor, Kavan, Medek	Presentation of at least two created projects of a medium scope based on the student's creative programme	Teachers of the subject and present students of the subject and professional as well as general public	marked credit	Teachers of the subject, external experts

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Creation of Electroacoustic Music I	Winter	Dlouhý	Presentation of an autonomous composition for electronics and acoustic instruments, possibly the human voice, in the range of 8-10 minutes	Teacher of the subject	credit	Teacher of the subject
Creation of Electroacoustic Music I	Summer	Dlouhý	Written or oral examination of the gained knowledge and a presentation of an autonomous composition for electronics and acoustic instruments, possibly the human voice, in the range of 8-10 minutes	Teacher of the subject	exam	Teacher of the subject

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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Seminar of Multimedia Composition I	Winter	Fajnor	Active participation as part of the synopsis of the individual seminars	Teachers of the subject and present students of the subject	credit	Teacher of the subject
Seminar of Multimedia Composition I	Summer	Fajnor	Active participation as part of the synopsis of the individual seminars	Teachers of the subject and present students of the subject	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Contemporary Trends and Theory of Composition I	Winter	Šťastný	Interim written examination of gained knowledge	Teacher of the subject	credit	Teacher of the subject
Contemporary Trends and Theory of Composition I	Summer	Šťastný	Oral or written examination of gained knowledge	Teacher of the subject	exam	Teacher of the subject

Year: 2nd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Multimedia Composition I - graduation project	Winter	Dlouhý, Fajnor, Kavan, Medek	Commissional evaluation of the progress of the graduation project	Teachers of the subject, external experts	marked credit	Teachers of the subject, external experts
Multimedia	Summer	Dlouhý, Fajnor,	Graduation performance in the form of a relatively extensive composition	Teachers of the subject, professional as well as general	marked	Teachers of the subject, opponent of the graduation performance,

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Composition I - graduation project		Kavan, Medek	of interdisciplinary nature, generally in the form of a comprehensive and information-exhaustive music and visual installation, interactive environment, film or theater performance etc.	public	credit	external experts
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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Reading Texts on the Theory of Multimedia	Winter	Matej	Semestral test, writing a semestral paper	Teacher of the subject	credit	Teacher of the subject
Reading Texts on the Theory of Multimedia	Summer	Matej	Semestral test, writing a semestral paper, oral or written examination of gained knowledge	Teacher of the subject	exam	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Multimedia Composition II	Winter	Dlouhý, Fajnor, Kavan, Medek	Presentation of at least one created project of a medium scope based on the student's creative programme	Teachers of the subject and present students of the subject and external experts	marked credit	Teachers of the subject, external experts
Multimedia Composition II	Summer	Dlouhý, Fajnor, Kavan, Medek	Presentation of at least one created project of a medium scope based on the student's creative programme	Teachers of the subject and present students of the subject and professional as well as general public	marked credit	Teachers of the subject, external experts

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Seminar of Multimedia Composition II	Winter	Fajnor	Active participation as part of the synopsis of the individual seminars	Teachers of the subject and present students of the subject	credit	Teacher of the subject

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Seminar of Multimedia Composition II	Summer	Fajnor	Active participation as part of the synopsis of the individual seminars	Teachers of the subject and present students of the subject	credit	Teacher of the subject
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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Contemporary Trends and Theory of Composition II	Winter	Šťastný	Interim written examination of gained knowledge	Teacher of the subject	credit	Teacher of the subject
Contemporary Trends and Theory of Composition II	Summer	Šťastný	Oral or written examination of gained knowledge	Teacher of the subject	exam	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Lectures on Contemporary Art	Winter	Fajnor	Writing a semestral paper, oral or written examination of gained knowledge	Teacher of the subject	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Art in Public Space	Summer	Fajnor	Writing a semestral paper, oral or written examination of gained knowledge	Teacher of the subject	exam	Teacher of the subject

Study programme: Composition

Specializations: Composition

Study level: Master's (long)

Compulsory subjects

Year: 1st

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Instrumentation I	Winter	Mojdl	Evaluation of short instrumentation studies elaborated during the semester	Teacher of the subject	credit	Teacher of the subject
Instrumentation I	Summer	Dlouhý	Evaluation of short instrumentation studies elaborated during the semester and oral or written examination of gained knowledge	Teacher of the subject	marked credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Course of Conventional and Computer Music Printing	Summer	Mojdl	Evaluation of short music printing exercises elaborated during the semester	Teacher of the subject	credit	Teacher of the subject

Year: 2nd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
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Instrumentation II	Winter	Smolka	Evaluation of short instrumentation studies elaborated during the semester	Teacher of the subject	credit	Teacher of the subject
Instrumentation II	Summer	Smolka	Evaluation of short instrumentation studies elaborated during the semester and oral or written examination of gained knowledge	Teacher of the subject	marked credit	Teacher of the subject

Year: 3rd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Basics of Music Management I	Winter	Šilerová	Presentation at the final colloquium	Teacher of the subject and present students of the subject	credit	Teacher of the subject
Basics of Music Management I	Summer	Šilerová	Oral or written examination of the gained knowledge and a presentation at the final colloquium	Teacher of the subject and present students of the subject	exam	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Creation of Artificial Sound, Its Processing and Management I	Winter	Dlouhý	Presentation of two contrasting fragments of electroacoustic music, lasting at least 2 minutes, using mainly the methods of sound creation presented in the winter semester	Teacher of the subject	credit	Teacher of the subject
Creation of Artificial Sound, Its Processing and Management I	Summer	Dlouhý	Presentation of two contrasting fragments of electroacoustic music, lasting at least 4 minutes, using mainly the methods of sound	Teacher of the subject	exam	Teacher of the subject

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			creation presented in the summer semester, and oral or written examination of gained knowledge			
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Year: 4th

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Music Direction	Winter	Dlouhý, Řezníček	Manifestation of skills relating to the work of a music director	Teachers of the subject	credit	Teachers of the subject
Music Direction	Summer	Dlouhý, Řezníček	Oral or written examination of the gained knowledge and a manifestation of skills relating to the work of a music director	Teachers of the subject	exam	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Basics of Music Management II	Winter	Šilerová	Presentation at the final colloquium	Teacher of the subject and present students of the subject	credit	Teacher of the subject
Basics of Music Management II	Summer	Šilerová	Oral or written examination of the gained knowledge and a presentation at the final colloquium	Teacher of the subject and present students of the subject	exam	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Algorithmic	Winter	Dlouhý	Written or oral examination of the	Teacher of the subject	credit	Teacher of the subject

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Composition I			gained knowledge and an elaborated task demonstrating the theoretical aspect of one of the described topics			
Algorithmic Composition I	Summer	Dlouhý	Written or oral examination of the gained knowledge and an elaborated task demonstrating the practical musical use of one of the described programs	Teacher of the subject	exam	Teacher of the subject

Year: 5th

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Composition V - graduation project	Winter	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of the graduation project in progress based on the submitted score	Teachers of the subject	credit	Teachers of the subject
Composition V - graduation project	Summer	Dlouhý, Medek, Smolka, Šťastný, Kavan	Public presentation of the graduation project in the form of a composition for symphonic orchestra or vocal-instrumental piece (chamber opera etc.) or a composition for a chamber ensemble of any form with a similar degree of elaboration	Teachers of the subject, professional as well as general public	credit	Teachers of the subject, opponent of the graduation performance

Required optional subjects (specialization subjects)

Year: 1st

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators

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Composition I	Winter	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of at least two short compositions for various instruments (especially solo instruments)	Teachers of the subject	marked credit	Teachers of the subject
Composition I	Summer	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of at least two compositions for various instruments different from the winter semester (especially solo instruments and small chamber ensembles)	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Auditory Analysis I	Winter	Rovňák	Evaluation of the intonation and rhythm dispositions of the student periodically checked during the semester	Teacher of the subject	credit	Teacher of the subject
Auditory Analysis I	Summer	Rovňák	Evaluation of the intonation and rhythm dispositions of the student periodically checked during the semester	Teacher of the subject	exam	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Basics of Conducting I	Winter	Rovňák	Evaluation of the conducting dispositions of the student periodically checked during the semester	Teacher of the subject	credit	Teacher of the subject
Basics of Conducting I	Summer	Rovňák	Evaluation of the conducting dispositions of the student periodically checked during the semester	Teacher of the subject	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit /	Evaluators
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					marked credit / exam	
Piano I	Winter	Kratochvíl	Presentation of the repertoire studied	Teacher of the subject	credit	Teacher of the subject
Piano I	Summer	Kratochvíl	Presentation of the repertoire studied with a higher level of difficulty than in the winter semester	Teacher of the subject	exam	Teacher of the subject

Year: 2nd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Composition II	Winter	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of at least two compositions for various instruments and performers (especially chamber instruments and vocals)	Teachers of the subject	marked credit	Teachers of the subject
Composition II	Summer	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of at least two compositions for various instruments and performers different from the winter semester (especially chamber instruments and vocals), using longer and structurally better-connected planes	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Composition of Scenic and Film Music I	Winter	Matějů	Presentation of the film music created for the film trailer chosen by the teacher	Teacher of the subject	credit	Teacher of the subject
Composition of Scenic and Film Music I	Summer	Matějů	Presentation of the film music created for the film trailer chosen by the teacher and oral or written	Teacher of the subject	exam	Teacher of the subject

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			examination of gained knowledge			
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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Piano II	Winter	Kratochvíl	Presentation of the repertoire studied	Teacher of the subject	credit	Teacher of the subject
Piano II	Summer	Kratochvíl	Presentation of the repertoire studied with a higher level of difficulty than in the winter semester	Teacher of the subject	exam	Teacher of the subject

Year: 3rd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Composition III	Winter	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of at least two compositions (especially for various chamber instruments and vocals) including less common timbre means and the application of cyclical form	Teachers of the subject	marked credit	Teachers of the subject
Composition III	Summer	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of a composition for string, wind or mixed orchestra and possibly a concert part	Teachers of the subject	marked credit	Teachers of the subject

Year: 4th

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Composition IV	Winter	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of at least two more extensive compositions (especially for chamber ensembles, orchestra or	Teachers of the subject	marked credit	Teachers of the subject

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			vocals) with a greater number of parts			
Composition IV	Summer	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of at least two pieces – the first for instruments or performers different from the winter semester and using electronics, the second will be a music component of a theater play or short film ideally written by students of the Faculty of Theatre	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Creation of Electroacoustic Music I	Winter	Dlouhý	Presentation of an autonomous composition for electronics and acoustic instruments, possibly the human voice, in the range of 8-10 minutes	Teacher of the subject	credit	Teacher of the subject
Creation of Electroacoustic Music I	Summer	Dlouhý	Presentation of an autonomous composition for electronics and acoustic instruments, possibly the human voice, in the range of 8-10 minutes and oral or written examination of gained knowledge	Teacher of the subject	exam	Teacher of the subject

Year: 5th

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Composition V	Winter	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of short compositions or studies (due to the parallel creation of the graduation composition) in which the student has tried different music media than	Teachers of the subject	marked credit	Teachers of the subject

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			in previous studies			
Composition VI	Summer	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of short compositions or studies in which the student has tried different music media than in previous studies	Teachers of the subject	marked credit	Teachers of the subject

Study programme: Composition

Specializations: Composition of Electroacoustic Music

Study level: Master's (long)

Compulsory subjects

Year: 1st

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Instrumentation I	Winter	Mojdl	Evaluation of short instrumentation studies elaborated during the semester	Teachers of the subject	credit	Teachers of the subject
Instrumentation I	Summer	Dlouhý	Evaluation of short instrumentation studies elaborated during the semester and oral or written examination of gained knowledge	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Course of Conventional and Computer Music Printing	Summer	Mojdl	Evaluation of short music printing exercises elaborated during the semester	Teachers of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Creation of Artificial Sound, Its Processing	Winter	Dlouhý	Presentation of two contrasting fragments of electroacoustic music,	Teacher of the subject	credit	Teacher of the subject

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and Management I			lasting at least 2 minutes, using mainly the methods of sound creation presented in the winter semester			
Creation of Artificial Sound, Its Processing and Management I	Summer	Dlouhý	Presentation of two contrasting fragments of electroacoustic music, lasting at least 4 minutes, using mainly the methods of sound creation presented in the summer semester, and oral or written examination of gained knowledge	Teacher of the subject	exam	Teacher of the subject

Year: 2nd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Instrumentation II	Winter	Smolka	Evaluation of short instrumentation studies elaborated during the semester	Teachers of the subject	credit	Teachers of the subject
Instrumentation II	Summer	Smolka	Evaluation of short instrumentation studies elaborated during the semester and oral or written examination of gained knowledge	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Creation of Artificial Sound, Its Processing and Management II	Winter	Dlouhý	Presentation of an autonomous composition for electronics and acoustic instruments, possibly the human voice, in the range of 8-10 minutes	Teacher of the subject	credit	Teacher of the subject
Creation of Artificial Sound, Its Processing	Summer	Dlouhý	Presentation of an autonomous composition for electronics and acoustic instruments, possibly the	Teacher of the subject	exam	Teacher of the subject

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and Management II			human voice, in the range of 8-10 minutes and written or oral examination of gained knowledge			
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Year: 3rd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Basics of Music Management I	Winter	Šilerová	Presentation at the final colloquium	Teacher of the subject and present students of the subject	credit	Teacher of the subject
Basics of Music Management I	Summer	Šilerová	Oral or written examination of the gained knowledge and a presentation at the final colloquium	Teacher of the subject and present students of the subject	exam	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interactive Computer Music I	Winter	Kavan	Evaluation of tasks consisting in the creation of simple music applications on the basis of the Pure Data programming environment, elaborated during the semester	Teacher of the subject	credit	Teacher of the subject
Interactive Computer Music II	Summer	Kavan	Evaluation of tasks consisting in the creation of more complex music applications on the basis of the Pure Data programming environment, elaborated during the semester, and written or oral examination of gained knowledge	Teacher of the subject	exam	Teacher of the subject

Year: 4th

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Music Direction	Winter	Dlouhý, Řezníček	Manifestation of skills relating to the work of a music director	Teachers of the subject	credit	Teachers of the subject
Music Direction	Summer	Dlouhý, Řezníček	Oral or written examination of the gained knowledge and a manifestation of skills relating to the work of a music director	Teachers of the subject	exam	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Basics of Music Management II	Winter	Šilerová	Presentation at the final colloquium	Teacher of the subject and present students of the subject	credit	Teacher of the subject
Basics of Music Management II	Summer	Šilerová	Oral or written examination of the gained knowledge and a presentation at the final colloquium	Teacher of the subject and present students of the subject	exam	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Advanced Music Algorithm Development	Winter	Kavan	Evaluation of tasks elaborated during the semester, relating to the creation of advanced algorithms for the execution of a music or interactive component (procedurally generated music, multi-channel audio)	Teacher of the subject	credit	Teacher of the subject

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			installations etc.)			
Creation of an interactive piece of music	Summer	Kavan	Evaluation of tasks elaborated during the semester, relating to the creation of more complex music applications (including the programming of artificial intelligence for the processing and generation of audio signal etc.) and written or oral examination of gained knowledge	Teacher of the subject	exam	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Algorithmic Composition I	Winter	Dlouhý	Written or oral examination of the gained knowledge and an elaborated task demonstrating the theoretical aspect of one of the described topics	Teacher of the subject	credit	Teacher of the subject
Algorithmic Composition I	Summer	Dlouhý	Written or oral examination of the gained knowledge and an elaborated task demonstrating the practical musical use of one of the described programs	Teacher of the subject	exam	Teacher of the subject

Year: 5th

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Composition V - graduation project	Winter	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of the graduation project in progress based on the submitted documentation, samples of audio material, prepared parts etc.	Teachers of the subject	credit	Teachers of the subject
Composition V - graduation project	Summer	Dlouhý, Medek, Smolka, Šťastný,	Public presentation of the graduation project in the form of a relatively extensive (at least 30 minutes) multi-	Teachers of the subject, professional as well as general public	credit	Teachers of the subject, opponent of the graduation performance

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		Kavan	channel electroacoustic composition from a recording or performed live by one or more performers, possibly with a share of acoustic instruments or vocals at the level of a graduation orchestral composition of the given specialization			
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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Algorithmic Composition II	Winter	Kavan, Dlouhý	Evaluation of tasks consisting in the creation of simple music applications on the basis of the programming environments taught, elaborated during the semester	Teacher of the subject	credit	Teacher of the subject
Algorithmic Composition II	Summer	Kavan, Dlouhý	Evaluation of tasks consisting in the creation of more complex music applications on the basis of the programming environments taught, elaborated during the semester, and written or oral examination of gained knowledge	Teacher of the subject	exam	Teacher of the subject

Required optional subjects (specialization subjects)

Year: 1st

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Composition I	Winter	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of at least two compositions using various technological procedures of creating electroacoustic music	Teachers of the subject	marked credit	Teachers of the subject
Composition I	Summer	Dlouhý, Medek,	Presentation of at least two	Teachers of the subject	marked	Teachers of the subject

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		Smolka, Šťastný, Kavan	compositions using various technological procedures of creating electroacoustic music (other than those used in the compositions in the winter semester)		credit	
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Year: 2nd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Composition II	Winter	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of at least two compositions using various technological procedures of creating electroacoustic music, several tracks and one or more acoustic instruments	Teachers of the subject	marked credit	Teachers of the subject
Composition II	Summer	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of at least two compositions using various technological procedures of creating electroacoustic music, several tracks and multi-channel output, and one or more acoustic instruments	Teachers of the subject	marked credit	Teachers of the subject

Year: 3rd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Composition III	Winter	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of at least one more extensive composition using various technological procedures of creating electroacoustic music, several tracks and an elaborate multi-channel output	Teachers of the subject	marked credit	Teachers of the subject

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Composition III	Summer	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of at least one more extensive composition using various technological procedures of creating electroacoustic music, several tracks, an elaborate multi-channel output and dynamic changes of parameters controlled in real time	Teachers of the subject	marked credit	Teachers of the subject
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Year: 4th

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Composition IV	Winter	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of at least two longer compositions using various technological procedures of creating electroacoustic music with elements of interactivity and possible incorporation of scenic means	Teachers of the subject	marked credit	Teachers of the subject
Composition IV	Summer	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of at least two longer compositions using various technological procedures of creating electroacoustic music with elements of virtual reality	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Multi-channel sound reproduction	Winter	Suchánek	Presentation of an autonomous multi-channel composition	Teacher of the subject	credit	Teacher of the subject
Multi-channel sound reproduction	Summer	Suchánek	Presentation of an autonomous multi-channel composition and oral or written examination of gained knowledge	Teacher of the subject	exam	Teacher of the subject

Year: 5th

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Composition V	Winter	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of short compositions or studies (due to the parallel creation of the graduation composition) in which the student has tried different music media than in previous studies	Teachers of the subject	marked credit	Teachers of the subject
Composition VI	Summer	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of short compositions or studies in which the student has tried different music media than in previous studies	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Field recording	Winter	Suchánek	Evaluation of sound recordings prepared during the semester and their subsequent processing	Teacher of the subject	credit	Teacher of the subject
Field recording	Summer	Suchánek	Evaluation of sound recordings prepared during the semester and their subsequent processing, and oral or written examination of gained knowledge	Teacher of the subject	exam	Teacher of the subject

Study programme: Composition

Specializations: Composition of Scenic and Film Music

Study level: Master's (long)

Compulsory subjects

Year: 1st

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Instrumentation I	Winter	Mojdl	Evaluation of short instrumentation studies elaborated during the semester	Teachers of the subject	credit	Teachers of the subject
Instrumentation I	Summer	Dlouhý	Evaluation of short instrumentation studies elaborated during the semester and oral or written examination of gained knowledge	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Course of Conventional and Computer Music Printing	Summer	Mojdl	Evaluation of short music printing exercises elaborated during the semester	Teachers of the subject	credit	Teachers of the subject

Year: 2nd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
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Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

Instrumentation II	Winter	Smolka	Evaluation of short instrumentation studies elaborated during the semester	Teachers of the subject	credit	Teachers of the subject
Instrumentation II	Summer	Smolka	Evaluation of short instrumentation studies elaborated during the semester and oral or written examination of gained knowledge	Teachers of the subject	marked credit	Teachers of the subject

Year: 3rd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Basics of Music Management I	Winter	Šilerová	Presentation at the final colloquium	Teacher of the subject and present students of the subject	credit	Teacher of the subject
Basics of Music Management I	Summer	Šilerová	Oral or written examination of the gained knowledge and a presentation at the final colloquium	Teacher of the subject and present students of the subject	exam	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Creation of Artificial Sound, Its Processing and Management I	Winter	Dlouhý	Presentation of two contrasting fragments of electroacoustic music, lasting at least 2 minutes, using mainly the methods of sound creation presented in the winter semester	Teacher of the subject	credit	Teacher of the subject
Creation of Artificial Sound, Its Processing and Management I	Summer	Dlouhý	Presentation of two contrasting fragments of electroacoustic music, lasting at least 4 minutes, using mainly the methods of sound	Teacher of the subject	exam	Teacher of the subject

Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

			creation presented in the summer semester, and oral or written examination of gained knowledge			
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Year: 4th

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Music Direction	Winter	Dlouhý, Řezníček	Manifestation of skills relating to the work of a music director	Teachers of the subject	credit	Teachers of the subject
Music Direction	Summer	Dlouhý, Řezníček	Oral or written examination of the gained knowledge and a manifestation of skills relating to the work of a music director	Teachers of the subject	exam	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Basics of Music Management II	Winter	Šilerová	Presentation at the final colloquium	Teacher of the subject and present students of the subject	credit	Teacher of the subject
Basics of Music Management II	Summer	Šilerová	Oral or written examination of the gained knowledge and a presentation at the final colloquium	Teacher of the subject and present students of the subject	exam	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Algorithmic	Winter	Dlouhý	Written or oral examination of the	Teacher of the subject	credit	Teacher of the subject

Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

Composition I			gained knowledge and an elaborated task demonstrating the theoretical aspect of one of the described topics			
Algorithmic Composition I	Summer	Dlouhý	Written or oral examination of the gained knowledge and an elaborated task demonstrating the practical musical use of one of the described programs	Teacher of the subject	exam	Teacher of the subject

Year: 5th

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Composition V - graduation project	Winter	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of the graduation project in progress based on the submitted documentation, samples of music and noise material, prepared parts etc.	Teachers of the subject	credit	Teachers of the subject
Composition V - graduation project	Summer	Dlouhý, Medek, Smolka, Šťastný, Kavan	Public presentation of the graduation project in the form of a complete music and noise component for a feature film, music and noise for a full-length theater performance, full-length multimedia performance, chamber opera or ballet etc.	Teachers of the subject, professional as well as general public	credit	Teachers of the subject, opponent of the graduation performance

Required optional subjects (specialization subjects)

Year: 1st

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators

Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

Composition I	Winter	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of at least three shorter composition studies for various instruments and performers	Teachers of the subject	marked credit	Teachers of the subject
Composition I	Summer	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of at least three shorter composition studies for various instruments and performers and the interconnection with the audio aspect of a play or film (noises, dialogs etc.)	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Auditory Analysis I	Winter	Rovňák	Evaluation of the intonation and rhythm dispositions of the student periodically checked during the semester	Teacher of the subject	credit	Teacher of the subject
Auditory Analysis I	Summer	Rovňák	Evaluation of the intonation and rhythm dispositions of the student periodically checked during the semester	Teacher of the subject	exam	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Basics of Conducting I	Winter	Rovňák	Evaluation of the conducting dispositions of the student periodically checked during the semester	Teacher of the subject	credit	Teacher of the subject
Basics of Conducting I	Summer	Rovňák	Evaluation of the conducting dispositions of the student periodically checked during the semester	Teacher of the subject	credit	Teacher of the subject

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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Composition of Historical Music I	Winter	Matej, Buzzi	Evaluation of short composition studies elaborated during the semester	Teachers of the subject	credit	Teachers of the subject
Composition of Historical Music I	Summer	Matej, Buzzi	Evaluation of short composition studies elaborated during the semester and oral or written examination of gained knowledge	Teachers of the subject	exam	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Film Creation I	Winter	Morales	Presentation of a practical task elaborated during the semester (creation of a screenplay, its implementation and post-production)	Teacher of the subject	credit	Teacher of the subject
Film Creation I	Summer	Morales	Presentation of a practical task elaborated during the semester (creation of a screenplay, its implementation and post-production) and oral or written examination of gained knowledge	Teacher of the subject	exam	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Piano I	Winter	Kratochvíl	Presentation of the repertoire studied	Teacher of the subject	credit	Teacher of the subject
Piano I	Summer	Kratochvíl	Presentation of the repertoire studied with a higher level of difficulty than in the winter semester	Teacher of the subject	exam	Teacher of the subject

Year: 2nd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Composition II	Winter	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of a more extensive cyclical composition using historical tectonic solutions	Teachers of the subject	marked credit	Teachers of the subject
Composition II	Summer	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of a more extensive cyclical composition using historical tectonic solutions with the possibility of scenic application, creation of a music component for a short film by the students of the Faculty of Theatre of JAMU	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Piano II	Winter	Kratochvíl	Presentation of the repertoire studied	Teacher of the subject	credit	Teacher of the subject
Piano II	Summer	Kratochvíl	Presentation of the repertoire studied with a higher level of difficulty than in the winter semester	Teacher of the subject	exam	Teacher of the subject

Year: 3rd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Composition III	Winter	Dlouhý, Medek, Smolka, Šťastný,	Presentation of a more extensive composition (at least 20 minutes)	Teachers of the subject	marked credit	Teachers of the subject

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		Kavan	using non-artificial music (primarily jazz), composing a jazz song, creation of a music component for a short film by the students of the Faculty of Theatre of JAMU			
Composition III	Summer	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of scenic music for at least 20 minutes of a play or film using a concert part of any instrument, composing a pop song, creation of a music component for a short film by the students of the Faculty of Theatre of JAMU, execution of two short studies of electroacoustic music	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Noises and Sound Environments I	Winter	Kavan	Evaluation of short sound studies elaborated during the semester	Teacher of the subject	credit	Teacher of the subject
Noises and Sound Environments I	Summer	Kavan	Evaluation of short sound studies elaborated during the semester and oral or written examination of gained knowledge	Teacher of the subject	exam	Teacher of the subject

Year: 4th

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Composition IV	Winter	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of the scores of at least two smaller pieces of scenic music using the combination of acoustic and electroacoustic instruments and the sampling technology, creation of a music component for a short film	Teachers of the subject	marked credit	Teachers of the subject

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			by the students of the Faculty of Theatre of JAMU			
Composition IV	Summer	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of the scores of at least two larger pieces of scenic music using the combination of acoustic and electroacoustic instruments and the sampling technology including the influences of non-European music, creation of a music component for a short film by the students of the Faculty of Theatre of JAMU	Teachers of the subject	marked credit	Teachers of the subject

Year: 5th

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Composition V	Winter	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of short studies (due to the parallel creation of the graduation composition) in which the student has tried different music media than in previous studies, creation of a music component for a short film by the students of the Faculty of Theatre of JAMU	Teachers of the subject	marked credit	Teachers of the subject
Composition V	Summer	Dlouhý, Medek, Smolka, Šťastný, Kavan	Presentation of longer studies or separate pieces in which the student has tried different music media than in previous studies	Teachers of the subject	marked credit	Teachers of the subject

Study programme: Conducting, Singing and Opera Direction

Specializations: Orchestra Conducting

Study level: Master's (long)

Year: 1st

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Seminar I	Winter	Skoták, Zbavitel, Hališka, Klecker	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject	credit	Teachers of the subject
Interpretation Seminar I	Summer	Skoták, Zbavitel, Hališka, Klecker	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Courses I	Summer	Rovňák, Zbavitel, Skoták, Hališka, Klecker	Analysis of the student's ability to respond to stimuli of the guest teacher	Teachers of the department, guest teacher + present students of the subject	credit	Teachers of the subject + guest teacher

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Technique of Conducting I	Winter	Klecker	Evaluation of the student's abilities and activities, in particular the progress in the course of the learning	Teachers of the subject + present students of the subject	credit	Teacher of the subject

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Technique of Conducting I	Summer	Klecker	Evaluation of the student's abilities and activities, in particular the progress in the course of the learning	Teacher of the subject + present students of the subject	exam	Teacher of the subject
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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Symphonic Repertoire I	Winter	Skoták, Zbavitel, Hališka, Klecker	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	credit	Teachers of the subject
Study of Symphonic Repertoire I	Summer	Skoták, Zbavitel, Hališka, Klecker	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Opera Repertoire I	Winter	Skoták, Zbavitel, Hališka, Klecker	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	credit	Teachers of the subject
Study of Opera Repertoire I	Summer	Skoták, Zbavitel, Hališka, Klecker	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	marked credit	Teachers of the subject

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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Orchestra Conducting (Practice Orchestra) I	Winter	Skoták, Zbavitel, Hališka, Klecker	Work with the orchestra; observing the psychology of work with the orchestra, the student's ability to conduct the orchestra in technical terms with an emphasis on the interpretation issue of the piece studied including intonation	Teachers of the subject	credit	Teachers of the subject
Orchestra Conducting (Practice Orchestra) I	Summer	Skoták, Zbavitel, Hališka, Klecker	Work with the orchestra; observing the psychology of work with the orchestra, the student's ability to conduct the orchestra in technical terms with an emphasis on the interpretation issue of the piece studied	Teachers of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Intonation and Auditory Analysis I	Winter	Krejčí, Skoták	Recognition, analysis and recording of tones, tonic trains, chords and harmonies	Teacher of the subject and students	credit	Teacher of the subject
Intonation and Auditory Analysis I	Summer	Krejčí, Skoták	Recognition, analysis and recording of tones, tonic trains, chords and harmonies	Teacher of the subject and students	exam	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Piano I	Winter	Kratochvíl	Evaluation of the student's activities,	Teacher of the subject	credit	Teacher of the subject

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			progress and level of execution			
Piano I	Summer	Kratochvíl	Evaluation of the student's activities, progress and level of execution	Teachers of the Department of Keyboards – committee	exam	Teachers of the Department of Keyboards – committee

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Scores I	Winter	Krejčí	Evaluation of the student's activities, progress and level of execution	Teacher of the subject	credit	Teacher of the subject
Scores I	Summer	Krejčí	Evaluation of the student's activities, progress and level of execution	Teacher of the subject	exam	Teacher of the subject

Year: 2nd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Seminar II	Winter	Skoták, Zbavitel, Hališka, Klecker	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject and students	credit	Teachers of the subject
Interpretation Seminar II	Summer	Skoták, Zbavitel, Hališka, Klecker	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject and students	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Courses II	Summer	Rovňák, Zbavitel, Skoták, Hališka, Klecker	Analysis of the student's ability to respond to stimuli of the guest teacher	Teachers of the department, guest teacher + present students of the subject	credit	Teachers of the subject + guest teacher

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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Year Output I	Winter	Skoták, Zbavitel, Hališka, Klecker	Evaluation of the student's abilities and activities	Teachers of the subject and students	credit	Teacher of the subject
Year Output I	Summer	Skoták, Zbavitel, Hališka, Klecker	Public concert, conducting output; observing the student's progress and ability to lead a music ensemble (orchestra)	Teachers of the subject and students	marked credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Symphonic Repertoire II	Winter	Skoták, Zbavitel, Hališka, Klecker	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	credit	Teachers of the subject
Study of Symphonic Repertoire II	Summer	Skoták, Zbavitel, Hališka, Klecker	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Opera Repertoire II	Winter	Skoták, Zbavitel, Hališka, Klecker	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	credit	Teachers of the subject

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Study of Opera Repertoire II	Summer	Skoták, Zbavitel, Hališka, Klecker	Conducting a selected part of the covered repertoire – analysis of the student’s progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	marked credit	Teachers of the subject
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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Orchestra Conducting (Practice Orchestra) II	Winter	Skoták, Zbavitel, Hališka, Klecker	Work with the orchestra; observing the psychology of work with the orchestra, the student’s ability to conduct the orchestra in technical terms with an emphasis on the interpretation issue of the piece studied including intonation	Teachers of the subject and students	credit	Teachers of the subject
Orchestra Conducting (Practice Orchestra) II	Summer	Skoták, Zbavitel, Hališka, Klecker	Work with the orchestra; observing the psychology of work with the orchestra, the student’s ability to conduct the orchestra in technical terms with an emphasis on the interpretation issue of the piece studied	Teachers of the subject and students	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Intonation and Auditory Analysis II	Winter	Krejčí, Skoták	Recognition, analysis and recording of tones, tonic trains, chords and harmonies	Teacher of the subject and students	credit	Teacher of the subject
Intonation and Auditory Analysis II	Summer	Krejčí, Skoták	Recognition, analysis and recording of tones, tonic trains, chords and harmonies	Teacher of the subject and students	exam	Teacher of the subject

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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Piano II	Winter	Kratochvíl	Evaluation of the student's activities, progress and level of execution	Teacher of the subject	credit	Teacher of the subject
Piano II	Summer	Kratochvíl	Evaluation of the student's activities, progress and level of execution	Teachers of the Department of Keyboards – committee	exam	Teachers of the Department of Keyboards – committee

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Scores II	Winter	Krejčí	Evaluation of the student's activities, progress and level of execution	Teacher of the subject	credit	Teacher of the subject
Scores II	Summer	Krejčí	Evaluation of the student's activities, progress and level of execution	Teacher of the subject	exam	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Conducting, Secondary Field I	Winter	Juhaňáková	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teacher of the subject	credit	Teacher of the subject
Conducting, Secondary Field I	Summer	Juhaňáková	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teacher of the subject	exam	Teacher of the subject

Year: 3rd

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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Seminar III	Winter	Skoták, Zbavitel, Hališka, Klecker	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject	credit	Teachers of the subject + present teachers of the department
Interpretation Seminar III	Summer	Skoták, Zbavitel, Hališka, Klecker	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject	credit	Teachers of the subject + present teachers of the department

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Courses III	Summer	Rovňák, Zbavitel, Skoták, Hališka, Klecker	Analysis of the student's ability to respond to stimuli of the guest teacher	Teachers of the department, guest teacher + present students of the subject	credit	Teachers of the subject + guest teacher

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Year Output II	Winter	Skoták, Zbavitel, Hališka, Klecker	Evaluation of the student's abilities and activities	Teachers of the subject and students	credit	Teacher of the subject
Year Output II	Summer	Skoták, Zbavitel, Hališka, Klecker	Public concert, conducting output; observing the student's progress and ability to lead a music ensemble (orchestra)	Teachers of the subject and students	marked credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
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Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

Study of Symphonic Repertoire III	Winter	Skoták, Zbavitel, Hališka, Klecker	Conducting a selected part of the covered repertoire – analysis of the student’s progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	credit	Teachers of the subject
Study of Symphonic Repertoire III	Summer	Skoták, Zbavitel, Hališka, Klecker	Conducting a selected part of the covered repertoire – analysis of the student’s progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Opera Repertoire III	Winter	Skoták, Zbavitel, Hališka, Klecker	Conducting a selected part of the covered repertoire – analysis of the student’s progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	credit	Teachers of the subject
Study of Opera Repertoire III	Summer	Skoták, Zbavitel, Hališka, Klecker	Conducting a selected part of the covered repertoire – analysis of the student’s progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Orchestra Conducting (Practice Orchestra) III	Winter	Skoták, Zbavitel, Hališka, Klecker	Work with the orchestra; observing the psychology of work with the orchestra, the student’s ability to conduct the orchestra in technical	Teachers of the subject and students	credit	Teachers of the subject

Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

			terms with an emphasis on the interpretation issue of the piece studied including intonation			
Orchestra Conducting (Practice Orchestra) III	Summer	Skoták, Zbavitel, Hališka, Klecker	Work with the orchestra; observing the psychology of work with the orchestra, the student's ability to conduct the orchestra in technical terms with an emphasis on the interpretation issue of the piece studied	Teachers of the subject and students	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Intonation and Auditory Analysis III	Winter	Krejčí, Skoták	Recognition, analysis and recording of tones, tonic trains, chords and harmonies	Teacher of the subject	credit	Teacher of the subject
Intonation and Auditory Analysis III	Summer	Krejčí, Skoták	Recognition, analysis and recording of tones, tonic trains, chords and harmonies	Teacher of the subject	exam	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Piano III	Winter	Kratochvíl	Evaluation of the student's activities, progress and level of execution	Teacher of the subject	credit	Teacher of the subject
Piano III	Summer	Kratochvíl	Evaluation of the student's activities, progress and level of execution	Teachers of the Department of Keyboards – committee	exam	Teachers of the Department of Keyboards – committee

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Chamber Opera of	Winter	Krejčí	Ability of assisting in the music	Teacher of the subject and	credit	Teacher of the subject

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JAMU I			preparation of an inscenation of the Chamber Opera of JAMU; observing the ability to embrace and pass on the concept of the piece, psychology of work as regards the achievement of the objective	students		
Chamber Opera of JAMU I	Summer	Krejčí	Ability of assisting in the music preparation of an inscenation of the Chamber Opera of JAMU; observing the ability to embrace and pass on the concept of the piece, psychology of work as regards the achievement of the objective	Teacher of the subject and students	credit	Teacher of the subject

Year: 4th

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Seminar IV	Winter	Skoták, Zbavitel, Hališka, Klecker	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject and students	credit	Teachers of the subject
Interpretation Seminar IV	Summer	Skoták, Zbavitel, Hališka, Klecker	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject and students	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Courses IV	Summer	Rovňák, Zbavitel, Skoták, Hališka, Klecker	Analysis of the student's ability to respond to stimuli of the guest teacher	Teachers of the department, guest teacher + present students of the subject	credit	Teachers of the subject + guest teacher

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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Year Output III	Winter	Skoták, Zbavitel, Hališka, Klecker	Evaluation of the student's abilities and activities	Teachers of the subject and students	credit	Teacher of the subject
Year Output III	Summer	Skoták, Zbavitel, Hališka, Klecker	Public concert, conducting output; observing the student's progress and ability to lead a music ensemble (orchestra)	Teachers of the subject and students	marked credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Symphonic Repertoire IV	Winter	Skoták, Zbavitel, Hališka, Klecker	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	credit	Teachers of the subject
Study of Symphonic Repertoire IV	Summer	Skoták, Zbavitel, Hališka, Klecker	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Opera Repertoire IV	Winter	Skoták, Zbavitel, Hališka, Klecker	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	credit	Teachers of the subject

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Study of Opera Repertoire IV	Summer	Skoták, Zbavitel, Hališka, Klecker	Conducting a selected part of the covered repertoire – analysis of the student’s progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	marked credit	Teachers of the subject
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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Orchestra Conducting (Practice Orchestra) IV	Winter	Skoták, Zbavitel, Hališka, Klecker	Work with the orchestra; observing the psychology of work with the orchestra, the student’s ability to conduct the orchestra in technical terms with an emphasis on the interpretation issue of the piece studied including intonation	Teachers of the subject and students	credit	Teachers of the subject
Orchestra Conducting (Practice Orchestra) IV	Summer	Skoták, Zbavitel, Hališka, Klecker	Work with the orchestra; observing the psychology of work with the orchestra, the student’s ability to conduct the orchestra in technical terms with an emphasis on the interpretation issue of the piece studied	Teachers of the subject and students	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Oratorio and Cantata Repertoire	Winter	Zbavitel	Conducting a selected part of the covered repertoire – analysis of the student’s progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teacher of the subject	credit	Teacher of the subject
Study of Oratorio and Cantata Repertoire	Summer	Zbavitel	Conducting a selected part of the covered repertoire – analysis of the	Teacher of the subject	credit	Teacher of the subject

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			student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue			
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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Chamber Opera of JAMU II	Winter	Krejčí	Ability to lead the music preparation of an inscenation of the Chamber Opera of JAMU	Teacher of the subject and students	credit	Teacher of the subject
Chamber Opera of JAMU II	Summer	Krejčí	Ability to lead the music preparation of an inscenation of the Chamber Opera of JAMU	Teacher of the subject and students	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Contemporary Music in Terms of Conducting	Winter	Šnajdr	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teacher of the subject	credit	Teacher of the subject
Contemporary Music in Terms of Conducting	Summer	Šnajdr	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teacher of the subject	exam	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit /	Evaluators

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Musical Creation in Terms of Conducting	Winter	Kalousek	Conducting a selected part of the covered repertoire – analysis of the student’s progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teacher of the subject	exam credit	Teacher of the subject
Musical Creation in Terms of Conducting	Summer	Kalousek	Conducting a selected part of the covered repertoire – analysis of the student’s progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teacher of the subject	credit	Teacher of the subject

Year: 5th

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Graduation project	Winter	Skoták, Zbavitel, Hališka, Klecker	Course of the preparation of the graduation project, the student’s progress and ability to prepare the conducting concept of the piece	Teacher of the subject	credit	Teacher of the subject
Graduation project	Summer	Skoták, Zbavitel, Hališka, Klecker	Music preparation and its public presentation	Teacher of the subject	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Courses IV	Summer	Rovňák, Zbavitel, Skoták, Hališka, Klecker	Analysis of the student’s ability to respond to stimuli of the guest teacher	Teachers of the department, guest teacher + present students of the subject	credit	Teachers of the subject + guest teacher

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit /	Evaluators
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					marked credit / exam	
Study of Symphonic Repertoire IV	Winter	Skoták, Zbavitel, Hališka, Klecker	Conducting a selected part of the covered repertoire – analysis of the student’s progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	credit	Teachers of the subject
Study of Symphonic Repertoire IV	Summer	Skoták, Zbavitel, Hališka, Klecker	Conducting a selected part of the covered repertoire – analysis of the student’s progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Opera Repertoire IV	Winter	Skoták, Zbavitel, Hališka, Klecker	Conducting a selected part of the covered repertoire – analysis of the student’s progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	credit	Teachers of the subject
Study of Opera Repertoire IV	Summer	Skoták, Zbavitel, Hališka, Klecker	Conducting a selected part of the covered repertoire – analysis of the student’s progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	marked credit	Teachers of the subject

Study programme: Conducting, Singing and Opera Direction

Specializations: Choir Conducting

Study level: Master's (long)

Year: 1st

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Seminar I	Winter	Juhaňáková	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teacher of the subject	credit	Teacher of the subject
Interpretation Seminar I	Summer	Juhaňáková	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teacher of the subject	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Courses I	Summer	Rovňák, Juhaňáková, Ocetek, Koňárek	Analysis of the student's ability to respond to stimuli of the guest teacher	Teachers of the department, guest teacher + present students of the subject	credit	Teachers of the subject + guest teacher

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Choir Mastership – Primary Field I	Winter	Juhaňáková, Ocetek, Koňárek	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities;	Teachers of the subject	exam	Teacher of the subject

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			interview – reflection of theoretical knowledge and orientation in the given issue			
Choir Mastership – Primary Field I	Summer	Juhaňáková, Ocetek, Koňárek	Conducting a selected part of the covered repertoire – analysis of the student’s progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	marked credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Oratorio, Cantata and Opera Repertoire I	Winter	Juhaňáková, Ocetek, Koňárek	Conducting a selected part of the covered repertoire – analysis of the student’s progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	credit	Teachers of the subject
Study of Oratorio, Cantata and Opera Repertoire I	Summer	Juhaňáková, Ocetek, Koňárek	Conducting a selected part of the covered repertoire – analysis of the student’s progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Conducting a Practice Choir I	Winter	Ocetek	Work with the choir; observing the psychology of work with the choir, the student’s ability to conduct the choir in technical terms with an emphasis on the interpretation issue of the piece studied including intonation	Teachers of the subject	credit	Teachers of the subject

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Conducting a Practice Choir I	Summer	Ocetek	Work with the orchestra; observing the psychology of work with the orchestra, the student's ability to conduct the orchestra in technical terms with an emphasis on the interpretation issue of the piece studied	Teachers of the subject	marked credit	Teachers of the subject
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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Intonation and Auditory Analysis I	Winter	Krejčí, Skoták	Recognition, analysis and recording of tones, tonic trains, chords and harmonies	Teacher of the subject and students	credit	Teacher of the subject
Intonation and Auditory Analysis I	Summer	Krejčí, Skoták	Recognition, analysis and recording of tones, tonic trains, chords and harmonies	Teacher of the subject and students	exam	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Piano I	Winter	Kratochvíl	Evaluation of the student's activities, progress and level of execution	Teacher of the subject	credit	Teacher of the subject
Piano I	Summer	Kratochvíl	Evaluation of the student's activities, progress and level of execution	Teachers of the Department of Keyboards – committee	exam	Teachers of the Department of Keyboards – committee

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Choir scores and short scores I	Winter	Krejčí	Evaluation of the student's activities, progress and level of execution	Teacher of the subject	credit	Teacher of the subject
Choir scores and short	Summer	Krejčí	Evaluation of the student's activities,	Teacher of the subject	exam	Teacher of the subject

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scores I			progress and level of execution			
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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Vocal Training I	Winter	Mikesková	Evaluation of the student's activities and progress in the area of the theory of working with the human voice	Teacher of the subject	credit	Teacher of the subject
Vocal Training I	Summer	Mikesková	Evaluation of the student's activities and progress in the area of the theory of working with the human voice	Teacher of the subject	exam	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Artistic Practice I	Winter	Ocetek, Koňárek	Evaluation of the student's activities in the area of leading the rehearsal of a piece, work with the choir	Teacher of the subject and students	credit	Teacher of the subject
Artistic Practice I	Summer	Ocetek, Koňárek	Evaluation of the student's activities in the area of leading the rehearsal of a piece, work with the choir	Teacher of the subject and students	credit	Teacher of the subject

Year: 2nd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Seminar II	Winter	Juhaňáková	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances	Teacher of the subject	credit	Teacher of the subject

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			of the student			
Interpretation Seminar II	Summer	Juhaňáková	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teacher of the subject	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Courses II	Summer	Rovňák, Juhaňáková, Ocetek, Koňárek	Analysis of the student's ability to respond to stimuli of the guest teacher	Teachers of the department, guest teacher + present students of the subject	credit	Teachers of the subject + guest teacher

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Choir Mastership – Primary Field II	Winter	Juhaňáková, Ocetek, Koňárek	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	exam	Teacher of the subject
Choir Mastership – Primary Field II	Summer	Juhaňáková, Ocetek, Koňárek	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	marked credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Oratorio,	Winter	Juhaňáková,	Conducting a selected part of the	Teachers of the subject	credit	Teachers of the subject

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Cantata and Opera Repertoire II		Ocetek, Koňárek	covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue			
Study of Oratorio, Cantata and Opera Repertoire II	Summer	Juhaňáková, Ocetek, Koňárek	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Conducting a Practice Choir II	Winter	Ocetek	Work with the choir; observing the psychology of work with the choir, the student's ability to conduct the choir in technical terms with an emphasis on the interpretation issue of the piece studied including intonation	Teachers of the subject	credit	Teachers of the subject
Conducting a Practice Choir II	Summer	Ocetek	Work with the orchestra; observing the psychology of work with the orchestra, the student's ability to conduct the orchestra in technical terms with an emphasis on the interpretation issue of the piece studied	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Intonation and Auditory Analysis II	Winter	Krejčí, Skoták	Recognition, analysis and recording of tones, tonic trains, chords and harmonies	Teacher of the subject and students	credit	Teacher of the subject

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Intonation and Auditory Analysis II	Summer	Krejčí, Skoták	Recognition, analysis and recording of tones, tonic trains, chords and harmonies	Teacher of the subject and students	exam	Teacher of the subject
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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Piano II	Winter	Kratochvíl	Evaluation of the student's activities, progress and level of execution	Teacher of the subject	credit	Teacher of the subject
Piano II	Summer	Kratochvíl	Evaluation of the student's activities, progress and level of execution	Teachers of the Department of Keyboards – committee	exam	Teachers of the Department of Keyboards – committee

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Choir scores and short scores II	Winter	Krejčí	Evaluation of the student's activities, progress and level of execution	Teacher of the subject	credit	Teacher of the subject
Choir scores and short scores II	Summer	Krejčí	Evaluation of the student's activities, progress and level of execution	Teacher of the subject	exam	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Orchestra Conducting - Secondary Field I	Winter	Rovňák	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teacher of the subject	credit	Teacher of the subject
Orchestra Conducting - Secondary Field I	Summer	Rovňák	Conducting a selected part of the covered repertoire – analysis of the	Teacher of the subject	exam	Teacher of the subject

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			student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue			
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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Artistic Practice II	Winter	Ocetek, Koňárek	Evaluation of the student's activities in the area of leading the rehearsal of a piece, work with the choir	Teacher of the subject and students	credit	Teacher of the subject
Artistic Practice II	Summer	Ocetek, Koňárek	Evaluation of the student's activities in the area of leading the rehearsal of a piece, work with the choir	Teacher of the subject and students	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Year Output II	Winter	Juhaňáková, Ocetek, Koňárek	Evaluation of the student's abilities and activities	Teachers of the subject and students	credit	Teacher of the subject
Year Output II	Summer	Juhaňáková, Ocetek, Koňárek	Public concert, conducting output. Observing the student's progress and ability to lead a music ensemble (choir)	Teachers of the subject and students	marked credit	Teacher of the subject

Year: 3rd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Seminar III	Winter	Juhaňáková	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances	Teacher of the subject	credit	Teacher of the subject

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			of the student			
Interpretation Seminar III	Summer	Juhaňáková	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teacher of the subject	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Courses III	Summer	Rovňák, Juhaňáková, Ocetek, Koňárek	Analysis of the student's ability to respond to stimuli of the guest teacher	Teachers of the department, guest teacher + present students of the subject	credit	Teachers of the subject + guest teacher

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Choir Mastership – Primary Field III	Winter	Juhaňáková, Ocetek, Koňárek	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	exam	Teacher of the subject
Choir Mastership – Primary Field III	Summer	Juhaňáková, Ocetek, Koňárek	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	marked credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Oratorio,	Winter	Juhaňáková,	Conducting a selected part of the	Teachers of the subject	credit	Teachers of the subject

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Cantata and Opera Repertoire III		Ocetek, Koňárek	covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue			
Study of Oratorio, Cantata and Opera Repertoire III	Summer	Juhaňáková, Ocetek, Koňárek	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Conducting a Practice Choir III	Winter	Ocetek	Work with the choir; observing the psychology of work with the choir, the student's ability to conduct the choir in technical terms with an emphasis on the interpretation issue of the piece studied including intonation	Teachers of the subject	credit	Teachers of the subject
Conducting a Practice Choir III	Summer	Ocetek	Work with the orchestra; observing the psychology of work with the orchestra, the student's ability to conduct the orchestra in technical terms with an emphasis on the interpretation issue of the piece studied	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Intonation and Auditory Analysis III	Winter	Krejčí, Skoták	Recognition, analysis and recording of tones, tonic trains, chords and harmonies	Teacher of the subject and students	credit	Teacher of the subject

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Intonation and Auditory Analysis III	Summer	Krejčí, Skoták	Recognition, analysis and recording of tones, tonic trains, chords and harmonies	Teacher of the subject and students	exam	Teacher of the subject
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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Piano III	Winter	Kratochvíl	Evaluation of the student's activities, progress and level of execution	Teacher of the subject	credit	Teacher of the subject
Piano III	Summer	Kratochvíl	Evaluation of the student's activities, progress and level of execution	Teachers of the Department of Keyboards – committee	exam	Teachers of the Department of Keyboards – committee

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Artistic Practice III	Winter	Ocetek, Koňárek	Evaluation of the student's activities in the area of leading the rehearsal of a piece, work with the choir	Teacher of the subject and students	credit	Teacher of the subject
Artistic Practice III	Summer	Ocetek, Koňárek	Evaluation of the student's activities in the area of leading the rehearsal of a piece, work with the choir	Teacher of the subject and students	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Year Output III	Winter	Juhaňáková, Ocetek, Koňárek	Evaluation of the student's abilities and activities	Teachers of the subject and students	credit	Teacher of the subject
Year Output III	Summer	Juhaňáková, Ocetek, Koňárek	Public concert, conducting output. Observing the student's progress and ability to lead a music ensemble (choir)	Teachers of the subject and students	marked credit	Teacher of the subject

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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Chamber Opera of JAMU I	Winter	Krejčí	Ability of assisting in the music preparation of an inscenation of the Chamber Opera of JAMU; observing the ability to embrace and pass on the concept of the piece, psychology of work as regards the achievement of the objective	Teacher of the subject and students	credit	Teacher of the subject
Chamber Opera of JAMU I	Summer	Krejčí	Ability of assisting in the music preparation of an inscenation of the Chamber Opera of JAMU; observing the ability to embrace and pass on the concept of the piece, psychology of work as regards the achievement of the objective	Teacher of the subject and students	credit	Teacher of the subject

Year: 4th

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Seminar IV	Winter	Juhaňáková	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teacher of the subject	credit	Teacher of the subject
Interpretation Seminar IV	Summer	Juhaňáková	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teacher of the subject	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit /	Evaluators
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Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

Interpretation Courses IV	Summer	Rovňák, Juhaňáková, Ocetek, Koňárek	Analysis of the student's ability to respond to stimuli of the guest teacher	Teachers of the department, guest teacher + present students of the subject	exam credit	Teachers of the subject + guest teacher
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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Choir Mastership – Primary Field IV	Winter	Juhaňáková, Ocetek, Koňárek	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	exam	Teacher of the subject
Choir Mastership – Primary Field IV	Summer	Juhaňáková, Ocetek, Koňárek	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	marked credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Oratorio, Cantata and Opera Repertoire IV	Winter	Juhaňáková, Ocetek, Koňárek	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	credit	Teachers of the subject
Study of Oratorio, Cantata and Opera Repertoire IV	Summer	Juhaňáková, Ocetek, Koňárek	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	marked credit	Teachers of the subject

Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Conducting a Practice Choir IV	Winter	Ocetek	Work with the choir; observing the psychology of work with the choir, the student's ability to conduct the choir in technical terms with an emphasis on the interpretation issue of the piece studied including intonation	Teachers of the subject	credit	Teachers of the subject
Conducting a Practice Choir IV	Summer	Ocetek	Work with the orchestra; observing the psychology of work with the orchestra, the student's ability to conduct the orchestra in technical terms with an emphasis on the interpretation issue of the piece studied	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Artistic Practice IV	Winter	Ocetek, Koňárek	Evaluation of the student's activities in the area of leading the rehearsal of a piece, work with the choir	Teacher of the subject and students	credit	Teacher of the subject
Artistic Practice IV	Summer	Ocetek, Koňárek	Evaluation of the student's activities in the area of leading the rehearsal of a piece, work with the choir	Teacher of the subject and students	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Year Output IV	Winter	Juhaňáková,	Evaluation of the student's abilities	Teachers of the subject and	credit	Teacher of the subject

Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

		Ocetek, Koňárek	and activities	students		
Year Output IV	Summer	Juhaňáková, Ocetek, Koňárek	Public concert, conducting output; observing the student's progress and ability to lead a music ensemble (choir)	Teachers of the subject and students	marked credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Chamber Opera of JAMU II	Winter	Krejčí	Ability to independently lead the choir part of the music preparation of an inscenation of the Chamber Opera of JAMU	Teacher of the subject and students	credit	Teacher of the subject
Chamber Opera of JAMU II	Summer	Krejčí	Ability to independently lead the choir part of the music preparation of an inscenation of the Chamber Opera of JAMU	Teacher of the subject and students	credit	Teacher of the subject

Year: 5th

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Courses V	Summer	Rovňák, Juhaňáková, Ocetek, Koňárek	Analysis of the student's ability to respond to stimuli of the guest teacher	Teachers of the department, guest teacher + present students of the subject	credit	Teachers of the subject + guest teacher

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Choir Mastership – Primary Field V	Winter	Juhaňáková, Ocetek, Koňárek	Conducting a selected part of the covered repertoire – analysis of the student's progress and abilities;	Teachers of the subject	exam	Teacher of the subject

Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

			interview – reflection of theoretical knowledge and orientation in the given issue			
Choir Mastership – Primary Field V	Summer	Juhaňáková, Ocetek, Koňárek	Conducting a selected part of the covered repertoire – analysis of the student’s progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	marked credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Oratorio, Cantata and Opera Repertoire V	Winter	Juhaňáková, Ocetek, Koňárek	Conducting a selected part of the covered repertoire – analysis of the student’s progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	credit	Teachers of the subject
Study of Oratorio, Cantata and Opera Repertoire V	Summer	Juhaňáková, Ocetek, Koňárek	Conducting a selected part of the covered repertoire – analysis of the student’s progress and abilities; interview – reflection of theoretical knowledge and orientation in the given issue	Teachers of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Conducting a Practice Choir V	Winter	Ocetek	Work with the choir; observing the psychology of work with the choir, the student’s ability to conduct the choir in technical terms with an emphasis on the interpretation issue of the piece studied including intonation	Teachers of the subject	credit	Teachers of the subject

Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

Conducting a Practice Choir V	Summer	Ocetek	Work with the orchestra; observing the psychology of work with the orchestra, the student's ability to conduct the orchestra in technical terms with an emphasis on the interpretation issue of the piece studied	Teachers of the subject	marked credit	Teachers of the subject
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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Artistic Practice V	Winter	Ocetek, Koňárek	Evaluation of the student's activities in the area of leading the rehearsal of a piece, work with the choir	Teacher of the subject and students	credit	Teacher of the subject
Artistic Practice V	Summer	Ocetek, Koňárek	Evaluation of the student's activities in the area of leading the rehearsal of a piece, work with the choir	Teacher of the subject and students	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Graduation project	Winter	Juhaňáková, Ocetek, Koňárek	Course of the preparation of the graduation project, the student's progress and ability to prepare the conducting concept of the piece	Teacher of the subject	credit	Teacher of the subject
Graduation project	Summer	Juhaňáková, Ocetek, Koňárek	Music preparation and its public presentation	Teacher of the subject	credit	Teacher of the subject

Study programme: Conducting, Singing and Opera Direction

Specializations: Singing

Study level: Master's (long)

Year: 1st

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Seminar I	Winter	Mikesková, Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová	Practical artistic performance and its analysis (at least twice per semester), formulation of the student's own opinion on the artistic performances of other students and expert discussion	Teachers of the subject and present students of the subject	credit	Teachers of the subject
Interpretation Seminar I	Summer	Mikesková, Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová	Practical artistic performance and its analysis (at least twice per semester), formulation of the student's own opinion on the artistic performances of other students and expert discussion	Teachers of the subject and present students of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Courses I	Summer	Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová, Mikesková	Analysis of the student's ability to respond to stimuli of the guest teacher	Teachers of the department, guest teacher + present students of the subject	credit	Teachers of the subject + guest teacher

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked	Evaluators
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Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

					credit / exam	
Singing I	Winter	Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová, Mikesková	Interpretation of the required repertoire in front of a committee and its evaluation	Teachers of the subject and students of the subject	marked credit	Teachers of the subject
Singing I	Summer	Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová, Mikesková	Interpretation of the required repertoire in front of a committee and its evaluation, dean's exams	Teachers of the subject and students of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Basics of Acting	Winter	Sonková	Performance of acting études containing the basics of stage requirements	Teacher of the subject and present students of the subject	credit	Teacher of the subject
Basics of Acting	Summer	Sonková	Performance of acting études containing the basics of stage requirements	Teacher of the subject and present students of the subject	exam	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Stage Discourse	Winter	Rozsypalová	Presentation of prepared texts	Teacher of the subject and present students of the subject	credit	Teacher of the subject
Stage Discourse	Summer	Rozsypalová	Presentation of prepared texts	Teacher of the subject and present students of the subject	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Stage Movement and	Winter	Dofek	Presentation of prepared movement	Teacher of the subject and	credit	Teacher of the subject

Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

Dancing I			skills	present students of the subject		
Stage Movement and Dancing I	Summer	Dofek	Presentation of prepared movement skills	Teacher of the subject and present students of the subject	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Repertoire with the Piano I	Winter	Vašková, Alechkevitch, Králová, Král, Paľa	Artistic output as part of the interpretation seminar, singing colloquium	Teachers of the subject, teachers of singing and present students	credit	Teacher of the subject
Study of Repertoire with the Piano I	Summer	Vašková, Alechkevitch, Králová, Král, Paľa	Artistic output as part of the interpretation seminar, singing colloquium	Teachers of the subject, teachers of singing and present students	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Inscenation Seminar I	Winter	Krejčí	Artistic (music and dramatic) participation in the preparation and execution of an inscenation as part of the year output of the students of opera direction or projects of the Devítka Studio	Teacher of the subject and students	credit	Teacher of the subject
Inscenation Seminar I	Summer	Krejčí	Artistic (music and dramatic) participation in the preparation and execution of an inscenation as part of the year output of the students of opera direction or projects of the Devítka Studio	Teacher of the subject and students	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators

Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

Make-up	Winter	Hudečková	Demonstration of the student-created make-up	Teacher of the subject and present students of the subject	credit	Teacher of the subject
Make-up	Summer	Hudečková	Demonstration of the student-created make-up	Teacher of the subject and present students of the subject	credit	Teacher of the subject

Year: 2nd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Seminar II	Winter	Mikesková, Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová	Practical artistic performance and its analysis (at least twice per semester), formulation of the student's own opinion on the artistic performances of other students and expert discussion	Teachers of the subject and present students of the subject	credit	Teachers of the subject
Interpretation Seminar II	Summer	Mikesková, Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová	Practical artistic performance and its analysis (at least twice per semester), formulation of the student's own opinion on the artistic performances of other students and expert discussion	Teachers of the subject and present students of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Courses II	Summer	Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová, Mikesková	Analysis of the student's ability to respond to stimuli of the guest teacher	Teachers of the department, guest teacher + present students of the subject	credit	Teachers of the subject + guest teacher

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit /	Evaluators
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Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

Year Output I	Winter	Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová, Mikesková	Evaluation of the student's abilities and activities	Teachers of the subject and students	exam credit	Teachers of the subject
Year Output I	Summer	Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová, Mikesková	Public concert; interpretation of the required repertoire (choice – aria antiche, songs, opera and operetta aria etc.) with a duration of at least 20 minutes	Teachers of the subject and students	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Singing II	Winter	Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová, Mikesková	Interpretation of the required repertoire in front of a committee, evaluation of the performance and the student's overall activities	Teachers of the subject and students of the subject	marked credit	Teachers of the subject
Singing II	Summer	Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová, Mikesková	Interpretation of the required repertoire in front of a committee, evaluation of the performance and the student's overall activities	Teachers of the subject and students of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Stage Movement and Dancing II	Winter	Dofek	Presentation of prepared movement skills	Teacher of the subject and present students of the subject	credit	Teacher of the subject
Stage Movement and Dancing II	Summer	Dofek	Presentation of prepared movement skills	Teacher of the subject and present students of the subject	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit /	Evaluators
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Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

					exam	
Study of Repertoire with the Piano II	Winter	Vašková, Alechkevitch, Králová, Král, Paľa	Artistic output as part of the interpretation seminar, singing colloquium	Teachers of the subject, teachers of singing and present students	credit	Teacher of the subject
Study of Repertoire with the Piano II	Summer	Vašková, Alechkevitch, Králová, Král, Paľa	Artistic output as part of the interpretation seminar, singing colloquium	Teachers of the subject, teachers of singing and present students	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Inscenation Seminar II	Winter	Krejčí	Artistic (music and dramatic) participation in the preparation and execution of an inscenation as part of the year output of the students of opera direction or projects of the Devítka Studio	Teacher of the subject and students	credit	Teacher of the subject
Inscenation Seminar II	Summer	Krejčí	Artistic (music and dramatic) participation in the preparation and execution of an inscenation as part of the year output of the students of opera direction or projects of the Devítka Studio	Teacher of the subject and students	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Creating Characters I	Winter	Sonková, Rozsypalová, Spurná-Šmukařová, Špačková-Lintymerová	Interpretation of the assigned role as part of the year project of the students of opera direction or at the Devítka Studio	Teacher of the subject and students	credit	Teacher of the subject
Creating Characters I	Summer	Sonková, Rozsypalová, Spurná-Šmukařová, Špačková-	Interpretation of the assigned role as part of the year project of the students of opera direction or at the Devítka Studio	Teacher of the subject and students	exam	Teacher of the subject

Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Opera Recitatives and Ensembles I	Winter	Krejčí	Performing the chosen repertoire at a public concert; execution of ensemble and choir parts as part of projects of the Faculty of Music of JAMU	Teacher of the subject and students	credit	Teacher of the subject
Study of Opera Recitatives and Ensembles I	Summer	Krejčí	Performing the chosen repertoire at a public concert; execution of ensemble and choir parts as part of projects of the Faculty of Music of JAMU	Teacher of the subject and students	credit	Teacher of the subject

Year: 3rd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Seminar III	Winter	Mikesková, Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová	Practical artistic performance and its analysis (at least twice per semester), formulation of the student's own opinion on the artistic performances of other students and expert discussion	Teachers of the subject and present students of the subject	credit	Teachers of the subject
Interpretation Seminar III	Summer	Mikesková, Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová	Practical artistic performance and its analysis (at least twice per semester), formulation of the student's own opinion on the artistic performances of other students and expert discussion	Teachers of the subject and present students of the subject	credit	Teachers of the subject

Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Courses III	Summer	Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová, Mikesková	Analysis of the student's ability to respond to stimuli of the guest teacher	Teachers of the department, guest teacher + present students of the subject	credit	Teachers of the subject + guest teacher

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Year Output II	Winter	Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová, Mikesková	Evaluation of the student's abilities and activities	Teachers of the subject and students	credit	Teachers of the subject
Year Output II	Summer	Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová, Mikesková	Public concert; interpretation of the required repertoire (choice – aria antiche, songs, opera and operetta aria etc.) with a duration of 30 minutes	Teachers of the subject and students	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Chamber Opera of JAMU I	Winter	Krejčí	Interpretation of the assigned opera role in an inscenation of the Chamber Opera of JAMU according to the dramaturgical plan	Teacher of the subject and students	credit	Teacher of the subject
Chamber Opera of JAMU I	Summer	Krejčí	Interpretation of the assigned opera role in an inscenation of the Chamber Opera of JAMU according to the dramaturgical plan	Teacher of the subject and students	credit	Teacher of the subject

Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Singing III	Winter	Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová, Mikesková	Interpretation of the required repertoire in front of a committee, evaluation of the performance and the student's overall activities	Teachers of the subject and students of the subject	marked credit	Teachers of the subject
Singing III	Summer	Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová, Mikesková	Interpretation of the required repertoire in front of a committee, evaluation of the performance and the student's overall activities	Teachers of the subject and students of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Stage Movement and Dancing III	Winter	Dofek	Presentation of prepared movement skills	Teacher of the subject and present students of the subject	credit	Teacher of the subject
Stage Movement and Dancing III	Summer	Dofek	Presentation of prepared movement skills	Teacher of the subject and present students of the subject	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Repertoire with the Piano III	Winter	Vašková, Alechkevitch, Králová, Král, Pařa	Artistic output as part of the interpretation seminar, singing colloquium, half recital	Teachers of the subject, teachers of singing and present students	credit	Teacher of the subject
Study of Repertoire with the Piano III	Summer	Vašková, Alechkevitch, Králová, Král, Pařa	Artistic output as part of the interpretation seminar, singing colloquium, half recital	Teachers of the subject, teachers of singing and present students	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
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Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

Creating Characters II	Winter	Sonková, Rozsypalová, Spurná-Šmukařová, Špačková- Lintymerová	Interpretation of the assigned role as part of the year project of the students of opera direction, at the Devítka Studio or in the Chamber Opera of JAMU	Teacher of the subject and students	exam credit	Teacher of the subject
Creating Characters II	Summer	Sonková, Rozsypalová, Spurná-Šmukařová, Špačková- Lintymerová	Interpretation of the assigned role as part of the year project of the students of opera direction, at the Devítka Studio or in the Chamber Opera of JAMU	Teacher of the subject and students	exam	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Opera Recitatives and Ensembles II	Winter	Krejčí	Performing the chosen repertoire at a public concert; execution of ensemble and choir parts as part of projects of the Faculty of Music of JAMU	Teacher of the subject and students	credit	Teacher of the subject
Study of Opera Recitatives and Ensembles II	Summer	Krejčí	Performing the chosen repertoire at a public concert; execution of ensemble and choir parts as part of projects of the Faculty of Music of JAMU	Teacher of the subject and students	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Teaching Practice I	Winter	Mikesková	Presentation of a teaching output with a model	Teacher of the subject and present students of the subject	credit	Teacher of the subject
Teaching Practice I	Summer	Mikesková	Presentation of a teaching output with a model	Teacher of the subject and present students of the subject	credit	Teacher of the subject

Year: 4th

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Seminar IV	Winter	Mikesková, Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová	Practical artistic performance and its analysis (at least twice per semester), formulation of the student's own opinion on the artistic performances of other students and expert discussion	Teachers of the subject and present students of the subject	credit	Teachers of the subject
Interpretation Seminar IV	Summer	Mikesková, Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová	Practical artistic performance and its analysis (at least twice per semester), formulation of the student's own opinion on the artistic performances of other students and expert discussion	Teachers of the subject and present students of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Courses IV	Summer	Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová, Mikesková	Analysis of the student's ability to respond to stimuli of the guest teacher	Teachers of the department, guest teacher + present students of the subject	credit	Teachers of the subject + guest teacher

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Year Output III	Winter	Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová, Mikesková	Evaluation of the student's abilities and activities	Teachers of the subject and students	credit	Teachers of the subject
Year Output III	Summer	Šmukař, Romanová-	Public concert; interpretation of the	Teachers of the subject and	marked	Teachers of the subject

Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

		Achaladze, Teslya, Plech, Kaupová, Mikesková	required repertoire (choice – aria antiche, songs, opera and operetta aria etc.) with a duration of 30 minutes, sung in one piece	students	credit	
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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Chamber Opera of JAMU II	Winter	Krejčí	Interpretation of the assigned opera role in an inscenation of the Chamber Opera of JAMU according to the dramaturgical plan	Teacher of the subject and students	credit	Teacher of the subject
Chamber Opera of JAMU II	Summer	Krejčí	Interpretation of the assigned opera role in an inscenation of the Chamber Opera of JAMU according to the dramaturgical plan	Teacher of the subject and students	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Singing IV	Winter	Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová, Mikesková	Interpretation of the required repertoire in front of a committee, evaluation of the performance and the student's overall activities	Teachers of the subject and students of the subject	marked credit	Teachers of the subject
Singing IV	Summer	Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová, Mikesková	Interpretation of the required repertoire in front of a committee, evaluation of the performance and the student's overall activities	Teachers of the subject and students of the subject	marked credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Stage Movement and	Winter	Dofek	Presentation of prepared movement	Teacher of the subject and	credit	Teacher of the subject

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Dancing IV			skills	present students of the subject		
Stage Movement and Dancing IV	Summer	Dofek	Presentation of prepared movement skills	Teacher of the subject and present students of the subject	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Repertoire with the Piano IV	Winter	Vašková, Alechkevitch, Králová, Král, Paľa	Artistic output as part of the interpretation seminar, singing colloquium	Teachers of the subject, teachers of singing and present students	credit	Teacher of the subject
Study of Repertoire with the Piano IV	Summer	Vašková, Alechkevitch, Králová, Král, Paľa	Artistic output as part of the interpretation seminar, singing colloquium, half recital	Teachers of the subject, teachers of singing and present students	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Creating Characters III	Winter	Sonková, Rozsypalová, Spurná-Šmukařová, Špačková-Lintymerová	Interpretation of the assigned role at the Devítka Studio or in the Chamber Opera of JAMU	Teacher of the subject and students	credit	Teacher of the subject
Creating Characters III	Summer	Sonková, Rozsypalová, Spurná-Šmukařová, Špačková-Lintymerová	Interpretation of the assigned role at the Devítka Studio or in the Chamber Opera of JAMU	Teacher of the subject and students	exam	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Opera Recitatives and	Winter	Krejčí	Performing the chosen repertoire at a public concert; execution of	Teacher of the subject and students	credit	Teacher of the subject

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Ensembles III			ensemble and choir parts as part of projects of the Faculty of Music of JAMU			
Study of Opera Recitatives and Ensembles III	Summer	Krejčí	Performing the chosen repertoire at a public concert; execution of ensemble and choir parts as part of projects of the Faculty of Music of JAMU	Teacher of the subject and students	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Teaching Practice II	Winter	Mikesková	Presentation of a teaching output with a model	Teacher of the subject and present students of the subject	credit	Teacher of the subject
Teaching Practice II	Summer	Mikesková	Presentation of a teaching output with a model	Teacher of the subject and present students of the subject	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation of Vocal Literature I	Winter	Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová, Mikesková	Presentation of prepared vocal composition with a focus on the correct diction and phonetics of the chosen foreign language	Teachers of the subject and present students of the subject	credit	Teachers of the subject and guest teacher
Interpretation of Vocal Literature I	Summer	Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová, Mikesková	Presentation of prepared vocal composition with a focus on the correct diction and phonetics of the chosen foreign language	Teachers of the subject and present students of the subject	credit	Teachers of the subject and guest teacher

Year: 5th

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit /	Evaluators

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Graduation project	Winter	Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová, Mikesková	Preparation of the graduation output – role – in the Chamber Opera of JAMU; music examination	Teacher of the subject	exam credit	Teacher of the subject
Graduation project	Summer	Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová, Mikesková	Execution of the graduation project – role – in the Chamber Opera of JAMU	Teacher of the subject	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Courses V	Summer	Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová, Mikesková	Analysis of the student's ability to respond to stimuli of the guest teacher	Teachers of the department, guest teacher + present students of the subject	credit	Teachers of the subject + guest teacher

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Singing V	Winter	Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová, Mikesková	Preparation of the graduation output both at the concert stage and in the Chamber Opera of JAMU	Teachers of the subject and students of the subject	credit	Teachers of the subject
Singing V	Summer	Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová, Mikesková	Graduation recital in a duration of 50-60 minutes consisting of compositions of different style periods and nature, performance of an opera role in the Chamber Opera of JAMU	Teachers of the subject and students of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked	Evaluators
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Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

					credit / exam	
Study of Repertoire with the Piano IV	Winter	Vašková, Alechkevitch, Králová, Král, Pařa	Preparation of the graduation output – public concert, participation in singing competitions and various selection procedures for professional vocal ensembles and agencies	Teachers of the subject, teachers of singing and present students	credit	Teacher of the subject
Study of Repertoire with the Piano IV	Summer	Vašková, Alechkevitch, Králová, Král, Pařa	Execution of the graduation output – public concert, participation in singing competitions and various selection procedures for professional vocal ensembles and agencies	Teachers of the subject, teachers of singing and present students	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Creating Characters IV	Winter	Sonková, Rozsypalová, Spurná-Šmukařová, Špačková-Lintymerová	Preparation of the assigned graduation role in the Chamber Opera of JAMU	Teacher of the subject and students	credit	Teacher of the subject
Creating Characters IV	Summer	Sonková, Rozsypalová, Spurná-Šmukařová, Špačková-Lintymerová	Interpretation of the assigned graduation role in the Chamber Opera of JAMU	Teacher of the subject and students	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Study of Opera Recitatives and Ensembles IV	Winter	Krejčí	Performing the chosen repertoire at a public concert; execution of ensemble and choir parts as part of projects of the Faculty of Music of JAMU	Teacher of the subject and students	credit	Teacher of the subject
Study of Opera	Summer	Krejčí	Performing the chosen repertoire at	Teacher of the subject and	credit	Teacher of the subject

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Recitatives and Ensembles IV			a public concert; execution of ensemble and choir parts as part of projects of the Faculty of Music of JAMU	students		
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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation of Vocal Literature II	Winter	Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová, Mikesková and guest teacher	Presentation of prepared vocal composition with a focus on the correct diction and phonetics of the chosen foreign language	Teachers of the subject and present students of the subject	credit	Teachers of the subject and guest teacher
Interpretation of Vocal Literature II	Summer	Šmukař, Romanová-Achaladze, Teslya, Plech, Kaupová, Mikesková and guest teacher	Presentation of prepared vocal composition with a focus on the correct diction and phonetics of the chosen foreign language	Teachers of the subject and present students of the subject	credit	Teachers of the subject and guest teacher

Study programme: Conducting, Singing and Opera Direction

Specializations: Opera Direction

Study level: Master's (long)

Year: 1st

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Seminar I	Winter	Málek, Vaňáková, Studený	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject	credit	Teachers of the subject
Interpretation Seminar I	Summer	Málek, Vaňáková, Studený	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Courses I	Summer	Málek, Vaňáková, Studený	Analysis of the student's ability to respond to stimuli of the guest teacher	Teachers of the department, guest teacher + present students of the subject	credit	Teachers of the subject + guest teacher

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Opera Dramaturgy I	Winter	Holá, Studený, Vaňáková	Presentation as part of the subject, evaluation of the student's abilities and activities, orientation in the	Teacher of the subject	credit	Teacher of the subject

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			given issue, the ability of assessing the concepts and methods of the given issue			
Opera Dramaturgy I	Summer	Holá, Studený, Vaňáková	Presentation as part of the subject, evaluation of the student's abilities and activities, orientation in the given issue, the ability of assessing the concepts and methods of the given issue	Teacher of the subject	exam	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Stage / Scenic Practice	Winter	Málek, Vaňáková, Studený	Practical mastering and arranging the student's own small project in terms of technology - stage design, lights, sound	Teachers of the subject	credit	Teachers of the subject
Stage / Scenic Practice	Summer	Málek, Vaňáková, Studený	Practical mastering and arranging the student's own small project in terms of technology - stage design, lights, sound	Teachers of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Work with the Actor/Actress I	Winter	Málek, Vaňáková, Studený	Presentation of having mastered the basic rules of the opera director's work with the singer – soloist on the basis of the task assigned by the teacher	Teachers of the subject	credit	Teachers of the subject
Work with the Actor/Actress I	Summer	Málek, Vaňáková, Studený	Presentation of having mastered the basic rules of the opera director's work with the singer – soloist on the basis of the task assigned by the teacher	Teachers of the subject	credit	Teachers of the subject

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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Direction I / practical exercises	Winter	Málek, Vaňáková, Studený	Ideological work on the direction preparation of the piece: creation of a practice concept according to the teacher's assignment	Teachers of the subject	credit	Teachers of the subject
Direction I / practical exercises	Summer	Málek, Vaňáková, Studený	Ideological work on the direction preparation of the piece: creation of a practice concept according to the teacher's assignment	Teachers of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Direction I / lecture	Winter	Málek, Vaňáková, Studený	Presentation of the acquired skills within the field; preparation of the student's own small direction project as part of the Devítka Studio under the Faculty of Music of JAMU	Teachers of the subject	credit	Teachers of the subject
Direction I / lecture	Summer	Málek, Vaňáková, Studený	Execution of the student's own small direction project as part of the Devítka Studio under the Faculty of Music of JAMU; presentation of the result in front of a committee and its evaluation, dean's exams	Teachers of the subject	exam	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Stage Design I	Winter	Marková	Mastering the basic expression means of stage design creation	Teacher of the subject	credit	Teacher of the subject

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Stage Design I	Summer	Marková	Mastering the basic expression means of stage design creation	Teacher of the subject	credit	Teacher of the subject
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Year: 2nd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Seminar II	Winter	Málek, Vaňáková, Studený	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject and students	credit	Teachers of the subject
Interpretation Seminar II	Summer	Málek, Vaňáková, Studený	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject and students	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Courses II	Summer	Málek, Vaňáková, Studený	Analysis of the student's ability to respond to stimuli of the guest teacher	Teachers of the department, guest teacher + present students of the subject	credit	Teachers of the subject + guest teacher

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Year Output I	Winter	Málek, Vaňáková, Studený	Evaluation of the student's abilities and activities	Teachers of the subject and students	credit	Teacher of the subject
Year Output I	Summer	Málek, Vaňáková, Studený	Public inscenation presentation; observing the student's progress and ability to lead the inscenation team	Teachers of the subject and students	marked credit	Teacher of the subject

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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Opera Dramaturgy II	Winter	Holá, Vaňáková, Studený	Presentation as part of the subject, evaluation of the student's abilities and activities, orientation in the given issue, the ability of assessing the concepts and methods of the given issue	Teachers of the subject	credit	Teachers of the subject
Opera Dramaturgy II	Summer	Holá, Vaňáková, Studený	Presentation as part of the subject, evaluation of the student's abilities and activities, orientation in the given issue, the ability of assessing the concepts and methods of the given issue	Teachers of the subject	exam	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Costume I	Winter	Marková	Mastering the basic expression means of costume creation	Teacher of the subject	credit	Teacher of the subject
Costume I	Summer	Marková	Mastering the basic expression means of costume creation	Teacher of the subject	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Work with the Actor/Actress II	Winter	Málek, Vaňáková, Studený	Presentation of having mastered the basic rules of the opera director's work with the singer – soloist on the basis of the task assigned by the teacher	Teachers of the subject and students	credit	Teachers of the subject

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Work with the Actor/Actress II	Summer	Málek, Vaňáková, Studený	Presentation of having mastered the basic rules of the opera director's work with the singer – soloist on the basis of the task assigned by the teacher	Teachers of the subject and students	credit	Teachers of the subject
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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Direction II / practical exercises	Winter	Málek, Vaňáková, Studený	Ideological work on the direction preparation of the piece: creation of a practice concept according to the teacher's assignment	Teachers of the subject	credit	Teachers of the subject
Direction II / practical exercises	Summer	Málek, Vaňáková, Studený	Ideological work on the direction preparation of the piece: creation of a practice concept according to the teacher's assignment	Teachers of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Direction II / lecture	Winter	Málek, Vaňáková, Studený	Presentation of the acquired skills within the field; preparation of the student's own small direction project as part of the Devítka Studio under the Faculty of Music of JAMU	Teachers of the subject	credit	Teachers of the subject
Direction II / lecture	Summer	Málek, Vaňáková, Studený	Execution of the student's own small direction project as part of the Devítka Studio under the Faculty of Music of JAMU; presentation of the result in front of a committee and its evaluation	Teachers of the subject	exam	Teachers of the subject and teachers of related subjects - committee

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit /	Evaluators
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Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

	r				marked credit / exam	
Stage Design II	Winter	Marková	Mastering the assigned expression means of stage design creation	Teacher of the subject	credit	Teacher of the subject
Stage Design II	Summer	Marková	Mastering the assigned expression means of stage design creation	Teacher of the subject	credit	Teacher of the subject

Year: 3rd

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Seminar III	Winter	Málek, Vaňáková, Studený	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject	credit	Teachers of the subject + present teachers of the department
Interpretation Seminar III	Summer	Málek, Vaňáková, Studený	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject	credit	Teachers of the subject + present teachers of the department

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Courses III	Summer	Málek, Vaňáková, Studený	Analysis of the student's ability to respond to stimuli of the guest teacher	Teachers of the department, guest teacher + present students of the subject	credit	Teachers of the subject + guest teacher

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Year Output II	Winter	Málek, Vaňáková,	Evaluation of the student's abilities	Teachers of the subject and	credit	Teacher of the subject

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		Studený	and activities	students		
Year Output II	Summer	Málek, Vaňáková, Studený	Public inscenation presentation; observing the student's progress and ability to lead the inscenation team	Teachers of the subject and students	marked credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Opera Dramaturgy III	Winter	Holá, Vaňáková, Studený	Presentation as part of the subject, evaluation of the student's abilities and activities, orientation in the given issue, the ability of assessing the concepts and methods of the given issue	Teachers of the subject	credit	Teachers of the subject
Opera Dramaturgy III	Summer	Holá, Vaňáková, Studený	Presentation as part of the subject, evaluation of the student's abilities and activities, orientation in the given issue, the ability of assessing the concepts and methods of the given issue	Teachers of the subject	exam	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Work with the Actor/Actress III	Winter	Málek, Vaňáková, Studený	Presentation of having mastered the rules of the opera director's work with the singer – soloist on the basis of the task assigned by the teacher	Teachers of the subject	credit	Teachers of the subject
Work with the Actor/Actress III	Summer	Málek, Vaňáková, Studený	Presentation of having mastered the rules of the opera director's work with the singer – soloist on the basis of the task assigned by the teacher	Teachers of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit /	Evaluators
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	r				marked credit / exam	
Direction III	Winter	Málek, Vaňáková, Studený	The idea of the directional concept of the assigned opera or the student's own composed project and the selection of colleagues, i.e. assembling a creative team for the assigned directional task	Teachers of the subject and students	credit	Teachers of the subject
Direction III	Summer	Málek, Vaňáková, Studený	Creating a detailed theoretical phase of the directional concept of the assigned opera or the student's own composed project and the selection of colleagues, i.e. assembling a creative team for the assigned directional task	Teachers of the subject and students	exam	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Stage Design III / Stage Technology	Winter	Marková	Mastering the assigned expression means of stage design creation as part of the technology equipment of the current theater	Teacher of the subject	credit	Teacher of the subject
Stage Design III / Stage Technology	Summer	Marková	Mastering the assigned expression means of stage design creation as part of the technology equipment of the current theater	Teacher of the subject	credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Chamber Opera of JAMU I	Winter	Krejčí	Ability to execute an incensation of the Chamber Opera of JAMU; observing the ability to pass on the concept of the piece, teamwork,	Teacher of the subject and students	credit	Teacher of the subject

Annex A18: Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno

			psychology of the work in light of achieving the objective			
Chamber Opera of JAMU I	Summer	Krejčí	Ability to execute an inscenation of the Chamber Opera of JAMU; observing the ability to pass on the concept of the piece, teamwork, psychology of the work in light of achieving the objective	Teacher of the subject and students	credit	Teacher of the subject

Year: 4th

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Seminar IV	Winter	Málek, Vaňáková, Studený	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject and students	credit	Teachers of the subject
Interpretation Seminar IV	Summer	Málek, Vaňáková, Studený	Presentation within the seminar group, analysis of the outcomes of activities and artistic performances of the student	Teachers of the subject and students	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Courses IV	Summer	Málek, Vaňáková, Studený	Analysis of the student's ability to respond to stimuli of the guest teacher	Teachers of the department, guest teacher + present students of the subject	credit	Teachers of the subject + guest teacher

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators

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Year Output III	Winter	Skoták, Zbavitel, Hališka, Klecker	Evaluation of the student's abilities and activities	Teachers of the subject and students	credit	Teacher of the subject
Year Output III	Summer	Skoták, Zbavitel, Hališka, Klecker	Public inscenation presentation; observing the student's progress and ability to lead the inscenation team	Teachers of the subject and students	marked credit	Teacher of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Theater and Experimental Dramaturgy I	Winter	Holá, Vaňáková, Studený	Evaluation of the student's abilities and activities as part of the assigned dramaturgical task	Teachers of the subject	credit	Teachers of the subject
Theater and Experimental Dramaturgy I	Summer	Holá, Vaňáková, Studený	Evaluation of the student's abilities and activities as part of the assigned dramaturgical task	Teachers of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Stage / Scenic Practice II	Winter	Málek, Vaňáková, Studený	Practical mastering and arranging the assigned/the student's own project in terms of technology - stage design, lights, sound	Teachers of the subject	credit	Teachers of the subject
Stage / Scenic Practice II	Summer	Málek, Vaňáková, Studený	Practical mastering and arranging the assigned/the student's own project in terms of technology - stage design, lights, sound	Teachers of the subject	credit	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Direction IV	Winter	Málek, Vaňáková, Studený	The idea of the directional concept of the assigned opera or the student's	Teachers of the subject and students	credit	Teachers of the subject

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			own composed project and the selection of colleagues, i.e. assembling a creative team for the assigned directional task			
Direction IV	Summer	Málek, Vaňáková, Studený	Creating a detailed theoretical phase of the directional concept of the assigned opera or the student's own composed project and the selection of colleagues, i.e. assembling a creative team for the assigned directional task	Teachers of the subject and students	exam	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Chamber Opera of JAMU II	Winter	Krejčí	Ability to lead the performance of an inscenation of the Chamber Opera of JAMU	Teacher of the subject and students	credit	Teacher of the subject
Chamber Opera of JAMU II	Summer	Krejčí	Ability to lead the performance of an inscenation of the Chamber Opera of JAMU	Teacher of the subject and students	credit	Teacher of the subject

Year: 5th

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Graduation project	Winter	Málek, Vaňáková, Studený	Course of the preparation of the graduation project, the student's progress and ability to prepare the direction concept of the piece	Teacher of the subject	credit	Teacher of the subject
Graduation project	Summer	Málek, Vaňáková, Studený	Direction preparation and its public presentation	Teacher of the subject	credit	Teacher of the subject

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Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Interpretation Courses V	Summer	Málek, Vaňáková, Studený	Analysis of the student's ability to respond to stimuli of the guest teacher	Teachers of the department, guest teacher + present students of the subject	credit	Teachers of the subject + guest teacher

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Direction V	Winter	Málek, Vaňáková, Studený	The idea of the directional concept of the assigned opera and the selection of colleagues, i.e. assembling a creative team for the assigned directional task	Teachers of the subject and students	credit	Teachers of the subject
Direction V	Summer	Málek, Vaňáková, Studený	Creating a detailed theoretical phase of the directional concept of the assigned opera and the selection of colleagues, i.e. assembling a creative team for the assigned directional task; execution of the task	Teachers of the subject and students	exam	Teachers of the subject

Subject name	Semester	Teacher	Nature of output	Presentation participants	credit / marked credit / exam	Evaluators
Theater and Experimental Dramaturgy II	Winter	Holá, Vaňáková, Studený	Evaluation of the student's abilities and activities as part of the assigned dramaturgical task	Teachers of the subject	credit	Teachers of the subject
Theater and Experimental Dramaturgy II	Summer	Holá, Vaňáková, Studený	Evaluation of the student's abilities and activities as part of the assigned dramaturgical task	Teachers of the subject	credit	Teachers of the subject