Everyone can improvise: Music improvisation pedagogy in the early childhood education context / Svatko može improvizirati: pedagogija glazbene improvizacije u kontekstu predškolskoga odgoja

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The importance of art education for the cognitive, social, and emotional development of children and youth	**Number of the paper: 163**	

Abstract

The concept of intercultural competence implies educators' optimal responsiveness and understanding of the richness and limitations of their own sociocultural contexts and those of their students. Respect for cultural diversity and various musical traditions, coupled with an appreciation of intercultural music education, can significantly contribute to developing intercultural competences among future early childhood educators (ECEs) and teachers.
Building upon the findings of grounded theory, the Model of Intercultural Competences in the context of music education highlights the necessity of analyzing intercultural competences through the processes, actions, and interactions of future teachers and ECEs from diverse backgrounds (Sukmayadi & Sandie Gunara, 2019).
This paper aims to elucidate the understanding and perception of cultural diversity and intercultural competences in the learning and teaching of music from the perspective of teacher education students, with the goal of further developing the concept of intercultural competences within the realm of music education.
Based on Joseph and Southcott's (2009) exploration of cultural diversity in music education, a questionnaire comprising several subscales was developed for research purposes.
It is expected that the conducted research will provide implications and contribute to understanding educational practices from the perspective of intercultural sensitivity and the development of intercultural music competences among future ECEs and teachers. This is particularly relevant in the context of conducting musical activities aimed at enhancing educational programs and fostering a fairer, more inclusive curriculum.

Key words

early childhood educators and teachers; interculturalism; music education; teacher education students; sociocultural context

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Važnost umjetničkog obrazovanja	**Broj rada: 163**	

Sažetak

Teorija aktivnosti (AT) nudi sveobuhvatnu perspektivu složenih situacija (Engeström, 2014), analizirajući obrazovne aktivnosti s holističkoga aspekta. Pedagogija glazbene improvizacije ističe aktivnost, spontanost i interakciju (Hickey, 2015; Linson, 2014) posebno ukazujući na dva konstrukta unutar ranoga i predškolskoga odgoja i obrazovanja (RPOO): Kreativna glazbena aktivnost (Creative Musical Agency (CMA) i Socijalno-glazbena sposobnost (Socio-Musical Aptitude (S-MA)) (MacGlone, 2022).
Cilj je istraživanja, koje je sastavni dio Erasmus projekta Everyone Can Improvise – ECI, usmjerenoga na unapjređenje pedagogije glazbene improvizacije, opisati i analizirati metode provođenja improvizacije sa skupinom djece predškolske dobi (N = 25). Korištene su etnografska metoda u području ranoga i predškolskoga odgoja i obrazovanja (Köngäs i Määttä, 2023), metoda istraživanja u području umjetnosti tzv. „crtaj i pričaj" (engl. draw and tell research method) (Angell I sur., 2015; Coates, 2002; Punch, 2002) te promatranje podržano videozapisima.
Promatranje djetetova kreativnoga glazbenoga izraza kroz improvizaciju s gledišta teorije aktivnosti, otkriva upotrebu različitih fizičkih i simboličkih alata, što ukazuje na multisenzorna i multimodalna iskustva djece. Slušanje dječjih glasova i njihovih imaginarnih svjetova kroz improvizaciju uz korištenje istraživačke metode u području umjetnosti potiče kreativno izražavanje i doprinosi razumijevanju djece. Popunjavanjem istraživačke praznine u studijama grupne improvizacije djece predškolske dobi (MacGlone, 2022), ovo istraživanje implicira daljnji razvoj znanja u području pedagogije glazbene improvizacije**.**

Ključne riječi

teorija aktivnosti; pedagogija glazbene improvizacije; rani i predškolski odgoj i obrazovanje; metoda etnografije u RPOO; „crta i pričaj" metoda istraživanja

Revizija #2
Stvoreno 21 rujna 2024 21:19:51 od Martina Gajšek
Ažurirano 21 rujna 2024 22:10:08 od Martina Gajšek