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INTERAKCIJA MED UMETNIŠKIM IN PEDAGOŠKIM IZOBRAŽEVANJEM BODOČIH UČITELJEV PIHALNIH INSTRUMENTOV

Povzetek doktorske disertacije
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Povzetek

Doktorska disertacija obravnava interakcijo med umetniškim in pedagoškim izobraževanjem bodočih učiteljev pihalnih instrumentov. Uvodna poglavja predstavljajo začetke poučevanja pihalnih instrumentov v Sloveniji v preteklosti in vertikalno glasbenega izobraževanja danes. Proučevali smo temeljne vidike individualnega pouka, umetniško interpretacijo v povezavi s študijskim procesom, povezovanje umetniškega študija s pedagoškim izobraževanjem in pomen vseživljenjskega učenja. V dvodelni raziskavi smo obravnavali študij pihal v visokošolskem izobraževanju in področje poučevanja pihal v nižjih in srednjih glasbenih šolah v Sloveniji.

Zgodovina poučevanja pihalnih instrumentov na Slovenskem sega v čas začetkov delovanja ljubljanske Filharmonične družbe od zgodnjega 19. stoletja in je potekalo v različnih časovnih intervalih. Od ustanovitve i. im. Prvega Jugoslovanskega državnega koservatorija za glasbo (1919) in današnje Akademije za glasbo (1939) je glasbeno šolstvo v Sloveniji doživelo številne spremembe. Zadnja korenita prenova visokošolskega izobraževanja je povezana s sprejetjem Bolonjske deklaracije (1999), ki je vplivala tudi na reorganizacijo študijskih programov na UL Akademiji za glasbo. Današnji programi so vsebinsko primerljivi s sorodnimi evropskimi institucijami, ugotovitve pričujoče raziskave pa kažejo možnosti sprememb v predmetnikih, ki so ciljno naravnani na specifične profile diplomantov. Individualni pouk ostaja osrednja učna oblika poučevanja pihal, vendar ga sodobni trendi nadgrajujejo z drugimi oblikami učenja, interdisciplinarnim povezovanjem vsebin s teoretičnimi predmeti in poglobljanjem v glasbeno literaturo. V ospredju je interakcija med profesorjem in študentom. Študent v času visokošolskega izobraževanja prevzema večjo odgovornost za svoj napredek, poudarek je na razvoju metakognitivnih sposobnosti v povezavi s samostojnim delom in izvajalsko prakso. Na kakovost študijskega procesa pri individualnem pouku vpliva tudi profesor s strategijami poučevanja, z motivacijskimi elementi in s sposobnostjo kritičnega podajanja povratnih informacij. Oblikovanje umetniške interpretacije je kompleksen proces, kateremu študenti v času študija namenijo največjo pozornost. S tem povezana aktivnost študenta zahteva razvoj instrumentalnih spretnosti, namerno vadenje in sposobnost sprotnega reflektivnega analiziranja posameznih elementov pri nastajanju umetniške interpretacije in končne izvedbe. V interakciji z umetniškim razvojem pri študentih poteka pridobivanje pedagoških kompetenc, ki so ključne za poklicno delovanje na pedagoškem področju. Proučili smo strategije poučevanja, pomen praktičnih izkušenj in izvedbenih možnosti pedagoške prakse. Znanje in kakovostne izkušnje v času izobraževanja oblikujejo bodočega učitelja pihal in postavljajo temelje za kreativnega in

motiviranega profesorja, ki bo lahko skrbel tudi za umetniški in strokovni razvoj v širšem kulturnem in izobraževalnem prostoru.

V raziskavi so sodelovali študenti pihal (N=59) *Univerze v Ljubljani Akademije za glasbo* (UL AG) in *Muzičke akademije Sveučilišta u Zagrebu* (MUZA) ter učitelji pihal v slovenskih nižjih in srednjih glasbenih šolah (N=64). Preučevali smo stališča študentov o interakciji med umetniškim razvojem in pedagoškimi kompetencami, o pomenu vadenja in možnostih reflektiranja izvajalske prakse in prenosu aktualne problematike umetniške interpretacije na pedagoško področje v povezavi s pedagoško prakso. Kakovost izobraževanja bodočih učiteljev pihal smo preverjali s stališči izkušenih delujočih učiteljev na tem področju. Ugotavljali smo, kakšna so njihova stališča o pridobljenih kompetencah v času študija, o individualnem delu v povezavi z demonstracijo pri pouku, o vsebini in načinu podajanja povratnih informacij in prilagajanju posameznemu učencu, o vplivu bivših profesorjev na način njihovega sedanjega poučevanja in o umetniškem in strokovnem razvoju v poklicnem delovanju. Rezultati raziskave so spodbudili razmislek o kakovosti in razsežnosti interakcije med umetniškim in pedagoškim izobraževanjem bodočih učiteljev pihal v smeri boljših medpredmetnih povezav, ne samo med glavnim predmetom/instrumentom in pedagoško prakso, ampak tudi z glasbeno- teoretičnimi predmeti. V tem kontekstu bi bila potrebna evalvacija dveh ključnih predmetov, Specialne didaktike za pihala in Pedagoške prakse, tako v vsebinskem kot tudi v izvedbenem smislu, prav tako bi bila potrebna evalvacija predmetnika, zlasti na smeri Instrumentalna in pevska pedagogika. Pri razvoju študentove samostojnosti bi bilo potrebno razmisliti o večji prisotnosti reflektivnega razmišljanja ter samoregulacije samostojnega dela in izvajalske prakse, kar naj ne bi bilo navezano izključno na povratne informacije profesorja. V tej povezavi se postavlja tudi vprašanje eventualne spremembe razporeditve individualnega pouka skozi študijski proces. Rezultati kažejo, da bi bile potrebne nadaljnje poglobljene raziskave o udejanjanju predmetno specifičnih kompetenc na pedagoškem področju, saj delujoči učitelji pihal vse svoje kompetence, pridobljene med študijem, vrednotijo v povprečju le zadovoljivo ali slabo. Kljub izsledkom raziskave, da učitelji sicer nadgrajujejo umetniške kompetence na umetniškem področju, rezultati ne kažejo na njihovo aktivno umetniško solistično delovanje.

Ključne besede: visokošolsko izobraževanje, individualni pouk pihal, umetniška interpretacija, pedagoško izobraževanje, študenti, učitelji

INTERACTION BETWEEN ARTISTIC AND PEDAGOGICAL TRAINING FOR FUTURE TEACHERS OF WIND INSTRUMENTS

Abstract

The doctoral dissertation discusses the interaction between artistic and pedagogical training in the education system for future wind instruments teachers. The introductory chapters present the beginnings of the teaching of wind instruments in Slovenia and the vertical organisation of the musical education today. The thesis studies the basic aspects of individual lessons, the artistic interpretation in connection with the study process, the linking of artistic studies with the pedagogical education and the importance of lifelong

learning. In a two-part study, the study of wind instruments in higher education is discussed, together with the teaching of wind instruments in lower and middle music schools in Slovenia.

The history of teaching wind instruments in Slovenia dates back to the time when the Ljubljana Philharmonic Society began its work. Throughout the 19th century, it took place in different time periods. Since the establishment of the First Yugoslav State Music Conservatory (1919) and the today's Academy of Music (1939), music education in Slovenia has undergone numerous changes. The renewal of higher education is linked with the acceptance of the Bologna Declaration (1999), which influenced the reorganization of study programmes at the University of Ljubljana, the Academy of Music. The contents of today's programmes are comparable with relevant European institutions, however, our findings show that there are possibility for changes in the curriculum, particularly in the areas that are targeted to specific profiles of graduates. Individual lessons remain a central teaching method for teaching wind instruments, but modern trends enable their upgrading with other teaching methods, with the interdisciplinary linking of the study contents with theoretical subjects and with an in-depth study of the musical literature. The interaction between a professor and a student is at the forefront. A student assumes greater responsibility for his progress during the higher education process: the emphasis is placed on the student's development of metacognitive abilities in conjunction with his/her independent work and performance practice. The quality of the study process in individual lessons is influenced by a teacher, applying his/her teaching strategies, his/her motivational elements and his/her ability to provide feedback information to a student with a critical approach. Developing interpretative abilities is a complex process which students pay the greatest attention to during their study. This activity requires from a student the need to develop instrumental skills, to practice in an organised manner and to be able to constantly reflect and analyse individual elements during their artistic interpretation and final performance. Combined with their artistic development, students acquire pedagogical competences which are crucial for their professional work in the field of pedagogy. The teaching strategies were thus studied, together with the importance of practical experience and the possibilities for implementing student's pedagogical practice. The knowledge and experiences of good quality obtained during the education process shape a future teacher of wind instruments and lay the foundations for a creative and motivated professor who is able to take care for the artistic and professional development in a wider cultural and educational arena.

The research included 59 students of wind instruments from the University of Ljubljana, the Academy of Music, and from the University of Zagreb, the Academy of Music. In addition to the above-mentioned students, there were also 64 teachers from the Slovenian lower and middle music schools taking part in the research. The research focused on the students' views about the interaction between the artistic development and pedagogical competences, on the importance of practice and on the possibilities for reflecting their performance practice; as regards the pedagogical practice, the transfer of current issues in artistic interpretation to pedagogy was researched. The quality of education for future teachers of wind instruments was examined by means of the standpoints provided by

experienced teachers working in this field. The research examined the following: the teacher's views on competences obtained during their study, their views on individual lessons in connection with the practical demonstration in the class, the content and the method of providing feedback information and their approaches to adjust their teaching to an individual student, the impact of their former professors on their current teaching methods, and their views about their artistic and professional development. The research findings have provided a stimulus to contemplate on the quality and the dimension of the interaction between artistic and pedagogical education of future teachers of wind instruments in order to find better cross-curricular connections, not only between the main subject /an instrument and the pedagogical practice, but also with theoretical musical subject. The evaluation of two key subjects would be necessary in this regard, specifically, Special Didactics for Wind Instruments and Pedagogical Practice, in terms of their content and in terms of performance. A similar evaluation of the curriculum would be necessary particularly in the Instrumental and Voice Pedagogy programme. As regards the development of a student's autonomy, it would be necessary to consider the possibilities of ensuring greater presence of students' reflective thinking in the programme and to enable better students' self-regulation of their independent work and their performance practice; this should not be connected solely to their professor's feedback. In this regard, a question of a potential change in the distribution of individual lessons during the study process has also been raised. The results of the research show that further in-depth research papers on the implementation of subject-specific competences in the pedagogical field would be needed as the research results have shown that active teachers of wind instruments see their own competences, gained during their studies, as adequate or insufficient. In spite of the research findings, showing that teachers do improve their artistic competences in other fields of arts, results show no indication of their active solo artistic activity.

Keywords: higher education, individual lessons for wind instruments, artistic interpretation, pedagogical education, students, teachers