

THE STATEMENT OF PROFESSIONAL AND ACADEMIC ACHIEVEMENT

1. First Name and Surname: Anna Kalarus

Introduction. The foundations of personal research approach.

The extent and intensity of the impact of music on the various, often seemingly unrelated, areas of human endeavour has always been, and still is, a peculiar phenomenon. My own music education leading to the master's degree from the Academy of Music in Krakow has enabled me to acquire the scientific background necessary to explore this theme. The academic work that I undertook professionally at the time combined the areas close to the interests directly linked to my studies, i.e. music and pedagogy, with the disciplines that have become a source of my additional investigations, such as psychology and sociology. Still, neither my first research related to my PhD nor the subsequent studies that contributed to a book I published in 2018, would have been possible without the knowledge of music theory.

In order to answer some of the key questions about the influence of music on the sphere of human psyche, particularly that of a schoolchild, the musical material used in my research has been submitted to a thorough theoretical analysis which considered, to a various degree, the different qualities of the musical works; as proposed by professor Mieczysław Tomaszewski, its musical, sound-related, auditory and symbolic text¹. In case of the two experimental studies I carried out, the aim and the final effect was not only to confirm my hypothesis, but also to create didactic tools that could prove helpful in the teacher's work. I consider this to be a good example of combining music theory with its application in the pedagogical practice.

I wish to emphasize at this point that my exposure to the reflection on the analysis of musical work, so broadly examined at the Academy of Music in Krakow, has been greatly relevant to my scientific pursuits. Thanks to the learning I acquired under the watchful eye of the creators of the Krakow Concept of Music Education - prof. Zofia Burowska, prof. Jerzy Kurcz and dr Andrzej Wilk - I have become both aware of and sensitive to the relations between the work of music and its social impact, particularly in education. Moreover, both at the time of my studying and today, the Academy is the place where the Krakow Concept of Music Education and Krakow Theoretical School meet and interact. The founder of the Krakow Theoretical School, prof. Mieczysław Tomaszewski once said the words which have had a significant impact on my entire approach: "On the one hand, the interpreter of a musical work - or a specific body of work - has at his disposal not one, but numerous highly specialized methods of analysis and

¹ C.f. M. Tomaszewski, *Interpretacja Integralna Dzieła Muzycznego, Rekonesans*, Akademia Muzyczna w Krakowie, Kraków 2000, p. 20.



interpretation, deemed to belong to the paradigm of academic musicology. Yet, on the other, in practice such methods are often considered insufficient when it comes to capturing in a work of music that which is most significant: its particularity, distinctiveness, uniqueness, but also its value and 'artistry'".² In my own works, it was humility combined with the awareness of this insufficiency in grasping the "ungraspable" which is naturally present in music that has brought together the theoretical aspect of music with its deeply humanistic message. This has resulted in more practical attempts, aimed at transforming school into, after E.T. Hall, a space which is more "sociopetal"³ in character. When using music to this end, I have applied a suggestion by another music theoretician, Karol Berger to the effect that if a work of art is to reveal itself to us, it has to be lived or "decoded"⁴. I would only add that this process obtains in most surprising ways, of which the listener is not always conscious.

2. Information on education/academic degrees/title of PhD thesis and its summary

5 July 1990 – Master's Degree, Academy of Music in Krakow, Faculty of Music Education. Master's thesis: *Janina Garścia's piano works*, written under the supervision of Prof. dr hab. Tadeusz Przybylski.

11 July 2006 - PhD in humanities, specialism in pedagogy. The Kazimierz Wielki University in Bydgoszcz, Faculty of Pedagogy and Psychology. Thesis title: *Stimulating the learning processes in young schoolchildren by music*, written under the supervision of prof. dr hab. Jerzy Kurcz, reviewers: prof. dr hab Zofia Konaszkiwicz, prof. dr hab. Ewa Zwolińska.

The subject matter of my doctoral thesis was the use of music as an acoustic background for the stimulation of the didactic process in children in the early stages of schooling. The main goal of the work was to empirically verify the information yielded by the literature review and the author's previous experience in relation to music as a stimulator of learning and teaching processes. The research concerned the influence of musical background on memory and on stimulating creative attitudes in the second grade of primary school pupils. The main research hypothesis assumed that influencing the acoustic environment by adding a musical background would be an important factor stimulating the learning-teaching processes. On this approach, music was treated as a specific teaching tool, impacting cognitive processes and their emotional context. In order to solve the research problems and review the hypotheses I used the method

² M. Tomaszewski, W stronę muzykologii humanistycznej, in: A. Leszczyńska *Muzyka na progu trzeciego tysiąclecia: teoria i praktyka*, Akademia Muzyczna im. F. Chopina, 2000, p. 13

³ C.f. E. T. Hall, *The Hidden Dimension*, Bantam Doubleday Dell Publishing Group, New York, 1988.

⁴ K. Berger, *A Theory of Art*, Oxford University Press, Oxford 2000.

of pedagogical experiment and diagnostic survey. The experimental method was carried out by applying the parallel group technique with the initial and final measurements.. The mostly positively verified hypotheses, provided an inspiration for further studies. Taking advantage of the knowledge I had on the acoustic, emotional and aesthetic meanings inherent in music, I have designed and conducted another empirical study. Its final effect, which involved different types of music activities. as discussed in section 4, was the development of the original “anti-stress programme” dedicated to working with primary school children.

3. Information on employment in academic institutions.

I have been employed in the Academy of Music in Krakow since 2005; since 2007 I have worked in the position of assistant professor in the Department of Creativity, Interpretation and Education in the Institute of Choir Conducting, Music Education and Rhythmic Instruction, at the Faculty of Music and Educational Research. I have been responsible for teaching courses in methodology in music education. I also hold a seminar helping students prepare their thesis and teach a course on the methodology of BA thesis. The Academy is my primary place of work. Since 2012, I have been a member of the Faculty Council. In 2015, I was entrusted with the role of the tutor of pedagogical student internships. Since 2006, when the Association of the Students of Art Education was established at the Academy, I have been its supervisor.

3.1. Information on employment in other educational institutions.

Since 1984, I have been a teacher of ear training at the MK Ogiński Primary School of Music in Miechów where I also worked previously as a teacher of piano, an accompanist and lecturer in rhythmic instruction and ear training. Since 2007, I have been a chartered teacher. The school is my secondary place of employment.

I am the manager of the general music education section at the school.

1994- 2004 – Pedagogical Director, teacher of ear training, choir conductor in the Vocal and Acting School in Krakow.

1991-1994 – teacher of Music in the Primary School No 28 in Krakow.

1990- 1991 – piano teacher and accompanist at the B. Rutkowski Primary School of Music in Krakow

4. Scientific achievement presented for evaluation as discussed in Art. 16, Item 2 of the Act of 14 March (Parliamentary Journal [Dz. U.] No 65, position 595 with later changes)

4.1. Achievement details:

Anna Kalarus, *Muzyczne działania percepcyjno- zabawowo- twórcze jako formy aktywności prewencyjnej wobec szkolnego stresu uczniów szkół podstawowych* [Musical perceptual, play-based and creative activities as forms of preventive stress-reducing measures in primary school students]; Wydawnictwo Akademii Muzycznej w Krakowie, Kraków 2018, ISBN 978-83-62743-84-1, 388 pages.

4. 2. Discussion of academic objectives, results and possible application

4.2.1. Introduction – research background

The problem of school stress in the awareness of teachers, pupils and their parents as well as all other specialists who are responsible for the shape of education has been present since the very appearance of the term in the public domain. I have reflected on the theme in my work as a teacher and musician as I have personally experienced discomfort linked to public exposure and since then I have continued reviewed my skills and knowledge. During my academic and teaching career, particularly when I was already in a position to begin working on my PhD thesis, I thought of analysing music not only in terms of its perception but also on creatively approaching the linking of music to various other activities that pupils are involved in, in order to help reduce the negative effects of stress in the school environment.

The term *school stress* has probably been the most commonly used psychological term in the educational space since the mid-1950s. Since the time Hans Selye introduced it, *school environment* has been treated as the place both representative of the problem and subjected to academic scrutiny. Stress can be understood in various ways but my work is limited to negative symptoms of the stress whose symptoms can be the same as the symptoms of anxiety, which is the approach adopted by Stanislaw Korczynski and Arne Öhman who think that anxiety is both an emanation and a symptom of stress⁵. But stress, in the aggravated form, is also a situational context for anxiety⁶. School is an environment, in which pupils are continually assessed and confronted, finding themselves in difficult situations where feelings of anxiety and being threatened or challenged are constantly present. Some teachers, particularly those aware of the

⁵ C.f. S. Korczyński, *Stres w środowisku edukacyjnym młodzieży*, Difin, Warszawa 2015, p. 49.

⁶ C.f. A Öhman, *Strach i lęk z perspektywy ewolucyjnej, poznawczej i klinicznej*, [in:] M. Lewis, J.M. Haviland-Janes, *Psychologia emocji*, Gdańskie Wydawnictwo Pedagogiczne, Gdańsk 2005, p. 721.

possible consequences of stress, i.e. as neurosis, depression or aggressive behaviour, aim at finding out more about it and modulating it. Initially, the diagnosis, theoretical analyses and other practical attempts were dominated by the idea of “fighting stress”, but in time, psychologists have provided teachers with arguments for taking a different view of school stress. Stress has gradually become something that is to be limited or reduced rather than eliminated. Finally, the examples of pedagogical practice discussed in the literature, based on the findings of psychology and the related sciences, indicate increasingly common attempts to undertake prophylactic stress-preventing actions in the school environment.

The term *prevention* is often used in sociology in the context of preventing social pathology, but nowadays it is also increasingly used in psychology and pedagogy. The theoretical approach, empirical research and conceptualizations derived from them, as discussed in my work, shift the focus to the attempts to modulate stress in the school environment with the help of **music**, interpreted both in absolute terms and as a school subject. Shifting the focus to the audio-sphere and its role in living a harmonious life and modulating school stress is at the core of my research, which is interdisciplinary in character since the researcher herself is both a musician and a teacher.

4.2.2. Research objectives

My theoretical considerations, experiences and observations led me to designing research to be conducted among grade 5 primary school pupils, in which various forms of musical activity would be introduced during music lessons as a form of stress prevention.

“The programmed content” as well as the perceptual, play-based, creative activities to be carried out in the fifth grade during music lessons were the main focus of the study.

- The aim of experimental activities was to find out whether, and to what extent, the designed activities can contribute to reducing, optimization of reducing and prevention of school stress. The cognitive objective was to learn about the preventive effects of music in relation to school stress.
- The theoretical objective was set out as contributing to theoretical knowledge regarding stress-prevention in the school environment, and the literature review (theories, literature research).
- Finally, the practical goal was to conduct the empirical study and develop practical solutions aimed at reducing stress levels in pupils, and also to devise specific didactic resources within music, broadly defined, for the use of the teachers of other subjects.

4.2.3. Research problems

The main issue was captured in the question “What is the significance of perceptual, play-based and creative activities in the prevention of school stress in fifth grade pupils of primary school?”

According to the procedures adopted in the research methodology and also on the basis of the literature review, the following main hypothesis was put forward:

The main hypothesis:

It is assumed that musical games and play as well as other creative tasks preceded by listening to music (a musical signal) determine the optimal level of students’ stimulation in stressful situations caused by tests, assessments and social exposure, and thus reduce the level of school stress.⁷

4.3. Empirical variables and indicators

The *independent variable* in the research presented were the music-based games and play as well as creative activities preceded by listening to music in a *set arrangement* perception-play-creativity [P-P-C] during music lessons. The following criteria were adopted: the criterion of the choice of music and selection of compositions, choice of musical games and play and the choice of tasks involving both freestyle and directed music improvisation.

The dependent variables were the effects such as the prevention and reduction of school stress through the use of music perceptual-games-play during lessons. Among the indicators were:

- the level of anxiety expressed by the level of emotional excitation, degree of reduction in stress, anxiety – anxiety as a state; level of anxiety as a trait;
- optimization of the results of the test *Ja i moja szkoła* [My School and I], including the level of school anxiety, motivation to learn and the optimization of the results of a competence test.

4.4. Methods, techniques and tools

In order to find the answers to the questions posed I implemented the method of the natural pedagogical experiment of the diagnostic survey⁸. The method was that of parallel group technique with initial and final measurements, and a single factor difference referring to the musical phenomena. Both in the control and experimental groups, **the compliance was evident**

⁷ A. Kalarus, *Muzyczne działania percepcyjno-zabawowo-twórcze jako formy aktywności prewencyjnej wobec szkolnego stresu uczniów szkół podstawowych*, Akademia Muzyczna w Krakowie, Kraków 2018, p.190.

⁸ T. Pilch, T. Bauman, *Zasady badań...*, p. 71-82.

in the sphere of music alone, in the world of sound. The only difference between the groups was that in the control group the repertoire of music was chosen randomly, whereas in the experimental group it was pre-selected, as were the musical games and play-based and creative exercises, which were adjusted to pupils' age and musical competences. In the experimental group, the sequence of musical activities was also an important fact; it always remained the same.

- In this study I have used the technique of the measurement of the level of The State-Trait Anxiety Inventory and measurement of school anxiety and motivation to study. I used didactic measurement, questionnaire, observations and an interview. The research tools which I used in the attempt to evaluate the effectiveness of the impact of experimental factor on the reduction of school stress were: C.D. Spielberg's The State-Trait Anxiety Inventory, E. Zwierzyńska's test 'My School and I' [*Ja i moja szkoła*], Didactic tests *Sprawdzian szóstoklasisty. Testy egzaminacyjne*. [Grade 6 Competency Exams] A. Nożyńska-Demianiuk and E. Oczkoś⁹; a questionnaire/interview with the teacher of the subject of *music*, lesson observation sheets.

4.5. Course of research:

The empirical research on the use of various music-based types of activities, designed to prevent school stress, was carried out in 2012-2014 in five primary schools in Krakow. The research involved 310 grade 5 primary school pupils. The initial measurement, prior to introducing the experimental factor, was conducted with the use of Spielberg's *Anxiety as Trait Inventory* and Zwierzyńska's *Ja i Moja Szkoła* [My School and I] test. The next step involved the two rounds of Spielberg's *Anxiety as State Inventory* directly before and after the end-of-year competence test. Next, I divided the children to control and experimental classes. In the control classes the music lessons were taught by the music teacher. In the experimental classes, the first part of the music lesson was conducted by me (except for one school, where the experimental part was led by the music teacher according to my instructions). The rest of the lesson was taught by the music teacher.

⁹ A. Nożyńska-Demianiuk, E. Oczkoś, *Sprawdzian szóstoklasisty. Testy egzaminacyjne*, Wydawnictwo Telbit, Warsaw 2007.

Lessons in the experimental groups were based on the following structure: 1) listening to the selected music, comprising five combined fragments of music from different epochs, in different tempo and emotional range. A few of the examples involved were in the same key throughout to create an impression of a whole. The selected compositions which varied in character were arranged interchangeably. After listening to the music from the "sample record", which took approximately 5 minutes, I used a 10-minute musical game or play-based activity adjusted to the pupil's age. Next, the pupils were invited to participate in the creative exercises involving improvisation in rhythm, melody, dynamics, articulation, tempo and text. This was the last phase of the experimental part of the lesson, after which the teacher would return to the core curriculum. Sometimes, the second part of the lesson was inspired by the preceding part, including listening to the whole composition from the sample record or the presentation of composers and their times.

After eight months of the lessons with the experimental component, the final measurements were taken, keeping the same procedures as in the initial stages of the study. The difference was the content of the competency test and that prior to the Spielberg's Inventory being carried out in the experimental classes, pupils listened to the previously used music from the sample record, which announced the time of playing at the beginning of each lesson. The strategy was to make pupils recall the pleasant feelings associated with musical games and playing.

Research conclusions

The experimental research presented here confirmed the main hypothesis, and also most of the specific hypotheses. Inspired by my own experiences and partly by literature, the experiment has showed there is a comfortable space with the subject of music to introduce activities that can prevent school stress. Analysing the results obtained in measurement 1 and in measurement 2, carried out immediately before the competency test, a significantly lower level of anxiety can be observed in the *State Anxiety Inventory* in the experimental classes compared to the control classes. The result differs by 13.97 points and is statistically significant, representing a strong and substantial effect and allowing for the supposition that the experimental factor played a dominant role in reducing anxiety as a state in the situation of direct contact with the stressogenic factor (school competency tests).

Importantly, the use of experimental factor did not interfere with the work on the core curriculum of the subject. It should be emphasized that an additional effect of these preventive measures was discovering pupil's abilities as well as improving their improvisation and creative skills. It can be inferred that these particular skills can also be transferred with positive effect

to other areas of pupils' schoolwork. The teachers of the subject were also of the opinion that pupils were happy to engage in the proposed games and music-based play, which provided not only entertainment but were in themselves valid learning tools in memorizing core curriculum elements, as part of the procedure was repetition. From the point of view of the theoretical models of stress, the experiment reinforced pupils' personal resources, developed group-work competences and helped in dealing with public exposure.

Ultimately, the perceptual-play-based, creative activities, along with the pre-designed temporal causal relationships, showed the possibility of creating tools aimed at an effective improvement of student's comfort in the situation of school stress. The author hopes this will provide an inspiration for further investigations in this area.

5. Discussion of other academic achievements

5.1. Selected publications

Since 2006, when I was awarded the PhD degree, my academic work has focused on three main areas. During this time, I have published 15 articles in Polish and 3 in the English language.

- (1) Issues related to school stress and its reduction by means of musical activities is the first of these areas. The articles mentioned below were written at the stages when I worked on the conceptualization of my research and also on literature review. One of the first articles was Anna Kalarus, 2015, *Specyficzny sposób wykorzystania muzycznych działań percepcyjno-zabawowo-twórczych jako formy prewencyjnej wobec stresu szkolnego*. [Specific ways of using music perception, games and play-based activities as the form of school stress prevention][in:] eds Barbara Kurowska, Kinga Łapot-Dzierwa, Kultura-Sztuka-Edukacja, Wydawnictwo Naukowe Uniwersytetu Pedagogicznego w Krakowie. The articles that followed explained the preliminary results, mostly quantitative, among them Anna Kalarus, 2014, *Anti-stress musical training in primary schools* [in:] ed. Tatiana Senko; *Psychologiczno-pedagogiczne wsparcie rozwoju dzieci i młodzieży* [Psychological and pedagogical support in the development of teenagers and young children], Wydawnictwo Państwowej Wyższej Szkoły Zawodowej, Nowy Sącz. The last article prior to writing my habilitation dissertation was published in Croatia. It presented the selected qualitative results of my research, Anna Kalarus, 2015 *When can music lesson become a hidden anti-*

stress program? [in:] ed. Vito Balic, Davorka Radica, *Synthesis of Traditional and Modern in Musical Education of the 21st Century*, University of Split, The Arts Academy, Split.

The second area of my academic pursuit is the musical education in Poland. As a student of the Academy of Music in Krakow I became acquainted with the theoretical assumptions of the Krakow Concept of Music Education as taught by the creators of the method. I could soon test the effectiveness of the method while teaching at the secondary school level. This theoretical knowledge supported by my teaching practice provided grounds for writing the following articles: Anna Kalarus, 2009, *W poszukiwaniu skutecznych koncepcji kształcenia muzycznego dzieci* [In search of effective methods of music education] [in:] ed. Zdzisława Załona, *Refleksje nad jakością pracy szkoły*, Wydawnictwo Państwowej Wyższej Szkoły Zawodowej, Nowy Sącz. Also together with dr Gabriela K. Konkol I published an article in which we present the Krakow concept in relation to the tradition of teaching singing and music in Poland, tackling the theme of contemporary music education: Anna Kalarus, Gabriela K. Konkol, *Music education in Poland in the historical aspect and the present day* *Hungarian Educational Research Journal*, 7(3), 717; DOI:10.14413/HERJ/7/3/2; <http://herj.lib.unideb.hu/megjelent/html/5a1c094461643>

My work in this area also involved the publications that followed the research conducted by the Department of Music Education Research in the Academy of Music in Krakow, in which I actively participated. These are: Anna Kalarus, 2009, *Specyfika zatrudnienia absolwentów kierunku edukacja artystyczna na przykładzie Akademii Muzycznej w Krakowie* [The specific character of employing graduates of music education, following the example of the Academy of Music in Krakow] [w:] red. Andrzej Michalski, *I Konwencja Pedagogiki Muzyki. Cechy Aksjologia Systematyka*, Vol. I, Wydawnictwo Athenae Gedanenses, Gdańsk. ISBN 978-83-937869-6-1.

The next publication regards the problem which is very important from the point of view of the teachers of music i.e. children's and young people's music preferences. I based my findings on the study conducted in a number of selected primary and lower secondary schools in Krakow: Research was conducted by the students of the scientific society under my supervision. Anna Kalarus, 2015, *Muzyczne preferencje dzieci i młodzieży w świetle badań przeprowadzonych w wybranych szkołach podstawowych i gimnazjach na terenie Krakowa* [Music preferences of children and teenagers. Research conducted in Krakow's primary and lower secondary schools], [in:] Gabriela K. Konkol, *Zagadnienia edukacji*

muzycznej, Wydawnictwo Athenae Gedanenses, Gdańsk. The last article in the broadly interpreted area of music education is Anna Kalarus, 2014,

Typy relacji Mistrz-Uczeń. Oczekiwania studentów. Raport z badań pilotażowych w Akademii Muzycznej w Krakowie [Master-pupil relationship. Students' expectations. A report on the pilot study of Academy of Music in Krakow], eds Grażyna E. Kwiatkowska and Joanna Posłuszna, *Relacja mistrz- uczeń. Rozważania z perspektywy psychologii muzyki*, wydawnictwo Aureus, Krakow. This publication is the attempt to answer questions about students' expectations with regards to the master-student relations and also whether with the revolutionary changes occurring nowadays in communication, the teacher's authority is as significant as it had been previously. I have plans to extend this study with the findings from other artistic and non-artistic universities to find answers to the questions often asked by academic teachers at art colleges.

- (2) The third area of my interest comprises 5 publications on the development of creativity stimulated by music in children.

Anna Kalarus, 2008, *Muzyka jako tło akustyczne w nauczaniu wczesnoszkolnym* [Music as acoustic background in early learning], [in:] eds Renata Gozdecka and Mirosław Grusiewicz, *Współczesne oblicza edukacji muzycznej*, Wyd. Uniwersytetu Marii Curie-Skłodowskiej, Lublin. Anna Kalarus, 2008, *Tło muzyczne w klasie jako środek dydaktyczny wspomagający osiągnięcia szkolne dzieci* [Music background in the classroom as the didactic tool supporting children's school achievement], [in:] eds Bożena Muchacka, Romualda Ławrowska, *Kultura, aktywność artystyczna dziecka*, Akademia Pedagogiczna, Kraków. Anna Kalarus, 2007, *Muzyka jako element środowiska dydaktycznego, stymulujący działania twórcze uczniów kl. II Szkoły Podstawowej (omówienie wyników eksperymentu)* [Music as the element of didactic environment, stimulating the creative activities of pupils of Grade II primary schools. Discussion of experiment results], [in:] ed. Ewa A. Zwolińska, *Twórcze aspekty edukacji*, Uniwersytet Kazimierza Wielkiego, Bydgoszcz.

Anna Kalarus, 2007, *Wpływ muzyki na niektóre nie muzyczne zdolności dzieci* [The impact of music on some of the children's non-musical skills], [in:] ed. Wiesława A. Sacher, *Obszary badań naukowych w edukacji artystycznej*. Wyższa Szkoła Administracji, Bielsko-Biała.

Anna Kalarus, 2006, *Akustyka środowiska dydaktycznego jako stymulator kreatywności dziecka* [The acoustics of teaching environment as a stimulator of child's creativity] [in:] eds Bożena Muchacka, Jerzy Kurcz, *Wspieranie dziecięcej kreatywności*, PWSZ, Nowy Sącz.

Most of the publications listed here combine the issues relating to music theory, particularly in relation to the selection of music material, with pedagogy, aesthetics, culture and psychology.

5.2. Conference papers

Since winning my PhD in 2006, I have given papers at the following conferences:

a) 10 international conferences organized by: The State Higher Vocational School in Nowy Sącz, The Stanislaw Moniuszko Academy of Music in Gdansk, The Pedagogical University of Krakow, The Ignatianum University in Krakow, The Academy of Music in Krakow, The Fryderyk Chopin University of Music, Warsaw; The Jagiellonian University, Krakow; The Jan Kochanowski University in Kielce.

b) 11 conferences in Poland organized by: The Stanislaw Moniuszko Academy of Music in Gdansk The Pedagogical University of Krakow

The Fryderyk Chopin University of Music, Warsaw, The Ignatianum University in Krakow, The Academy of Music in Krakow, The School of Administration in Bielsko-Biała, Grażyna and Kejstut Bacewicz Academy in Lodz.

The titles of the papers I gave are enclosed in Appendix 4.

c). 4 international conferences abroad:

1? The 4th International Symposium of Music pedagogues, University of Split, Split (Croatia), (2015), the paper: Anna Kalarus, *When can music lesson become a hidden anti-stress program?*; The 13th International Conference Excellence Innovation Creativity in Basic-Higher Education & Psychology, Rijeka (Croatia), The International Centre for Innovation in Education, Rijeka (Croatia), (2016), a paper by Anna Kalarus, Gabriela K. Konkol, *Creativity in Zofia Burowska's Concept and its Implementation into School* ; The 15th International Conference on: Excellence, Innovation, & Creativity in Basic-Higher Education & Psychology, ICIE LISBON 2017, Portugal 2017; the paper (co-authored with dr G.K. Konkol): *The Innovativeness of the Cracow Concept of Musical Education – the Genesis and Contemporary*

Application; The Conference on Celebrating the 50th Anniversary of Music Teacher, The Faculty of Music, University of Debrecen, Debrecen/Hungary 2017; the paper: (co-authored by dr G.K. Konkol) *The Cracow Concept of Musical Education – the Idea and Practice in Poland.* The participation in these conferences provided me with opportunities to confront my own thinking with this of many scientific authorities who represent different perspectives and research approaches.

5.4. Artistic activity and music popularization

5.4.1. Educational concerts for children organized by the Association of the Students of Art Education [Koło Studentów Edukacji Artystycznej Szkolnej]

Since 2006, I have supervised the Association of the Students of Art Education whose activity is mostly centred on organizing educational concerts for children. These have been held for primary school pupils from Krakow and surrounding areas since the time the association was first established.

Concert objectives:

1. Pedagogical aspects: acquiring knowledge and improvement of students' skills in the following areas:

- creating programmes of concerts for large audiences
- organization of audiences, performances
- preparation of stage design, costumes, props, multimedia presentations
- preparation of the artistic programme
- participation of student as performers, announcers, actors, teachers as every concert contains an educational element.

Every concert is analyzed and the children's response and behaviour is discussed in detail; the conclusions are then taken into consideration when organizing the next event.

2. Popularization of artistic music among primary school children from Krakow and the vicinity. Among the most important elements of these concerts are:

- live music reception
- taking care of high level of performance

- integration of music with other academic disciplines
- taking care of attractive staging of the concert (multimedia presentations)
- making music accessible to the audience; concerts involving a storytelling element

3. Cooperation with other universities through guest performances of their students and also with other cultural institutions.

In October 2018, we implemented the project *Muzyczne echa Ojczyzny* [the Musical Echoes of our Motherland] in cooperation with the Academy of Music in Kraków and the "Pokolenie" Association. The project involved the preparation and presentation of educational concerts and dance workshops for primary school pupils who are the learners of the Polish language. The concerts were held in Ivano-Frankivsk and Kosiv (Ukraine). The popularization of Polish music was in this case linked with the perfecting of the pupils' linguistic skills.

Approximately 3200 children have so far participated in our concerts. We have received many expressions of appreciation, one of which is that children wish to the events organized by us in the future.

5.4.2. Promotional concerts for children

For many years I have hosted the promotional concerts for children, dedicated to young audiences, pupils of nursery and primary schools in Miechów and Miechów municipality. These are designed to promote music, encouraging children to enrol at the Miechow Primary Music School.

5.5. Teaching achievement in the subject of ear training at the Miechow Primary Music School:

1. 2006 - the **1st place** in the 4th Regional Competition for Sight Singing for the Pupils of Primary Music Schools, organized by the Centre of Artistic Education (CEA) of M. Karłowicz Music School in Krakow.

2. 2007 – the **2nd place** in the 6th Regional Competition for Sight Singing for the Pupils of Primary Music Schools, organized by the Centre of Artistic Education (CEA) of M. Karłowicz Music School in Krakow.

3. 2008 – the **2nd place** w the 7th Regional Ear Training Competition for the Pupils of Primary Music Schools, organized by the Centre of Artistic Education (CEA) of M. Karłowicz Music School in Krakow.

4. 2009 - the **3rd place** in the 6th Regional ompetition for Sight Singing for the Pupils of Primary Music Schools, organized by the Centre of Artistic Education (CEA) of M. Karłowicz Music School in Krakow
5. 2010 – the **1st place** in the 7th Regional Competition for Sight Singing for the Pupils of Primary Music Schools, organized by the Centre of Artistic Education (CEA) of M. Karłowicz Music School in Krakow
- 6.2012 – the **3rd place** in the 9th Regional Competition for Sight Singing for the Pupils of Primary Music Schools, organized by the Centre of Artistic Education (CEA) of M. Karłowicz Music School in Krakow.
7. 2012 - the **3rd place** in the 10th Regional Competition for Sight Singing for the Pupils of Primary Music Schools, organized by the Centre of Artistic Education (CEA) of M. Karłowicz Music School in Krakow
8. 2013 - the **1st place** in the 11th Regional Competition for Sight Singing for the Pupils of Primary Music Schools, organized by the Centre of Artistic Education (CEA) of M. Karłowicz Music School in Krakow
9. 2014 – the **1st place** in the 12th Regional Competition for Sight Singing for the Pupils of Primary Music Schools, organized by the Centre of Artistic Education (CEA) of M. Karłowicz Music School in Krakow (the winner had the highest score in the history of the competition – 163.5 points for 166 possible).

5.6. Research projects

I am currently engaged in three international research projects. The first concerns the implementation of the Israeli method of listening to music with a view of introducing it to general education in Poland. In the second project, there are plans to review the reception of music by children and teenagers during the concerts organized by various music popularizing institutions. The third is related to developing a new model of educating music teachers in the Academy of Music in Krakow.

5.6.1. *Musical mirrors* by Veronika Cohen – introducing the method in its emotional and cognitive aspect in Poland, 2017-2019, project manager prof. Veronika Cohen (Jerusalem Academy of Music and Dance), the project implemented by the Music Department of the Jerusalem Academy of Music and Dance (Israel), Department of Music and Educational Research at the Academy of Music in Krakow and the Department of Music Pedagogy at the Music Academy in Gdańsk, project coordination by the Academy of Music in Krakow, trainings workshops for teachers, analysis of introducing the method in Poland, supervision over the course of research and statistical elaboration of results.

5.6.2. *Forms of Communicating Music to a Young Audience: A Comparative Approach*, 2017-2019, project manager dr Andreas Bernhofer, Universität Mozarteum/Austria, choice of educational institution, developing and supervising research schedule, statistical elaboration of results.

5.6.3 Participation as a team member in the project *New Model of Educating Music Teachers at the Academy of Music in Krakow*. The team managed by prof dr hab Jan Jazownik reached the highest score (112 points) in the competition announced by the National Centre for Research and Development NR POWZ 03.01.00-IP 08-00- PKN/ 18. The project, implemented between 1 January 2019 and 31 December 2023, will be financed by the National Centre of Research and Development.

“I won’t come down unless you call for the music teacher!” – these words were uttered one winter morning in 1991 by a boy who was resolved to jump of a window sill of one of the Krakow primary schools. These were also the words which opened an episode that initiated my future interests, leading to my PhD and an essential part of the scientific pursuits discussed above. The school was particularly difficult; to a young teacher I was then, this was a confrontation with the world which was both strange to me and stood in sharp contrast with the other place of my work, i.e. the State School of Music in Miechów, in which I had already worked for four years. Prior to my coming to teach there, any attempt to present works of art at the music lessons seemed impossible. Yet soon it worked, and Chopin, Beethoven and Tchaikovsky were listened to and even admired so on that day when I took the boy’s hand and brought him down to safety, I felt relieved but I also asked myself ‘to what extent can music affect other areas of human life? Little did I know that looking for an answer to the question I would embark on the academic career spanning over almost 25 years.