



Interactive Methods Of Teaching Music And Their Usage In Georgian Music - Teaching Sphere (On The Example Of A Secondary School)

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ABSTRACT

The article describes the problems of teaching music in Georgian secondary schools and discusses several teaching methods that will help the teacher and the student to better understand the subject.

KEYWORDS - Methods; Complex task; Project learning; A new understanding of the subject of music; Didactic games.

INTRODUCTION

Systemic and complex teaching of music means to develop a child in many ways including rhythm - motor, speech, fantasy, concentration skill, strengthening memory. Children should learn about different playing instruments (folk or classic) and the technology of playing music on them.

Systemic study of music forms creative space. Creative space itself is formed on the basis of the interactive relationship between a teacher and a student in a properly chosen environment. In such situation, there is a focus on those forms that better involve students in the learning process. Thus, improvisation is one of the best means of interaction. The question of any musical education should be considered in the union with didactic tasks and be adapted to the tasks of a modern secondary school.

The introduction of existing music textbooks and teaching methods makes it clear that they are trying to introduce programs and methods fit to a particular historical era; Many decent teachers working in the so called Soviet system were obliged to work with a methodology adapted to that social atmosphere. In spite of my deep respect for them, I must admit that the teaching materials and methods of that period could not cope with the general cultural outlook of the modern child - including the tasks of musical education (both in special music schools and in secondary schools).

- A). In modern secondary schools it is necessary to raise the actual issues of musical education;
- B). To pause at problems (analyze, discuss and make right decisions) arisen during the process of working on music lessons;
- C). To provide new (designed and tested) future teachers or existing teachers with methodological guidelines;
- D). It is highly desirable that such textbooks be created by already experienced, practicing teachers - in collaboration with theorists;

E) In Georgian reality - in the field of teaching music, for decades (especially in secondary schools) - it can be said - neither the methodology, nor the teaching system, nor the control of the existing situation could stand any criticism. In order not to continue the "established practice", it is necessary to get acquainted with the current situation in the field of music education of progressive countries.

The methodical guides to music developed around the world have a certain line in common, though they try to enrich the genre with some of the original and necessary details. Didactic games and musical quizzes are included in the curriculum to increase the interest of students in the musical arts of Europe and Russia. As practice has shown, there has been considerable activation of children in this way. In a didactic game, the learning process should be focused on increasing the learner's curiosity and turn to the thirst for knowledge. Great Georgian psychologist Dimitri Uznadze notes: "Remember that child development is only possible in the process of activity."

Methods of teaching music

In the educational process it is crucial to use a variety of activities. Among them, for the study of a particular topic or specific issue within contexts, one significant approach involves assigning complex tasks in the subject of music. These tasks entail the creation of cognitive-creative products by the students, whose performance necessitates the integrated utilization of diverse knowledge within functional contexts. A complex task, along with its closely associated structural elements (including issues, sub-concepts, key questions, and evaluation criteria), within a distinct topic, serves as an intermediate objective. This complex task involves the creation of a creative product, such as a comic story, video, poster, composition, or diagrams, by a student. Through this creation, students demonstrate their understanding and proficiency in the subject matter or study material. For instance, students validate their comprehension of textual content or the essence of specific natural events. And how did they succeed in analyzing the musical fragments, whether they were excerpts from the curricular or extracurricular musical compositions, to discern their relevance to the content, characterize each piece, and elucidate the musical elements (such as sound, rhythm, melody, harmony, form, and genre) through which the composer conveyed their ideas? A multitude of topics await exploration, ranging from elementary themes like the incorporation of environmental sounds in music, portrayal of objects in music, and musical depictions of holidays, to more advanced topics including juxtaposition of old and new elements in music, exploration of themes like love and hate, loneliness and unity, and intermediate level inquiries into national identity in music and the therapeutic aspects of music, among others.

The second intriguing approach to teaching is "project-based learning in music." Dimitri Uznadze enlightens us with the idea that the essence of learning lies not solely in the product received, whether it be a specific habit or knowledge with a predetermined content, but rather in fostering the student's strengths in a particular direction. In the 21st century, it is imperative for students not only to acquire knowledge but also to cultivate and enhance the skills that will render them competitive and successful throughout their lives. Given this context, it is both compelling and vital to employ project-based teaching methods aimed at cultivating critical thinking, problem identification and solving, creative thinking, formulation and articulation of targeted questions, collaborative decision-making, and readiness to compromise in pursuit of shared objectives. Below is the list of activities outlined in the project plan for the IX grade music curriculum within the topic under study.

The objective of the project is for students to delve into the theme of "Heroes and Anti-Heroes in Music," engaging in diverse activities aimed at establishing connections with literature and art. The aim is for students to proficiently articulate the literary, artistic, and musical portrayals of heroes and anti-heroes.

The project objectives are outlined as follows:

- 1 To integrate non-formal education into formal education, incorporating field events such as drama performances, opera theater visits, and art workshops.
- 2 To enhance communication skills and information processing abilities, including the preparation of interviews with theater actors, opera singers, painters, and sculptors.
- 3 To foster socio-emotional, verbal, writing, and creative skills using the intricately explored theme of "Heroes and Anti-Heroes in Music" as a model.
- 4 To convene a culminating conference for the school community, including students, parents, and teachers.
- 5 To articulate and consolidate acquired knowledge and experiences by generating a comprehensive summary. Additionally, to compile a "two-way records" diary.

Brief overview of planned activities:

- To examine various archetypes of heroes and anti-heroes during the lesson progression; To acquaint students with literary depictions of these characters and correlate them with musical interpretations. To systematically analyze musical elements (such as sound, rhythm, melody, harmony, form, and genre) within the sampled fragments, facilitating the characterization of heroes and anti-heroes. (Long-term goal): To explore the texture of notated material, discern the themes of the hero and the anti-hero, analyze them, and ascertain their relevance to the literary content using Franz Liszt's three-part "Faust-Symphony" as an exemplar, inspired by Johann Wolfgang von Goethe's "Faust".
- Hero and anti-hero in theatrical performance: To organize a visit to the drama theater to attend the performance "Beauty and the Beast". (Previous performances attended include: "Home in the Village", "It's a Quiet Spring Evening", "What You Have Seen, You Can't See Again", "Millionaire's Will", "1902 in Batom", etc.) Following the performance, arranging a meeting with the director and cast for a discussion session.
- Hero and anti-hero in the opera: Arranging attendance at the opera performance "Lela" by R. Lagidze at the Batumi Music Center. (Previous opera attended: V.A. Mozart's "The Magic Flute"). Following the performance, scheduling a meeting with the artistic director of the opera theater and the opera singers.
- Character of the hero and anti-hero in sculpture: Organizing a visit to the workshop of sculptor Davit Bolkvadze to observe the creation of busts and discuss the portrayal of hero and anti-hero characters in sculpture.
- Good and evil characters in painting: To arrange a visit to the workshop of artist Akaki Dzeladze to explore the portrayal of good and evil characters in painting, particularly through portraits.

- To craft suitable musical themes for the hero and anti-hero: Organizing an online meeting with film music composer Ana Kasrashvili to collaborate on the creation of musical motifs tailored to the hero and anti-hero characters.
- To undertake a comprehensive task centered on the theme "Heroes and Anti-Heroes in Music," the outlined conditions are as follows: utilizing provided musical fragments, students are tasked with crafting a musical composition inspired by the painting "Christina's World" by the American artist Andrew Wyeth. The composition should effectively convey the musical portrayal of the protagonist's heroic attributes and everyday heroism depicted in the artwork. Additionally, students are required to create a title for their composition and present it to the class.
- To issue invitations and prepare a booklet on the conference theme for the invited guests. To convene the conference in the school assembly hall.
- To compile a two-way record diary and establish a "Chest of Impressions". To develop evaluation rubrics and maintain continuous monitoring of the process.

Expected Results:

Instant:

- To acquire knowledge relevant to the lesson's subject matter while simultaneously engaging with the conference topic.
 - Impressions garnered from participating in creative activities.
 - Primary information comprehended during the interview process.
 - Practical experience of teaching by doing.
- Every activity, instruction, and task executed with responsibility.

Long term:

- To consistently analyze target concepts/subconcepts and musical features.
- To enhance the engagement of the school community.
- To enhance the academic quality index of students.
- To foster communication, the exchange of creative ideas, cooperation, and mutual respect among students.
- Practice in public speaking.

When discussing the enhancement of music education and the integration of various methodologies into practice, it is imperative to consider the training manuals sanctioned by educational authorities, such as those endorsed by the Ministry of Education. The standard for music education incorporates the utilization of new technologies, presenting a contemporary and innovative approach to teaching music. Accordingly, textbooks are crafted in alignment with this standard, minimizing the inclusion of material necessitating rote memorization or systematic learning. Instead, lessons primarily comprise practical and enjoyable activities aimed at boosting student motivation. Texts are presented succinctly, highlighting key facts to facilitate comprehension. Thoughtfully posed questions guide students in logical reasoning, thereby enhancing their ability to grasp and engage with the material.

The teacher's book contains numerous recommendations, including guidance on recognizing the age and individual characteristics and abilities of each child. It outlines strategies for managing the flow of the lesson and fostering student engagement. Additionally, it specifies tasks to assign to students and suggests methods for their execution. The book also offers supplementary information on pertinent topics and emphasizes diverse approaches to reinforcing knowledge. Throughout the lesson, a sequence of activities is employed, including singing, listening to musical excerpts, studying musical notation, engaging in rhythmic exercises, working with musicograms and pictograms, and participating in staged performances, among others. The manuals offer detailed instructions for utilizing the music computer program LMMS as part of the activities. This program is integrated into students' books, aiming to cultivate a tolerant personality and provide opportunities for students to showcase their abilities. It fosters the development of both mental and physical skills essential for mastering the subject. Moreover, it is designed to promote the values and skills aligned with the national goals of general education.

The process of revising and grading school textbooks is proceeding incrementally. This year, textbooks accompanied by audio material and student workbooks were published for grades I-IV. Additionally, in 2022, a music project teaching manual was developed and printed for the X - XI grades, featuring a diverse array of resources. Currently, authors are in the process of creating new teaching materials for grades V – VI.

RESULTS

While fundamental changes are underway, there remain several challenges that require resolution:

- 1. Preparedness of teachers:** Ensuring that educators are equipped with the skills and capabilities necessary to effectively navigate modern educational challenges.
- 2. Shortage or absence of music teachers in mountainous regions:** Efforts should be made to encourage and support students and young teachers to develop an interest in working in rural areas.

3. **To conduct targeted training sessions:** Designing and developing training modules aimed at enhancing teachers' abilities to effectively manage the learning process. These training sessions should be enriched with practical activities.
4. **Methodological guides:** To create, revise, and adapt guides to align with the national curriculum. These guides will serve as tools for teachers to effectively guide and plan the learning process.
5. **Involvement of the school community:** To organize open music lessons for parents and other school community members to demonstrate the subject's role in shaping the modern student.
6. **Equipping teachers with technical resources,** particularly in rural schools, is crucial. The absence of necessary tools for illustrating musical fragments and utilizing various audio-video resources is evident. To conduct comprehensive lessons, all music teachers should have access to essential equipment such as laptops, sound amplifiers, and projectors. Notably, in the Adjara region, efforts are underway to fully equip schools with such technical resources, and this initiative is ongoing.
7. **Informal activities:** To enhance the significance of attending and engaging in creative events beyond the school environment to enrich the cultural development of students. These activities may include attending theater performances, opera productions, and visiting with artists, musicians, actors, directors, among others. Such experiences aim to broaden students' horizons and illustrate the diverse facets of the subject's significance.

In conclusion, it is important to note that music education in Georgian secondary schools incorporates methodologies from both European and American educational systems, with best practices being developed and tailored to fit the national context. Significant progress has been made since the era of the Soviet educational system, with comprehensive updates to teaching approaches, strategies, methodologies, and textbooks. This evolution reflects a commitment to providing students with a modern and effective music education that prepares them for success in a rapidly changing world. The reforms anticipated by the Ministry of Education in the near future instill confidence that all educational challenges will be addressed, paving the way for students to receive a comprehensive education that equips them for life and nurtures them into capable and successful citizens of the country.

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