

COMPARATIVE ANALYSIS OF MUSIC EDUCATION SYLLABI WITHIN PRESCHOOL TEACHER TRAINING PROGRAMS IN SERBIA

Maja SOKOLOVIĆ IGNJAČEVIĆ, Ph.D.
Teacher Education Faculty, University of Belgrade
Gabrijela GRUJIĆ, PhD,
Teacher Education Faculty, University of Belgrade,
gabrijela.grujic@uf.bg.ac.rs

Abstract. *Preschool teacher education programs in Serbia correspond with the non-academic, vocational, three year programs abroad, but there are also a few academic, four-year programs as well, since ten years ago. In order to improve the current preschool teacher education programs in the field of music education, it was necessary to investigate the current situation in this field. Aim of this paper was to create a critical review and mutual comparison of the syllabi for all the courses regarding music education in the aforementioned institutions, in order to get an insight to the scope and quality of musical activities the students are being prepared for. We have gathered, analyzed and compared quantitative data (course duration, its placement within the study plan, continuity in presence of music-related subjects and number of ECT points) for all the music-related courses. Also, we have analyzed qualitative data (list of recommended literature, subject content, subject aims and expected results of the course) for courses Preschool music 1 and 2. This research shows significant differences in the organization and realization of the preschool teacher training programs in Serbia in all the selected categories.*

Key words: *preschool music; syllabus; teacher training;*

Introduction

Since systematic preschool education has been established in Serbia at the end of 19th century, music has been its integral part. In the field of school music education, many phenomena have been investigated and analyzed, but it is not the case with preschool music phenomena, at least not nearly at the same extent.

Teaching music for future preschool teachers at Teacher Education Faculty in Belgrade includes two semesters of practical work at kindergarten where interaction with preschool teachers is part of the process. Through communication and cooperation with them we have realized that there are significant differences among their competences in the field of music. Therefore we decided to investigate the background of these differences - analyze and compare the syllabi of all the music-related subjects within all the programs for educating preschool teachers.

Syllabi have been the most important means for course management for teachers all over the world. Their significance is increasing during the last decade in Serbia, too – most of the faculties had them developed and published (often online) for all study programs. This was caused by new and strict procedures in higher education accreditation process, together with increase of students' demand for more available information.

The literature about syllabi and their use mainly focuses on operational issues – what to include, which policies to rely on, how to be organized structurally, etc (Berschback, 2010; Cunningham & Omolayole, 1998).

Syllabi development is considered to be one of the most important phases in setting the basis of the course. The syllabus is often the initial communication tool and the most formal mechanism for sharing information with students regarding any course (Eberly, Newton & Wiggins, 2001, p.56). It usually contains all the significant information about the course. We are listing some of the categories Fornaciari and Lund Dean (2013, p.3) have systematized:

- Course title, level of studies it is present on, number of ECTS points;
- When and where the course takes place;
- Who the instructor is;
- What the course learning objectives and course policies are;
- What topics will be covered and required;
- What are the pre-exam requirements and what does the exam consists of, etc.

The level of precision and detail in predetermining the content and methods used during the course can differ among countries, universities or teachers. It is a document that comes directly from the instructor and officially represents his or hers expectations. (Graves, Hyland & Samuels, 2010, p. 296)

Forniciari and Lund Dean (2013, p.5) point out three frames which dominated the literature about syllabi, their development and course usage:

- Syllabus as contract – its main goal is to set clear expectations from the course, even to protect the University from potential lawsuits. This is

mainly administrative document with lots of facts and figures and often difficult to read;

- Syllabus as power instrument – its main goal is to put more power to the hands of the teacher - the more detailed the syllabus is, the more power is in hands of the one who created it and has determined in advance what and how will be taught and assessed, without any student influence;

- Syllabus as communication or signaling device – its main goal is to establish the initial communication with the students, and to function as the source of information about the course for the students.

Since the syllabi are not present in Serbian higher education for a long time, it would be interesting to investigate the way they are perceived among university teachers – do they realize their importance, or just view them as an obligation that has to be fulfilled.

Method

In Serbia there are, altogether, 13 different programs for educating preschool teachers. Three of them are academic, 4-year programs of study (Belgrade, Jagodina, Sombor) and 10 of them are vocational, 3-year programs of study (Sabac, Novi Sad, Aleksinac, Gnjilane, Pirot, Kikinda, Sremska Mitrovica, Krusevac, Vrsac and Subotica). Within the programs for educating preschool teachers in Serbia, the topic of music is generally represented through two different subjects.

One is introductory course, often named *Basics of vocal and instrumental music* (BVIM), or *Introduction to music culture*, and includes the basics of music literacy, music terminology, together with introduction to playing and singing music.

The second subject is usually called *Preschool music education* (PME), which is usually divided into two courses. The first course (PME1) is dedicated to acquiring theoretical (mainly methodical) knowledge and developing necessary skills in this field. The second course (PME2) is usually dedicated to practical application of the skills acquired during the previous two or three years of study. It usually takes place in a kindergarten, where students create and implement their own original activities, give feedback to one another and receive feedback from the teachers.

Having gathered all the data from the preschool teacher education programs listed above, we have analyzed and compared the following *quantitative* data:

- course duration
- course placement within the whole study plan
- continuity in presence of music-related subjects
- number of ETC points

This analysis was conducted for *all the music-related courses* (BMI, PME1, PME2).

Also, we have analyzed and compared the following *qualitative* data:

- list of recommended literature
- subject content
- subject aims
- expected results of the course

This analysis was conducted for both courses dealing with the methodical approach in field of music – *Preschool music 1 and 2* (PME1, PME2) only.

Results

- Quantitative data analysis. Analyzing the plans of the studies of all the schools and faculties, we have realized that there are numerous differences in their structure. Therefore, introductory music course (Basics of vocal and instrumental music - BVIM) duration can vary from only one semester (at schools in Sabac, Novi Sad, Aleksinac, Gnjilane, Pirot, Kikinda and Sombor), two semesters (in Belgrade, Sremska Mitrovica, Krusevac, Vrsac and Subotica), to even twice as much – four semesters in Jagodina.

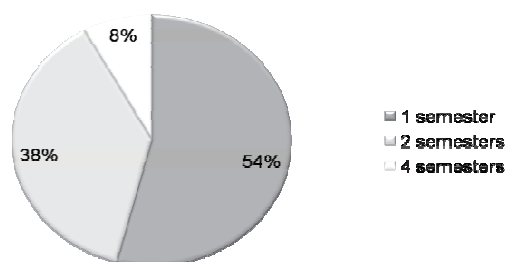


Figure 1: Course duration – BVIM – percentage of programs for preschool teacher education

There are big differences in the placement of the BVIM course within the study program, too, as presented in the following table.

Table 1: Placement of BVIM within the study programs

1 st semester	1 st and 2 nd semester	2 nd semester	2 nd and 3 rd semester	3 rd semester	3 rd and 4 th semester	1 st -4 th semester
Sombor	Belgrade	Sabac	Vrsac	Novi Sad	Krusevac	Jagodina
	Sremska Mitrovica		Pirot	Aleksinac		
	Gnjilane			Subotica		
				Kikinda		

We have also analyzed if there is continuity between subjects related to music – BVIM and PME1. Some schools have succeeded to enable the continuity – Aleksinac, Krusevac, Vrsac, Pirot and Jagodina. Nevertheless, most of the schools have not been able to accomplish this task.

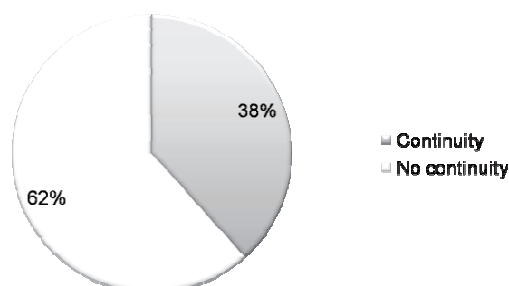


Figure 2: Continuity between BVIM and PME – percentage of programs for preschool teacher education

The number of ECTS points this course obtains also differs, from 3 in Novi Sad, 4 in Sombor and Gnjilane (Bujanovac), 5 in Belgrade, Sabac, Sremska Mitrovica, Aleksinac, Jagodina and Kikinda, to 6 in Subotica, Krusevac and Pirot (two semesters per 3 points) and finally 7 (3+4) in Vrsac.

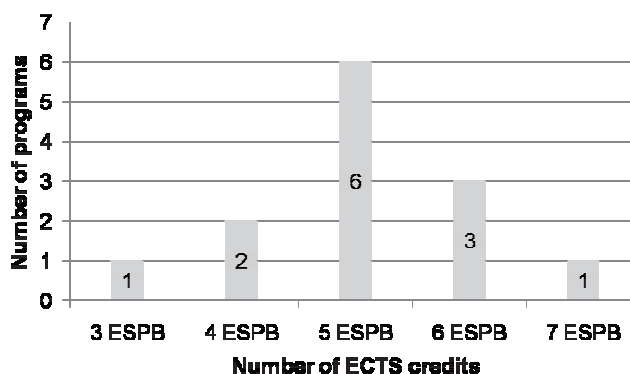


Figure 3: Distribution of ECTS credits among the programs for preschool teacher education - BVIM

The first of two courses dealing with methodical approach, Preschool music education 1, lasts one semester at all schools, except at Jagodina Faculty, where it is two semesters long. Its placement within the program is listed in the table:

Table 2: Placement of the PME1 within the study programs

4 th semester	5 th semester	5 th and 6 th semester	6 th semester
Aleksinac	Novi Sad	Jagodina	Belgrade
Vrsac	Sremska Mitrovica		
Gnjilane	Subotica		
Pirot	Sombor		
Sabac	Kikinda		
	Krusevac		

In all the schools there is continuity between the first and second Methodical approach courses (PME1 and PME2).

ECTS points for the PME1 course vary from three (Sremska Mitrovica and Gnjilane) to four (Belgrade, Sabac, Novi Sad, Aleksinac, Vrsac, Subotica, Krusevac, Pirot, Jagodina and Sombor) and five (Kikinda).

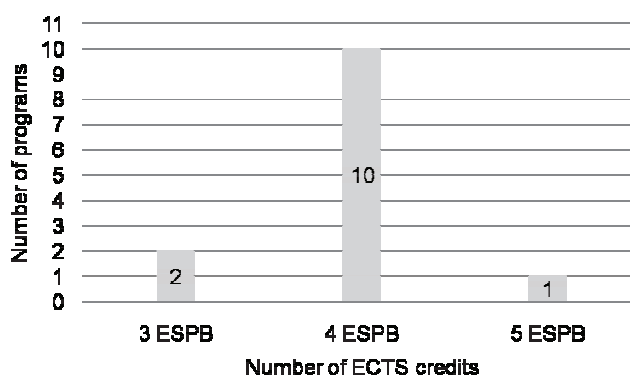


Figure 4: Distribution of ECTS credits among programs for preschool teacher education – PME1

The second Methodical approach course, the practical one (PME2), at most schools lasts only one semester, except in Belgrade, Jagodina and Gnjilane (Bujanovac), where it lasts two semesters.

Its placement within the program is presented in the following table:

Table 3: Placement of the PME2 within the study programs

5 th semester	6 th semester	5 th and 6 th semester	7 th and 8 th semester
Sabac	Novi Sad	Gnjilane	Belgrade
Pirot	Kikinda		Jagodina
Aleksinac	Sremska Mitrovica		
Vrsac	Krusevac		

	Subotica		
	Sombor		

There are significant differences in number of ECTS points for the PME2 course, too – they vary from 2 in Krusevac and Kikinda, 3 in Sremska Mitrovica, Vrsac and Pirot, 4 in Sabac, Novi Sad, Subotica and Sombor, 5 in Jagodina, 6 in Aleksinac and Gnjilane (3+3), and 7 in Belgrade.

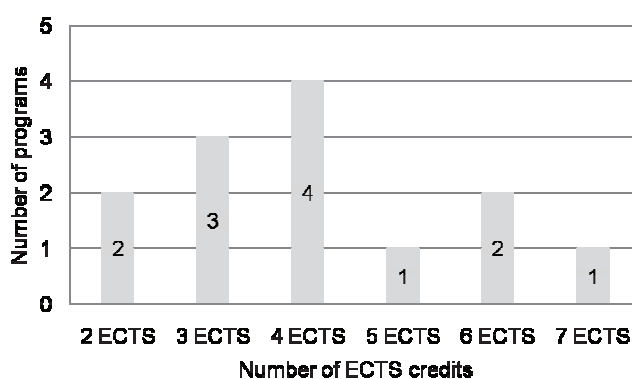


Figure 5: Distribution of ECTS credits among programs for preschool teacher education - PME2

– Qualitative data analysis

In the following chapter the results of the qualitative data will be presented for Preschool music 1 and 2 courses. It includes literature lists, content of the course - theoretical and practical part of it, aims of the course and its expected results.

We have categorized all the literature mentioned in any of the syllabi of the PME1 course in four categories. Every category is followed by a number of books/articles from each category, mentioned in the syllabi:

- Textbooks and different books/articles/materials for preschool teachers (12)
 - Books from the field of psychology of music (5)
 - Textbooks in music theory (2)
 - Textbooks, books, articles, materials for school teachers (including the content appropriate to the school age) (8)

Having considered the purpose of their use, we concluded that only the books from the first two categories listed above are completely suitable for this course.

We analyzed each program's literature list, in order to establish the presence of at least one book from the each category of literature we consider necessary (first and second one), with the following result:

Table 4: Presence of books listed in literature lists to following categories

Programs	Textbooks/books/articles/ materials for preschool teachers	Psychology of music
Belgrade	•	•
Sabac	•	•
Novi Sad	•	•
Sremska Mitrovica	•	•
Aleksinac	•	
Vrsac	•	
Subotica	•	•
Gnjilane	•	•
Sombor	•	
Jagodina	•	
Kikinda	•	•

Therefore, we are concluding that four out of eleven courses (36%) has a literature list that does not entirely cover all the aspects of the subject.

Furthermore, we established that there are four books which are most frequently mentioned in the syllabi. These are:

1. Đurković-Pantelić, M. (1998). *Metodika muzičkog vaspitanja dece predškolskog uzrasta [Preschool music methodics]*. Šabac: Viša škola za obrazovanje vaspitača – present in 9 syllabi;

2. Volgar, M. (1989). *Kako muziku približiti deci [How to bring music closer to children]*. Beograd: ZUNS – present in 4 syllabi;

3. Mirković-Radoš, K. (1998). *Psihologija muzičkih sposobnosti [psychology of musical abilities]*. Beograd: Zavod za udžbenike i nastavna sredstva – present in 4 syllabi;

4. Manasterioti, V. (1982). *Muzički odgoj na početnom stupnju [Music education at an early stage]*. Zagreb: Školska knjiga – present in 3 syllabi.

The content of the PME1 course in majority of programs is divided into theoretical and empirical part. In cases where it wasn't divided physically, it was easy to divide it logically, which we did, in order to analyze all the contents following equal principles.

Analyzing the theoretical part of the content of the PME1 courses, we gathered all the data and created categories, including the main topics present in the syllabi and the frequency of their presence (for example, 81% presence implies its presence in 9 out of 11 syllabi):

- Principles of educational work and methodical approaches regarding music (in general) – 81%
 - Clarification of the concept, main goals and topics of the preschool music education, as a field of study – 72%
 - Principles and methodical approach for the specific topics: listening, singing, developing rhythmical abilities, games, music instruments, music structure, traditional music, etc. - 72%
 - Understanding and development of musical abilities -54%
 - Influence, importance and role of music in children’s lives - 27%
 - Teaching aids in preschool music - 27%
 - Presentation of written preparations for the activities – 27%
 - The role of music within the whole program of preschool education - 18%
 - Breathing and air support for singing, vocal technique - 18%
 - History of music – 9%
 - Musical classroom – 9%
 - Non-musical types of children – 9%
 - Learning specific expressions related to music and music theory – 9%
- Practical part of the content listed in PME1 syllabi contains the following topics in following frequency:
- Methodical approach and specific content regarding:
 - Singing and playing music– 72%
 - Playing Orff musical instruments– 54%
 - Music listening– 54%
 - Responding to music through movement and different musical games – 54%
 - Developing rhythmical abilities – 45%
 - Improvisation and music making – 27%
 - Breathing and air support for singing, vocal technique – 27%
 - Observing and imitating different sounds – 18%
 - Traditional songs and dances – 18%
 - Music theory – 18%
 - Making music instruments – percussions– 9%
 - Investigating children’s musical abilities through tests – 9%
 - Preparation of didactic materials for music activities – 9%
 - Attending preschool institutions in order to observe the teaching process – 9%
 - Establishing criteria for choosing and combining adequate content in regard with children’s age – 9%

- Recognizing talented individuals and children with difficulties in musical development– 9%

Ten out of eleven programs have submitted the aims of their PME1 courses. For all of them, the most important aim of the program is preparing the students for practical realization of music activities in preschool. In some of the syllabi there are also recognized the following aims:

- Gaining knowledge about preschool music education as a scientific discipline 30%
- Gaining theoretical knowledge 30%
- Getting to know and use children's music literature 20%
- Gaining knowledge about specific characteristics of working with preschool children 10%

Among the expected results of the PME1 course, there is one that is recognized by the most of the 10 programs that have defined them – having students trained and prepared for independent designing and conducting music activities in a preschool (90%). Some of the syllabi also include the following expected results:

- Students understand the concept of children's musical abilities and the methods for their development - 20%
- Students have gained the ability for using relevant music literature - 20%
- Students have improved their pitch precision, vocal skills, piano-playing skill and knowledge of theory of music -10%

Syllabi for the PME2 courses were analyzed in a same way. We have categorized all the literature mentioned in any of the PME2 syllabi in six categories. Each category is followed by a number of books/articles present in it:

- Textbooks and different books/articles/materials for preschool teachers (12)
- Books in the field of psychology of music (4)
- Textbooks in music theory (2)
- Textbooks related to vocal technique and breathing basics (1)
- Textbooks regarding games at preschool age (2)
- Textbooks, books, articles, materials for school teachers (including the content appropriate to the school age) (4)

Only one textbook - Đurković-Pantelić, Milena (1998). *Metodika muzičkog vaspitanja dece predškolskog uzrasta*[Preschool music metodics]. Šabac: Viša škola za obrazovanje vaspitača, has been mentioned six times and all the others have one or two mentions in the syllabi.

Analyzing the content of the theoretical part of the PME2 course we have confirmed the presence of the following topics:

- Methodical approach for specific contents – listening, singing, music games, music making, etc. – 64%
- Organization and structure in preschool music education – 27%
- Correlation with other teaching fields – 18%
- Evaluation of children’s achievements - 18%
- Factors influencing children’s musical development - 18%
- Specific characteristics of music education of preschool children - 18%
- Traditional music – methodical approach/ importance and influence in preschool age - 18%
- Selecting adequate content, in regard to children’s age - 18%
- Music abilities and motor abilities in preschool age – 9%
- Preparing students for designing and implementing music activities - 9%
- Designing written preparations for music activities - 9%
- Different approaches and models in preschool music - Montessori, Waldorf, etc. - 9%
- Children’s voice - 9%
- Music theory, music terms, theoretical basis – 9%

Among the practical part of the PME2 course, the following topics are mentioned:

- Designing, implementing and analyzing music activities – 54%
- Observing and analyzing demonstrated music activities – 27%
- Music as an enhancement for expressing children’s creativity – 18%
- Singing and piano playing – 18%
- Working with preschool teachers, under their supervision and analyzing the obtained experiences - 9%
- Planning the goals, content and teaching process – 9%
- Specific characteristics of music education of preschool children – 9%
- Creating arrangements for rhymes – 9%
- Selecting adequate content, in regard to children’s age – 9%
- Theory of music - 9%
- Planning and evaluation of activities -9%
- Models of preschool education – model A and B - 9%
- General program basis, (official document) as a starting point for planning the content and methods -9%
- Learning a large number of children’s songs, games, rhymes – 9%

Among the aims of the PME2 courses, the most common (90%) was practical preparation for realization of music activities. All other aims are mentioned in one of the syllabi:

- Creating an understanding about importance of correlation between basic theoretical and methodological knowledge and practical knowledge and skills in the field of music preschool education – 10%
- Preparing students for team-work -10%
- Understanding specific characteristics of music education of preschool children – 10%
- Developing an adequate attitude and approach towards each age- group and individual abilities of preschool children – 10%
- Developing the sensibility for defining goals and tasks for the planned music activities independently – 10%
- Preparing for gradual development of realistic goals and their specification during working with children – 10%
- Developing focus on the process of enhancing the music making as a process and not the product – 10%
- Developing the abilities for working with children with disabilities – 10%

There is one expected result present in most of the PME2 syllabi (90%):

- Students are prepared to independently design and conduct music activities, in accordance to needs and the age of the group – 90%

Others are present in only one of the syllabi:

- Creating understanding about importance of correlation between basic theoretical and methodological knowledge and practical knowledge and skills in the field of music preschool education is created – 10%
- Students are prepared for team-work -10%
- Improving vocal and music-playing skills and knowledge of theory of music – 10%

Discussion

This research has confirmed numerous differences in the concept, structure, content and all the other aspects of the music-related courses within programs for preschool teacher training in Serbia.

We have noted the lack of continuity between BVIM and PME1 course. The break in learning music-related subjects is as short as one semester at some programs (in Sabac, Novi Sad, Subotica, Gnjilane, Kikinda), at some it lasts two semesters (in Sremska Mitrovica), or it is even a year and a half or three semesters long in Belgrade and Sombor. This break, especially when it is long – in gaining knowledge, but also in acquiring a specific skill such as instrument playing skill, certainly affects the learning process in a negative way. In Belgrade, there have been attempts to change the study plan in this regard, but with little success so far.

On the other hand, continuity between the first and second Methodical approach course is provided within all the programs, which is very important, concerning the connection between the topics they cover.

The differences in ECTS points are present for the all three courses between programs. The biggest difference was noted in the case of PME2 course (from two to seven ECTS points). This 5 point difference is extremely high, especially since the content of the subject is similar at all the programs. The difference is slightly smaller in the case of BVIM (from three to seven points), but still lacks explanation. In the case of PME1 it is between three and five ECTS points, which can be considered a reasonable difference, having in mind the differences among the syllabi.

In order to understand the categories we detected during PME1 and PME2 literature lists analysis, it is important to point out that preschool music methodic in Serbian, Croatian and Bosnian language has been in a sort of a standstill with not many textbooks published during the past decade. There are several textbooks from the 1970-ies and 1980-ies and one from the 1990-ies that are still in use. The general lack of recent publication for preschool level of education might provide the explanation for the presence of the school music materials in the syllabi, instead. Nevertheless, it is important to say that they are not quite adequate, since the nature, content and methodical steps of the subject are different for school and preschool children, so they do not entirely fit in the requirements of the subject.

There are several book titles covering the children psychology field from the perspective of music abilities and development, but they are not a part of all the syllabi (only Belgrade, Sabac, Novi Sad, Sremska Mitrovica, Subotica, Gnjilane). Our opinion is that these materials are substantial for the understanding the process of music reception and perception and they should be a part of all the programs for educating preschool teachers.

Some of the programs (Kikinda, Sombor and Jagodina) contain the textbooks in music theory (third category listed above), even though they are not necessary, since their content should have already been covered at the basic course (BVIM). However, it is true that its revision could be necessary, especially when continuity between basic course (BVIM) and Preschool music course is not achieved. Books from this category are in accordance with the nature of the subject and their presence can be justified, if they are not dominant in the literature lists, because the course should be oriented to acquiring methodical knowledge, so the most of the literature should be from this specific field. It is interesting to notice that the most recent books from the list of frequently mentioned titles have been published more than 15 years ago, but all of them are by its topic clearly suitable for the subject.

Analyzing the theoretical part of the PME1 course content, we noted that all the topics that are of utmost importance are present in most of the syllabi

(such as familiarizing with the concept, goals, topics and general or specific information about methodical approach in the field of preschool music). Nevertheless, this type of knowledge should not be acquired without having understood the nature and essence of children's musical ability development. This topic, though, is present in only half of analyzed syllabi.

Likewise, the topic of vocal technique and breathing basics is present with only 18%. The problem is that even at the Faculties for Music Education in Serbia, at Departments for Music Pedagogy, there are no courses (apart from choir, where there is no time for individual work with each student) where students' vocal technique is being developed. That is the reason why most of the graduated music educators, who often are the ones who are teaching the programs of educating preschool teachers in the field of music, have little knowledge in this field to pass on. There are few topics present in the syllabi, whose presence could be discussed, such as history of music and music terminology, since their presence would be more justified in the introductory (BVIM) music course. Also, one topic listed – “non-musical types of children” contains a very harsh term - *non-musical*, which implies division among children to those who are and those who are not talented for music. This type of music ability evaluation at early age requires sets of skills and knowledge that an average preschool teacher rarely possesses. The role of the preschool music teacher is to enhance the process of the musical abilities development for every child. This kind of provisional division could cause diminishing the expectations for certain children, even though their musical abilities could have been misjudged, based on underdevelopment of their vocal abilities, for example. Practical part of the PME1 course content brings, expectedly, concrete information about content and methodical steps for each segment of the preschool music – singing, playing and creating instruments, listening, movement, etc. Breathing and vocal technique are more frequent in the practical, then in theoretical part of the course content. Like in the theoretical part, in small percentage, there are attempts to teach students how to test children's musical abilities and distinguish talented, average and children with difficulties in musical development.

There is an important topic listed here, present in less than ten percents that should be a part of all the syllabi and includes enabling students to establish criteria for choosing and combining adequate content in regard with children's age. All of the PME1 course aims are defined in accordance with the course content. Only one out of ten programs does not have aims, content and expected results in coordination – the content includes only singing and theory of music, the expected results are defined as improved vocal and music- playing skills, together with knowledge in the field of music theory, but the main aim of the program is to prepare students to design and implement music activities in preschool independently. It is impossible to

achieve such an aim without providing the students with methodical steps for each segment of work in the field of music – songs, music listening, music games, playing children’s instruments, etc. In all the other PME1 course syllabi expected results seem realistic, in comparison with the aims and course content.

In Preschool music 2, in accordance with the aim of the course, the presence of the literature from any of the listed categories is just an asset, since the course is mostly about gaining practical knowledge and putting in use the theoretical knowledge acquired during the Preschool music 1 course.

Apart from a few journal articles, most of the books in this list are from the 1980-ies, 1990-oes, or the beginning of 2000-ies. The most recent titles are from 2005, published almost ten years ago.

Analyzing the theoretical part of PME2 course content, we realized that there are more topics present than in PME1 course syllabi, which is justified, since it implies further development of the basic knowledge gained during the first course. The direction of this development within the second course could be affected by course teacher preferences and experiences. Some of the courses are focused more narrowly, in order to master only the methodical approach for each segment of the subject, but some of them cover more topics, in order to provide a broader music education.

Content of the practical part of the PME2 course primarily includes individual attempts in designing, realization and evaluation of music activities, or observation of the activities preschool teachers implement. Like in the case of theoretical part of the course, the list of other topics is long and interesting, but they are not represented in high frequency.

Some of the aims of the PME2 course are too specific in comparison to the first one, but all of them seem to cover very important aspects of the course, which in some cases have not been elaborated in other parts of syllabi (especially course content). They can serve as a certain base for further development of this course in all the schools and faculties that implement preschool teacher education programs.

Here, like it was the case in the PME1 course, in only one out of eleven cases we have the same lack of coordination between the content, aim and expected results. Other expected results are in accordance with the content and defined aims of the course.

Conclusions

This research shows that there are significant differences among the syllabi, in all the categories we have analyzed - the duration of each course, its placement within the whole study plan, number of ECTS credits. Qualitative data analysis shows that most of the aims, content and expected results are defined in an ambiguous way and can be understood and interpreted in

various ways. Since all the preschool teachers, after finishing the programs at any of the listed schools are eligible for working at any of the state or municipality-funded kindergartens, the level of skills and knowledge should be at least similar and there is no explanation for many of the differences detected during this research.

It is necessary to initiate a dialogue among all the instructors teaching the music-related courses and attempt to create a consensus on certain matters we will try to identify here:

1. Define the main goal of the course – if that is singing with piano accompaniment, then number of hours dedicated to instrument playing skill development has to be increased, or the size of the student groups has to be decreased; if that is diversification of music activities, then the content, aims and results have to be adjusted accordingly;

2. Calculate and synchronize the adequate number of ECTS points and number of classes on a weekly base for each music-related subject, in accordance with the content, aims and expected results;

3. Initiate cooperation between programs, compare the results, share the experiences;

4. Create a set of precise outcomes for all the subjects regarding music, in mutual cooperation, in order to equalize the abilities within the preschool teacher profession;

5. Create a frame for dialogue among professionals in this field (course instructors for music-related subject), using modern technologies (a facebook group, a mailing list, or something similar), in order to provide the sustainability of the dialogue.

Also, a joint effort should be made on advocating for achieving some of the following goals within each institution:

6. Provide continuity in learning subjects relating to music;

7. Ensure agreed number of ECTS points and number of classes weekly, within the study programs;

It is necessary to continue research in this field, in order to improve the current preschool teacher education programs and, consequently, the preschool teacher profession quality in Serbia.

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