

Transforming Performance Pedagogies

Interactions between new technology and traditional methods

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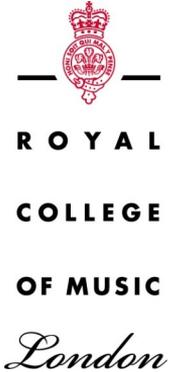



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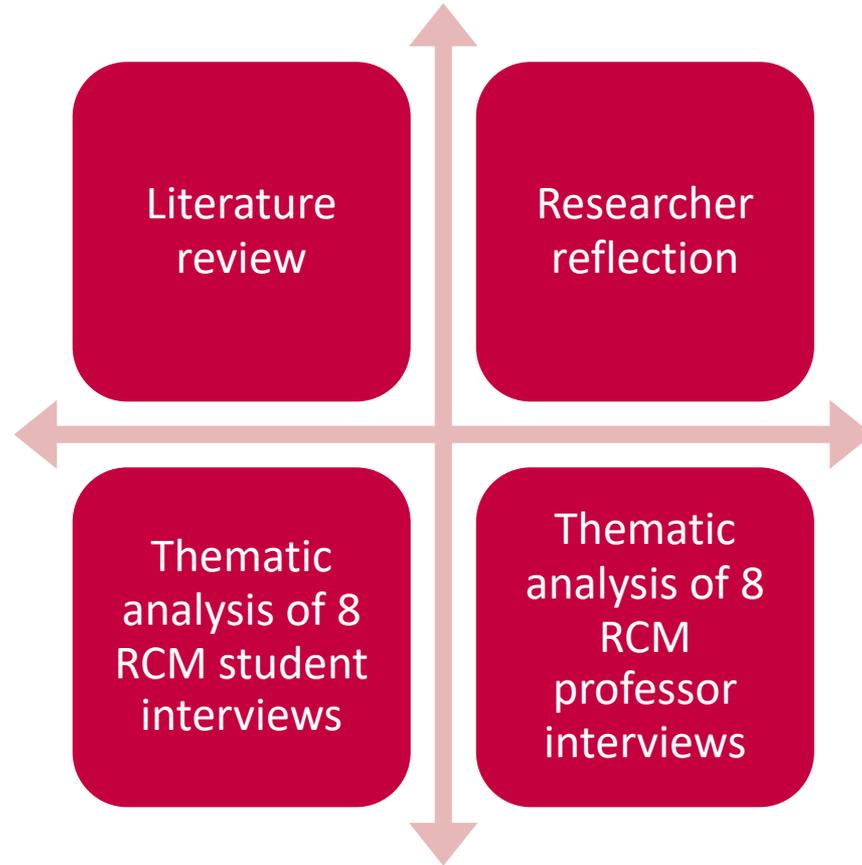


TPP Project Overview

- In what ways can digital learning in music performance at HE level complement and enhance the traditional master-apprentice model of teaching?
- How do the interactions between student and teacher change in a hybrid learning environment, and what is the impact of this on learning?
- How might digital pedagogies provide a more open, inclusive and reflexive pedagogical framework for both staff and students?
- How could a blended **conceptual framework** inform curriculum development in a future where online and other non-traditional performance coexist?

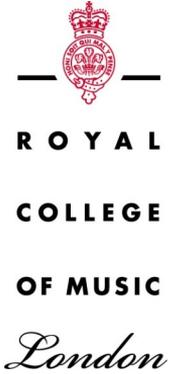


Methodology



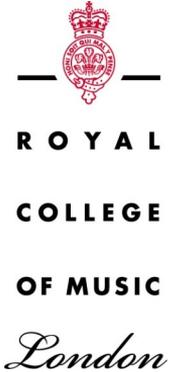
Interview questions

- Previous experience and confidence using technology
- Initial impressions of online teaching
- Exploration of changes to lesson structure, activities, personal preparation and/or practice
- Any highlights?
- Same question set for professors and students



Staff: emerging themes

1. pressure points of understanding the kind of preparation required e.g., structuring time effectively between lessons & documenting each session
2. considering cognitive load (both sides); multiple modes of learning;
3. encouraging active and deep listening (both sides);
4. encouraging the professor to be facilitator;
5. empower cultivation of an independent artistic voice;
6. less focus on demonstration & technique = change in pedagogical strategies (task-based)



Students: emerging themes

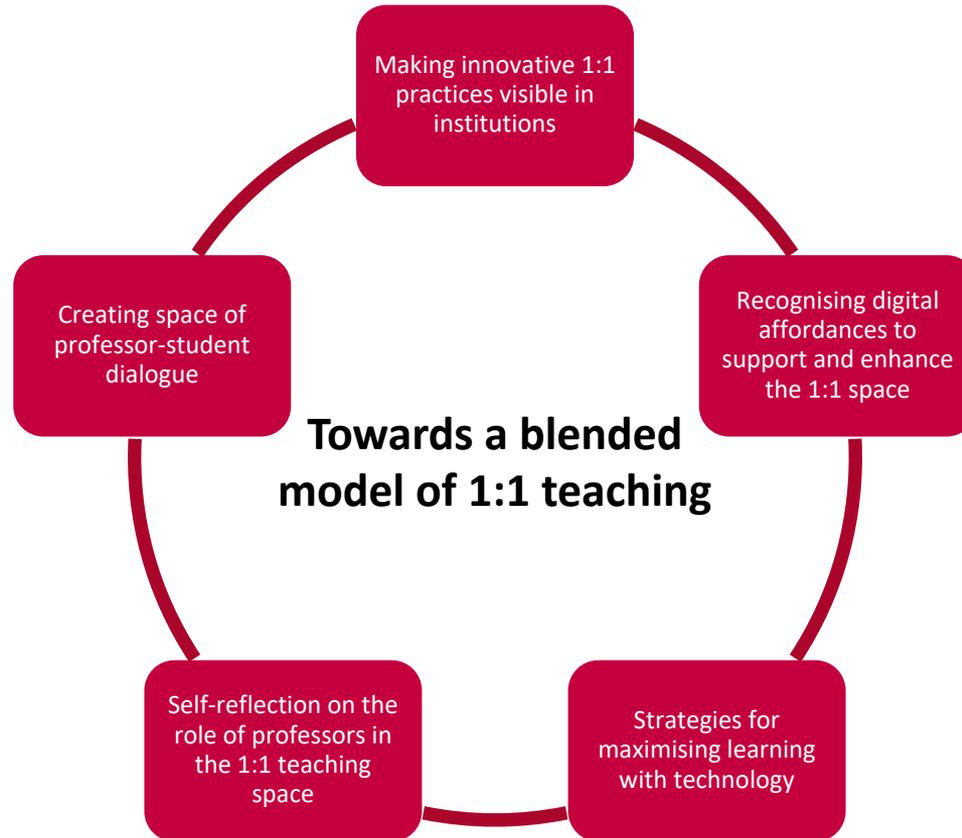
1. The 'digital natives' myth: acknowledging students' diverse experiences with technology;
2. Structured use of self-made recordings; acclimatization, *London* critical listening and increased self-awareness;
3. Personal development: improved time-management, organization, focus, motivation, independence, autonomy, confidence;
4. Seeing one's professor as co-learner; towards peer learning and increased dialogue.

Synthesis



- Perfectionism
- Digital fluency
- Self-regulation
- Increased focus

Towards a blended framework



"So I've become so much more comfortable with recording things that don't necessarily sound that great. [...] And so I've definitely analysed my playing a lot more. And yeah, I think from a performance sort of aspect, I spent a lot more time analysing. Because I've had to watch so many videos of myself playing, it's kind of made me rethink my posture and stage presence and things like that. Which, I suppose if things weren't in COVID times, I would be just performing and probably [the Head of Faculty] would be telling me in a performance class, you know, 'you're not grounded or...'. But it's good that I can be more independent and think about it more myself."

[RCM Student]

“[...] that's been a really great thing to come out of this, actually having the willpower to listen to myself, play, record myself. So that's, that's been a really useful thing. I think having my own lessons and having teachers comment on my recordings as well has been really good at helping me listen to myself, listen to my recordings and like, 'Oh, yeah, that's a good point' and help me to pick up on things in my own playing. I think when you're playing, you hear very different things to when you're listening to it”

[RCM Student]



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“[...] I think sometimes it seemed to make them more critical in terms of what was going on, rather than just accept immediately that what I would say would be right, they would think, is this right?”

[RCM Professor]



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“[...] I tried to encourage them with more imaginative terms, like some analogies, ask them to listen to particular pieces, which might have inspired this composer to compose this or that piece just to get a better idea.”

[RCM Professor]