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## 5th Visegrad Doctoral Conference “Music Education Theory and Practice” from Postgraduate Students’ Point of View Prague 2017

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Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

**5<sup>th</sup> Visegrad Doctoral Conference  
“Music Education Theory and Practice”  
from Postgraduate Students’ Point of View  
Prague 2017**

The Fifth Anniversary Doctoral Conference titled “Music Education Theory and Practice V” took place in the ceremonial premises of Ministry of Education, Youth and Sports, Prague, Czech Republic, November 9 and 10, 2017. The conference was held by Charles University in Prague, Faculty of Education, Department of Music Education (CZ) together with Prešov University in Prešov, Faculty of Arts (SK), Szegedi Tudományegyetem Juhász Gyula Pedagógusképző Kar (HU) and Uniwersytet Rzeszowski, Wydział Muzyki (PL). The conference was realized under the co-operation of Ministry of Education, Youth and Sports, Czech Republic and Music Art, Private Elementary School of Arts, which is one of the Charles University faculty schools. The conference was under the auspices of the international organization of music teachers – European Association for Music in Schools (EAS). The whole event was supported by International Visegrad Fund in Bratislava and Science Foundation of Charles University (GAUK).

The conference “Music Education Theory and Practice” celebrated the fifth anniversary this year. It originated in 2009 based on the first impulse from Jaroslav Herden, who was the professor at the Department of Music Education, Faculty of Education, Charles University (CZ). He initiated the first conference of this title, and other took place in 2011, 2013 and 2015. All these conferences attracted the attention of postgraduate students, postdocs, their supervisors and teachers at primary and grammar schools. One of the main aims associated with these conferences is to encourage research activities led by music departments postgraduate students within the area of music psychology, pedagogy and music sciences related, and subsequently, apply the findings in educational practice.

This year’s conference focused on applying theory and research in music education practice at primary and grammar schools. The basic conference languages were Czech, Slovak, Polish and English. There were topics regarding children education enlightenment related to all music activities and also presentations assessing current educational issues and problems concerning Visegrad university training programmes for future music teachers. All active participants were supposed to choose one of the six given thematic fields. These fields will be specified in detail further.



Phot. 1. Opening of the Conference, from the left: Egli Prifti, Marek Sedláček, Gabriela Konkol, Irena Medňanská, Miloš Kodejška, Jana Palkovská and Noémi Maczelka

Each particular section was introduced by one representative specialist from a Visegrad country. During the opening part of the conference, all participants received an annotations brochure containing information on all conference papers and presentations. Presentations took place in three separated halls, often simultaneously.

Jana Palkovská (CZ), Head of Department of Music Education, Faculty of Education, Charles University, opened the conference and emphasized the importance of music education innovation. Moreover, she considered the mission of doctor studies in the area of music education, and finally, she introduced the following presentation given by President of European Association for Music in Schools (EAS) Gerhard Sammer (DE). He appreciated the Visegrad initiative and, from the European Association of Music Teachers point of view, he outlined the relevance and significance of so called Visegrad Music Team, which has been under the leading of Miloš Kodejška from Faculty of Education, Charles University, since its foundation in 2007. This team consists of national coordinators from four countries: Poland, Hungary, Slovakia and the Czech Republic. Gerhard Sammer expressed his conviction that the conference “Music Education Theory and Practice” is important because it helps the educational practice at comprehensive schools and solves common issues. Concerning EAS, Visegrad countries have gained much respect over the last few years and therefore, they may give presentations within EAS conferences independently. Miloš Kodejška introduced a significant initiative related to the establishment of so called Visegrad Doctor Forum. In his opinion, all students shall have an access to information on scientific topics which they focus on. He believes that it is necessary for natural professional cooperation and establishing closer work relations.

Many national coordinators from Visegrad countries gave their speeches and presentations. Irena Medňanská from Slovakia spoke about the tradition of mutual relations between Czech and Slovak universities, which has been developing since the 1990s. Gabriela Konkol, the national coordinator from Poland, and Noémi Maczelka from Hungary also performed. Miloš Kodejška introduced Editors in Chief of music educational magazines “Ars Inter Culturas”<sup>1</sup> from Poland, Jarosław Chaciński;

<sup>1</sup> <https://aic.apsl.edu.pl>, accessed: 20.12.2017.

“Hudební výchova”<sup>2</sup> from the Czech Republic, Petra Bělohávková; “Múzy v škole”<sup>3</sup> from the Slovakia, Belo Felix and “Ad Fontes Artis”<sup>4</sup> also from Slovakia, Mária Glocková. The possibility to publish in professional national and international magazines is extremely important and enriching for doctor students. They can present their professional findings there and express their opinions on current music educational issues.

Minister of Education, Youth and Sports, Czech Republic, Stanislav Štech gave a presentation in English at this conference too. He highlighted the importance of international cooperation within science, culture and arts. From his point of view, he introduced the basic tasks which the educational system of the Czech Republic needs to solve; furthermore, he emphasized the considerable and irreplaceable, significant impact of music and music education on personal development of each child.

## 1. Global changes in music education, upbringing and culture concerning school children

This area relates not only to the current music education and to its past, from which we may humbly learn but also to the future, for which it is already necessary to search new ways to encourage and strengthen music education in Visegrad countries. In their presentations, doctor students often pointed at those problems which music education has been encountering. They tried to suggest actual, potential solutions leading to the improvement of the current state. Understanding the term ‘upbringing’ has been developing as requirements on education have been changing, Excessive liberalization of upbringing and education has become a negative trend. Systematic music education of high quality develops individuals even in areas which are seemingly not associated with music at all. Jan Prchal (CZ), President of Association for Music Education<sup>5</sup> gave a key presentation, regarding the above-mentioned issue, titled *Association for Music Education in the Czech Republic and Current Challenges Concerning Music Education*. He introduced the whole scale of activities this association focuses on. In particular, he presented informal education aimed at music education teachers so called Summer Music Education Workshop, which has already had 28 seasons. This workshop is divided into a number of sections. Each section is defined by its own individual programme and particular joint activities including interesting lectures, seminars, concerts, meeting eminent professionals, etc. The team of trainers consists of our best and well-known professionals in the area of music education. Those, who attend these Summer Music Education Workshops, tend to return because they draw huge inspiration there and gain various didactic materials, suggestions, learn new activities, games, discover new interesting tools and find out about new books, which might be immensely helpful during the school year. Summer Music Education Workshops honour tradition and simultaneously enlarge participants’ hori-

<sup>2</sup> Webové prezentace zaměstnanců UK PedF – SIT poskytuje prostor pro Vaše webové prezentace accessed: June 22, 2018, <http://pages.pedf.cuni.cz/khv/>.

<sup>3</sup> Múzy v škole. Copyright © 2012, accessed 22.06.2018. <http://www.muzyvskole.sk/>.

<sup>4</sup> Ad Fontes Artis, accessed 20.12.2017. <https://fmu.aku.sk/sk/afa-casopis>.

<sup>5</sup> <https://www.shvcr.cz>, accessed 20.12.2017.

zons, providing them with new findings, discoveries, knowledge, which are due to innovative techniques and trends an important and needful sources of further education for teachers. Jan Prchal introduced even one other noticeable activity, namely the 1<sup>st</sup> Season of Music Olympics of the Czech Republic<sup>6</sup>, which will be held on February 17, 2018 in the premises of Grammar and Music School of the City of Prague. He emphasize the necessity of strengthening the position of music education among other general, comprehensive subjects. It is a great mistake that at some schools music education is stopped in higher grades being replaced by other subjects. Music plays an important and irreplaceable role in human life. Its absence negatively influences emotional life of a child and his/her cultural orientation. Therefore, it is necessary to state music education as an obligatory subject for all nine grades of primary education.

Similar topics were covered by: Irena Medňanská (SK) – *Legislative Changes within the Form and Content of Music Education (both general and specialized) in Slovakia after the Reform in 2009*, Mirosław Dymon (PL) – *Theory of Integrated Development and Music Education*, Milan Pazúrik (SK) – *Doctor Studies at Faculty of Education UMB*, Jana Kokešová (CZ) – *Joint (Ad)venture Music Salzburg 2017 – Students forum retrospect*, Alois Daněk (CZ) – *Specific Music Education in Children's Home in Klánovice*, Silvia Adamová (SK) – *Developmental Tendencies Regarding Teaching Rock Forms as an Alternative Collective Music Education*, Erika Krkošková (SK) – *The Importance of Contemporary Music in Music Education*, Kateřina Andršová (CZ) – *The Importance of Dobroslav Orel for Establishing Association for Music Education Considered Based on His Heritage Sources*, Slávka Kopčáková (SK) – *The Importance of Aesthetic-Educational Subjects and Their Impact on Critical Thinking Development*, Jiří Červený (CZ) – *Reflecting Current Changes in Music Education Aimed at the Visually Impaired Youth*, Ondřej Jurásek (CZ) – *Czech Underground and the Origins of Dissident Movement*, Anna Derevjaníková (SK) – *Music Education within the Context of State Educational Programmes in Slovakia*, Barbora Šobáňová (CZ) – *Reflecting the Educational Reform of Music Education at First Level of Primary School Which Has Currently Been in Progress (research findings)*, Bernadett Kiss (HU) – *Music Education in Hungarian Primary Schools*, Izabela Piekarczyk (PL) – *Badania zdolności muzycznych uczniów klas IV-VI szkoły podstawowej w Polsce*, Katarzyna Feret (PL) – *Program i treści nauczania muzyki w klasach 7-8 i gimnazjum a reformy edukacji w odniesieniu do zawartości podręczników Wydawnictw Szkolnych i Pedagogicznych*, Jarosław Chaciński (PL) – *Program kształcenia „Podwójny Dyplom” na przykładzie integracji kierunków studiów „Edukacji artystycznej w zakresie sztuki muzycznej (Polska)”<sup>7</sup> oraz „Sztuka muzyczna” (Ukraina)“*, and Ivan Palovič (SK) – *The Impact of Particular String Schools on Current Educational Process in Slovakia*.

<sup>6</sup> Hudební olympiáda ČR, accessed 22.06.2018. <http://www.hudebniolympiada.cz/>.

<sup>7</sup> Compare with: Jarosław Chaciński, “Intercultural Teaching of Music at School as a Form of Dialogue and Meeting Youth from Neighbouring Countries: Poland, Germany and Ukraine Teaching and Learning Processes”, In *Teaching and Learning Processes*, eds. Gabriela Konkol, Roman Nieczydorowski (Gdańsk: Akademia Muzyczna im. St. Moniuszki w Gdańsku, 2012), 99-112, J. Chaciński, „Interkulturelle Musikpädagogik in Ost- und Mitteleuropa – ein Bericht über das eigene, vergleichende Forschungsprojekt in Polen, Ukraine und Deutschland“, In *Musica viva in schola XXIII*, red. Petr Hala, Brno: Masarykova univerzita, 2012, 112-130

## 2. Singing activities at school

Contemporary hasty world focuses on output and we have been facing digital technologies more and more. Such technologies surpass physiological and mental capacity of human beings. It is becoming more difficult to find ways which might help us discover the way to ourselves. One of these ways is singing. It provides us with physical and emotional experience. This experience is even strengthened by group singing. Although the importance of singing and its strong formation impact on human life is generally known, the development of singing activities is often neglected. As a result of absence of singing within families and quality music education at schools, pupils lose their active interest in it. Presentations in this part of the conference became a source of hope and inspiration, and outlined how to help teachers with their practice and singing education.

Some presentations dealt with this issue: Magdalena Czechowicz (PL) – *Śpiewanie pierwotną funkcją muzyki w życiu człowieka*, Dominika Machutová (SK) – *Spiritual Vocal Work by Ľuboš Bernáth and Its Application in Music Education*, Marie Dunovská (CZ) – *Alena Tichá and Her Contribution to Vocal Education of Children at the First Level of Primary School*, Vartan Agopian (LB-CZ) – *The Relationship between Social Phobia and Music Performance Anxiety among Choir Singers*, Jan Chumchal (CZ) – *Collections of Traditional Folk Songs by Jan Nepomuk Polášek and Their Potential for Music Activities*, Miroslava Ivanová (SK-CZ) – *The Composer Jozef Podprocký in Relation to Choir Works*, Dardane Nallbani (KS) – *Activities and the Importance of Vocal Activity in Music Education in High Level Primary schools*, and Daniela Baňasová (SK) – *Gustav Mahler's Song Works within Pedagogical Process*.

All participants could choose from two workshops. The first one was called *Playful Music* education and it was led by Jiřina Jiříčková (CZ), who focused on and demonstrated the development of children's singing skills and their engagement in music motor activities. Her pupils from the 2nd grade of primary school participated in this workshop. The other workshop was led by Alena Tichá (CZ) and carried the title *Vocal Education in Children Choir Connected with Motor Activities and Images*. This presentation involved commented projection of vocal work with children, which recorded developing singing skills and joy from group music production. The participant could actively acquire some of the demonstrated activities.

## 3. Music instrument activities at school

As mentioned above, singing education is necessary. However, quality music instrument activities are also important. It closely relates to one of other issues of current world, which is the lack of fine motor skills caused by the excessive use of digital technologies limiting their natural development. The participants in the conference came with interesting thematic presentations, which not only proposed certain innovative ways of performing music instrument activities but also helped understanding children's psyche and physiological conditions for establishing conditioned reflexes and connections. These aspects have a huge impact on improving fine motor skills. These presentations explained interpretative intentions and artistic, formational devices.

Concerning this topic, there were presentations by: Nikolaj Nikitin (SK) – *Whole Tone and Chromatic Scales in Stylistic Music Improvisation for ZUŠ (elementary school of arts) Students*, Pavel Burdych (CZ) – *Béla Kéler's Music Work Called *Tempete et Calme* Supplemented by Pavel Burdych's Methodic and Interpretation Annotations*, Eva Suchánková (CZ) – *Difficulties with Teaching Elementary Piano Playing at ZUŠ*, Marie Kovářičková (CZ) – *Formational Influence of Violin Playing in Contemporary Music Education*, Paulína Haragová (SK) – *Miroslav Košnár and His Innovative Contribution to Accordion Pedagogy in Slovakia*, Tibor Feledi (SK) – *Features of Jazz Improvisation in Music Instrument Activities within Music Education*, Olena Yanochkova (CZ) – *Ensemble Play as an Inclusive Strategy in the Area of Music Upbringing and Education*, and Wojciech Wiązownicki (PL) – *Zespoły kameralne w polskiej edukacji muzycznej*.

Finally, the conference participants could try the innovative music instrument activities in practice within Jakub Kacar's (CZ) workshop titled *School by Play in the 3<sup>rd</sup> Millennium, Using Boomwhackers in Pedagogical Practice*.

#### 4. Music and movement at school

Frontal education is still prioritized at many schools nowadays. It is based on the principle that most of the time children sit, and consequently, they suffer from the lack of physical movement. Music motor education enables children to naturally relax physically. Furthermore, it stimulates the development of rhythmic feeling, which is important for the interconnection among individual subjects. It mediates emotions, which is important for every period of human life. Rhythmic feeling and melody are generally important for healthy development of people. Music-motor education is a part of educational practice. It is, therefore, necessary to involve various music-motor activities into education. These activities are: play on body, scenic performance of songs contents, singing games, and miscellaneous line or circle dances. The unity of music and movement is based on expressing simple words, phrases, sentences and longer structures. Children gradually leave the rhythm of words and learn how to rhythmically accompany for example rhymes or songs. Regarding healthy music development, children need to acquire basic motor expressions, which include e.g. arm movements, jumping, running, walk or swings. Such movements should be realized under the supervision and via instrumental accompaniment provided by the teacher, then the children start playing rhythmical and later even melodic music instruments. All possible ways supporting self-expressing should be searched, and music motor creativity helps that.

Concerning this topic, there was a number of specialized presentations: Zuzana Hubinská (SK) – *The Carnival of the Animals – Selected Suite Parts Portrayed by Means of Movement*, Lucia Šutková (SK) – *Music-Motor Activities and Their Use in Practice with Children*, Jindra Nečasová (CZ) – *Life-Long Contribution of Libuše Kurková's Work from Lenka Weissová's Documentary Film Point of View Titled BLANK PAGE*, Eva Králová and Gabriela Porubanová (SK) – *Concept of Music-Motor Activities Aimed at Fixing Pre-school Children Friendships*.

## 5. School music listening integrated with other music activities

Music listening, as one of music activities, deepens human auditory perception; however, under quality professional supervision, it develops the capability of listening and understanding, especially related to music interpretation, even the elementary one. Music listening activities elicit discussions on the music piece or song. It is essential to lead children to active listening, deepen their music cognition and understanding, and develop their respect towards personalities of art and national, ethical values. Regarding this, research into children's and youth's music preferences and their changes associated with socio-cultural life conditions is highly relevant.

Concerning these aspects, there were presentations by: Marek Sedláček (CZ) – *Youth's Music Preference in the Light of Music-Sociological Research Led by Faculty of Education, Masaryk University (2012-2017)* and Karel Jan Procházka (CZ) – *Supplementing the History of Czech Music within Music Listening Education at the Higher Level of Primary School and Secondary School*. This thematic block was closed by Belo Felix (SK) with his workshop *Mystery of Music Sharing with Children*, where all participants were actively involved and they could experience the real mystery that a quality, professional teacher may expose his/her pupils to. This mystery is based on cultivation of feelings, senses and human spirit.

## 6. Introducing music educational projects aimed at helping the Subject of Music at schools

This thematic part focused on specific pedagogical projects, which should help in practice. These projects related to inter-subjects areas between music and other art or non-art fields. The participants introduced and demonstrated innovative tools useful for music educational practice. They might be a suitable inspiration for further music and general arts education aimed even at children outside school.

Those, who paid attention to this topic, were: Božena Balcárová (SK) – *Arranging Music Fairy Tales at Primary School*, Petra Slavíková (CZ) – *Using Author Didactic Tools in Music Integrative Projects in the Context of Parental and Maternity School Cooperation*, Radim Diviš (CZ) – *Subscription Pupils Concerts and Workshops in State Opera in Nuremberg and Their Impact on General Attendance and Audience Diversity*, Olga Kozánková and Klára Boudalová (CZ) – *Project of the Czech Philharmonic „Music for Schools“ (Classroom Music Teachers Further Education)*, and Jana Hudáková (SK) – *Analysis of the State of Musicality Regarding Pupils of Various Kinds of Talents*. Moreover, this section included even the presentation by František Király (SK) – *Sonic Pi – Software Environment for Contemporary Music Education*.

The final presentation of the conference was given by Jana Palkovská (CZ), who emphasized the importance of doctoral conferences for the perception and position of music education. She highlighted the postgraduate students' contribution to the development of university specializations and invited them to even more actively participate in the running of music departments and faculties. Subsequently, Miloš



Kodejška (CZ) namely expressed thanks to everybody, who participated in the conference and closed the whole action.

Traditionally, the night before the Prague Visegrad Conference, a concert was held in the premises of the baroque hall of Jan Drtina at the Conservatory of Jan Deyl and the Secondary School for the Visually Impaired Students. Not only adults but also pupils of primary schools performed at the Visegrad doctoral concert. The concert was opened by the children folklore ensemble Kytice under the leading of Milena Kmentová (CZ) with their original instrument-vocal performance titled *Mathematical/Physical Tasks on Water (in Songs)*. The next performance was given by an outstanding Armenian pianist Vartan Agopian (LB-CZ) with Aram Khachaturian's: *Sonatina in C dur*. The following performance was also exceptional – it was given by a piano duo Eva Suchánková (CZ) and Zdeňka Švehlákova (CZ), who performed Slavický's *Suite for piano and four hands*. The cross flute brought the atmosphere of a dream when Dardane Nallbani (KS) playing accompanied by the pianist Egli Prifti (AL-CZ) the *Variation on Folk Topic by Feim Ibrahim*. The Czechoslovak chamber duo of the violinist Pavel Burdych (CZ) and pianist Zuzana Berešová (SK) attracted the audience's attention by a few pieces: *Bardejov Reminiscence, op. 31* by Béla Kéler, *Morceau I.* by Jozef Grešák and *Souvenir* by Ladislav Kupkovič. The end of the concert approached its climax with *Improvisations on Hungarian Agrarian Folk Songs, op. 20*, written by Béla Bartók, performed by the pianist Noémi Maczelka (HU)<sup>8</sup>.

This year's Visegrad Doctoral Conference titled "Music Education Theory and Practice V" evidenced that the net of participants from Visegrad countries has been continually expanding (over 90 registered participants). The basic core consists of EAS coordinators, doctoral students, their trainers and graduates of music-educational programmes from Visegrad countries. Some postgraduate students attended the conference just to gain inspiration. A noticeable group of attendants, which has also been growing, are teachers in practice, who search the conference themselves. These are heartily welcome. This conference provides them with strong impulses. Another remarkable group to be mentioned is formed by pupils from primary schools. These pupils met the participants of the conference at Jan Deyl Conservatory.

To perceive the results of music education research reacting to our changing school system is important especially for the orientation within the theoretical background of music pedagogy. It also helps find contexts and is useful for teachers in practice. Regarding this aspect, it is a great opportunity for postgraduate students to publish their findings in specialized, professional magazines. The conference organized by the Department of Music Education, Faculty of Education, Charles University, always links to EAS conferences. Active participation of postgraduate students in preparations for the conference, its realization and subsequent assessment is one of superstructures of doctoral studies providing students with new, enriching experience.

As a result of the conference, a collection of presentations titled "Music Education Theory and Practice" will be issued in 2018 in printed and electronic versions. This collection will be published by the Publishing House of the Faculty of Education,

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<sup>8</sup> The recording of all the Visegrad doctoral concert is issued on [https://www.youtube.com/watch?v=\\_Q68OK7Sk10](https://www.youtube.com/watch?v=_Q68OK7Sk10), accessed: 20.12.2017.

Charles University. This collection will be available on <http://czechcoordinatorreas.eu> under the section *Visegrad Music Team Publications*. The further conference in 2019 will be a next step towards continual development of music education as a science and towards further spreading positive human values based on sharing and common building of the support provided to current and future generations of teachers, pupils and students.



Phot. 2. A picture taken after the concert in the baroque hall of Jan Deyl Conservatory. From the left Gerhard Sammer, Noémi Maczelka, Miloš Kodejška, Gabriela Konkol, and Irena Medňanská

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