

Parallel Session

On listening, feedback models, and dialogue concepts in the subject Artistic Development Work**On modes of listening and responding to the works and sketches of students in contemporary higher music education**

At RMC, our main subject for all students is KUA (Kunstnerisk Udviklingsarbejde / Artistic Development Work).

During KUA lessons, the students bring their own work to the class and show their music in the form of e.g., sketches, recordings, live presentations, etc. Not only the actual work but also the process is discussed.

In the conversations in class, we also talk about how the fellow students perceive the music. This includes the listening experience and the observations on what we notice in the work. We discuss what kinds of meaning we find in the work as listeners, and how we perceive the relations between the presented music and the world outside of the classroom.

Between lessons, the students work on their music. They try out musical ideas, test concepts, work with others, work on their own, compose, rehearse, practice, record, produce, document, read, listen, research on other people's work, and so forth.

In the KUA subject, we take a peer learning, not-teacher-centered approach, meaning that it is important to be highly aware of the frames around the dialogue in the KUA class. In my '22 **KUA Compendium** text, I lay out my thoughts on what kinds of KUA class dialogue can be constructive, respectful and result in sustainable learning for all participants.

In the talk, I will present an overview of several different response models.

Across the different response models, the didactical aim is to make everyone in the class learn from what is taking place – not only the presenting student. We want to empower the students to draw their own conclusions, while helping them arrive at new perspectives on their work. In the critique class, we are less interested in assessing whether the work succeeds, and more interested in what we can all learn from experiencing and discussing the work being presented. The dialogue is not thought of as the group making a collective judgment on the work, but rather as the group realising collectively what learning potential each situation holds.

I will also cover my thoughts on the importance of reflecting on questions such as

- who speaks first, and in what order.
- Whether the presenting student supplies specific information up front
- Whether the presenting student is part of the discussion
- Whether the artistic process and methods are among the subjects of the discussion, or if the process is of less relevance for the discussion about the perception of the presented work.

I will present a mapping of a number of possible reaction formats, in terms of:

- Whether statements are normative/judgmental or non-judgmental, and
- Whether the presenter (and the presenter's perspective) is part of the discussion or not.

Relevant additional material:

"KUA Compendium", a PDF by Anderskov from august 2022 on the KUA subject, from which the talk will take its starting point – especially the chapter "On listening, feedback models, and dialogue concepts":

<https://jacobanderskov.dk/wp-content/uploads/2023/01/KUA-Compendium-1st-edition-aug22-JLA.pdf>

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Biography:

Jacob Anderskov is a pianist, composer and bandleader from Denmark, living in Copenhagen. He has released more than 30 albums as a leader. Among the reactions to his music are several official awards and nominations, and the international press has described him as an outstanding voice in contemporary music.



Anderskov's oeuvre covers a broad continuum from improvised works in small groups to composed material for larger ensembles.

The numerous influential bands he has been forming and leading include Emerald, Anderskov Accident, Agnostic Revelations, Resonance, Kinetics & Airto Moreira – Jacob Anderskov Duo. Anderskov was nominated for the Nordic Council Music Price 2018, and was appointed professor at Rhythmic Music Conservatory (RMC), Copenhagen, in August 2019.

He is currently subject responsible at RMC for the subject KUA (Kunstnerisk Udviklingsarbejde / Artistic Development Work), in which reflections on method and context are intersected with presentations of the students' own artistic work.