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NARRATIVES IN THE MUSICAL SPACE OF EDUCATION – FUTURE TEACHER'S PERSPECTIVE

Abstract

In the prepared discourse, the narrative was presented as a "magic key" necessary to understand the music world, enabling educational entities to enter a dialogue. As an animator and guide, the teacher can and should use it to explain non-obvious musical events, telling a story about sounds, melody, rhythm, timbre, dynamics, tempo and form. Weave a statement that creates a life story, highlighting the subjective contact with music and education.

The article describes implementing a project carried out during academic classes on the methodology of music education among pedagogy students in kindergarten and grades I-III. The scientific and application discourse aimed to show the narrative in the musical educational space from the perspective of a future teacher. The first part of the study presents the described narrative of early school education from the perspective of selected theorists, researchers, and practitioners. The second one presents the narrative in music education practised and trained by students in higher education classes during micro-teaching. Care was taken to ensure that the developed project considered the implementation of the academic program and, at the same time, was consistent with the integrated education strategy. At the same time, it would develop creativity and stimulate reflection in learners. Various forms of exercise and training on this topic introduced into academic classes proved the need to provide new inspirations for the university education process and to show the connection between musical activities and selected communication methods. The described forms of work and the indicated solutions can contribute to teaching procedures that support the acquisition of narrative and musical skills by students and their future students, creating an example of creation and a source of building sensitivity to the beauty of art.

Keywords: narratives, music, early school education, education of future teachers.

Introduction

Conducting research based on an analysis of the scientific literature, Maciej Kolodziejski and I recognised the relationship between narratives and music, noting their cognitive, educational and inspirational side (Kisiel, Kolodziejski 2022). The exploration enabled us to draw an objective picture of the specifics of source discovery, which helped create scientific stories and sketch the relationships and interactions perceived. The images produced in this manner indicated the rules that form between subjects in communication through artistic measures. The findings obtained, in our opinion, will help gain knowledge about the human being immersed in music and music as an educational phenomenon.

Following the considerations mentioned above, this paper addresses the narrative problem in early school music education, this time from the perspective of a future music teacher (early school educator and/or music specialist). An educator who can spin their tale, creating a colourful story, highlighting the subjective contact with music, musicians and music education. Using various narrative devices intuitively or intentionally in the teaching process, the creative teacher will effectively build a world of musical events, encouraging students to create their expressions. Such an activity is bound to create an unforgettable atmosphere for learners to explore, experience, and act in the abstract space of art. In the prepared account, I hope to share some of my research-application reflections with the readers, portraying the narrative from the perspective of the experience of a future teacher preparing in academic classes to work with students in the musical space of early school education.

1. Narrative in early school education

Narratives are how people communicate information, values, knowledge, and experiences to others. It takes various forms, from oral storytelling to written texts to multimedia messages or interactive stories (Trzebinski 2002, p. 21). Barbara Kyrc (2018, p. 87), citing Janusz Slawinski, indicates that narrative is a form of discourse that presents a sequence of events arranged in temporal order. It is often associated with the characters involved and the environment in which they are set. The narrative usually takes the form of a story or description. However, this depends on whether the dynamic or static phenomena unfolding over time are brought to the fore of the production. Iwona Kowal (2016, 11), delineating the basic structural units of a narrative utterance, pointed to such elements as the introduction (in which there is a presentation of the characters, time, place and action), the compilation (containing a description,, of the unfolding events), the resolution (concerning the events that occurred in the central part of the action) and the conclusion (allowing the transition from the verbal perspective to the current situation). In her reflections, Maria Kielar-Turska

(2012, 49) states that the teacher's and student's ability to understand and create narratives embedded in a specific situational context can be called narrative competence. 'Narrative knowledge' is another term created through exposure to different stories. According to Emilia Soroko and Julita Wojciechowska (2015, 211), the following will be 'narrative proficiency'. It enables us to describe characters, situations, and events and to see the relationships between characters and their actions. It also allows events to be organised into sequences and cause-and-effect strings to be discovered between them: narrative proficiency and its acquisition concern not only the teacher but also the students. Indeed, the acquisition of this competence begins in early childhood and is influenced by socio-cultural factors. These include the child's multiple social experiences, the intensity of exposure to culturally typical narrative discourse, the skills associated with narrative as a speech genre, and the adaptability to the specific circumstances of language use (Szurek, Zmuda 2020, 63).

In indicating the role of narrative in education, it is noteworthy to consider the phenomenon from the perspective of such competencies as developing language skills, shaping critical thinking, enriching knowledge or fostering empathy and understanding. Malgorzata Cywinska (2017, 95) argues that narratives help build reading, writing, listening and speaking skills. Learners gain the ability to analyse a text, understand narrative structure, and create their stories. Narrative analysis requires critical thinking. Students acquire and want to understand the protagonist's motivations, learn to recognise themes and messages and make judgements about the narrator's credibility. Narratives are a method of assimilating knowledge from different fields, including music. Examples, analogies and colourfully presented stories support students in understanding abstract concepts and phenomena. By identifying with the protagonist, learners develop empathy and better understand different perspectives and life experiences. Therefore, future teachers should be aware that children learn storytelling skills primarily from adults in modelling (Wenner et al. 2008, 15). In this context, it is essential for students studying early school education to acquire this type of awareness and skills. Suppose educators emphasise the importance of artistic information (the historical, compositional, performance or reception layers of expressions and feelings) in their speeches. In that case, their students are more likely to incorporate this information into spontaneous storytelling, creating colourful stories.

To conclude, it is worth emphasising the benefits that stem from the use of narrative in early school education and the need to signal this skill in the training of future teachers. They are mainly concerned with engaging students by attracting attention and stimulating curiosity. Another will be memorisation, as information conveyed in story form is often easier to remember and understand. It is also worth remembering the imagination, as narratives stimulate this area of the intellect, fostering creativity and creative activity. There is also undeniable value in the narrative present in the initiated, sustained and developed dialogue between educational actors.

2. Narrative as a relationship builder in teacher-student musical dialogue

Narrative plays an essential role in early school music education focused on the primacy of musicianship. When creating a description, story or tale, the teacher generally wants to explain the intricacies of musical notation to an inexperienced audience, bring the meaning of symbolism and the interdependence of musical principles closer, and build a friendly environment. By depicting the composer's intentions in words, the teacher refers to the work as musical material conducted in a setting of artistic performance interpretation. According to Mieczysław Tomaszewski (2003, 46), music with words can create associations and mutual complements. Narratives in music education also accompany the activities attributed to learning to play school instruments and music-movement improvisation. Still, they also accompany learning certain principles and rules necessary for making music. In such an activity, the child first listens and then completes the utterance to later create it by understanding the context of the message. In this way, young people can perfect their verbal skills in their thoughts, judgements, and feelings. Throughout the process, drawing on a multicoloured palette of extra-musical and coercive associations helps seek apt expressions for communication. A special place in the theme under discussion is given to musical narrative saturated with means of artistic expression. It makes music learning more enjoyable and accessible to students with different learning styles, creates a building block for children's aesthetic sensibility, arouses curiosity, and gradually forms interests and tastes.

At the first level of general education, the primary school teacher provides music education in an integrated strategy. The legislator also allows the said classes to be entrusted to a music specialist teacher, which should be carried out for one hour per week (Journal of Laws 2023). In discussing further arguments concerning the music teacher carrying out educational tasks in the early school grades, I will dedicate my observations to both professionals. The second group includes students in grades I-III, children from seven to nine who have been made compulsory to attend school. According to Agnieszka Weiner (2010, 29), these individuals generally remain at very different levels of predisposition, musicianship and musical aptitude and reveal different music-making experiences acquired in the family and preschool environment. The scope of the tasks carried out in music classes is determined by the provision of the 'Core Curriculum', which has located pupils' musical activity in the following sections, indicating its course as achievements in the following areas: listening to music, musical expression (singing), movement improvisation, rhythmics and dance, playing instruments and knowledge of forms of sound recording (Polish Journal of Laws 2024).

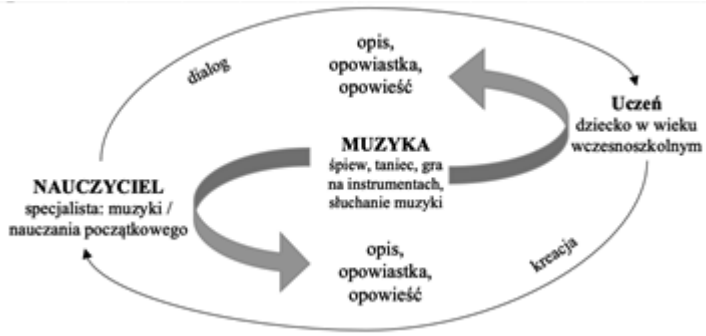


Figure 1. Narrative as a source and link of interaction in early school music education in the creative dialogue between teacher and student Source: own elaboration.

The thoughtful and experienced teacher is looking for an effective means of communication, a connector and a source of interaction to employ in music education. Acquiring a professional routine in many years of working with the child (the pupil in grades I-III), the teacher uses available forms of expression previously prepared or created *ad hoc* in the form of descriptions, stories or tales. Over time, the teacher incorporates them, with varying degrees of effectiveness, into the activities of the students in the process of creative activities. When introducing a child to the world of music, it is essential to arouse the inexperienced viewer's curiosity by creating a dynamic, colourful situation with various stylistic devices. The abstract code of sounds (timbres, colours and silences), rhythm, tempo, consonances and unique forms must be complemented. Hence, the creative educator refers to fairy tales, legends or fantasy in the narrative—all to inspire the young viewer and gradually introduce them to the world of music.

The form of the work, the content given and the activities initiated are adapted to the child's needs, taking into account the reception and action capabilities of the youngest pupils. Thus, in the first grade, most activities are based on playing to and with music. Conducting this type of activity inspires the teacher to create a storyline that triggers the child's cognitive activity. In this case, the teacher can refer to the *storyline* method, also called the educational story method or the theme method, which fits the expectations of music education (Smółka, 2015, 41). Playing music is nothing more than building relationships between group members, learning to feel, recognise and express emotions, solving problems, encouraging independent action accompanied by sounds, and learning about the surrounding reality. In the music play, on the other hand, the questions posed relate to musical phenomena and the inspirations that emerge, facilitating the pupils' understanding of musical information, principles and concepts, creating an opportunity to be in and feel the music. The element of surprise that fictionalised forms bring with them often agitates group members and motivates

them to pursue answers, inspiring transformation and curiosity about the topic and also providing a sense of agency.

Communicating propaedeutic information directly related to musical notation and principles is not easy. Teachers often use description, but here, too, they can use a story or tale, weaving a narrative about the musical sound mob, the moving trains, and the steps that Jurek negotiates (''Mały Jurek wszedł na murek. Patrz na Jurka, schodzi z murka"—major scale) and Ania (''Mała Ania w kącie płacze. Spójrz na Anię to przestanie"—minor scale), or chunked in the pattern of note values of an apple (whole note—the whole apple, half note—half of the apple, quarter note—quarter of the apple). Similar associations and storytelling are possible with pace: express train —travels fast, passenger train—moderate travel speed and goods train—travels slowly) and their changes in time and order of presentation. Students often reveal problems with naming pitches and have trouble reading them on the music stave (c, d, e, f, g, a, h, c). Difficulties disappear when we refer to the children's names of the bunch in the supporting narrative (names: Celinka, Danusia, Ewa, Franek, Grześ, Ania, Henio), according to the names of the characters in Lidia Bajkowska's booklet (2020). Slightly more difficult material concerns the ordering of note values in bars according to the metre signature. A locomotive engine (2/4, 3/4, 4/4), to which carriages have been attached and where the notes and pauses are arranged, will take the students on an unforgettable journey. To gain a fuller perception of the issue under review, it is helpful to reinforce the proposed message with the sound of music, movement and colourful illustrations. Multi-sensory cognition of the abstract code of sounds is much more lasting and attractive to the inexperienced listener. Of course, examples of this type could be multiplied, but there is already a movement with music waiting for an appropriate description.

Creating movement illustrations for art music is becoming a challenge for beginning teachers and their students. Especially as the completion of the set task is not only about rhythmic movement but also about a sense of the character of the music, its mood, the construction of the piece and the ability to construct a dance drawing in space. The ability of the band to walk out onto the stage, thank the audience for the performance, and leave the stage is also quite important. Leopold Mozart's 'Sanna', an excerpt from the divertimento 'Musical Sleigh Ride' (Die musikalische Schlittenfahrt; Sleigh Ride - Allegretto), can serve as a perfect example. The story created by the educator becomes the inspiration for the musical and movement illustration being produced and may also precede its creation. The resulting narrative situation will encourage practitioners to work, clarify the sequence of the episodes and involve them in the role of the horse-drawn vehicle, the coachman or the playing children. A prepared dance étude can effectively initiate learners' speech, encouraging dancers to prepare, thematically related, a story. The music and movement activity created can itself take on a narrative form. In this gesture, movement, facial expression, pose, and space will

constitute the language in the non-verbal communication (A—sleigh ride departure, B—dancing around the campfire, making a snowman, snowball battle, A'—return of sleigh ride and conclusion, followed by thanks for the performance). The type of narrative presented refers in its message to the storytelling of music from the Batia Strauss method, in which movement stories with elements of drama and mime are a means of bringing art music to children to understand it and experience it properly (Tarczynski 2000, 90).

An interesting form of artistic expression associated with a word and sound, and partly movement (setting, shuffling during the playing of the narrative) or image (the colourfulness of musical instruments), is the audio story (Smoczyńska-Nachtman 1992, 36). Its polysensory impact brings unforgettable impressions, triggers emotions, and gives a sense of agency and inspiring thought. A narrative prepared by the teacher and performed in a student group will take a restorative form. In time, however, students can develop a similar utterance, this time with creative features. Then, using the structural principle of sound storytelling (verbal composition, instrumental goods, preservation of the dynamics of events, appropriate positioning of the protagonists of the plot, etc.) in a group, they will prepare a colourful statement (sounds of speech, instruments, surroundings). Verbal and musical stories help children enrich their vocabulary, teach them how to build a narrative and recognise and name the sounds heard or produced (Słyk, Kisiel 2022, 59). They also develop the ability to determine the sequence of events in different scenes. They enable them to make choices, make attempts, argue their position, and look for solutions. Those preparing to become music teachers in the primary grades should practise this activity. During micro-learning, they can simulate activities they may incorporate into their educational work with children in the future. At that time, students learn their capabilities, practice group work, keep their distance from each other, and create new situations.

Musical storytelling, conducted in a setting of intersemiotic translation, is also an interesting phenomenon (Krasoń 1998, 199). The integration experienced in the activities given is formed by the interpenetration of symbols from the various arts (music, word, visual arts, dance, singing, drama), creating a unique environment for the experience. The activities undertaken also teach codification appropriate to the narrative created (individually or in a group), being a source of aesthetic sensitivity. Examples will include the following inspirations: ''Prognoza pogody", ''Pani Sowa i leśni przyjaciele", ''Malujemy muzykę", ''Dźwięki i słowa ukryte w obrazie", etc.[1].

The previously mentioned listening to music, while seemingly a simple procedure, requires a proper process. On the one hand, according to Wiesława Sacher (2004, 32), different types of musical experiences (polysensory, imaginative, interpretative, analytical-formal or aversive) are revealed in this process; on the other hand,

[1] Themes for verbal and musical inspiration supported by movement, dance and imagery taken from the student handbook for grades I-III.

various forms of musical associations (co-musical and extra-musical) are stimulated. It is a long-term process that requires systematicity, gradation of difficulty and, of course, the inclusion of various means to facilitate cognition and sensitisation to non-obvious sound phenomena. The works of Peter Tchaikovsky, Camil Sait-Seans, Modest Mussorgsky, Ennio Morricone and others provide examples. Eric Carle (1996), in his series I See a Song, produced a collection of shapes and colours to music to stimulate the artistic sensibility of the young listener. In the initial musicalisation stage, storytelling, story-telling of events, painting-drawing, and movement to music seem appropriate and necessary when working with an inexperienced audience. Later, these facilitators should gradually fade when working with older children and young people.

Incorporating narration into the process of music reception to perceive it correctly creates, at the level of early school education, an indispensable means of helping to understand and arouse interest in music from the so-called higher artistic level. Preparation for interacting with the musical arts requires a proper introduction adapted to the perceptual capabilities of the audience (Kisiel, 2015, 85). Children should not be isolated in their contact with the art of music and should be able to express themselves using available measures. Little music lovers can concretise their experiences and emotions by creating a story or tale, becoming active art consumers. There is an interesting effect of storytelling, a procedure by which the small viewer is transported into a world of fairy-tale events, freely following the musical episodes.

The narrative in the musical dialogue is an essential bond in building so-called soft skills in students in early school education. Creativity, effective communication, relationship building, and teamwork are crucial. The ability to express one's thoughts and judgements and to use musical terminology are also important. Despite the numerous inspirations scattered in the literature, the abovementioned problem requires a 'refreshed' look in new educational contexts.

3. Narrative in music education—an account of the academic experience

In approaching the application model of the future music teacher, researchers repeatedly refer to the perceived relationship between theory and educational practice. Della Fish (1996, 21) identified moments of shared reflection on education, differentiating conceptualising positions towards the acquired practical skills of students preparing for professional work versus the professional practice of experienced teachers. Referring to the extracted personal narratives of students and teachers, she highlighted the differences in experiences and beliefs about the nature of knowledge, its foundations and its links to the development of praxial competence. For students, it will be essential to break away from youthful egocentrism to gain reflection concerning their skills and to distance themselves and their student-centred activities. Paweł Trzos

(2012, 171) indicates that it is often the everydayness of the subjective experience of the reflective teacher's subjectivity that makes the constructions of interpreted events the basis of the circumstances in which it comes to seek practical solutions and create causal situations for one's pedagogy. The media-based model of music education fosters the marginalisation of the subjective 'inside' of teachers and students themselves. Hence, narratives will be necessary for developing communication in the dialogic process of music-making. The main benefits include engaging students in learning (stories tend to be interesting and catch their attention), easier memorisation (the colourful form of the tale facilitates this) and the development of imagination (through the efficient stimulation of creativity).

The initiated project, demonstrating the role and place of narrative in early school music education, aimed to deepen future teachers' knowledge and pedagogical skills. This involved the selected group of students acquiring the relevant content and methodological competencies for teaching music to early school students. The project was carried out in the winter semester of the 2023-2024 academic year and was conducted as part of the course *Methodology of Music Education in kindergarten and grades I-III [metodyka edukacji muzycznej w przedszkolu i klasach I-III]* in three practice groups with a total of 82 students (approximately 25-28 students per group)[2]. The principal author of the project was the class instructor. However, due to the creative approach to the task, the participants modified and supplemented the empirical-application idea. Examples from children's literature provided cognitive inspiration, the so-called fairy tales about music, and the methodological suggestions from the field of early school music education cited in the second part of the article. A list of proposed tasks was presented to the students in the initial classes. The primary aim of the concept was to analyse what place and role narrative has in early school music education, how it is perceived and implemented by future early school education teachers, and to learn the students' opinions on its usefulness in working with students in grades I-III. The didactic programme was planned as a series of ten classes held regularly once a week. Each meeting included two teaching hours. Lessons for the duration of the program adopted the form of workshops, the primary purpose of which was the active participation of students during the collection, development and presentation of material and discussion, as well as involvement in micro-learning based on activities in the domain of methodical simulation. The lecturer played an advisory, motivating and supportive role, observing the applicants' behaviour, commitment and activity. The students' independent work involved gathering and analysing information, employing the knowledge gained, creating and interpreting the material obtained, creating new solutions, and documenting the activities' effects (Flick, 2011, 73). The

[2] The project was conducted in the teaching faculty: *Pedagogy of pre-school and early school education*, full-time studies at the Institute of Pedagogy, Faculty of Social Sciences, University of Silesia in Katowice in the academic year 2023-2024.

adopted objectives were pursued by working with the text of valuable literary material, developing their narrative proposals, and making apt musical-verbal and non-verbal associations[3]. Methods and forms of work specific to early school education and art education were employed as being familiar to the students and to those they had not yet encountered. The measures taken were formulated in such a way as to match the central tenets of higher education didactics (Kruszewski 2005) and the standard for teacher education (Journal of Laws, 2019). Before starting work on the practical part of the project, students were introduced to the theoretical aspect of the issue raised, the validity of its application was analysed, and the objectives were discussed. The usefulness of the collected resources in a so-called educational *portfolio* that participants can use in their professional work is presented. I instructed the constituted *teams* to prepare a multimedia presentation based on fairy tales and musical stories, introducing information about music in an attractive and inspiring way. During the classes, we referred to widely read publications describing music in a fairy tale context concerning animal life ("Jak Dżdżownica akolada o muzyce opowiada", "Symfonia zwierzęca"), family situations ("Moni and Uszko", "Bajka o piosence i nutkach"), anecdotes, riddles or animation ("Co tak pięknie gra?"), etc. (Klebanska, 2009; Bajkowska, 2017; Brown, 2020; Izban, 2020; Kasdepke, 2015). Annotated literature allowed students to familiarise themselves with the colourful stories built around *stricte* musical information. Analysing the text, discussion, and factual argumentation resulted in interesting and informative creations using modern media such as PowerPoint, Prezi, and Sway. They have enabled future teachers to create an educationally beneficial form of music audition supported by new media.

For future educators, incorporating a story or tale into their teaching prowess was challenging to some extent. The students had to discard their communicative habits, learn, assimilate, understand, and verify the available narrative forms in practice, garnishing them with colourful stylistic devices. Musical activities (singing, playing instruments, listening to music) and dance (including improvisations and movement illustrations) became a kind of experimental field. In the process, proficiency in musical terminology and experience in dealing with literature showing the fairytale-like nature of the events described were also important.

Students could complete the assigned tasks independently or in small groups. In the improvised forms undertaken (free and guided improvisation), they created dialogue on an ongoing basis, building up the action while performing and/or with prior written preparation. Indeed, a baseline has been defined beforehand so that the performers can understand the task at hand and 'step into' the role properly. Participants

[3] During the implementation of the innovation project, the results of class observations were collected, the statements of the participants of the episodic interview were noted, and the students' work products were analyzed (scripts of musical exercises, texts of descriptions, stories, analyzed prepared multimedia presentations and recordings of free stories about music.

were required to be accurate in their phrasing of ideas in speech and knowledge of musical terms, and a substitute of acting and commitment to the message was also welcome. Similar considerations in her work with pedagogy students preparing to become teachers were noted by Katarzyna Kasperkiewicz-Morlewska (2020, 412), who, reporting on her own experiences in academic innovation work, emphasised the importance of acquiring professional competence and methodological skills, including creatively teaching younger schoolchildren.

The exercises undertaken in the project triggered the students' need for action, play and creative expression. They allowed fantasy to flourish, stimulated activity and offered the chance to experience what is known as a safe experience. However, I noted some limitations, especially in the initial phase of the activity, when the students revealed a certain distance and were blocked from public speaking. Some participants required prolonged self-work and coaching to overcome stage fright and emission limitations concerning the narratives they were conducting. Those presenting their speech excelled in verbal skills and mimicry and expression, which strongly impacted conveying content and encouraged interaction. An individual who steps into a role experiences a situation, learns, and tries to solve a problem, a rehearsal before acting in an actual situation. Hence, micro-teaching has a critical mission in pedagogical practice. The discussion training helped to master the skills of entering into dialogue with the audience, teaching how to ask questions, and positioning one's answer in a specific context. Correctly using polite phrases and a subjective approach to the listener were significant for correct communication. The teaching situations modelled stimulated the originality of the participants' thinking. The students watched their fellow students during the initiated events, keen to present themselves as well as possible in front of the group. However, there were also situations of resignation or withdrawal, in which case it was the role of the instructor to support the fragile adolescent psyche and resort to restorative activities to move towards improvisation at a later stage gradually.

During the lively discussions that took place on the role that narration plays in music education at the early school stage, with a joint effort, we delineated a pool of benefits, both in the development of musical skills and in the overall development of the child, especially in the communicative-verbal area. We have therefore made a compilation highlighting what we consider to be significant areas of cognition:

1. Creating stories to music. Students compose a story inspired by the music they listen to. To do this, they can describe what images and/or scenes come to mind when receiving a piece of music. The activity initiated develops imagination, the ability to think abstractly, and the ability and courage to express emotions.
2. Music illustrates stories. Students create music to represent different parts of the story prepared by the teacher. Children can use musical instruments, voices, or bodies to do this. Implementing the theme will undoubtedly help practitioners

understand the relationship between sounds, feelings, and emotions and contribute to developing narrative skills and musical expression.

3. Musical fairy tales. Students can listen to stories about music or participate in a multimedia presentation based on them. This way, the teacher introduces the children to the world of classical music in an accessible and engaging way and allows them to make lasting associations by strengthening their memory.
4. Audio stories. Students compose a story on a given topic, e.g., 'Spring trip to the meadow' or 'Winter play in the snow', using sounds and sound-making effects. This creation may also be accompanied by sounds produced by non-melodic and melodic percussion instruments and/or everyday objects. In this task, creative abilities and skills related to creating sounds and their meaning in a narrative context will be developed.
5. Narration in musical games and plays. Students engage in this activity by following a story, reacting to changing musical and plot situations, and creating endings. Such an activity teaches how to listen, focus attention, respond to changes in the drama of events, and work together as a group. Musical knowledge is also strengthened at this point.
6. Analysis of song lyrics. Students analyse the text of the vocal piece they are learning, reflecting on the meaning of the following phrases and the story they tell. This exercise develops the child's language skills and ability to interpret the text.
7. Creating your songs and musical stories. Students create their own short rhythmic and melodic pieces (songs, recitations, "rap songs") independently, in groups and/or with teacher support, allowing them to express themselves and their experiences. The idea's implementation supports the development of creativity, self-confidence and creative skills in the musical space (notation of rhythm, melody) as well as in the linguistic space (word choice, prosodic division) and a sense of agency.

Developing narrative skills in the context of musical activities was intended to make the selected tools and methods ready, free and comfortable for use in early school education. I noted exceptionally high student interest in the proposed interaction during the individual tasks. Participants claimed the activities were engaging and dynamic, allowing them to create ideas. In the course of the project, I tried, following Bogusława Jodłowska's (1991, 37) guidelines, to ensure that those entering the teaching profession acquire basic skills in the areas of action design (setting goals and tasks for oneself), pedagogical contact (formulating interesting ways of implementing them) and reflection on the adopted solution and creative action. The innovation project described has also benefited me as a lecturer. According to Alicja Kotusiewicz (2008, 13), university teachers constantly reflect on their educational practice, looking for practical teaching solutions and non-obvious forms of support.

In conclusion, the forms of work presented allowed future teachers to learn about their narrative possibilities, their usefulness in music education and the spectrum of impact on the development of the early school learner. Moreover, they provided direction in the choice of curriculum content and its interpretation, the selection of lesson topics and the choice of working forms following the child's perceptual expectations and the conditions of the school establishment. In my opinion, the suggestions can encourage early school education teachers and music specialists to use narrative in the music education of pupils in grades I-III. Academic teachers should also be alerted to the innovation challenges they face when working with young academics preparing to become teachers. Encouraging students to be creative and reflect on their communication skills will undoubtedly be beneficial and make the start of the teaching profession fruitful and advantageous for the children they teach.

Conclusion

Narratives in early school music education are an extremely valuable tool that supports the child's all-round development. Through them, learners in the first stage of primary education learn about musical principles and develop their language, social and emotional skills. Introducing narrative elements into music classes makes them more engaging and interesting for young explorers. Aspirants preparing to become teachers should experience and train in active ways of introducing the early school child to art values through integrated art forms during micro-teaching. The experience and proficiency gained will enable the students to demonstrate proficiency in their future professional work and to adopt a reflective-creative attitude towards their educational intentions in working with early school students. I consider the subject raised in the article of the usefulness of narrative forms in music education worth popularising, and the idea of enhancing future teachers' knowledge and educational skills and encouraging them to improve their professional skills is highly appreciated.

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