

Innovative Conservatoire Seminars

Seminar III Kallio-Kuninkala, 17-20 October 2010

For the last of the three international workshops of the Innovative Conservatoire, the focus will change again. The first workshop in Villecroze was concerned with mapping the ground and finding shared areas of interest; the second workshop in Helsinki enabled us to go into the work in more depth and find stronger points of connection. In this third seminar we will focus on developing the projects which, as a result, are taking root in our individual practice and in our institutions, as well as looking ahead to creating a sustainable model of ongoing development and a 5 year plan. We also welcome some new participants in this session as the network begins to expand.

Sunday October 17th

18.00-19.30 Dinner

Dinner includes welcoming the new participants, and we will invite each of them to say a few words about their motivation to join the seminar.

19.30 – 21.30: Catalysing existing development projects (I)

Focus: exploring progress on development projects, considering further development.

Working form: small groups interviewing the leader(s) of the development project; individual contemplation; small group discussion of the model of development and its potential for translation to other contexts. Projects include:

- creating a 48hr Innovative Conservatoire seminar in one institution - Renata*
- building an international network of improvisers - Karst*
- peer observation and reflecting together as teachers - Gerda*
- co-teaching - Armin/Dinah – yes*
- Robert Schenck– becoming involved in a curriculum group*
- Ulla and Tapani – an improvisation project at Metropolia*

Monday October 18th

9.0-10.30 and 11.00-12.30

14.00 -15.30 and 16.00 - 17.00

One-to-one teaching and creative collaboration: who are we when we teach?

The day will focus on key issues of:

- our identity as teachers
- the process of creative collaboration in teaching.

We will work from several perspectives, with a particular focus on practical work with Dinah. We aim to discover more about ourselves as teachers and to explore ways in to enabling creative collaboration within teacher-student interaction.

18.00 DINNER

Tuesday October 19th

9.0-10.30 and 11.00-12.30:

Choice of 2 sessions: improvisation or masterclasses

Improvisation

Focus: practical exploration of the potential of improvisation and free play

Working form: Small group workshops

Masterclasses

Focus: reflecting on findings from research into student experiences of masterclasses. Implications for planning masterclasses: formats, timing, selecting performers, briefing the master?

Working form: individual close reading of research posters and summarising key implications (plenary); brainstorming masterclass formats (plenary); brainstorming 20 points to consider in putting on masterclasses (pairs, then plenary).

12.30-14.00 LUNCH

During the day we will be joined by Heidi Westerlund, Professor of Music Education at the Sibelius Academy. Over lunch she will introduce a new book which has been published as the result of a particular research course undertaken by some doctoral students. The book, *Mapping the Common Ground: Philosophical Perspectives on Finnish Music Education* has been put together and edited by the students.

14.00 -15.30 and 16.00 - 17.00

Choice of 2 sessions: practising or assessment

Practising 1

Focus: Wieke Karsten workshop/presentation followed by an introduction to Bodymapping led by Liisa Ruoho, Head of Wind, Sibelius Academy

Working form: practical workshop and presentations

Assessment

Focus: close examination of new initiatives with assessment

Working form: contemplative dialogue of key texts, followed by intervision relating to peer and self-assessment projects:

- *bringing peer or self-assessment into the context of a workshop for students observing one another's instrumental teaching (Tina);*

18.00 DINNER

Wednesday October 20th

9.00-10.30 and 11.00-12.00

Personal Statements and considering a sustainable plan for international cooperation.

Focus: reflecting on all three workshops, finalising plans for evolving projects and individual continuing journeys. Consideration of the future development of this project and proposals for a 5 year plan.

Working form: small groups and final individual statements

Working form: In small groups, a festival of working forms: fast questions; playing (improvisation), talking; contemplative dialogue; oracle; role play; intervision; image and association.

Preparation

Please note that the preparation includes some things which we would like everyone to do, and some things which are optional!

One-to-one teaching and creative collaboration

1 A photograph of yourself at a key moment in terms of your musical development, or of an influential Person/Teacher/Relation who has shaped your career in any way good or bad! (this does not repeat what we have done before, but not everyone used their photograph, and there will be some new people to incorporate). If you don't have such a photograph, just do 2.

2 Be prepared to describe the key moment of your development, or your relationship with the influential person and their way of teaching or influencing you. It can be any point from childhood upwards.

3 Bring short extract/piece of music or a song or a poem something you could teach someone else in the group. This will vary a bit depending on your discipline. For example, it's relatively easy for a singer to work on a simple song with another musician who is not a professional singer. It's harder perhaps if you are a cellist. So a little imagination is needed to find something which is accessible and which can also be meaningful. It could be choosing something that will easily transpose to another instrument; or it could be going for a poem in your native language.

Readings

- Robert Schenck's coaching text. Link this to a session on the Ibert piece which we can play, and coach??
- Jorgensen, H. (2000) "Student learning in higher instrumental education: who is responsible?"

Other background reading if you are interested:

- Creech et al (2008) "From music student to professional: the process of transition"
- Gaunt, H. (2010)

Practising

Background reading if you are interested:

- Hallam, S. (2010) "Practising"

Masterclasses

Creech paper on masterclasses.

Gail Berenson,
Westney

Marion short paper?

Assessment

Pope, N. K. LI "The impact of stress on self- and peer assessment
proformas, ????"

Other background reading if you are interested:

Lebler, D. (2007) "Student-as-master? Reflections on a learning innovation in popular music pedagogy."

Hunter??

Personal statements and a sustainable plan

5 year plan