

Master reform project

Conservatoire National Supérieur Musique et Danse de Lyon

Learning & Teaching webinar
(Artemis)

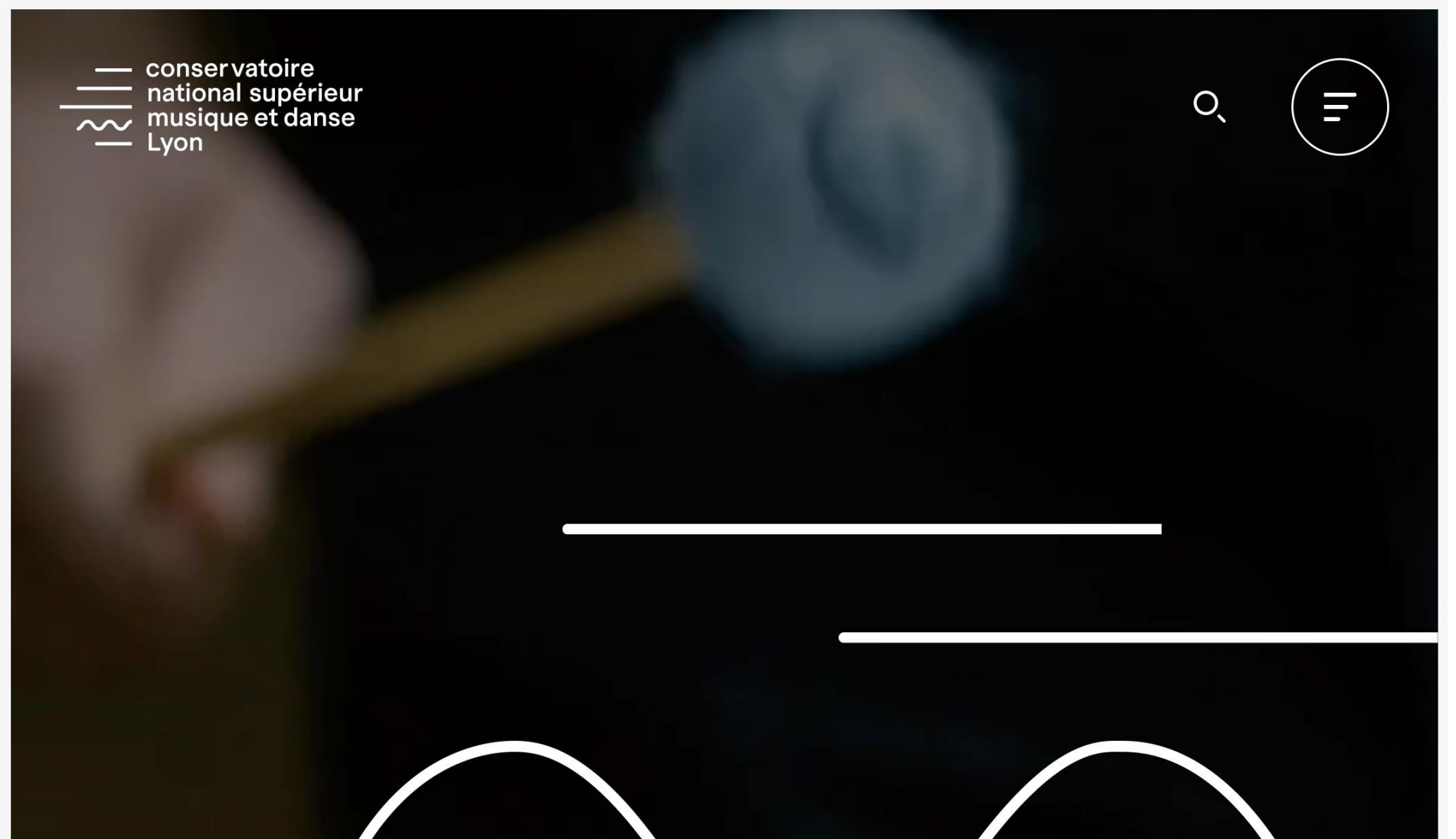


31th January 2025

— conservatoire
— national supérieur
— musique et danse
— Lyon



Le CNSMD de Lyon



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Becoming musicians - Sætre, Gies, Bordin, Brinck, Hahn, Storheim, Van Els & Stabell:

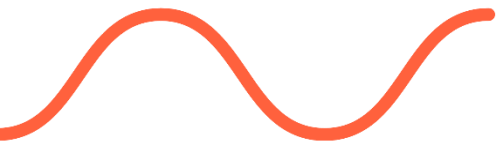
“... the active, artistic student with artistic and professional agency, which is in the absolute centre of her learning process. (...)

The main reason for this is that the conceptualisation changes the relationship of power between student work and curriculum design. It puts the music student’s learning process and working methods at the centre instead of the ‘never-ending’ discussion on what knowledge and skills music students should develop.

It underlines the active, crafts-based, explorative, curious, innovative, reflective, methodical, improvisational, questioning, knowledge-seeking, powerful role of the student.

Besides, it validates the strong wish and will of students to become musicians, to develop their skills while feeding their own artistic drive. A learning environment where young professionals make their artistic dreams come true in a connected and informed way can invite students to act as designers of learning and thus serve as a laboratory for art and the profession.”





- **STUDENT VOICE**
- **TEACHER COLLABORATION**
- **LEARNING COMMUNITY**
- **ASSESSMENT AS DIALOGUE**





- **DIFFERENTIATION OF THE CYCLES**
- **COHESION WITHIN THE PROGRAM AND EMBEDDING RESEARCH**
- **BRIDGING THE GAP BETWEEN EDUCATION AND PROFESSIONAL LIFE**
- **MODELLING COLLABORATIVE MASTER PROGRAMS WITH THE PROFESSIONAL PRACTICE**
- **SYNCHING WITH STUDENTS' LIVES AND THE STUDENT'S PERSPECTIVE**





PRACTICAL - MODULAR

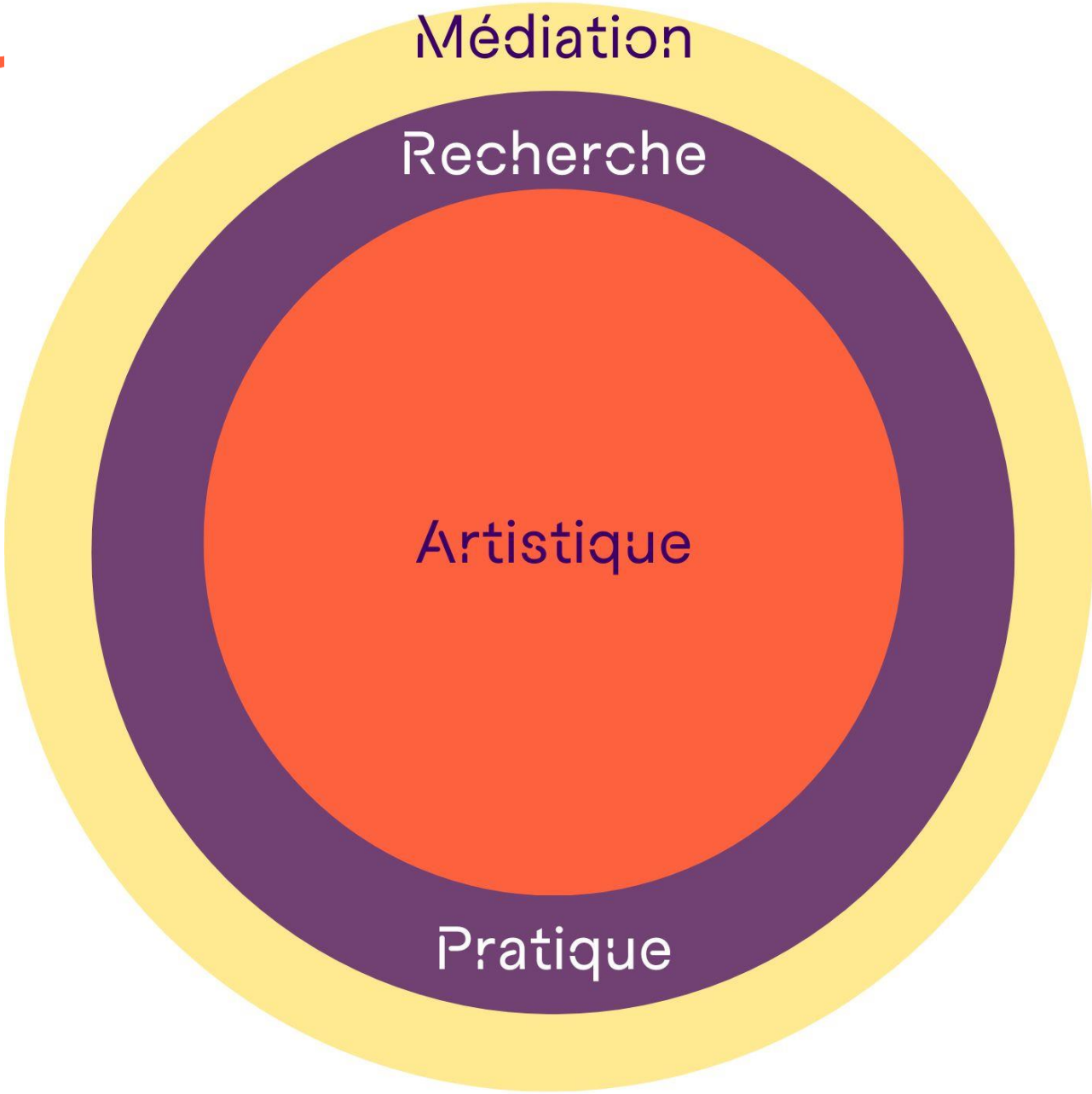
OWN VERSION OF SPECIALIZATION

1 MODEL AND 1 OVERARCHING COMPETENCE-FRAME

LARGER ECTS UNITS

SENSIBLE SOLUTION FOR MUSIC THEORY







- * MAITRISER LE METIER DE MUSICIEN
- * PARTICIPER A L'EVOLUTION DE SON ART AU SEIN DU MONDE PROFESSIONNEL
- * ETRE ACTEUR DANS LA SOCIETE AVEC SA PRATIQUE ARTISTIQUE





MASTER THE PROFESSION OF MUSICIAN

Be able to develop and implement an artistic project at a professional level, with a personal approach to musical practice.

Demonstrate autonomy with a view to long-term personal and professional development.

Be able to take on different roles within a group, acting ethically and responsibly.

PARTICIPATE IN THE DEVELOPMENT OF THE ART WITHIN THE PROFESSIONAL WORLD

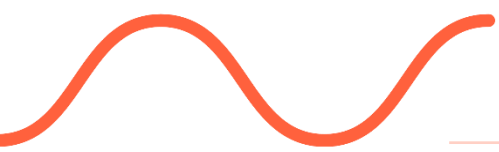
Adopt an analytical and critical approach based on artistic research.

Know how to position oneself as an engaged participant, capable of adapting and finding one's bearings in the diversity of the professional world, making the most of one's musical and non-musical abilities in order to contribute to its development.

BE AN ACTOR IN SOCIETY THROUGH ARTISTIC PRACTICE

Be professionally aware and active, attentive to social and ecological changes.

 Be open to reaching audiences through mediation.



Domain	ECTS
Artistic	76
Research	18
Practice	14
Mediation	12



DÉROULÉ PROJET SEMESTRE 1

DISCIPLINE ARTISTIQUE



COMMISSION
VALIDATION PROJETS DE RECHERCHE
22 SEPTEMBRE AU 10 OCTOBRE

SESSIONS MÉTHODOLOGIE DE LA RECHERCHE



RENDU PROJET DE
RECHERCHE
18 SEPTEMBRE

DÉPÔT DU PROJET
DE MASTER 1/2
30 SEPTEMBRE

DÉPÔT DU PROJET
DE MASTER 2/2
15 JANVIER

SEMAINE
INTÉGRATION
1ER AU 5
SEPTEMBRE

SEMAINE
D'OUVERTURE
22 SEPTEMBRE AU
25 SEPTEMBRE

RÉUNIONS
PÉDAGOGIQUES
PRÉSENTATION DES
PROJETS DE MASTER
10 AU 15 NOVEMBRE

INSCRIPTIONS
PÉDAGOGIQUES
DISCIPLINES DE
CULTURE
5 AU 15 JANVIER





Semester 1

Practice:
developing the project

Mediation:
opening sessions

Semester 2

Practice:
practices

Mediation:
projects

Semester 3

Practice:
practices

Mediation:
projects

Semester 4

Practice:
program notes

Mediation:
reflection





Artistic		20	18	18	20
Research and Practice					
research	methodology	3			
	ateliers		1	1	
	research	2	3	3	
	defence				5
practice	developing the project	3			
	practices		4	4	
	program notes				3
Mediation					
	opening sessions	2			
	projects		4	4	
	reflection				2





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*The main reason for this is that the conceptualisation **changes the relationship of power between student work and curriculum design. It puts the music student’s learning process and working methods at the centre** instead of the ‘never-ending’ discussion on what knowledge and skills music students should develop. It underlines the active, crafts-based, explorative, curious, innovative, reflective, methodical, improvisational, questioning, knowledge-seeking, powerful role of the student. Besides, it validates the strong wish and will of students to become musicians, to develop their skills while feeding their own artistic drive. A learning environment where young professionals make their artistic dreams come true in a connected and informed way can invite students to act **as designers of learning and thus serve as a laboratory for art and the profession.**”*





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