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UČITELJEVE STRATEGIJE POUČEVANJA PRI INDIVIDUALNEM INŠTRUMENTALNEM POUKU FLAVTE V GLASBENIH ŠOLAH

Povzetek doktorske disertacije
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Povzetek

Učitelji flavte morajo pri svojem delu poznati in uporabljati širok nabor strategij, da se uspešno prilagodijo individualnim potrebam vsakega učenca in ga tako vodijo k izpolnjevanju ciljev učnega načrta za flavto v glasbeni šoli (GŠ). V praksi ugotavljamo, da učitelji flavte ne poznajo in obvladajo dovoljšnjega nabora strategij, ki bi jih lahko uporabljali pri svojem delu. Kljub široko zastopanemu stališču, da je učenje inštrumenta pomembno za izgrajevanje posameznika, tudi na znanstvenem področju zasledimo vrzel pri raziskovanju dejavnikov individualnega inštrumentalnega pouka flavte (IIPF).

V teoretičnem delu disertacije raziskujemo dihotomični diskurz o najbolj razdirjenem načinu poučevanja pri individualnem inštrumentalnem pouku, ki ga Jørgensen (2000) poimenuje mojster – vajenec. Zanj je značilen tradicionalizem in prenos predvsem obrtnih znanj, problematični pa so samostojnost in samoiniciativnost učenca, asimetrična porazdelitev moči med učiteljem in učencem ter način poučevanja, v katerega premalo prehajajo spoznanja s področja splošne edukacije in glasbene pedagogike. Po drugi strani pa Kennell (2002) in Bloom (1985) izpostavljata veliko kompleksnost in vrednost individualnega poučevanja pri razvijanju posameznikovih talentov.

V teoretičnem delu izpostavljamo »esencialistični« in »instrumentalistični« pogled na glasbeno izobraževanje (Scripp, 2002) in ugotavljamo širok razpon predmetnih in dejavnostnih področij, na katere igranje inštrumenta, poleg splošno priznane visoko estetsko umetniške vrednosti, pozitivno vpliva.

Igranje inštrumenta obravnavamo kot kompleksno veččino, prvenstveno mentalno, kar je v nasprotju s tradicionalističnim pogledom genetskega determinizma. V omejenem obsegu, zadostnem za razumevanje konteksta inštrumentalnega pouka, obravnavamo področja komunikacije, motivacije, metakognicije in samoregulacije ter njihovo interakcijo.

Predstavljamo različne artikulacijske učne stopnje pri individualnem inštrumentalnem pouku in v povezavi z učno stopnjo vadenja poudarjamo stališče, da je vrhunski dosežek vedno posledica namenskega vadenja (Ericsson in sod., 1993).

Na podlagi trifaznega modela samoregulacijskega učenja obravnavamo Jørgensenovo (2004) klasifikacijo strategij vadenja in predstavljamo različne strategije glasbenega memoriranja. Kot izhodiščni model za izgrajevanje veščin, potrebnih za nastopanje, predstavljamo razvrstitev veščin Clarka in sod. (2014 a) na tri glavne kategorije: glasbene, neglasbene in psihološke.

Pri obravnavi glasbene nadarjenosti izhajamo iz stališča, da imajo genetski faktorji bližjo povezavo s fizičnimi lastnostmi kot s psihološkimi faktorji (Ericsson in sod., 1993), da se glasbeni potencial spreminja in je nanj mogoče vplivati (McPherson in Hallam, 2016) ter predstavljamo različne modele glasbene nadarjenosti.

Kot eno od poti za transformiranje in preseganje tradicionalistične prakse inštrumentalnega poučevanja izpostavljamo učiteljevo refleksijo, ki lahko vodi do implementacije novih pristopov v poučevanje.

V empiričnem delu se s kvantitativnim raziskovalnim pristopom, temelječim na deskriptivni in kavzalno-neeksperimentalni metodi pedagoškega raziskovanja, usmerjamo na področje IIPF na slovenskih GŠ. Z vprašalnikom, ki smo ga oblikovali posebej za to raziskavo, ugotavljamo in analiziramo mnenja učiteljev flavte o temeljnih dejavnikih in procesih v IIPF, z namenom ugotavljanja učinkovitih strategij poučevanja. V raziskavi je sodelovalo 78 učiteljev flavte iz vseh slovenskih regij.

Ugotavljamo, da učitelji kot najpomembnejša dejavnika z zelo močnim vplivom na napredek pri igranju flavte izpostavljajo vztrajnost in prizadevnost, glasbeni nadarjenosti pa pripisujejo malo manjši vpliv. Pri pogostosti in načinih vključevanja učnih korakov v pouk so se med učitelji izkazale statistično pomembne razlike glede na število njihovih učencev, ki so nadaljevali z učenjem flavte na srednji stopnji, glede na učiteljevo mnenje o koristnosti tekmovanj za razvoj nadarjenih učencev in glede na leta poučevanja. Pri uporabi priporočene literature iz učnega načrta v primerjavi z uporabo izbirne literature ugotovimo statistično pomembne razlike v pogostosti uporabe obeh vrst literature, tako med razredi kot tudi v pogostosti uporabe.

Najpogostejše strategije vadenja, ki jih učitelji flavte posredujejo učencem, so: natančno upoštevanje notnega zapisa pri počasnem igranju, vadenje po delih, vadenje v različnih ritmičnih, vadenje z metronomom in stopnjevanje tempa izvajanja, pri čemer obstajajo statistično pomembne razlike med učitelji glede na to, ali poučujejo na matični ali podružnični šoli. Učitelji kot najbolj učinkoviti strategiji memoriranja ocenjujejo vadenje na pamet po delih skladbe in igranje od različnih mest v skladbi, pri čemer se mnenja učiteljev statistično pomembno razlikujejo glede na število njihovih učencev, ki so nadaljevali s šolanjem na srednji stopnji, glede na mnenje o koristnosti udeležbe na tekmovanjih za razvoj nadarjenih učencev in glede na dosežke učencev nad 90 točk na državnih in mednarodnih tekmovanjih.

Med učitelji smo odkrili nepoenoteno uporabo strategij v pripravah na nastope. Učitelji pripisujejo veliko pomembnost vlogi staršev pri napredku učencev. Nekaj težav navajajo na strokovnem področju, na področju dela z učenci in starši ter v delovnem okolju pa ne navajajo večjih težav. Kot najpomembnejše dejavnike za svoj poklicni razvoj navajajo delovne izkušnje, stike in sodelovanje z drugimi učitelji flavte, spoznavanje novih učnih gradiv in glasbene literature ter seminarje. Kot najpomembnejše lastnosti, ki jih pripisujejo odličnemu učitelju flavte, so sposobnost motiviranja, poštenost in spoštljivost, potrpežljivost, stalno izpopolnjevanje, sposobnost vzpostavljanja konstruktivnih odnosov, ustvarjalnost ter doslednost.

Statistično pomembne razlike med skupinami učiteljev in s tem povezana uporaba različnih strategij so se največkrat pojavile glede na njihovo mnenje o koristnosti udeležbe

na tekmovanjih za razvoj njihovih nadarjenih učencev, glede na število let poučevanja in glede na število učencev, ki so nadaljevali s šolanjem flavte na srednji stopnji.

Obravnavana tematika teoretičnega in empiričnega dela dopolnjuje glasbenopedagoško teorijo na področju IIPF in ima aplikativne možnosti za prenos spoznanj v prakso. Analiza uporabe priporočene in izbirne literature iz učnega načrta služi kot osnova za nadgradnjo učnega načrta za flavto v GŠ. Na podlagi predstavljene teoretske argumentacije bo mogoče izdelati smernice za izboljšave na področju procesov IIPF v glasbenem izobraževanju doma in v tujini. Najvišje ocenjene strategije vadenja, memoriranja in priprave na nastop predstavljajo izhodišče za nadaljnje akcijsko raziskovanje učinkovitosti teh strategij pri delu z učenci flavte v GŠ in s tem za prihodnje oblikovanje referenčne literature za učitelje flavte.

Ključne besede: individualni inštrumentalni pouk, flavta, učitelj, glasbena šola, strategije poučevanja, glasbena nadarjenost, učne stopnje

TEACHING STRATEGIES IN INDIVIDUAL INSTRUMENTAL FLUTE INSTRUCTION IN MUSIC SCHOOLS

Abstract

Flute teachers need to be knowledgeable about a wide array of teaching strategies. Thus they are able to adapt their teaching to the individual needs of their students, consequently enabling them to fulfill the Slovenian State Music School Flute Curriculum objectives. In professional practice, there is a growing awareness that flute teachers' knowledge and use of various teaching strategies is insufficient. Despite the widely acknowledged importance of playing a musical instrument, there is a gap in systematic research of the music studio flute instruction context.

In the literature review, we research the dichotomic discourse about the most widespread instrumental teaching model, the *master – apprentice* (Jørgensen, 2000). This model is usually described as traditional, transferring mostly the knowledge of the craft, displaying a problematic asymmetrical distribution of power between teacher and student, and lacking student initiative and independence. Findings and practices from research in music education and general education are seldom implemented into this model. On the other hand, Kennell (2002) and Bloom (1985) describe it as particularly effective and complex, especially in the instructional context of talent development.

In the theoretical part we highlight the »essentialist« and »instrumentalist« (Scripp, 2002) views of music education and establish a wide array of areas that benefit from playing a musical instrument, besides its significant aesthetic art value.

Contrary to the view of genetic determinism, we present playing a musical instrument as a complex, mostly mental skill. We limit the research of communication, motivation, metacognition and self-regulation and their interaction to the context of instrumental

studio instruction. Various teaching stages are presented, emphasizing deliberate practice (Ericsson et al., 1993) as the fundamental way to peak achievement.

Based on the three-phased model of self-regulative learning, Jørgensen's (2004) practice classification and several memorization strategies are discussed. The many skills involved in refining concert performance are presented, as categorized by Clark et al. (2014 a): musical, non-musical, and psychological.

Musical talent is presented as a malleable and ever-changing concept (McPherson and Hallam, 2016), with genetic endowments being connected closer to physical than psychological characteristics (Ericsson et al, 1993). Several models of talent development are presented.

Teacher reflection is suggested as a possible path towards transforming and upgrading traditional individual instructional practices, leading to new teaching approaches.

Research of individual instrumental flute instruction (IIFI) in Slovenian music schools is based on descriptive and causally non-experimental quantitative method. The questionnaire was designed to explore flute teachers' beliefs about main factors and processes in the IIFI in order to analyze and consequently identify effective teaching strategies. There were 78 flute teachers from all Slovenian regions involved.

Findings show that the teachers identify perseverance and diligence as the most important factors in developing proficiency in flute playing. They recognize musical talent as slightly less influential. Statistically significant differences are shown in the frequency and manners of incorporating teaching stages in the instruction, as related to the number of teachers' students who continued their flute studies at the high school level, teachers' opinion about the benefits of music competitions for the development of their talented students, and according to cumulative years of instruction. The use of recommended literature in the Slovenian State Flute Curriculum as opposed to literature chosen by the teacher, varied. Both types of literature varied according to the level of use in every grade and between grades.

Most often flute teachers recommend to students the following practicing strategies: playing music notation accurately in slow tempo, practicing parts of a piece, practicing in various rhythms, with metronome, and accelerating the performance tempo. There were statistically significant differences among flute teachers according to the type of music school they were teaching at (central or satellite). Teachers identified playing chunks of pieces by heart and memorized playing from different parts in the piece as the most effective memorization strategies. There were statistically significant differences among flute teachers according to the number of students in the studio, the number of students who continued their flute studies at the high school level, teachers' opinions about the benefits of music competitions for the development of their talented students and according to their students' achievements at the state and international flute competitions.

The use of performance preparation strategies was not unified and varied significantly among teachers. Teachers described parents as very important for the development of their students' flute proficiency. They reported some problems in the professional knowledge area, while they have not reported any significant problems in the field of collaborating

with students and parents nor in the work environment. As the most significant contributing factors to their professional development they described: work experience, contacts and collaboration with other flute teachers, learning about new literature, flute music, and seminars. They identified seven features of an excellent flute teacher: ability to motivate, honesty and respect, patience, constant improvement, creativity, and consistency.

Most often statistically significant differences occurred according to teachers' opinions about the significance of music competitions for the development of their talented students, cumulative years of teaching and according to the number of students who continued their flute studies at the high school level.

The topics presented in the literature review and research supplement the music education theory in the field of individual instrumental flute instruction and display possibilities for implementation in professional practice. The analysis of the recommended and chosen literature as used by the flute teachers may serve as a foundation for future upgrades of the Slovenian State Flute Curriculum.

Guidelines for improvements of the IIFI processes in Slovenia and internationally can be made based on presented theoretical reasoning. Practice, memorization, and performance preparation strategies that were ranked as most effective by the teachers need to be further investigated. Effectiveness of these strategies for teaching music school students should be examined in order to contribute to future reference literature for flute and instrumental teachers.

Keywords: individual instrumental instruction, flute, teacher, music school, teaching strategies, musical potential, teaching stage