

Challenging Traditions

*Communicating Artistic Research
as an integral part of the final Master performance*

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Vision Master of Music
@ArtEZ



Renewing, broadening and reshaping the field of work

RAW -G- EDITION *second Edit*

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\$1.95 US €2.75 EURO



XANNA

Creativity

&

Context



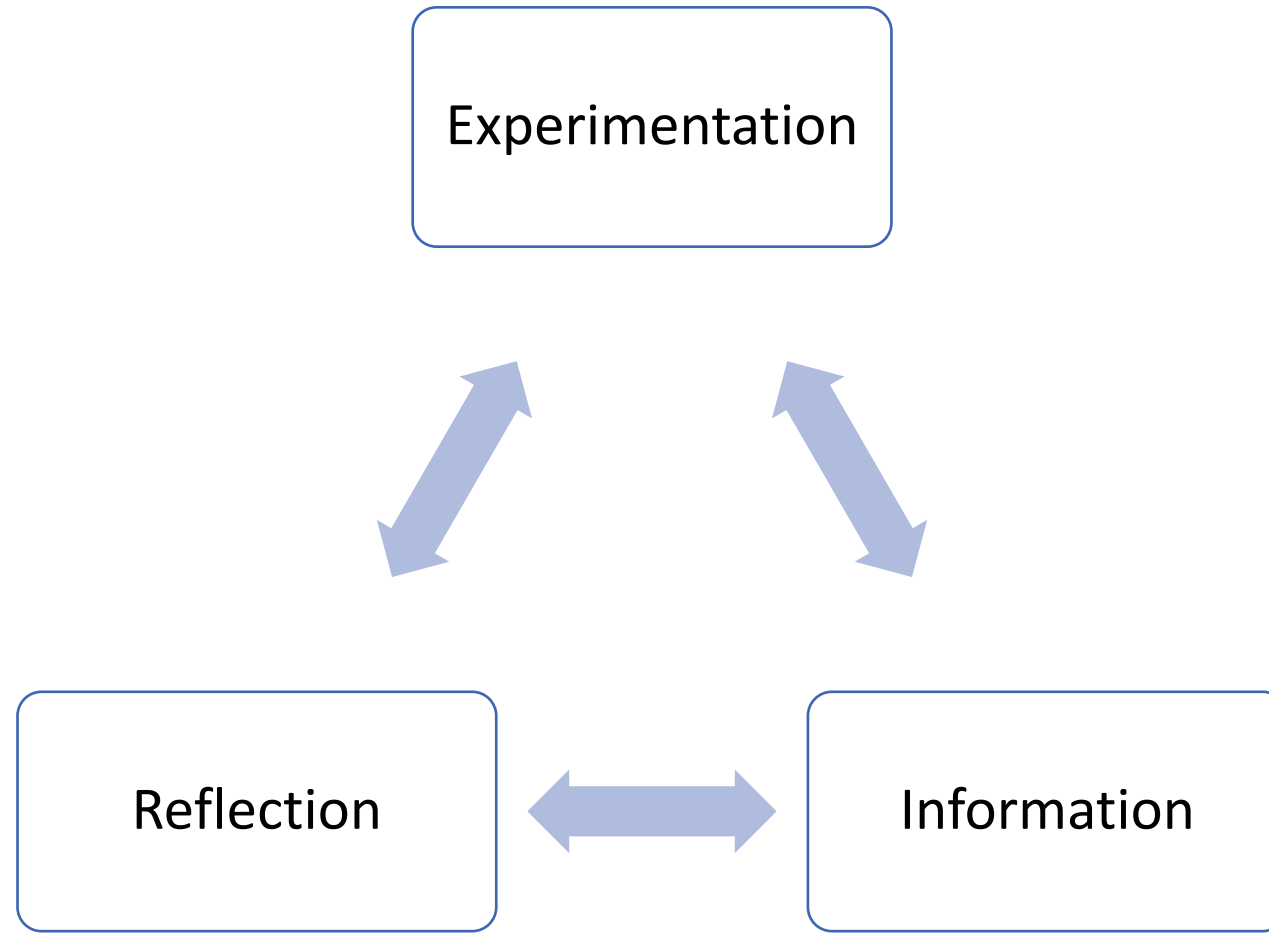


Pathways

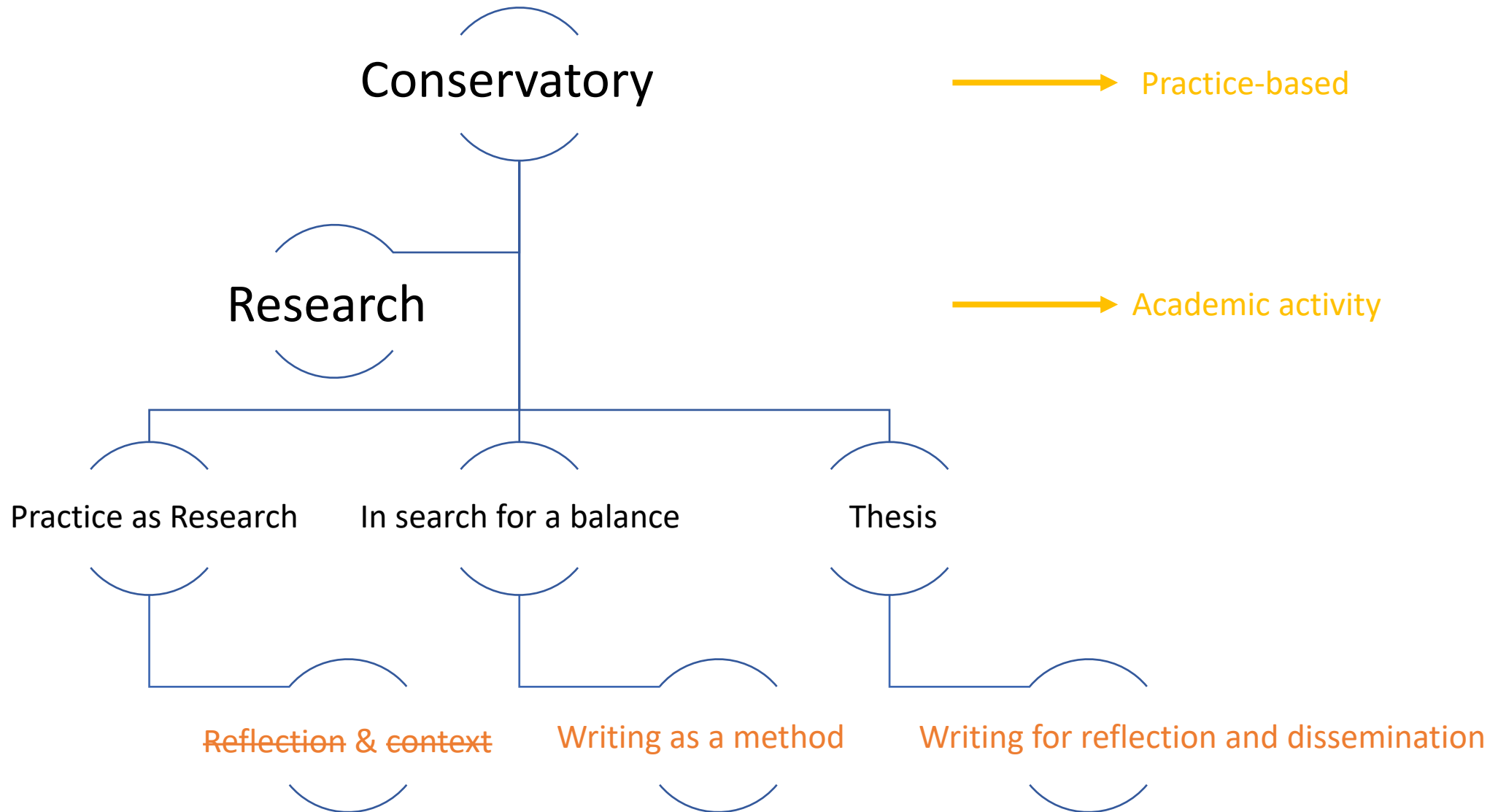
Curricula



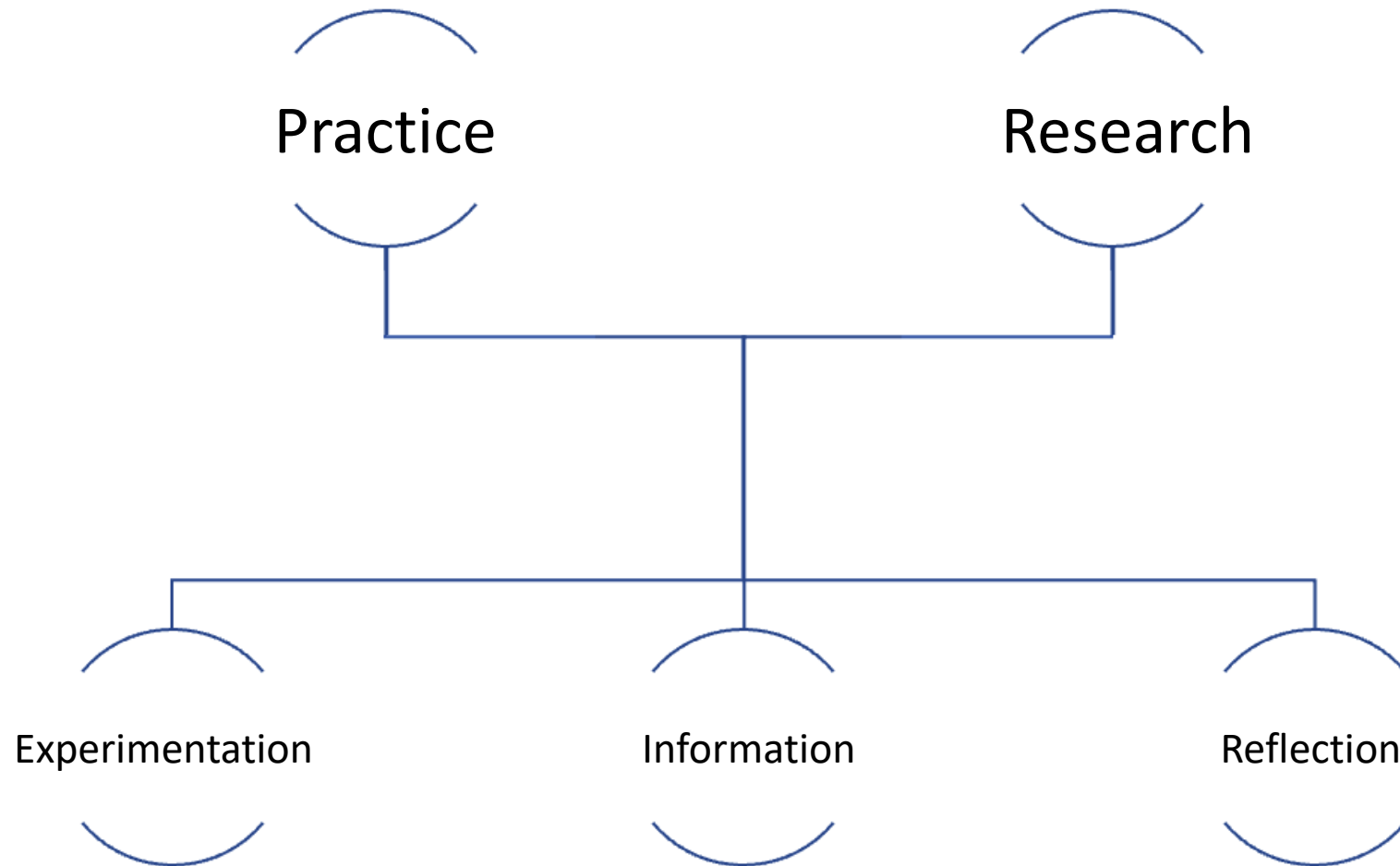
Model for Artistic Research



Positioning Research



Model for a researched-based Master at ArtEZ



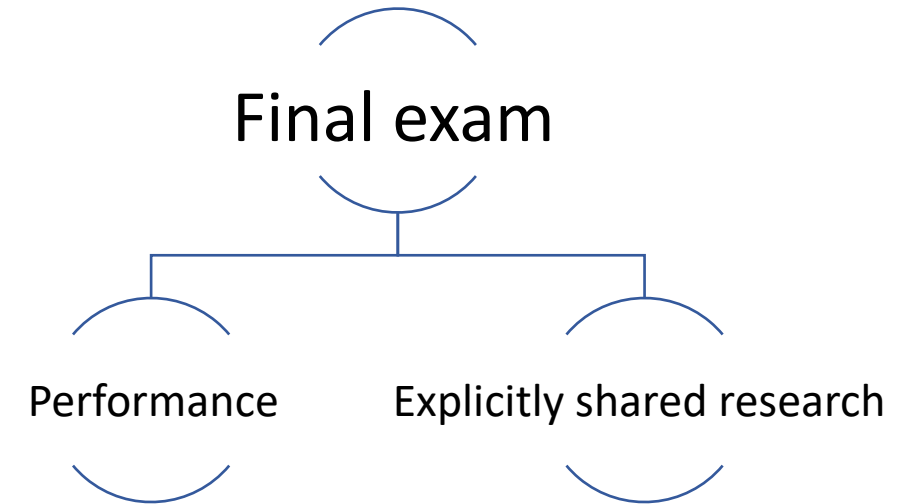
Requirements

Portfolio

Experimentation

Information

Reflection

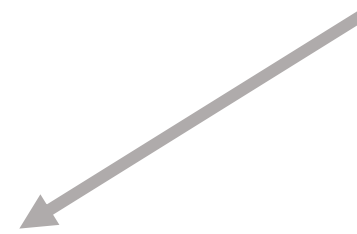
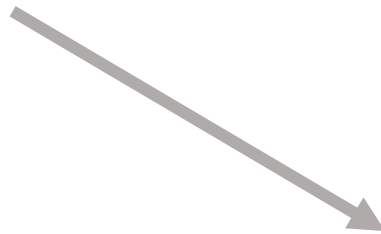


Jazz & Pop department

Own productions

1st year: 3 productions

2nd year: free amount of productions



All separate or sequential parts of the research project

Artistic Research in Zwolle (ArtEZ) 1st year

Integrated in Performance Lab

32 plenary classes

- Personal performing identity
- Mindfulness in performance
- Professional field & society
- Interdisciplinary projects

Goal: Arouse an appetite & attitude for artistic research

Artistic Research in Zwolle (ArtEZ) 1st year

Example 1

Personal performing identity: skills in reflectiveness & creative thinking

Levels of (artistic) reflection:

1. descriptions of the difficulties that the student encountered
2. justification: explanation for the difficulties and choices,
3. critique: explanation and evaluation of the difficulties and choices
4. critical review of different solutions and/or alternative methods
5. transfer: how the next action becomes different or better than the previous action

Artistic Research in Zwolle (ArtEZ) 1st year

Example 2

Mindfulness in performance: student group as data source, expert teachers, desk research

	Symptoms		Strategy	
	Mental	Physical	Mental	Physical
Before				
1	A bit stressed	A bit shaky, more high heartbeat	Talking to yourself 'stay calm'	Staying calm in the body
2	Start faster, the audience is wating	<-In study room comfortable (relaxed) not comfortable physically	Talking to myself take -> some seconds to sit well, take some time to prepare	Feet on the floor "I'm here" Attention to the movements
3	Feeling of rushing	Tense body	Taking the time before also to think about ghe music	Create space, longer my arms and create space in my upper body
4	nervous	relaxed	Try to breath	
5	nervous	closed		
6			Concentration Focus on what are the difficulties	
7	Preparation, focus	Not start too fast	Feel movement/body Recognize the feeling	
8	Little shocked when opening eyes during playing	My body felt stressed, mainly in my shoulders which were very high		
11	Couldn't follow the tempo	Tempo/rhythm		
12	Anxious Forgetting what to play	Heart rush Toilet!! Cold hands	I will breathe I will try to present in the space	Trying to feel fingertips
15	Story-telling	prepare	Analyze	??
18	Racing mind Restless Unpreparedness	Quicker heartbeat, tension shoulders and neck, head Shaking arms and hands	Quick walk through	Feel feet
19	nerves	Higher heart rate	Breathing_____	

Artistic Research in Zwolle (ArtEZ) 1st year

Example 3

Professional field & society:
integrate curatorial aspects in
a performance

‘We are because they were’

The dark and intimate atmosphere that this music begins with and the fact that the composer was Armenian almost instantly brought the story of my great grandmother to my mind. She was born in the Caucasian country but had to flee to Romania because of the Turkish Genocide. Even if I never met her, a part of me is Armenian, so my grandma and my mum made sure that I knew about her and what she went through. I shared her story with Ana and Mirjam and it reminded them of their own ancestors' background, therefore we thought of using these stories to create an interdisciplinary performance. Having this context completely changed the way we approach the music: suddenly, the piece felt much more personal and close to our heart, as we could connect to it much more deeply.



My grandma, my mum and I in my first birthday

"My job is to tell the audience what is MY concept of the piece that I'm playing" - Itzhak Perlman



Artistic Research in Zwolle (ArtEZ) 1st year

Example 4

Interdisciplinary projects: explore the meeting of musical and non-musical elements



Artistic Research in Zwolle (ArtEZ) 2nd year

Part of main subject

- Determine research topic end of semester 2
- Triangle coaching: expert, mentor, research supervisor
- Individual coaching, peer supervision
- Pitch at the end of semester 3
- Thesis or no thesis? Alternatives
- Integral assessment during final



Artistic Research in Zwolle (ArtEZ) 2nd year



Violist Álvaro Muñoz Perera:

“We have to take the context [of classical music] into account as well as the younger audiences in order to actualize it.

I’m now more aware that we need to stop, think, and adjust what we’re doing.”

Artistic Research in Zwolle (ArtEZ) 2nd year

Violist Álvaro Munoz Perera:

“I’m looking for the audience to be less passive and more communicative with me.

So, I’m forcing them to take decisions in this performance.”



ArteZ
finals
2021

Integral assessment: criteria

1. Product(ion)/Performance:

presentation – design/concept – artistic level – technical skills

2. Contextual focus:

ability to transform – contribution to the field of interest

3. Exploration & Reflection:

complexity – methodological accuracy – critical reflection

4. Communication & Organization:

transparency – leadership – collaboration – process

1. Product(ion) / Performance <i>Competences 1. Technical Skills and 2. Creative Ability</i>		Insufficient	Sufficient	Good	Superb
Presentation	The final musical product(ion)/ performance, presented to an audience	The performance or presentation is inadequate to represent its purpose. No explicit communication about the idea behind it and the explorations that preceded it.	The student explicitly communicates about the idea behind the performance / presentation and the explorations that preceded it. However, the student is unable to convey a consistent understanding of the idea behind it and the explorations that preceded it. There is little engagement with the audience.	The student presents an artistic vision and reveals the process behind the performance or presentation, allowing for consistent engagement with the audience.	Performance or presentation is entirely suited to the subject-matter, demonstrates clearly the artistic, musical and/or sonic skills and/or personality of the student, and allows for a powerful engagement with the audience.
Design/ concept	The ideas that informed both the process and the musical product(ion) / performance	Functionality of artistic design/ concept is insufficient	Design/ concept was developed at a professional musical level. It is informed by research data, but superficial in content.	Design/ concept was developed independently and at a professional musical level. It is explicitly informed by research data, and includes the functionality of product(ion)/ performance.	Design/concept was developed independently and at a high professional artistic, musical and/ or sonic level. It is clearly based on diverse research data that are interwoven with the product(ion)/performance. It not only includes the functionality of product(ion)/ performance, but captures its effectiveness as well.
Artistic level	Sonic/ musical/ artistic qualities	Insufficient sonic/ musical/ artistic skills. The student didn't attempt to develop and deepen the work artistically.	The student shows adequate skills dealing with sonic/ musical/ artistic materials and methods, but artistic choices are superficial.	Imaginative though not particularly original in artistic choices. Based on explorations, the student is able to question choices regarding sonic/ musical/ artistic quality.	High level of imagination and originality in artistic choices. Based on explorations, the student is able to question choices regarding sonic/ musical/ artistic quality and the substantive consequences.
Technical skills	Quality and utility of the technical features of the musical product(ion)/ performance and the skills with which they were executed	The product(ion)/ performance was inadequate due to technical failures and/or omissions. The technical skills or features displayed are not related to the design/ concept.	The product(ion)/ performance succeeds in the technical sense, although with varying degrees of skill.	Technical aspects are dealt with effectively, but with small problems. However, these didn't distract from the artistic concept of the work.	All technical aspects within control of the student have been skilfully executed. There is a complete and satisfying fusion of the technical and the artistic.

2. Contextual focus <i>Related to competences 3. Contextual Focus</i>		Insufficient	Sufficient	Good	Superb
Ability to transform	Overall originality of musical product(ion) / performance. Is the student inventive? Is the musical product(ion) / performance new, original?	Insufficient inventive character / limited vision and perspective.	New and improved: small, yet meaningful improvements in product(ion)/ performance.	Meaningful change: based on explorations, the product(ion) /performance demonstrates something inventive with a substantial competitive edge.	Based on explorations, a new "industry" / field has been created, transforming the traditional way we view the world.
Contribution to the field of interest	Impact on external/social environment (higher levels include lower levels)	Student has not given enough thought to the meaning and effect of the musical product(ion)/ performance.	Student thought sufficiently about the meaning and effect of the musical performance/product(ion) on an audience/user, as well as the professional field and/or society.	& brought a substantive artistic vision and intention into the work.	& brought a personal substantive artistic vision and intention into the work.

3. Explorations & Reflection <i>Related to competences 3. Research & Development</i>		Insufficient	Sufficient	Good	Superb
Complexity	(Re)production, analysis, and integration of knowledge (higher levels include lower levels)	Insufficient processing and analysis of gathered information.	The student showed a basic understanding of existing knowledge connected to the topic of interest and methods for presenting authentic ideas and explorations in musical-artistic practice.	& (re)Produced, analysed and integrated existing knowledge connected to the topic of interest, and applied this in various ways to practice-led or practice-based research.	& Recognises the complexity of the (personal) professional domain of musical knowledge, and shows critical awareness of themes connecting music, the arts and other fields of knowledge.
Methodological accuracy	Efficient and systematic use of research methods, collecting relevant information (higher levels include lower levels)	Insufficient utilisation of relevant methods of research.	The student efficiently and systematically applied appropriate research methods related to aims and questions on the core aspects of the musical product(ion)/ performance. The collected information was clearly and correctly described.	& Analysed the data in a responsible, critical manner, related to aims and questions.	& Places the data in context and presents conclusions and critical reflections based on the research outcomes and related to aims and questions.
Critical Reflection	Identification, questioning, and assessment of knowledge, perceptions and actions (higher levels include lower levels)	Insufficient critical reflection.	Description and explanation of choices and difficulties. The student understands how involvement may be improved.	& Student is reflective, accepts criticism, and has an accurate understanding of achievements. Evaluates alternative options critically.	& Student is able to break through boundaries between different disciplines towards new thoughts/ theories. And/or explains how the next action will be different or better than previous actions.
4. Communication & Organization <i>Competences 5. Communication Skills and 6. Organisation skills</i>		Insufficient	Sufficient	Good	Superb
Transparency	Ability to communicate about the understanding and use of what is specified in the criteria above.	The student can't explain important aspects of the work.	The student explained the work adequately in the majority of respects	The student explained the work convincingly, and provided reasons for actions in most important respects.	The student explained the work convincingly in all respects. The argumentation is relevant and comprehensive. Attractive communication methods were used.
Leadership	Ability to head a creative project pursuing improvements, change or transformation (higher levels include lower levels)	Insufficient leadership skills.	The student has been able to manage a master project, organizing events and showing a proactive approach.	& The student had a leading role in the development of the professional musical field. A strategic approach was demonstrated by focussing on long-term/overall aims and interests and how to achieve them.	& The student took the lead in the creative process and collaborations. With the master project, professional opportunities were created for others and/or oneself.
Collaboration	Ability to collaborate (higher levels include lower levels)	Insufficient skills and initiative in teamwork, negotiations and collaborations.	The student adequately handles various roles, responsibilities, interests and qualities in collaborations within the own field of expertise.	The student has a strategic and respectful way of handling various roles, responsibilities, interests and qualities in collaborations. Active contribution to multi-/ interdisciplinary collaborations.	& The student shows intercultural insights. Effective contribution to multi-/ interdisciplinary collaborations.
Process	The journey that led to the musical product(ion)/ performance	Little evidence of commitment to the master project. Overall level is inadequate.	Sufficient level of commitment to the master project. The work has been accomplished within broad budgetary and time constraints.	High level of commitment to the master project. The work has been organised and managed sufficiently within budgetary and time constraints. The student overcame difficulties, and showed effort necessary to achieve a high standard.	Consistently high level of commitment to the master project. The work has been organised and managed efficiently within all budgetary and time constraints. The student was able to detect and solve major problems, showing intellectual insight, and high levels of personal and practical skills.

Integral assessment: procedure

- Based on the digital portfolio & final performance / product(ion).
- 1st core teacher (expert), mentor and research supervisor form an opinion *prior to the final performance / product(ion)*. Definitive evaluation after the final performance / product(ion).
- 2nd core teacher, external assessor and peer student mainly focus on criteria Product(ion) / Performance and Contextual focus.
- All main categories (1-4) need to be explicated to justify the final score.

**I think integral
assessment is
really great, but
could my
students
present their
research
separately?**

