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Kamila HAWRYLAK

<https://orcid.org/0009-0006-1341-2276>

Maria Curie-Skłodowska University Doctoral School of Social Sciences

e-mail: kamila.hawrylak@mail.umcs.pl

Psychological Capital and Other Personal Resources of Instrumental Music Teachers in Music Schools: Towards a Model of Pedagogical Effectiveness

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Abstract

This article proposes an original framework for understanding the personal resources of instrumental music teachers as a determinant of their pedagogical effectiveness. The model includes the core components of Psychological Capital (PsyCap) – self-efficacy, hope, optimism, and resilience – as well as three complementary resources: emotional intelligence, creativity, and reflectiveness. The selection of resources is based on the theory of Psychological Capital developed by F. Luthans, C. Youssef-Morgan, and B. J. Avolio, along with an analysis of pedagogical and psychological literature. In light of S. E. Hobfoll's Conservation of Resources Theory (COR), the article considers the potential impact of these personal resources on the quality of the educational process in music schools.

Keywords: instrumental music teacher, music school, personal resources, Psychological Capital (PsyCap), Resource Conservation Theory (COR), pedagogical effectiveness.

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Introduction

The concept of personal resources is increasingly attracting scholarly interest across disciplines such as psychology, pedagogy, and management studies. However, in the domain of instrumental instruction within music schools, it remains a relatively uncharted field.

According to Hobfoll's Conservation of Resources (COR) theory, personal resources constitute one of four fundamental categories – alongside material, social, and energetic resources. The level and renewability of these resources are critical for an individual's well-being and their capacity to cope with stress and life challenges.¹ This category also includes certain individual traits and competencies that improve performance effectiveness, particularly psychological resilience and the ability to restore one's psychophysical capacities. The teacher's role in education is crucial,² and fulfilling this role effectively is often accompanied by considerable psychological and emotional strain. These factors may significantly influence the availability of personal resources, thereby affecting the teacher's pedagogical effectiveness – not only in terms of instruction but also in their educational and caregiving capacities. Studies in music education have revealed a strong focus on didactic functions, often to the neglect of emotional and developmental matters.³ The issue of psychology is notably overshadowed by the musical⁴ domain. Students in music schools tend to be highly sensitive – sometimes neurotic, emotionally expressive, imaginative, and particularly vulnerable to the constant evaluative scrutiny present in frequent performance settings. The pressure to meet rigorous academic standards often gives rise to frustration, anxiety, and even depressive states.⁵ Such challenges, compounded by limited psychological resilience, crises of confidence, psychological overload, and a lack of adequate support, may lead students to entirely disengage from

¹ See S. E. Hobfoll, *Stres, kultura i społeczność. Psychologia i filozofia stresu*, Wydawnictwo GWP, Gdańsk 2006.

² K. Odyniec, *Po co muzykom pedagogika? Znaczenie kształcenia w zakresie pedagogiki ogólnej na wydziałach instrumentalnych wyższych uczelni muzycznych*, "Szkoła Artystyczna. Seria wydawnicza Centrum Edukacji Artystycznej" 2019, no. 3 (7), p. 172, <https://www.gov.pl/web/cea/szkola-artystyczna>

³ See M. Chmurzyńska, *Przedmiot główny – instrument. Nauczyciele i nauczanie*, [in:] *Raport o stanie szkolnictwa muzycznego I stopnia. Diagnozy, problemy, wnioski modelowe*, ed. W. Janowski, Instytut Muzyki i Tańca, Warszawa 2012, p. 53.

⁴ See U. Bissinger-Ćwierz, *Psychologiczne uwarunkowania kształcenia instrumentalnego w szkole muzycznej*, "Annales Universitatis Mariae Curie-Skłodowska, Lublin – Polonia, Sectio J. Paedagogia-Psychologia" 2020, vol. 33, no. 2, p. 119, [DOI: 10.17951/j.2020.33.2.117–130].

⁵ See Z. Konaszekiewicz, *Specyfika szkoły muzycznej w Polsce – szanse i zagrożenia*, [in:] *Współczesne wyzwania szkolnictwa muzycznego. Kim jest nauczyciel szkoły muzycznej I stopnia?*, ed. A. Delecka-Bury, Wydawnictwo Adam Marszałek, Toruń 2015, pp. 14–24.

learning⁶ or adopt a defeatist attitude marked by diminished effort. Significantly, the worsening mental health of children and adolescents has emerged as an increasingly urgent concern. A large-scale anonymous study conducted between 2022–2023 by the "UNAWEZA" Foundation – featuring 184,000 participants between the ages of 10 and 19 from both primary and secondary schools across Poland – has brought to light an alarming pattern: a rise in feelings of loneliness, a dramatic decline in self-esteem, and a diminished sense of agency. These three dimensions have been provisionally described by the researchers as the "triad of psychological crisis" affecting today's youth.⁷ In light of these findings, the ability to support students' mental and emotional development is now viewed as a vital facet of the pedagogical skillset.⁸ For instrumental music teachers, this means being not only a music expert but also a bearer of personal resources – traits and competencies whose specific levels and configurations may directly impact their effectiveness in instructional, educational, and caregiving roles. These personal resources are equally significant within the context of long-term educational relationships, in which teachers may come to serve as important figures for their students from an emotional standpoint.⁹ This article aims to demonstrate the relevance of broadly defined psychological capital and other individual resources in shaping the pedagogical effectiveness of instrumental music teachers. In particular, it focuses on the teacher's ability to provide emotional and psycho-educational support to their students. The article proposes an original model of the teacher's personal resources as key determinants of their teaching efficacy. The proposed model is grounded in the Psychological Capital (PsyCap) framework developed by Luthans, Youssef-Morgan and Avolio¹⁰ and is supplemented by three complementary resources: emotional intelligence, creativity, and reflectiveness. These components are consistent with empirical findings concerning PsyCap while also aligning with resources particularly relevant

⁶ See J. Jemielnik, J. Jemielnik, *Obraz nauczyciela szkoły muzycznej w świadomości uczniów rezygnujących z nauki*, "Konteksty kształcenia muzycznego" 2014, vol. 1, no 1, Akademia Muzyczna im. Grażyny i Kiejstuta Bacewiczów w Łodzi, pp. 37–51, [DOI: 10.5604/2392277X.1151022].

⁷ See M. Dębski, J. Flis, *MŁODE GŁOWY. Otwarcie o zdrowiu psychicznym. Raport z badania dotyczącego zdrowia psychicznego, poczucia własnej wartości i sprawczości wśród młodych ludzi*, Fundacja UNAWEZA, Warszawa 2023, available at https://mlodeglowy.pl/wp-content/uploads/2023/04/MLODE-GLOWY.-Otwarcie-o-zdrowiu-psychicznym_-Raport-final.pdf

⁸ See A. A. Nogaj, *Psychologiczne kompetencje nauczycieli w świetle wybranych trudności uczniów szkół muzycznych*, [in:] *Konteksty kultury, konteksty edukacji – wielowymiarowość kształcenia artystycznego i upowszechniania kultury*, ed. L. Kataryńczuk-Mania, G. Mania, Stowarzyszenie Polskich Muzyków Kameralistów, Kraków – Skarbona 2019, pp. 134–135.

⁹ See. M. Piorunek, *Rola nauczyciela-wychowawcy we wspieraniu ucznia*, "Roczniki Pedagogiczne" 2022, vol. 14(50), no. 2, p. 79, [DOI: 10.18290/rped22142.7].

¹⁰ See F. Luthans, C. M. Youssef, B. J. Avolio, *Psychological Capital: Developing the Human Competitive Edge*, Oxford University Press, Oxford 2007.

in the context of music education. The model's relevance is confirmed through an analysis of literature and empirical studies in psychology, general education, and instrumental pedagogy.

Personal Resources in Pedagogical Discourse

The educational literature, particularly that addressing music education in formal music schools, makes frequent reference to certain personal qualities deemed desirable in teachers. Although the term *resources* is not always explicitly used, related concepts such as *competencies*, *skills*, *attributes*, and *dispositions* are commonly discussed. These terms, when interpreted in the light of Hobfoll's Conservation of Resources Theory, can be considered synonymous with *resources*, as their presence, perceived risk of loss, and necessity for maintenance are critical to both the pedagogical effectiveness and psychological well-being of the teacher, thereby influencing educational processes and professional interactions.

Professional literature identifies several essential personal resources conducive to teaching, such as self-worth, diverse interests, creative imagination, enthusiasm and vitality for music, along with traits like responsibility, conscientiousness, consistent work habits, and an overall optimistic outlook on life.¹¹ Optimism, a significant resource in this context, is frequently linked to the willingness to embrace new challenges and innovation.¹² In the context of teacher-student interaction, particular emphasis is placed on empathy, personal interest in students, kindness, openness, and a sense of humor.¹³

Moreover, scholars highlight the necessity for educators to possess well-developed emotional and social competencies, and the ability to draw upon both individual and interpersonal resources during pedagogical practice.¹⁴ The establishment of supportive educational relationships requires a foundation in emotional intelligence.¹⁵ The ability to understand, experience, and regulate emotions in a constructive manner is considered essential for effective teaching and for offering emotional support to students.¹⁶ Music education, in particular, is

¹¹ See U. Bissinger-Ćwierz, *Psychologiczne uwarunkowania...*, p. 123.

¹² See E. Sarzyńska-Mazurek, *Poczucie optymizmu studentów pracy socjalnej*, "Annales Universitatis Mariae Curie-Skłodowska, Sectio J – Paedagogia-Psychologia" 2018, vol. 33 no. 3, pp. 163–176, [DOI: 10.17951/j.2018.31.3.163–176].

¹³ See U. Bissinger-Ćwierz, *Psychologiczne uwarunkowania...*, p. 123.

¹⁴ See M. Piorunek, op. cit., p. 80.

¹⁵ See ibidem, p. 84.

¹⁶ See C. Saarni, *Kompetencja emocjonalna i samoregulacja w dzieciństwie*, [in:] *Rozwój emocjonalny a inteligencja emocjonalna. Problemy edukacyjne*, ed. P. Salovey, D. J. Sluyter, Dom Wydawniczy REBIS, Poznań 1999, pp. 75–125.

recognized not only for evoking emotion but also for developing a broader emotional literacy and capacity for emotional regulation.¹⁷ Finally, motivation is described as a critical personal resource, especially in contexts requiring the provision of emotional and psychosocial support to students. Researchers underscore the correlation between teacher and student motivation, self-confidence, and musical engagement.¹⁸ According to Z. Konaszkiewicz, the personality traits most worthy of emulation in artist-teachers include *inner autonomy*, which enable educators to resist various types of external pressure; *authenticity* in expressing themselves; *empathy*, which supports the building of relationships based on understanding and respect; *responsibility* toward oneself and students; and *courage* in articulating personal ideals.¹⁹ One of the most crucial cognitive resources in instrumental teaching is what U. Bissinger-Ćwierz refers to as *anticipation of success*, contrasted with *anticipation of failure*. This concept plays a key role in sustaining the students' intrinsic motivation and, by extension, their long-term success.²⁰ It can be equated with *hope for success*, understood as an essential professional resource that can be reinforced by the teacher's sense of control and self-efficacy.²¹ The notion of *self-efficacy* is prominent in pedagogy and psychology²² and its relevance to music education is confirmed by numerous studies. A particularly insightful overview of this topic is provided by K. Valdebenito and A. Almonaci-Fierro, who offer diverse examples that underscore the significance of this resource in music pedagogy.²³ Equally important is the teacher's ability to manage *stress* and the specific condition of *performance anxiety* – commonly known as stage fright. In this respect, the teacher's *coping style* becomes

¹⁷ See U. Abłażewicz-Górnicka, *Edukacja muzyczna jako przestrzeń kształtowania kompetencji emocjonalnych*, [in:] *Kultura w Polsce w XXI wieku: konteksty społeczne, kulturowe i medialne*, ed. E. Dąbrowska-Prokopowska, P. Goryń, M. F. Zaniewska, Wydawnictwo Uniwersytetu w Białymstoku, Białystok 2020, p. 119.

¹⁸ See U. Bissinger-Ćwierz, *Psychopedagogiczne metody pracy z uczniem najmłodszym oraz uczniem ryzyka dysleksji w szkole muzycznej. Poradnik dla nauczycieli klas instrumentalnych zawierający ponad 50 ćwiczeń i zabaw wspomagających grę na instrumencie*, Wydawnictwo Centrum Edukacji Artystycznej, Warszawa 2016, pp. 110–111 and M. Gliniecka-Rękawik, *Sylwetka szkoły muzycznej*, [in:] *Psychologia rozwoju muzycznego a kształcenie nauczycieli*, ed. B. Kamińska, M. Chmurzyńska, Akademia Muzyczna im. F. Chopina, Warszawa 2007, pp. 76–85.

¹⁹ See Z. Konaszkiewicz, *Szkice z pedagogiki muzycznej*, Akademia Muzyczna im. F. Chopina, Warszawa 2001.

²⁰ See U. Bissinger-Ćwierz, *Psychopedagogiczne metody pracy...*, pp. 110–111.

²¹ See K. Nowosad, *Nadzieja na sukces nauczycieli a ich poczucie kontroli i własnej skuteczności*, "Szkoła – Zawód – Praca" 2023, no. 25, p. 260, [DOI: 10.34767/SZP.2023.01.10].

²² See E. Sarzyńska-Mazurek, D. Wosik-Kawala, *Wybrane zasoby osobiste kandydatów przygotowujących się do pracy w zawodach pomocowych*, Wydawnictwo UMCS, Lublin 2020, p. 37.

²³ See K. Valdebenito, A. Almonaci-Fierro, *Teacher Self-efficacy in Music Teaching: Systematic Literature Review 2011-2021*, "Journal of Curriculum and Teaching" 2022, vol. 11, no. 8, pp. 317 et seq., [DOI: 10.5430/jct.v11n8p317].

a crucial personal resource. Coping with performance anxiety is a complex issue²⁴ that requires a high degree of teacher awareness concerning the psychological mechanisms involved and their own influence on student development. As such, resources such as *emotional intelligence*, *psychosocial competencies*, and *stress management strategies* are indispensable for effective music instruction. The discussion surrounding personal resources of teachers also incorporates the concepts of *resilience*²⁵ and *sense of coherence*,²⁶ both of which are considered crucial for cultivating inner psychological strength and the ability to deal with educational stress effectively. An increasingly recognized resource is *creativity*, typically examined within the context of musical development of students.²⁷ However, it is now also acknowledged as a defining feature of the teacher's professional profile. Literature on psychology emphasizes that a creative teacher continually seeks to transform the educational environment, thereby broadening their own professional capabilities while encouraging student growth.²⁸ This involves fostering cognitive independence, initiating inquiry, and constructing spaces for creative self-expression.²⁹ A creative teacher is not only imaginative but also capable of rethinking established norms and of critically evaluating the effectiveness of teaching practices.³⁰ As part of this profile, reflectiveness is viewed as a foundational pedagogical capacity.³¹ Grzywak-Kaczyńska suggests that a teacher's awareness of their influence on learners is integral to self-assessment, particularly when considering psychological and emotional well-being.³² Similarly, Bissinger-Ćwierz highlights the *pedagogical value*

²⁴ See U. Bissinger-Ćwierz, A. A. Nogaj, A. A. *Strategie radzenia sobie z tremą w kształceniu muzycznym oraz w zawodzie muzyka*, Wydawnictwo Difin, Warszawa 2018.

²⁵ See B. Wojtanowska-Janusz *Budowanie odporności psychicznej uczniów szkół muzycznych*, "Annales Universitatis Mariae Curie-Skłodowska, Lublin – Polonia, Sectio J" 2016, vol. 24, no. 3, pp. 161-175, [DOI: 10.17951/j.2016.29.3.161].

²⁶ See E. Sarzyńska-Mazurek, D. Wosik-Kawala, op. cit., pp. 26-32.

²⁷ See D. Labiak, *Wybrane aspekty wspierania kreatywności uczniów szkoły muzycznej I stopnia (z perspektywy nauczycieli)*, "Lubelski Rocznik Pedagogiczny" 2019, vol. 38, no. 1, pp. 191-208, [DOI: 10.17951/lrp.2019.38.1.191-208].

²⁸ See M. Wilski, *Osobowość i specyficzne problemy psychologiczne nauczycieli*, [in:] *Psychologia ucznia i nauczyciela*, ed. S. Kowalik, Wydawnictwo Naukowe PWN, Warszawa 2011, pp. 337-347.

²⁹ M. Chmurzyńska, *Przedmiot główny – instrument...*, p. 52.

³⁰ See A. Piśkała, *Rola kreatywnych cech i kompetencji nauczycieli szkół muzycznych I stopnia w rozwijaniu postaw twórczych uczniów*, [in:] *Współczesne wyzwania szkolnictwa muzycznego. Kim jest nauczyciel szkoły muzycznej I stopnia?*, ed. A. Delecka-Bury, Wydawnictwo Adam Marszałek, Toruń 2015, pp. 154-166.

³¹ See M. Suświłło, *W poszukiwaniu modelu profesjonalnego rozwoju nauczyciela wczesnej edukacji*, [in:] *Nauczyciel wczesnej edukacji – konteksty i wyzwania*, ed. M. Suświłło, Olsztyn, 2012, p. 38.

³² See M. Grzywak-Kaczyńska, *Zdrowie psychiczne nauczyciela*, [in:] *Zdrowie psychiczne*, ed. K. Dąbrowski, Wydawnictwo PWN, Warszawa 1985, pp. 323-340.

of reflection, noting that it supports the teacher in identifying complex psychosocial dynamics and fosters emotional alignment with oneself and one's teaching role.³³ G. Egan offers a broad conceptualization of teacher reflection, linking it to two essential traits: *pedagogical competence* and *practical wisdom*.³⁴

With regard to personal resources, an awareness of one's own complex intellectual functioning appears to be particularly important. In this context, it is worth highlighting Howard Gardner's multidimensional view of intelligence, which identifies eight types of intelligence widely accepted in the literature, with a potential ninth, existential type: linguistic, logical-mathematical, musical, visual-spatial, bodily-kinesthetic, interpersonal, intrapersonal, and naturalistic. The uniqueness of each individual's intelligence profile, as proposed by this concept, might be highly relevant to personal resources of teachers, understood as their distinctive combination of strengths and weaknesses that underpins professional growth, work style, as well as domains of creativity. In the context of instrumental music teachers, the configuration of these types of intelligence can be regarded as a significant personal resource, shaping teaching style preferences and determining the quality of education – an education that is individually tailored, reflective, and supportive of the student's holistic potential, taking into account their individual learning style.³⁵

In addition to identifying specific teacher resources as valuable within the educational process, academic literature also addresses the role of personal resources related to professional burnout, job satisfaction, and overall well-being.³⁶ While this perspective is oriented differently, it remains indirectly but critically relevant, as factors such as burnout and well-being significantly influence teaching effectiveness. This review presents a preliminary draft outlining the personal resources most frequently cited in pedagogical and psychological literature. It does not, however, offer an exhaustive analysis of the broader and more complex dimensions inherent to this domain. It is also important to note that

³³ U. Bissinger-Ćwierż, *Kompetencje zawodowe nauczyciela szkoły muzycznej*, [in:] *Edukacja artystyczna a metafora*, ed. W. Limont, B. Didkowska, Wydawnictwo Naukowe UMK, Toruń 2008, pp. 201–211.

³⁴ See G. Egan, *Kompetentne pomaganie. Model pomocy oparty na procesie rozwiązywania problemów*, Wydawnictwo Zysk i S-ka. Poznań 2002, p. 47.

³⁵ See H. Gardner, *Multiple Intelligences: The Theory in Practice*, Basic Book, New York 1993; H. Gardner, *Intelligence Reframed: Multiple Intelligencies for the 21st Century*, Basic Book, New York 1999 and H. Gardner, *Multiple Intelligences: New Horizons*, Basic Book, New York 2006.

³⁶ See J. Chanduszek-Salska, A. Młynarczyk, *Jak uczyć grać innych, nie gubiąc własnych nut. Stres w pracy, wybrane zasoby osobiste a zespół wypalenia zawodowego u muzyków klasycznych*, "Acta Universitatis Lodziensis. Folia Psychologica" 2012, vol. 16, pp. 89–102, [DOI:10.18778/1427-969X.16.07] and M. K. Grzegorzewska, *Uwarunkowania poczucia zdrowia, stresu i wypalenia zawodowego nauczycieli a praktyczne wykorzystywanie teorii zachowania zasobów autorstwa Stevana E. Hobfolla*, Wydawnictwo „Impuls”, Kraków 2019.

within literature focused specifically on instrumental music teachers, there is a noticeable scarcity of content grounded in empirical scientific research. Instead, such works more often provide generalized recommendations or highlight desirable traits without systematic data to support them. Within this field, the typology of instrumental music teachers remains only marginally developed, and there is a notable difficulty in identifying pedagogical models or educator profiles that could be considered particularly effective in terms of educational outcomes based on individual traits or personal resources.

The Concept of Psychological Capital (PsyCap) and the Justification for Including Additional Resources in the Model

Numerous studies in the academic literature underscore the significance of personal resources for professional effectiveness across various sectors, particularly within the fields of management and occupational psychology. One of the most prominent and extensively explored frameworks in management theory is the concept of Psychological Capital (PsyCap) developed by Luthans, Youssef-Morgan and Avolio.³⁷ Rooted in the principles of positive psychology³⁸ and aligned with Hobfoll's Conservation of Resources Theory,³⁹ PsyCap encompasses four key personal resources deemed critical to professional success: self-efficacy, hope, optimism, and resilience. As Luthans et al. define, "PsyCap is a higher-order positive construct comprised of the four-facet constructs of self-efficacy/confidence, optimism, hope, and resiliency."⁴⁰ Empirical research demonstrates⁴¹ that higher levels of these psychological resources are positively correlated with job performance, subjective well-being, and prevention of burnout. To deepen the understanding of this conceptual model, it is instructive to explore how its creators interpret each of the four components. Self-efficacy, grounded in A. Bandura's⁴² social cognitive theory, refers to an individual's belief or confidence in their capacity to mobilize motivation, cognitive resources and action strategies necessary for successfully executing a specific task in a given context.⁴³ Hope, as conceptualized by C. R. Snyder,⁴⁴ is defined as a positive motivational

³⁷ See F. Luthans, C. M. Youssef, B. J. Avolio, op. cit.

³⁸ See ibidem, p. 4.

³⁹ See ibidem, p. 20.

⁴⁰ F. Luthans, C. M. Youssef, B. J. Avolio, op. cit. p. 4.

⁴¹ See J. B. Avey, R. J. Reichard, F. Luthans, K. H. Mhatre, *Meta-analysis of the impact of positive psychological capital on employee attitudes, behaviors, and performance*, "Human Resource Development Quarterly" 2011, vol. 22(2), pp. 127-152, [DOI: 10.1002/hrdq.20070].

⁴² See A. Bandura, *Self-efficacy: The exercise of control*, W H Freeman & Co., New York 1997.

⁴³ See F. Luthans, C. M. Youssef, B. J. Avolio, op. cit. p. 16.

⁴⁴ See C. R. Snyder, *The Psychology of Hope: You Can Get There from Here*, Free Press, New York 1994.

state based on an interactively derived sense of successful agency (goal-directed energy) and pathways (planning to meet goals). The dual components of hope – agency and pathways – are particularly relevant in today’s workplace, which emphasizes self-motivation, autonomy, and adaptive problem-solving.⁴⁵ Optimism, informed by M. E. P. Seligman’s⁴⁶ attributional theory, is characterized as a cognitive style that attributes positive events to internal, stable, and global causes, and negative events to external, temporary, and situation-specific causes. Especially relevant in professional contexts is realistic, flexible optimism, which enables organizational leaders and employees to discern when to adopt an optimistic or pessimistic explanatory style and to adapt these strategies effectively to contextual demands.⁴⁷ Resilience, as defined by Luthans, refers to a developable capacity to rebound or recover from adversity, conflict, failure, and even from positive events such as progress or increased responsibility. Psychological resilience is indispensable in the contemporary workplace and has been shown to be significantly related to performance outcomes.⁴⁸ The authors of the PsyCap model acknowledge the potential for theoretical expansion by incorporating additional personal resources, such as creativity and emotional intelligence. Furthermore, the role of reflection – frequently cited as foundational to personal development – is emphasized as a vital metacognitive process supporting the dynamic growth of these psychological assets.⁴⁹ Considering the review of literature and pedagogical research on broadly defined personal resources, including the interrelations among the individual components of psychological capital and constructs such as emotional intelligence, creativity, and reflectiveness, it appears justified to expand the resource model of instrumental music teachers beyond psychological capital to include emotional intelligence, creativity, and reflectiveness. This conceptual extension is supported by emerging empirical evidence from recent studies, which highlight meaningful associations among these resources. Scholars such as S. Devi, K. S. Singh;⁵⁰ S. Valente, A. A. Lourenço, P. Alves, et al,⁵¹ R. Anderson, J. Katz-Buonincontro, M. Livie, et al,⁵² Massie,

⁴⁵ See F. Luthans, C. M. Youssef, B. J. Avolio, op. cit. p. 17.

⁴⁶ See M. E. P. Seligman, *Learned Optimism: How to Change Your Mind and Your Life*, Free Press, New York 1990.

⁴⁷ See ibidem, p. 17.

⁴⁸ See ibidem, p. 18.

⁴⁹ See ibidem, p., 18.

⁵⁰ See T. S. Devi, K. S. Singh, “Emotional intelligence and teacher effectiveness: a correlational study,” *The Online Journal of Distance Education and e-Learning* 2024, vol. 12, no. 2, available at: <https://www.tojdel.net/journals/tojdel/articles/v12i02/v12i02-02.pdf>.

⁵¹ See S. Valente, A. A. Lourenço, P. Alves, [et al.], *The role of the teacher's emotional intelligence for efficacy and classroom management*, “CES Psicología” 2020, vol. 13, no. 2, pp. 18-31, [DOI: 10.21615/cesp.13.2.2].

⁵² See R. Anderson, J. Katz-Buonincontro, M. Livie, [et al.], *Reinvigorating the Desire to Teach: Teacher Professional Development for Creativity, Agency, Stress Reduction, and Wellbeing*, “Frontiers in Education” 2022, vol. 7, article 848005, [DOI:10.3389/feduc.2022.848005].

Capron Puozzo, Boutet;⁵³ B. Frost, A. Chudzicka-Czupala, M. Kuśpit;⁵⁴ S. Agnihotri, M. Mamoria, S. L. Moorthygari;⁵⁵ A. Jasiulewicz;⁵⁶ K. Nduagbo, C. Casale⁵⁷ have documented significant correlations between psychological capital components and traits like emotional intelligence, creative thinking, and reflectiveness, all of which are crucial in contemporary pedagogical contexts.

Sample Implications of Resource Levels of Instrumental Music Teachers for Pedagogical Practice in Music Education: A Perspective Based on Hobfoll's Conservation of Resources Theory

The Conservation of Resources Theory (COR) proposed by S. E. Hobfoll is one of the central psychological frameworks addressing stress, well-being, and coping mechanisms. According to COR theory, individuals are inherently motivated to acquire, retain, and protect their resources, and the actual or threatened loss of these resources is a key source of psychological stress.⁵⁸ Individuals with high levels of personal resources demonstrate a greater capacity to accumulate additional resources, are less vulnerable to resource depletion, and can leverage their existing assets to generate new ones. These individuals also tend to experience lower levels of stress reactivity. Conversely, individuals with lower resource levels are more inclined to adopt a defensive strategy, focusing on the preservation of their remaining resources. Each additional loss is experienced more acutely, leading to intensified stress and discomfort, which in turn limits their ability to cope effectively with demanding situations. S. E. Hobfoll defines stress as a reaction to three main conditions: the threat of resource loss, the

⁵³ See M. H. Massie, I. Capron Puozzo, M. Boutet, *Teacher Creativity: When Professional Coherence Supports Beautiful Risks*, "Journal of Intelligence" 2022, vol. 10, no. 3, p. 62, [DOI: 10.3390/jintelligence10030062].

⁵⁴ B. Mróz, A. Chudzicka-Czupala, M. Kuśpit, *Kompetencje osobowościowe i twórcze, Psychologiczne uwarunkowania kreatywności pracowników*. Wydawnictwo Naukowe Scholar, Warszawa 2017.

⁵⁵ See S. Agnihotri, P. Mamoria, S. L. Moorthygari, [et al.], *The Role of Reflective Practice in Enhancing Teacher Efficacy*, "Educational Administration: Theory and Practice" 2024, vol. 30, no. 6, pp. 1689–1696, [DOI: 10.53555/kuey.v30i6.5574].

⁵⁶ See A. Jasiulewicz, *Refleksyjne myślenie w zawodzie pedagoga na przykładzie badań nad kreatywnością*, "Parezia. Czasopismo Forum Młodych Pedagogów przy Komitecie Nauk Pedagogicznych PAN" 2022, no. 1(17), pp. 95–109, [DOI: 0.15290/parezia.2022.17.09].

⁵⁷ See K. Nduagbo, C. Casale, *Preservice Teachers' Reflective Practices, Self-efficacy, and Professional Growth*, "ELTHE. Experiential Learning and Teaching in Higher Education" 2023, vol. 6, no. 1, pp. 56–66, [DOI: 10.46787/elthe.v6i1.3555].

⁵⁸ See S. E. Hobfoll, op. cit.

actual loss of resources, or the failure to achieve expected gains following an investment of resources. Whether analyzed from a micro or macro perspective, nearly every aspect of instrumental music teaching involves coping with stress to some degree. In the Polish context, the structural and organizational characteristics of the music education system – such as the hierarchical "master-apprentice" model of teacher-student relationships, the perception of musical training as elite and competitive, the emphasis on achievement over process, the emotionally intensive nature of the work, and the frequency of high-stakes public performance – can all contribute to a significantly elevated stress load among music teachers, regardless of their age or level of professional advancement. Therefore, a personal resource model for instrumental music teachers – conceptualized within the framework of COR theory – would represent a collection of key psychological traits that support teachers in managing stress effectively, thereby fostering their pedagogical efficacy. These resources not only serve to mitigate stress but also enhance the teacher's ability to create a supportive and effective learning environment.

In this context, several illustrative implications may be identified with respect to the didactic, educational, and caregiving dimensions of instrumental music teaching in music schools. For instance, teachers with high resource levels are more likely to foster creativity, demonstrate emotional stability, and apply reflective practices in their interactions with students. They may exhibit greater patience, adaptability, and resilience in the face of challenges, thereby promoting student engagement and long-term development. In contrast, teachers with low resource levels may rely more heavily on rigid structures, struggle with emotional regulation, and adopt reactive or defensive teaching styles, potentially limiting both their own professional growth and the educational experiences of their students (see Table 1).

Table No. 1

A TEACHER WITH A HIGH LEVEL OF:
SELF-EFFICACY – demonstrates effective instructional planning and delivery; selects teaching methods aligned with individual student needs; fosters the student's sense of agency; appropriately addresses emotional difficulties; provides personalized support based on each learner's specific context.
HOPE – actively seeks alternative instructional pathways, responding flexibly to emerging difficulties by reformulating goals and methods as needed; supports students in developing motivation and exploring their own strategies; even in the face of failure, the teacher sustains the student's sense of hope through empathic communication and emotional attunement.
OPTIMISM – sees even the smallest successes of the student and reinforce them to build motivation; introduces ambitious goals in a motivating manner, without exerting pressure; models a positive attitude towards failure as an integral part of the learning process; assists the student in reducing performance anxiety, promoting a healthy perspective on challenges.

Table No. 1 (cont.)

A TEACHER WITH A HIGH LEVEL OF:
RESILIENCE – views mistakes as an integral part of the learning process and teaches this perspective to students; helps students build perseverance and patience, even in the absence of immediate results; maintains motivation and composure in challenging or high-pressure situations.
EMOTIONAL INTELLIGENCE – is able to read the student's emotional tension and respond appropriately in stressful situations, such as before a performance or exam; adapts the pace and style of teaching based on the student's emotional state; fosters a safe, empathetic relationship with the student, which promotes trust and openness; teaches students to recognize and label their own emotions, especially in the context of artistic work; can identify signs of emotional overload or frustration and provide appropriate support to the student.
CREATIVITY – proposes diverse exercises and engaging learning formats, such as improvisation, sound play, and alternative methods of interpretation; stimulates the student's imagination, encourages exploration, and accepts unconventional ideas and forms of expression; by creating space for creativity, enhances motivation and fosters artistic development; recognizes the role of creative expression as a means of coping with emotions, tension, and stress, and integrates this expression into the educational process.
REFLECTIVENESS – regularly evaluates the effectiveness of their methods, adjusting their teaching style based on self-observation and feedback from students; engages in purposeful and intentional actions and actively develop the student's self-reflection, encouraging them to assess their own progress; asks questions that support the student's musical self-awareness and recognizes the limits of their own capabilities, knowing when external support is required; understands the importance of pausing to evaluate the emotional character of the relationship with the student.
A TEACHER WITH A LOW LEVEL OF:
SELF-EFFICACY – may avoid challenges and rely on conservative, routine methods; might struggle with decision-making and taking responsibility for the learning process; may be less inclined to support student independence and may avoid situations requiring a flexible approach, responding in a rigid, habitual manner.
HOPE – may become easily discouraged when quick results are not evident; may find it difficult to inspire students to take action in the face of obstacles and might fail to recognize the potential for potential in mistakes or failures, may apply a uniform, formulaic approach, and if something does not work, they may not adjust their strategy.
OPTIMISM – may interpret the student's difficulties as permanent and intrinsic deficits; may find it harder to maintain enthusiasm for goals, especially over the long term; might unknowingly convey a pessimistic view of the student's abilities and may struggle to build a positive narrative around the learning process.
RESILIENCE – may react with frustration to failures (both their own and the student's); may be quicker to give up on more challenging students and may avoid systematically supporting the student's emotional development; might reinforce the student's fear of making mistakes and reluctance to take risks.
EMOTIONAL INTELLIGENCE – may fail to recognize the emotional needs of the student, interpreting difficulties as a "lack of ability" or "lack of engagement"; may respond impulsively or coldly in situations requiring empathy and patience; may find it harder to build trust-based relationships, leading to student disengagement and withdrawal from active participation in lessons.

Table No. 1 (cont.)

A TEACHER WITH A LOW LEVEL OF:
CREATIVITY – may limit themselves to delivering content in a rote manner and using formulaic exercises; may find it difficult to respond to students who think unconventionally or require more freedom; might discourage students from creatively experimenting with sound, style, or interpretation.
REFLECTIVENESS – may act in a routine manner without evaluating the effectiveness of their actions; may fail to recognize that certain strategies are ineffective, and that difficulties stem from inadequate approaches; may struggle to teach students a reflective approach to music and their own learning process.

Source: Own work

Conclusion

The proposed model of personal resources of instrumental music teachers, in the context of conditioning their pedagogical effectiveness, is grounded in the field of management (PsyCap concept) and the premises of positive psychology. The theoretical framework of psychological capital has become the basis for hundreds of studies not only in management and marketing but also in psychology and pedagogy. The findings from these studies indicate that the resources mentioned in the framework are essential for professional effectiveness. At the same time, regardless of the PsyCap concept, the literature and research in pedagogy and psychology also address similar resources, such as self-efficacy, optimism, hope, resilience, creativity, emotional intelligence, and reflectiveness, which constitute individual "islands" on the scientific map of pedagogical and psychological research. Awareness and the ability to manage one's own personal resources can support teacher's effectiveness, their well-being, and help prevent burnout, frustration, and potential abusive behaviour. It may enable them to create more collaborative and creative relationships within the work environment and build an educational system based not only on teaching competencies but also on emotional and reflective maturity. Instrumental pedagogy and the research conducted within this field should be more closely aligned with the general trends in pedagogy and psychology, drawing from broader sources, utilizing social science research methodologies, so that the perception of instrumental music teaching through a purely didactic and success-oriented lens does not dominate but instead forms part of a holistic approach to educating a young person (regardless of how specific and competitive the artistic environment is, and how crucial success in terms of winning over competition might be). Especially in light of the mental health crisis among contemporary youth, we must not cease to view the student as a developing, often fragile individual, perhaps more frequently a future conscious music listener than a stage performer and profes-

sional (as evidenced by statistical data – pass rates of students to secondary music schools and later to conservatories in relation to those starting music education at primary level).

So, are instrumental music teachers ineffective? Uncreative? Unreflective? Unempathetic? No. Many of them are effective, creative, reflective, and empathetic individuals. However, still not much is known about how their personal resources, which condition professional effectiveness, are shaped. There is also a lack of systemic support for teachers in the area of consciously managing their own potential and developing skills that nurture these resources. The education system primarily focuses on measurable, technical skills of students, marginalizing the need for personal development of the teachers.

The objective of this article is to emphasize the importance of personal resources which are considered worth studying, developing, and supporting. The goal is to highlight those aspects that genuinely affect the quality of work and the professional potential of instrumental music teachers, and thus deserve greater attention.

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Research Report

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Kapitał psychologiczny i inne zasoby osobiste nauczycieli gry na instrumencie w szkołach muzycznych – w stronę modelu efektywności pedagogicznej

Streszczenie

Artykuł proponuje oryginalne ramy teoretyczne rozumienia zasobów osobistych nauczycieli gry na instrumencie jako czynnika determinującego ich efektywność pedagogiczną. W zaproponowanym ujęciu uwzględniono podstawowe komponenty kapitału psychologicznego (PsyCap) – poczucie własnej skuteczności, nadzieję, optymizm i odporność – oraz trzy zasoby komplementarne: inteligencję emocjonalną, kreatywność i refleksyjność. Dobór zasobów oparto na teorii kapitału psychologicznego rozwiniętej przez F. Luthansa, C. Youssef-Morgan i B.J. Avolio, a także na analizie literatury pedagogicznej i psychologicznej. W świetle teorii zachowania zasobów (Conservation of Resources Theory, COR) S.E. Hobfolla artykuł rozważa potencjalny wpływ tych zasobów osobistych na jakość procesu edukacyjnego w szkołach muzycznych.

Słowa kluczowe: nauczyciel gry na instrumencie, szkoła muzyczna, zasoby osobiste, kapitał psychologiczny (PsyCap), teoria zachowania zasobów (COR), efektywność pedagogiczna.