

SELF-ASSESSMENT OF SOCIAL COMPETENCIES AND SELF-STUDY COMPETENCIES IN MUSIC EDUCATION AND PRIMARY SCHOOL TEACHER EDUCATION STUDENTS

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Abstract

The research study follows the review study *Professional Competencies of Teacher* (Jiřickov & Selanov, 2022). It deals with the research of self-assessment of social competencies and self-study competencies of music education and primary school teacher students at the Department of Music Education, Faculty of Education, Charles University, realized in March and April 2021. The student's view of the sub-components of these competencies was investigated for both areas of competencies. Social and self-study competencies are different in their concept; however, they contain aspects of knowledge, abilities, and skills. From the research findings, it follows that during the course of the study, there are qualitative changes in sub-competencies related to the length of study or the study program, which is more or less focused on music education. At the same time, the research indicated connections between social competencies and self-study competencies. The conclusions encourage further evaluation of the resulting findings, based on which it will be possible to establish solutions that will lead to the further development of the mentioned partial proposals of professional competencies and the desired improvement of the undergraduate training of future music teachers.

Keywords

Social competencies – self-study competencies – teacher education – music education – primary school teacher education – research study

Introduction

Music education is a subject taught in an interactive and activity-based way, a subject in which emotions and feelings are addressed, where communication is, among other things, communicated, among other things, through music, and where music is sought to be understood as a specific expressive language, while interpersonal interactions are developed. In the school environment, music education represents an essential space for the creation, development, and consolidation of a whole complex of competencies, as well as a space for a positive impact on psychological well-being and, last but not least, for the all-round development of children's personalities. It comes with incentives to explore and develop desirable professional competencies of current and future music teachers, incentives that respond to the current needs, and planned changes in the content of the educational area

of Arts and Culture. The desirable competencies of a music teacher include, with regard to the above, social competencies, as well as competencies for self-study (Jiříčková & Selčanová, 2022).

Both the social and self-study competencies have not yet been significantly researched in connection with music education and the professional preparation of future music teachers. Neither has their interrelationship been studied so far. Therefore, research was conducted to investigate the extent of self-assessment of social and self-study competencies and their interrelationship among future music education and primary school teachers.

Theoretical background

In line with the German psychologist Kanning (2017b), social competencies can be understood as a multidimensional concept encompassing abilities, skills, and knowledge that are related to interpersonal interactions and are tied to a given culture (p. 12). Many authors address social competencies. However, there is still no generally accepted taxonomy of social competencies. The study *Professional Competencies of Teachers* (Jiříčková & Selčanová, 2022) tried to briefly outline the issue of defining and clarifying the existing research. There is naturally no accepted taxonomy of the social competencies of music teachers either. The topic of teachers' social competencies is, in the context of music education, not very common. The importance of the social aspects in the classroom has been addressed by Fontana (1997), for example, and is followed by Gillernová (2003), who works with the concept of social skills. The latter believes that social skills are an important part of a teacher's professional competence (p. 88). Gillernová & Krejčová (2012) stress the need for "a reasonable degree of openness and reflection" in the development of social skills. (p. 63), and therefore they also discuss possible ways of practicing social competence. Also, Sladová (2011) states that "It is very important for preservice teachers to understand the importance of interpersonal relationships and communication." (p. 101). Jiříčková and Selčanová (2022) believe that the requirement for the development of teachers' social competencies represents in the field of education "(...) one of the fundamental aspects of teachers' professional development and the optimization of teaching" (Jiříčková & Selčanová, 2022, p. 91).

Social competencies form an integral component of teachers' professional competencies and, in the context of music education, can therefore be described as an essential part of the desirable professional competencies of a music teacher. Thus, in line with Kanning (2017b), the selected social competencies of music teachers can be understood as specific social competencies, as only music teachers with experience in teaching the subject possess them. The social competencies of music teachers can contribute to socially competent behavior of teachers, which contributes significantly to a meaningful and aesthetically effective music education effect on children's personalities and to the development of interpersonal interactions in the school environment.¹

In addition to social competencies, the authors add to the professional competencies of a music teacher the self-study competencies that also include, to varying degrees, knowledge,

¹ Kanning (2017b) defines socially competent behavior as "a person's behavior that, in a specific situation, will contribute to the realization of his or her own goals, while at the same time determining social acceptance of his or her behavior." (p. 11)

abilities, and skills. Social competencies should be perceived as a superordinate concept whose sub-areas can fulfil the individual components of other professional competencies. It corresponds to this concept that selected social competencies, for example self-reflection, represent a sub-component of the music teachers' self-study competencies. This research study is based on Kysilová (2019). She uses the term self-study musical competencies.

Some authors (Grecmanová & Urbanovská, 2007) associate the self-study competencies term with learning styles. Chval and a collective of authors (2012) point out that self-study competencies are closely related to learning competencies. Some authors relate the self-study competencies to internship in different study fields (Hiralaal, 2018; Lyle, 2018; Brandenburg, 2017; Dalmau, 2017; Korthagen, 2004; McDonough, 2017; Vanessche & Kelchtermans, 2016; LaBoskey, 2004). Loughran & Russell (2002) also draw attention to the close link between self-study competencies and reflective practice. Self-study with distance learning and the use of digital technologies are linked by Garbet & Ovens (2017).

Self-study competencies include “[...] the ability to actively search for current trends and recommended literature in the field of study, the ability to set goals and rules in one's self-study, the ability to recognize one's own learning style and method of learning, and the ability to self-reflect.” (Jiříčková & Selčanová, 2022, p. 92–93) Self-study competencies are developed in the framework of the university preparation of music education teachers, among other things, through the creation of a pedagogical portfolio.² An integral part of self-study competencies is also the intrinsic motivation of students to self-study and the influence of university teachers on this motivation.

The research plans

The research on selected competencies of future music education teachers was conducted in March and April 2021 at the Faculty of Education, Charles University. The aim of the research was to record students' self-assessment of social and self-study competencies in relation to their preparation for professional practice; to determine whether social and self-study competencies are related; to discover which subject area students rate as the area in which they mostly develop their social competencies in their university preparation. The following hypotheses were set on behalf of a pre-survey conducted with a small sample of participants in January 2021 before the start of the research investigation:

1. Upper year students subjectively judge their social and self-study competencies as more developed than lower year students.³

² According to Mazáčová (2014) a pedagogical portfolio represents a set of student activities and products of these activities (collected pedagogical experiences, opinions and information gained through study, observation of teaching internship, reflection and self-reflection). Available at: https://pages.pepf.cuni.cz/kamv/files/2019/02/440-version1-pedagogicka_praxe.pdf. (p. 53)

³ This study uses the term **MET students** (music education teacher students) or **MET study** (music education teacher study). It is the program of Music Education for Teacher Education of Music for Lower and Upper Secondary School (**bachelor** or **continuing master study**). Furthermore, the term **PST students** (primary school teacher students) or **PST study** (primary school teacher study) is applied. It is the program of Primary School Teacher Education with Music or Art, Drama or Physical Specialization (**undivided master study**).

The research study operates with the term of **lower year student**: 1st to 3rd years of PST study (PST study is an undivided master study) or 1st to 3rd years of MET study (lower years of MET study represent a Bachelor study; takes 3 years).

2. Primary school teacher students (further PST students) have lower levels of self-confidence in the area of self-assertion and presentation in music education situations.
3. Music education teacher students (further MET students) are more likely to have developed competencies for self-study than primary school teacher students.
4. A higher degree of social competencies positively influences competencies for self-study.
5. The area of music didactic subjects is perceived as the most beneficial for the development of social competencies.

Method

The research was conducted in the form of a questionnaire survey. A pilot survey was carried out on a small sample with adaptation of questions into their final form. The questionnaire records self-assessment of selected specific professional competencies of the social competencies (13 items in total) where the research questions were inspired by the items of Social Competencies Inventory by Kanning (ISK)⁴ and self-assessment of music education teacher students' self-study competencies (12 items in total), which were formulated based on Kysil's earlier mentioned concept of self-study competencies (2019). The research issue of self-study competencies includes enquiries into learning styles and self-reflection, which are often associated with the concept of self-study competencies. The questionnaire also includes an item related to the area of subjects offered by the Department Music Education at Faculty of Education at Charles University in terms of personal development and the development of respondents' social competencies, and an item exploring the usability of the content of lectures and seminars in subsequent examinations or credits in music degree programs.

The section of questionnaire that deals with self-assessment of social competencies consists of items formulated according to the ISK psychometric method, covering four areas of social competencies – social orientation [“Soziale Orientierung”] (3 items), assertiveness [“Offensivität”] (4 items), self-management [“Selbststeuerung”] (3 items) and reflexivity [“Reflexibilität”] (3 items). *Social orientation* refers to a generally positive attitude towards other people and the associated skills and abilities, such as the ability to consider the interests of the other party or to see a problem from the other person's point of view. *Assertiveness* is an active approach to others and decisive and responsible behavior. While *self-management* captures the emotional experience of a situation, *reflexivity* characterizes the way an individual deals with self and others.⁵

Furthermore, the research study operates with the term **upper year student**: 4th to 5th years of PST study (PST study is an undivided master study) or 1st to 2nd years of MET study (upper years of MET study represent a Continuing master study; takes two years and continue after Bachelor study), see chart 1 and 2.

⁴ ISK is a test battery, developed by U. P. Kanning (2009). It is used in personnel selection, personal development, but also in vocational counseling and general personality diagnosis. Available at: <https://hogrefe.cz/isk>. The authors of the Czech version are Simona Hoskvcová a Zdeněk Vašek (2017). In: Kanning, U. P. (2017). *ISK – social competence inventory: a complete test battery*. Translated into Czech by Hoskvcová, S., & Vašek, Z. Prague: Hogrefe. 164 pp.

⁵ According to Kanning 2017a, p. 11-16.

As the ISK measures general social competencies, the formulations were supplemented with a musically educational context in order to at least partially capture the specificity of music teacher competencies. Thus, the selected items of the questionnaire contain examples of social competencies in the context of music education.

The number of items included in the questionnaire was limited due to the fact that respondents also completed a short version of the ISK (ISK-K) alongside these items at the same time.⁶ The total number of items reached 60; however, this study focuses on the evaluation of 25 research questions formulated by the authors of this research study. Data collection was implemented through a questionnaire created by Google Forms with applications from March to April 2021. Participation in the research was voluntary and anonymous for the students. The authors of the research contacted students through the Student Information System of the Faculty of Education at Charles University via email. Also, some of the addressed respondents attended lectures and seminars conducted by the study's authors. This fact, among other things, may have contributed to a large number of returned questionnaires.

A total of 190 students of the Faculty of Education of Charles University, all in full-time forms of study, took part in the research. One hundred forty-three of them were PST students of undivided study (108 students in lower year study (1st to 3rd years) and 35 students in upper year study: (4th to 5th years). Forty-seven respondents were MET students, both of bachelor – lower year studies (37) and of continuing master studies – upper year study (10),⁷ chart 1.

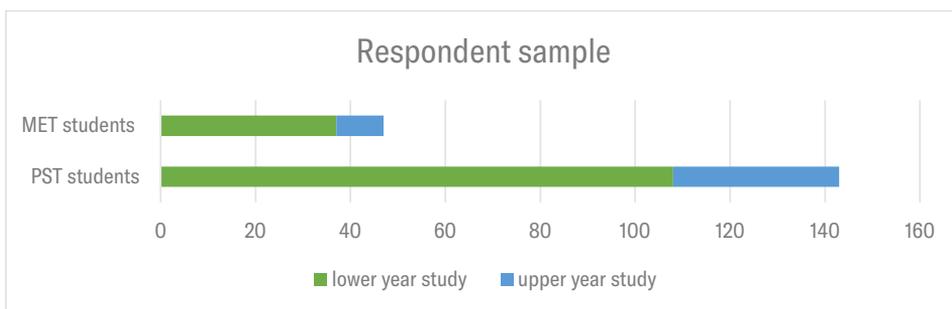


Chart 1. The chart captures the numbers of respondents by their study programs and year of study.

The aim was to record subjective assessments among students in degree programs that include or focus on music education in the context of primary and secondary school

⁶ As the items in the short version of the ISK-K allow to determine a so called standardised score for a sample of respondents, these items will be evaluated separately. The ISK-K measures specify secondary scales of social competencies and offer a relatively wide scope for interpretation of the results obtained.

⁷ These are students of the Music Education study program combined with following study programs: Czech Language, English Language, German Language, History, Information Technology, Playing Instrument or Choral Singing. These programs are studied in full-time form. Available at: <http://studium.pepf.cuni.cz/karolinka/2020/plany.html>.

education. Chart 2 shows the sample of respondents by attended years of study in the research. The largest group is represented by students in the 2nd year of the undivided master studies (at the time of the research without Music Specialization).

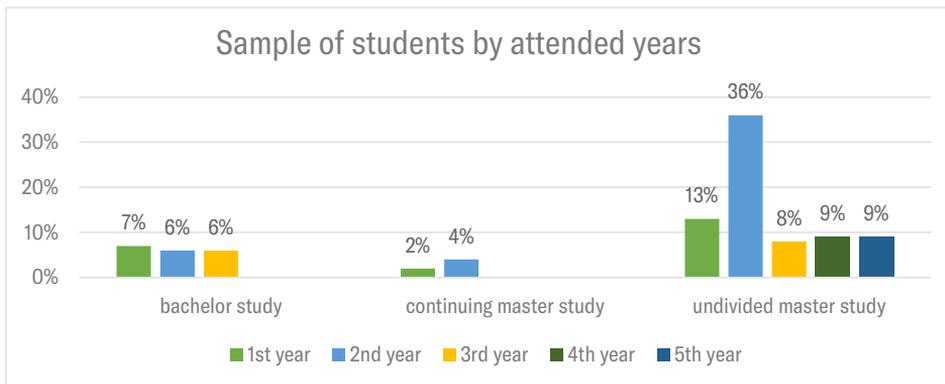


Chart 2. Sample of students across years of study.

The authors start from the fact that most methods measure social competencies through questionnaire scales (Kanning, 2017b, p. 78). Therefore, a questionnaire format was chosen with a uniform four-point rating scale of “strongly disagree” – “rather disagree,” – “rather agree,” – “strongly agree.” This scale was chosen in accordance with the Social Competence Inventory used at the same time in order to maintain uniformity of questioning. For one item, respondents chose the area of music education courses in undergraduate studies that they perceived as most useful in the context of the chosen research topic. In addition, for one item, respondents commented in percentage terms on the extent to which the content of the lectures/exercises attended in the degree program was used in subsequent examinations/credits. The evaluation of the items mapping self-assessment of social competencies and competencies for self-study was carried out separately with subsequent interpretations of the interrelationship between the two areas. In the next phase of data analysis, the data will be applied and structured in relation to the ISK-K results.

Evaluation of social competence items

A. Social orientation

The items that touch on the respondents’ **social orientation in the context of music teaching** capture aspects of listening, engaging with others – prosociality, and taking the perspective of others or the ability to empathize with others. A complete 80 % of respondents believe **that they can recognize the importance of a teacher’s nonverbal communication**, with 21 % of respondents strongly agreeing and 59 % rather agreeing, according to their own statements. Among the MET students, 89 % of these students strongly agree

or rather agree with this statement. There is no significant difference when comparing PST students and MET students. A qualitative shift towards a more profound recognition of the importance of non-verbal communication is evident in MET students. All of the continuing master's respondents believe they can clearly recognize the nonverbal communication of their music teacher.

Similarly, a high proportion of students – 88 % – report **that they can appreciate another's musical and didactic skills very easily**, with 47 % strongly agreeing. There is a clear shift from “strongly agree” to “rather agree” when comparing lower-year PST students and upper-year PST students. 63 % of respondents agree with the statement, **“Even in the case of musical activities that are not close to me, I almost always manage to see things from a teacher's perspective.”** This is true for a significantly higher proportion of MET students, 79 % of whom agree with this statement (22 % strongly, 57 % rather agree). In contrast, this is less the case for PST students at 57 % (6 % strongly agree, 51 % rather agree). When comparing the responses of all MET students in lower years compared to those in the upper years, it is evident that the level of positive self-assessment of their ability to see things through the perspective of a teacher increases later (1st to 3rd years: 22 % agree strongly, 53 % agree rather, 90 % of MET students in the upper years strongly agree (20 % agree strongly, 70 % agree rather).

B. Self-management

When capturing aspects of **self-management**, which include self-control or emotional stability, here respondents are split down the middle. One part judges **their ability to remain calm in musical situations in the context of music teaching** as better than the other, the other just the opposite. When comparing the students of lower year study with those of students in upper years, a higher level of resilience is evident in the students who are in their senior year (1st to 3rd years: 46 % versus 4th to 5th years: 60 %). There is a significant increase in resilience to stress in continuing master students compared to their younger counterparts (1st to 3rd years of MET study: 47 % versus 4th to 5th years of MET study: 70 %).

Students are very likely to agree that **they often succumb to their emotions when listening to music**. 89 % of all respondents agree with this fact. Only 11 % overall disagree with the statement, with only 1 % of respondents strongly rejecting this. In this context, it is interesting to compare the self-assessment of PST and MET students. MET students perceive the frequent influence of music on their emotions: 58 % of students in 1st to 3rd years strongly agree that this happens frequently. 33 % tend to agree with this statement. In the upper years of MET study, 50 % of students in 4th to 5th years strongly agree, and 40 % rather agree. With MET students, as can be seen from the above numbers, there is a predominance of clear agreement on this item, and there is a shift from full to the only partial agreement in the case of PST students (students of lower years strongly agree in 44 %, rather agree in 43 %, 4th to 5th years students strongly in 26 %, 4th to 5th years students rather agree in 63 %). **“Only occasionally can I empathize with the music I am listening to”** – 32 % of all respondents do not agree at all with this statement, and 44 % rather disagree. For MET students, even 87 % of these students disagree with this statement, including 83 % of the students of the lower years and even 100 % of the students of the upper years of MET study.

C. Assertiveness

In general, assertiveness includes aspects of decisiveness, extraversion or willingness to conflict. These aspects were included in the questionnaire and applied to the music education area. A large majority, 76 % of respondents, admit to doubting whether their musical skills are sufficient. Judging by the statements of MET students, even 81 % of the respondents have doubts. In fact, 61 % of the respondents strongly agree with the statement **“I often think about whether my musical skills are sufficient,”** while 20 % of the respondents rather agree. However, a comparison of students’ responses in 1st to 3rd years and 4th to 5th, both overall and in the context of MET study and PST study, shows that the percentage of doubters decreases in the higher years of study (Chart 3).

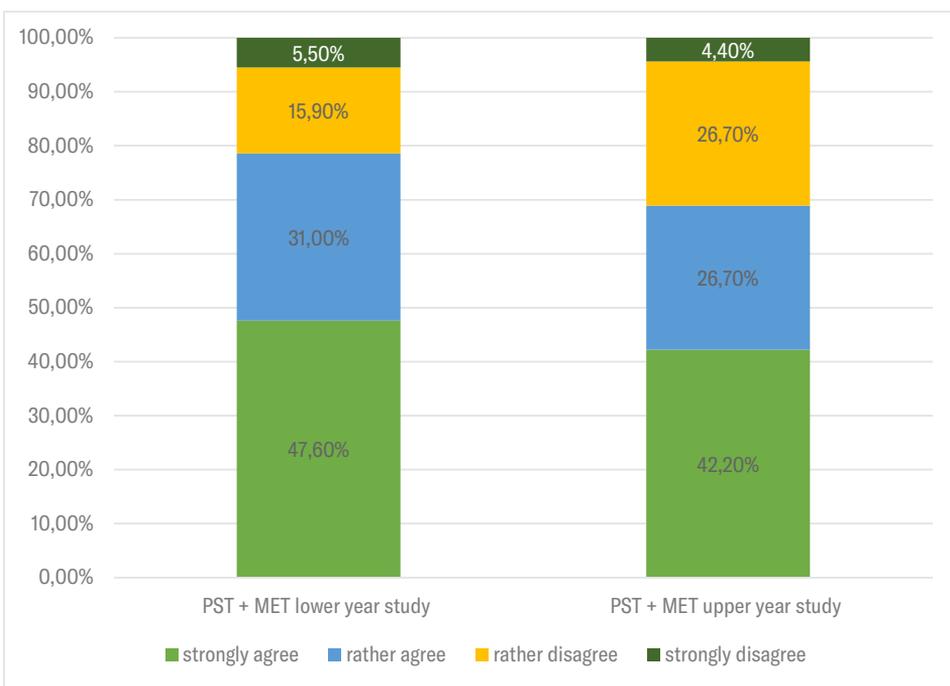


Chart 3. Assessment of the statement “I often wonder how sufficient my musical skills are.”

52 % of all respondents agree that **“I like to be involved in the storyline during the joint music learning activities”**, with 14 % strongly agreeing. A comparison of the self-assessment in this area of the MET students and the PST students shows a higher proportion of 61 % of the MET students being active compared to 49 % of the PST students. The proportion of active involvement in music education activities increases in upper years: 48 % of lower-level PST students and 59 % of MET students like to be involved in joint activities. In the case of upper-level PST students, 54 % of these students and 70 % of MET

students like to be involved. Chart 4 summarizes the respondents' self-assessment in the above question in aggregate in the lower and upper years of study.

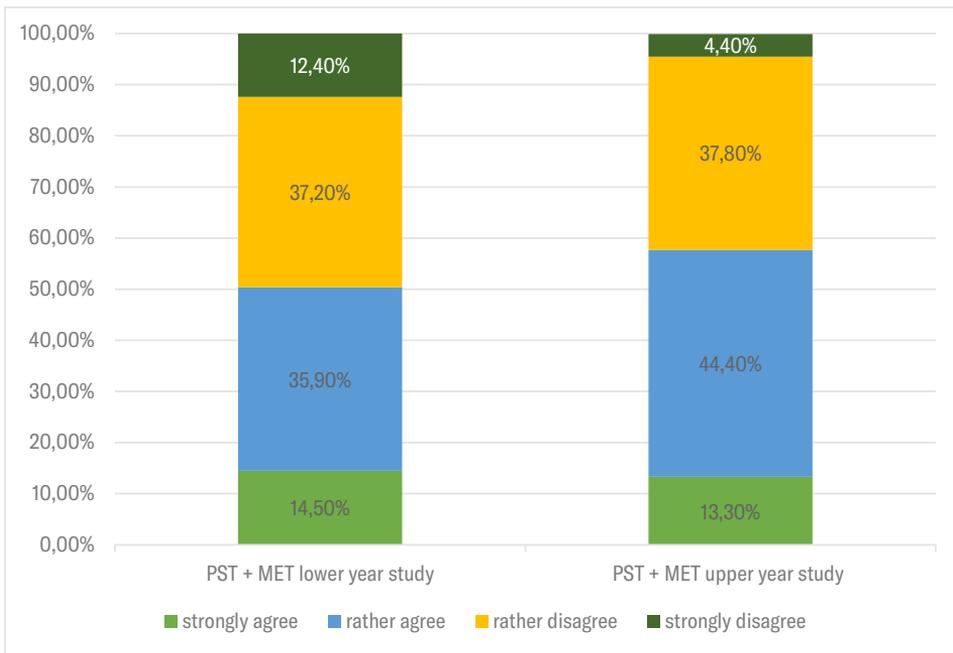


Chart 4. Assessment of the statement “I like to be involved in the storyline during the music learning activities offered together.”

“Sometimes it is difficult for me to assert my point of view to other people in a group music assignment” – 44 % of respondents agree with this statement (14 % strongly agree, 38 % of all respondents rather agree). Slightly higher levels of assertion are evident in the case of MET students, where 24 % of respondents strongly agree and 37 % rather agree. There is no significant difference in this item’s response rate between PST students and MET students. Only 29 % of respondents confirm active dialogue and discussion with their music teacher, while only 5 % of respondents strongly agree with the statement, **“I have an active dialogue or discussion with my teacher in my music degree courses”**.

D. Reflexivity

The art of self-presentation, direct attention and self-reflection are among the aspects of reflexivity. 68 % of the respondents agree with the statement, **“In the course of music teaching, I always know the best way to behave”**. In contrast, 33 % disagree with this statement, with 3 % of respondents not agreeing at all. When comparing the responses of PST and MET students, there is a noticeable difference between students: 74 % of

MET students agree with the statement compared to 65 % of PST students overall. **Participating in music activities prepared by peers** is not perceived as boring by a large majority of respondents: a full 90 % of students disagree with the statement, **“I find it boring to participate in music teaching activities prepared by peers.”** According to the answers received, PST students in 1st to 3rd years 88 % strongly and rather disagree, in 4th to 5th years strongly and rather disagree 92 % MET students: in the bachelor’s degree, 89 % disagree with the statement, in continuing master studies 100 %.⁸ In contrast, the statement **“Honestly, I sometimes pretend to listen to the music teacher carefully”** is affirmed positively by 40 % of all respondents. 11 % of respondents strongly agree with the statement, 29 % rather agree. The results show that the respondents are highly involved in the musical activities of their colleagues. However, when it comes to the active approach in teaching that the teacher induces, their approach is not very proactive.

The questionnaire also asked respondents to comment on which area of study is most beneficial to them regarding their personal growth and the desired development of social competencies. The study subjects were divided into four areas according to the characteristics of the individual study programs and the overview of the curricula offered by the Department of music education of Charles University: music theory, music activity, music didactic and pedagogical-psychological. In the overall summary of the answers received, the area of music didactic subjects is the most represented (45 %), followed by the area of music activity subjects (42 %). For the MET students, the designation of the area of music activity subjects, which includes voice and instrument preparation, intonation and aural analysis, and basics of tact, was significantly predominant. On the other hand, the PST students clearly preferred the area of music didactics with the subjects of music education didactics, field practice, or music for children (51 %). Only 4 % of all respondents identified the area of music theory as the most useful for the development mentioned above of personality and specific competencies (9 % of MET students, only 2 % of PST students). The two most frequently mentioned areas, depending on the year of the students, alternated between the music activity and music didactic areas. In general, a higher percentage of mentions of music didactic subjects is evident in upper years (49 % of PST students in the 1st to 3rd years versus 57 % of PST students in the higher year (4th to 5th), 22 % of bachelor students versus 40 % of continuing master students). Conversely, students’ assessment of the importance of the music and activity subject area in relation to the development of social competencies remains at a similar level as they progress through the years (PST students: 37 %) or decreases (58 % in 1st to 3rd years by PST students versus 50 % in the continuing master studies).

Evaluation of self-study competencies items

The self-study competencies include four areas researched. **The first researched area** focuses on students’ self-assessment of systematic knowledge in their study programs. Also related to this competence is the students’ self-assessment of their ability to set goals and rules in their self-study and their ability to recognize their learning style and the way

⁸ The fact of absolute response is discussed later in the text in the discussion section.

they learn. Up to 68 % of respondents agree (48 % rather agree and 20 % strongly agree) that they are **clearly setting goals and rules in their self-study**. However, there is a clear difference when comparing MET and PST students. As many as 75 % of PST students indicate on a scale of “rather agree” and “strongly agree” that they set goals and rules for themselves clearly (compared to 47 % MET students). The level of self-assessment of how students set goals and rules in their self-study is higher for students in the upper years: up to 83 % of PST students attending the 4th and 5th years of the continuing master’s program agree. There is a significant difference when comparing bachelor and continuing master students: 63 % of bachelor students said they “strongly disagree” or “rather disagree” that they set goals and rules in their self-study.

Students’ responses to the question of whether they **have systematic knowledge in their music field** indicate uncertainty in this area: up to 46 % of respondents in total said that they considered this knowledge to be completely inadequate. On the other hand, 54 % of students feel confident in their acquired knowledge. However, with this question, it is predominantly MET students with up to 70 % rating their knowledge in the field as systematic. 51 % of respondents rather agree and 30 % strongly agree with the statement that they know their **learning style and way of learning**. High levels of student self-assessment are found at all levels of research: 79 % MET students versus 80 % PST students; 1st to 3rd years: 79 % PST students versus 86 % of these students in 4th and 5th years; 78 % of bachelor students versus 80 % of the assessment of their own learning style and way of learning amongst continuing master students.

The second area of self-study competencies maps the students’ own self-assessment within their ability to follow current trends in the field of study and to search for additional, recommended literature in their self-study. This partial area also includes students’ assessment of the extent to which required literature is appropriated to facilitate students’ self-study. Only 7 % of students in total strongly agree with the statement that they **actively seek out current trends in their field of study**. There are differences when comparing 1st PST students with MET students: up to 78 % of PST students state that they do not search for current trends in their field of study, compared to 45 % MET students. When we examine the impact of length of study on following current trends, up to 80 % of PST students of lower years report that they do not follow trends in their field. On the other hand, for MET students, it is 70 % of the continuing master’s students interested in current trends in their field (compared to 49 % of bachelor students). Overall, up to 85 % of respondents report a disagreeing opinion when considering **the search for additional, recommended literature** within their degree programs. Chart 5 records the results of the self-assessment of the search for further recommended literature for students in the lower years (1st to 3rd years PST studies and bachelor study) compared to students in the upper years (4th and 5th year of PST studies and continuing master studies).

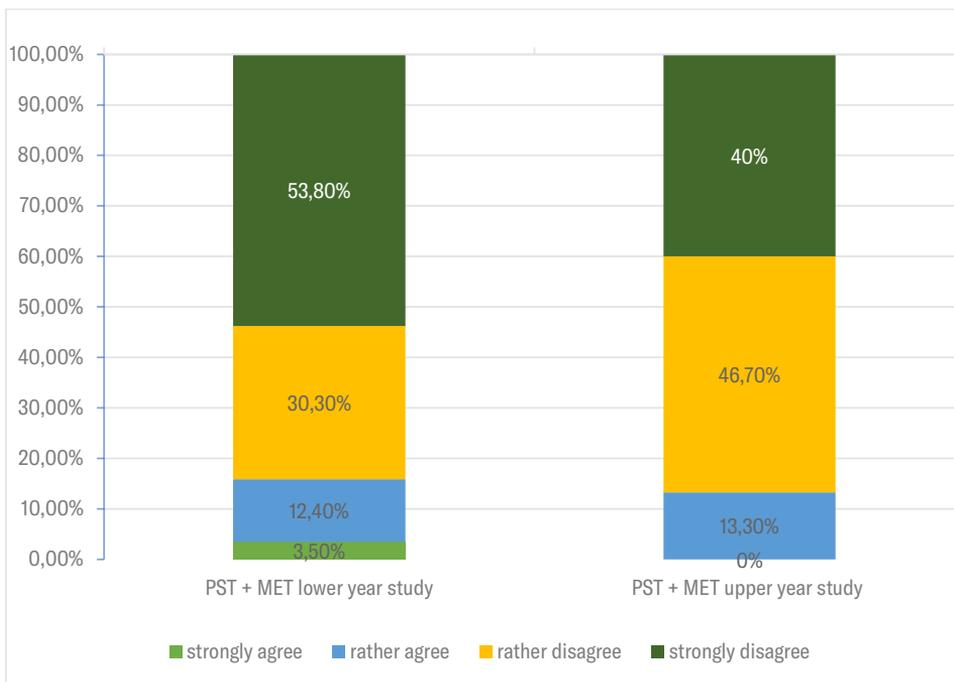


Chart 5. Only 16 % of students in lower years and 13 % of students in upper years actively seek out additional recommended literature within of the fulfillment of their study programs.

Continuing master students are less active in literature searches (70 % of these students do not actively search for recommended literature). Disagreement standpoints were also noted amongst lower years of PST students. A significantly high percentage (93 %) of these students (1st to 3rd years) and 92 % in the upper years (4th to 5th years) do not seek further recommended literature.

Regarding whether the annotations of the courses in the music field of study set aside compulsory literature that would facilitate students’ self-study, 60 % of respondents answered “rather agree” and 26 % “strongly agree.” Also, no major differences were found between MET students (81 %) and PST students (79 %). The amount of compulsory literature allocated is approximately the same for students of bachelor study (89 %) and continuing master studies (70 %).

The third area of self-study competencies is the self-assessment of students’ intrinsic motivation for self-study and the role of the university teacher in this motivation. Students assess to what extent self-study is emphasized in their study programs. In the self-assessment of **intrinsic motivation for self-study**, students are almost divided in half. 45 % of students in total present a disagreeing opinion, while 55 % of students, by contrast, present an agreeing opinion. No major differences were found even when comparing MET students (49 %) and PST students (57 %). A more significant difference can be noted when comparing bachelor students (46 % of students do not feel intrinsically motivated to self-study) versus continuing master students (up to 70 % of these students do not feel

intrinsically motivated to self-study). 80 % of respondents in total believe that **self-study is emphasized** in their degree programs. However, according to the findings, it is not the **university teachers who motivate students to self-study**, as reported by up to 61 % of students in total. When comparing the results between PST and MET students, a more significant disproportion becomes obvious: 68 % of PST students compared to 43 % MET students. And this clear opinion of students does not change across years: the higher the year students attend, the higher their disapproval when considering this item: 67 % of PST students (1st to 3rd years) compared with 74 % of these students in higher years (4th to 5th years); 51 % of bachelor's students compared with 60 % of continuing master students.

Within the last, **fourth area of self-study competencies**, a space for self-reflection was defined (Jiříčková & Selčanová, 2022, p. 92). In connection to the pedagogical preparation within the internship placements that students undertake in their degree programs, a strong emphasis is placed on **a pedagogical portfolio**. Therefore, the last area of self-study competencies looks at what emphasis is placed on the development of a pedagogical portfolio in the context of self-study. 59 % of respondents (of whom 51 % rather agree and 8 % strongly agree) are positive about the sufficiency of a **space for self-reflection**. This space for self-reflection is, according to the students' self-assessment, mainly increased for the continuing master students, for example, 70 % of these students responded "strongly agree" or "rather agree" with the statement. In total, up to 75 % of respondents report that they do not keep a pedagogical portfolio as part of their self-study. In a closer comparison, the following values were measured: 79 % MET students do not keep a pedagogical portfolio compared to 74 % of PST students; 75 % of PST students in the lower years compared to 69 % of these students in the upper years. These values are slightly lower for students in the continuing master study, 60 % compared to 77 % of bachelor students.

As part of the self-assessment of MET and PST students' self-study competencies, one item of the questionnaire was also formulated to assess the usability of the content of lectures or exercises in the exams and credits that students take as part of their studies. 35 % of all students use the content of lectures and seminars in a range from 80–100 %. In contrast, only 19 % of the students use the content given for study performance from 0–30 %.

Interpretation of research results

Based on the research findings, it is possible to assess the level of specific social competencies as relatively high. In general, the social competencies of respondents are assessed higher with a long time of study at the faculty, respectively with knowledge of the environment and surroundings, that is where the student is confident, where he/she knows what to expect, how to behave, etc. According to the findings, the length of the study increases the level of social orientation and resistance to stress. It decreases the students' doubts about their abilities in the music-educational ambiance. While the findings suggest an increasing willingness of students to engage in musical activities with colleagues, on the other hand, active dialogue with the pedagogue or perception of his/her verbal communication cannot be assessed as high. In this regard, ways to improve the day-to-day communication between pedagogues and students in undergraduate teaching, as well as the preparation of the university pedagogue in the area of pedagogical performance concerning the content and form of the subject taught, can be sought and suggested in the next phase.

An interesting area of research represents capturing the subjective assessment of the effect of music in general and music in music-educational situations on emotions and feelings and the ability to empathize with the music listened to. Respondents overwhelmingly confirm that they often succumb to emotions when listening to music. In contrast, regular immersion in music is more common among MET students. This may be related to the fact that, while PST students are introduced to music listening samples as part of the acquisition of a general musical overview, in the upper years the didacticization aspect of the study materials, for example, work with listening samples intended for children in the primary school, is predominant in this study program. These are naturally easier in content and structure. In contrast, MET students in the upper years of study focus on suitable and understandable music for older children and young people, for example, longer musical periods and contents that can convey a more profound impact on the listeners' emotions. Awareness of the fact that music has an emotional effect on respondents, that it can affect them, or that respondents can empathize with a listening sample encourages a search for connections to how much and in what way teachers can talk to children about music, and also to their own awareness of how a selected listening sample can affect children in different circumstances.

Questions of self-confidence, self-control, and self-reflection were particularly reflected in the answers, which pointed to the fact that when comparing PST and MET students, the first group shows a lower level of these competencies. Here a connection can be found with the generally lower level of musical experience, musical abilities, and skills. Overall, however, the research confirmed a qualitative increase in social competencies during the course of the study.

It is interesting that MET students in the upper years perceive musical activity subjects as more beneficial for developing their social competencies. The question is to what extent the respondents correctly understood the item, which was not aimed at a comprehensive assessment of the subject's contribution towards the professional competencies of music teachers in general, but specifically towards social competencies. As expected, in the summary of all respondents' results, the most frequently mentioned area was musically didactic.

The responses to the items relating to the first area of self-study competencies (for example, self-assessment of the ability to set goals and rules of self-study clearly) show that students in the upper years assess these sub-areas of self-study competencies as more developed.

In contrast, it was not confirmed that MET students assessed their competencies in this sub-area at a higher rate. A possible reason for this result can be seen in the fact that PST students have to cover the content of primary school education in their study programs.⁹ These students thus take many courses with less time allocation than MET students and are thus forced to be more consistent in setting goals and rules in their self-study. Also, when self-assessing whether students know their learning style and way of learning, a high level of self-assessment emerges at all levels of research (so there is no difference between MET students or students of upper years). It follows that the development of the ability to identify one's learning style and way of learning is not influenced by the education content itself. Learning style is the way in which students acquire knowledge. It can be assumed

⁹ PST students implement subjects that cover other areas besides music education, such as Art Culture and Education, Czech Language, Literature for Children, History of Education, Special Health Exercise, Gymnastics or Teaching Track and Field Skills.

that the already acquired skills, abilities, attitudes, and internal (hereditary) or external (for example, environmental) factors play a role in their self-assessment.

The second area of self-study competencies focused on the assessment of the monitoring of current trends and recommended or compulsory literature within self-study. Here, it is confirmed that MET students have a higher level of self-assessment of these sub-areas. It is also true that upper-year students judge their competencies in these areas of self-study as more developed.

The third area of self-study competencies researches students' intrinsic motivation and the influence of the role of the university pedagogue on this motivation. It also looks at students' assessment of the emphasis placed on their self-study. Here, there is no significant difference in self-assessment of this partial area between PST students in lower and upper years. Thus, the level of emphasis placed on self-study by students is not influenced by the year level they attend. There is a more significant difference within the comparison of MET students, with up to 90 % of continuing master study students perceiving that there is a considerable emphasis on their self-study. It can be assumed that this is due to the content of their degree programs. There are fewer subjects taught and more teaching internships in the continuing master studies that students have to complete. This is also why they have to devote a significant part of their studies to self-study when they prepare for the outcomes of the internship.

The last area of self-study competencies maps the students' self-assessment of their ability to self-reflect and the emphasis placed on creating a pedagogical portfolio. The degree of assessment of the sufficiency of self-reflection increases mainly for MET students, namely the upper-year students, for example, the continuing master students. Similarly, self-assessment of the emphasis placed on developing a pedagogical portfolio increases slightly for upper-year students.

The above results of the self-assessment of specific social and self-study competencies can be further interpreted in a reciprocal context. In the social competence mapping, up to 76 % of all respondents admit to doubts about whether their musical skills are sufficient. At the same time, it was found that only 7 % of all students strongly agree with the statement that they actively follow current trends in their fields, and up to 85 % of all respondents do not actively look for further recommended literature for their self-study. Thus, if we examine whether self-study competencies are related to social competencies, we can say that there is a direct correlation: the more students are interested in current trends in their field of study, actively seek for additional recommended or compulsory literature and reflect on their field of study, the more confident they are in judging the sufficiency of their musical skills.

Another correlation can be found in the questions **"I like to be involved in the storyline during the joint music learning activities offered"** and **"I am intrinsically motivated to self-study."** 52 % of all respondents like to be involved in joint activities during lessons. 68 % of students report being intrinsically motivated to self-study. The more students are intrinsically motivated to self-study, the more they engage in collaborative activities during their lessons.

Only 16 % of students reported that they strongly disagree with pretending to listen attentively to their music teacher. Thus, whether university teachers motivate their students to self-study is unrelated to how attentively students listen to their teacher's explanations (a total of 61 % of students reported that they are not intrinsically motivated by their teachers to self-study).

Discussion

The discussion is based on the obtained research results in relation to the stated aim, which is to determine the degree of self-assessment of social competencies and competencies for self-study by MET students and PTS students and their mutual relationship. The authors formulated a total of 25 items of the questionnaire, which were connected to the current development of the ISK-K test. As already mentioned, while the ISK-K tracks general social competencies, the self-formulated questions are aimed at capturing the specifics of social and self-study competencies in the context of music education. The questionnaire was completed by a large number of respondents (a total of 190 students of the Department of Music Education, Faculty of Education, Charles University). Therefore, it is possible to attribute some relevance to the resulting findings. In order to increase the reliability of the investigation, the evaluation of the questionnaire was carried out on several levels – individual processing of the results by both authors, multiple mutual checking of the elaborated findings, joint interpretation of the sub-areas of the selected specific competencies and their connections, and subsequent interpretation of the overall results.

When looking at the proportion of students involved by years of their study, it can be noted that the level of student involvement was lower in the upper years in both the PST study and the MET study. In the PST study, a total of 143 students participated, with 108 students in the lower years of study (1st – 3rd years of the PST study – undivided master study) compared to 35 students in upper years of study (4th – 5th years of this study). In the MET study, a total of 47 students participated, with 37 students in lower years of study (1st – 3rd years of the MET study – Bachelor study) versus 10 students in upper years of study (1st – 2nd years of the MET study – Continuing master study). The reason for the lower participation of upper-year students could be due to the period in which the research was conducted: the summer semester of the academic year. During this period, upper-year students focus on meeting all requirements for graduation. This fact also influences the low number of upper-year MET students (in Continuing master study) in general. This fact may therefore have influenced the result of the overall evaluation.

Regarding the simultaneous development of items related to specific social competencies and general competencies of the ISK-K, the authors found it useful to set a relatively low number of items so that the overall survey would not be too time-consuming for the respondents. It can be assumed that this is part of the reason for the relatively high number of respondents involved. At the same time, however, the number of questions formulated by the authors was significantly limited. The area of social competencies of MET a PST student was covered by a total of 14 questionnaire items (13 plus an item examining subjects contributing to the development of social competencies), the area of competencies for self-study by a total of 13 questionnaire items (12 plus an item dealing with the usefulness of the content of the subjects in preparation for the control of the performance of the subjects in the form of credits or examinations).

As far as social competencies are concerned, rather than writing a comprehensive coverage of the issue in question, we can briefly outline this area of music teachers' professional competencies. The items focusing on social competencies were formulated in a music education context. Therefore, it is possible to think of them as specific social competencies of music teachers. Despite the fact that the questionnaire was conceived anonymously, it is questionable to what extent the findings are influenced by the propensity for desirable

responses. Even in this case, however, the authors perceive, with regard to the topic of social competencies, the implementation of the questionnaire as beneficial since the very effort to formulate desirable statements represents a kind of social competency.

For further research in the field of social competencies, it seems necessary to carefully formulate a more significant number of items so that the issue can be enriched by a larger amount of data that will be further interpreted. Given the specificity of the field of music education teaching, it would be advisable to adjust the items so that the salience of competencies that are unique or clearly characteristic of the field come to the fore. However, the question is how to determine which of the social competencies should be considered the most salient.

Regarding the self-assessment of self-study competencies, it is important to realize that this is a complex issue that is not based on the evaluation of a single stimulus. It is always an analysis of the assessor's own abilities, skills, and knowledge in different contexts that change based on the assessor's experience. Assessing self-study competencies is influenced by the perceptual and cognitive abilities of the respondent, as well as the assessor's motivation to self-assess, which significantly influences the degree of self-assessment. Motivation is crucial during the self-study process. If motivation is sufficient, students' behavior is regulated in a positive direction toward achieving self-study competencies.

It is natural that students in lower years (whether PST students or MET students) develop their knowledge first and then apply it to their practical activities. It is, therefore, necessary to pursue study programs and, on this basis, to create sufficient space for the development of sub-areas of self-study competencies. One way of developing self-study competencies is to include subjects in the study programs that would enhance this development.

It can be assumed that the sub-areas of self-study competencies vary according to the subjects that students attend in their study programs. In more activity-based subjects (for example, didactics of music education, sight singing and ear training) the need for self-study of students will be lower than in subjects that are based more on a musical-theory basis (for example, musical forms or musical forms in school practice, harmony and rudiments of counterpoint, comprehensive analysis of compositions, pedagogy of music, musical aesthetics, methodology of research, rudiments of musical psychology).

Another fundamental partial competence for self-study is the field of self-reflection. This is most reflected in the subjects' 'Continuous Internship Practice with Reflection' and 'Observational Internship with Reflection' that PST students at the Department of Music Education, Faculty of Education, Charles University have to study.

The mentioned Department also increases the time for students' self-reflection during their practice. This trend will be the subject of further research. Also, the need of students to manage their pedagogical portfolio is increasing. It helps them to start their professional life successfully. Based on students' determined level of self-assessment in these partial aspects (self-reflection and pedagogical portfolio), further research in this area is needed.

It remains for the discussion which sub-competencies for self-study are essential for music education teacher students. Further research in self-study competencies can specify individual items of self-assessment of self-study competencies among teacher education students with a focus on music education. Furthermore, the question of choosing a methodology for further research should be discussed, for example, an interview or observation as part of students' self-reflection, the use of motivational maps, or a structured interview for diagnostics the level of internal motivation for self-study among the students.

Conclusion

Based on a self-assessment questionnaire survey of 190 respondents from among the Faculty of Education, Charles University students, it can be stated that students in upper years subjectively assess their social and self-study competencies as more developed than students of lower years. Furthermore, PTS students have lower self-confidence in self-assertion and presentation in music education situations. In their opinion, the MET students have more developed self-study competencies than the PST students. The results support the hypothesis that a higher level of social competencies positively influences self-study competencies. In a comprehensive view of all the sub-domains of self-study competencies, it can be concluded that the degree of assessment of self-study competencies increases for both MET students and students attending upper years. The research aimed to record the self-assessment of social and self-study competencies in MET and PST students. The results suggest that social competencies and self-study competencies are related. Based on the results obtained, it is also possible to express the observation that students consider the area of music didactics and music activities as the most beneficial subject area for developing their social competencies.

By adding the issue of self-study competencies to the items focusing on social competencies in the questionnaire, the research responded to current stimuli to improve the quality of the undergraduate preparation of future teachers in the covid and postcovid era. The period mentioned above of restrictions on social bonds has shown, among other things, the importance of social interactions for the quality of life in general, as well as the importance of self-study competencies. The question of educational productivity is closely linked to the issue of self-study competencies. What a student learns must be extended in further self-study. Self-study competencies thus become a central concept for characterizing the target settings of education, first in further vocational education and later in higher education. The research method will be further evaluated and corrected. A standardized instrument will be sought in the area of self-study competencies. The constructed questionnaire will be further compared with the currently developed ISK-K results.

The final findings determined based on the subjective assessment of social competencies of MET students, and PST students provide suggestions for further research and actual teaching practice at the Department of Music Education, Charles University. The aim is to improve the quality of undergraduate teacher training with regard to the findings of the questionnaire survey, to include a greater amount of such content in the teaching, which through its implementation will enable the development of social competencies and self-study competencies and thus positively help in the preparation of future music education teachers. The challenge is to look for ways to actively help students to fulfill an optimal level of competencies effectively.

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