

# The student as a researching artist

## Student-centred learning in the digital age

SMS working groups 5, 6, 7, MusiQuE

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# Learning and Teaching in Higher Music Education

## Key Arguments from the Learning and Teaching Working Group

### Premises

- Focus on learning
- Music HEI's as learning communities
- Student-centred approach (the active, responsible student)
- The student as a researching artist

### Consequences

- The researching artist in the digital age
- The active, researching student in assessment and critique

## WG5 works from a pivotal focus on learning



### Focus on learning

Learning communities

Student-centred approach (the active, responsible student)

The student as researching artist

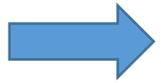
The researching artist in the digital age

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- In educational theory, a 'paradigm shift' triggered by constructivism is frequently emphasized, meaning that the idea of *learning by instruction* has been replaced by the idea of *the student as an active learner*.
- The driving agent of the process is the student, who can and must take responsibility for her/his own learning.
- Brings students to discover and construct knowledge for themselves, building communities of learners able to discover and solve problems thanks to a more powerful learning environment.

# Music HEI's as learning communities

Focus on learning



**Learning communities**

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- A learning community in which experts and peers are in constant, productive interchange with each other.
- A Music HEI can be seen as not just as an institution *for* learning, but as a place *of* learning.
- Everyone involved takes on a learning attitude in everything they encounter, and thus the learning community is a true laboratory for the profession and the art of music making.

# Student-centred learning

Focus on learning

Learning communities



**Student-centred approach (the active, responsible student)**

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WG5 started gathering many interesting projects from this perspective, and we found an interesting aspect in all these:

- Students seem to be much more active than usual.
- The courses and projects provide more freedom and demand much more input and active participation from the student without forcing this through control or assessment.
- Teachers are much happier when they can contribute as the specialists they are, without having to act as gatekeepers and presence checkers.

# Student-centred learning

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A student-centred thinking promotes collaborative learning, experiential learning, problem-based learning, and a variety of other pedagogical methods.

Learning is a form of guided participation in socio-cultural activity. This kind of knowledge can only be acquired through active participation in activities that are structured by more expert individuals (Mascolo 2009).

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When taking the student-centred perspective, an image of this active student arises, and we phrased it as ‘the student as a researching artist’ (Sætre et al, 2019).

An artist, a young professional, someone with a vocation as a personal source. And how wonderful is it for teachers to recognise the artist in their students, and to start a dialogue and working together, as colleagues to be?

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Not academization.

An artist in development, who will be different from their teachers, as they live in different times and are part of different communities.

Developers of their own learning trajectory, defining what success means to them, understanding what quality is, finding their place in their artistic community and in society.

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The student as a researching artist underlines:

- 1) The active role of students in their everyday study practice.
- 2) The idea of a researching attitude in, and curiosity-led forms of, student work.
- 3) The idea of research as something that can be deeply rooted in artistic work, and which can have artistic aims.
- 4) The necessity to develop in a harmonious way creativity and research abilities as two different faces of the same artistic soul.

## The researching artist in the digital age

The Covid crisis and the digital shift are impulses for rethinking not only how to teach (and assess) but also *what to teach, and why*.

Online teaching provides many opportunities to shape and re-shape our education (Satish Stromberg, at the IRC meeting)

Digital learning may give us a chance to reimagine the student in a more active, researching role, but it requires some fundamental rethinking and of course a bit of digital fluency.

La crise sanitaire, combinée à la transition numérique, nous offre l'occasion de repenser nos manières d'enseigner, d'évaluer, et réinterroger nos choix de ce qui est à transmettre.

L'enseignement à distance incite à la variabilité pédagogique ; modifie en profondeur les modèles d'éducation (Satish Stromberg).

L'apprentissage par et avec le numérique rend potentiellement l'étudiant·e plus actif·ve et plus en recherche - à condition qu'une réflexion de fond sur l'outil soit menée, et un minimum maîtrisé.

La crisi pandemica e il rapido cambiamento digitale rappresentano urgenti motivi per ripensare non solo a come insegnare (e valutare) ma anche a cosa insegnare e perché.

L'insegnamento online offre molte opportunità per plasmare e rimodellare la nostra istruzione (Satish Stromberg, alla riunione dell'IRC)

La didattica online può darci la possibilità di offrire allo studente un ruolo più attivo e di ricercatore, ma richiede un ripensamento fondamentale e, naturalmente, un po' di conoscenza del mezzo digitale.

# Assessment and critique

The change in attitude we propose should lead to investigation of how to shape the circumstances for this kind of active, curious, explorative learning.

In investigating these opportunities, it seems essential to take assessment into account. What does it mean to be assessed for the student as a researching artist?

How can they have 'a place at the table'?

Le changement de posture que nous proposons conduit à enquêter sur les cadres et conditions permettant de garantir aux étudiant·es un apprentissage actif mêlant curiosité et expérimentation.

La remise en question du sens de l'évaluation et de ses modalités est alors centrale : que signifie, pour un·e étudiant·e, être évalué·e en tant qu'artiste-chercheur·e ?

Comment peut-il/elle être partie prenante de ces processus ?

Il cambiamento che proponiamo dovrebbe portare a immaginare come proporre questo tipo di apprendimento attivo, curioso ed esplorativo.

Nell'investigare queste nuove opportunità è essenziale coinvolgere nel cambiamento i processi di valutazione. Cosa significa essere valutato per lo studente in quanto artista ricercatore?

Come può questo avere un ruolo nel cambiamento?

## Questions to SMS WG6 and MusiQuE

### To Working Group 6, Digitisation (Teacher Education in the Digital Age)

How can the use of digital tools lead to creating a learning environment in which the student can step up to the role of an active, researching artist?

### To MusiQuE

What does this mean for quality assurance, and defining quality criteria and standards?