

Partnership pedagogy in postgraduate songwriting education

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- Songwriter
- Songwriting educator
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ICMP

The Institute
of Contemporary
Music Performance



- 1100 students
- 130 PG students
- Songwriting, business, performance & production
- Highly practical; PaR



- Degrees as a 'service'
- Consumerism & satisfaction
- Tutors as content dispensers
- Master-apprentice model

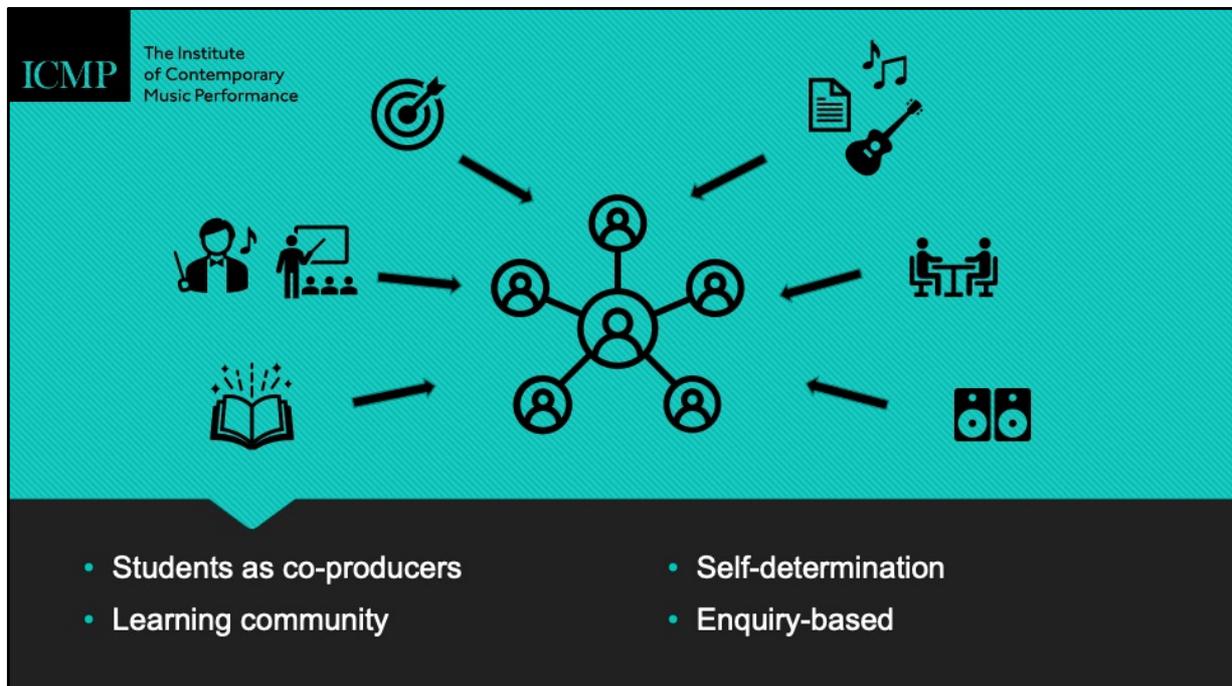
“There is a perception, particularly among employers, that higher education is not always providing graduates with the skills and attributes they require to deal successfully with a complex and rapidly changing world: a world that needs graduates to be creative, capable of learning independently and taking risks, knowledgeable about the work environment, flexible and responsive.” (HEA, 2012)

FHEQ level 7 – holders of the qualification will have the qualities and transferable skills necessary for employment requiring:

- the exercise of initiative and personal responsibility
- decision-making in complex and unpredictable situations
- the independent learning ability required for continuing professional development
 - In music industry context, this is absolutely critical to successful career building - continue to be responsible for own artistic/creative development

Context

- Students often see degrees as a service that they buy (Brown, 2015: 5)
- *“The notion of HE as a commercial transaction between the university as service provider and the student as the already omniscient consumer was viewed as natural and self-obvious...”* (Nixon, Scullion and Hearn, 2016: 933)
- *“...spoon-feeding is expected and challenging tasks are unacceptable. [...] construing tutors as content-dispensers...”* (ibid.: 936)
- *“...consumerist freedom [...] encourages types of student satisfaction that are neither politically neutral nor benevolent whilst also defusing the potency of transformative learning experiences.”* (ibid.: 931)



“Students as ‘co-producers’, not as ‘consumers’ [...] are viewed as essential partners in the production of the knowledge and skills that form the intended learning outcomes of their programmes. They are therefore given responsibility for some of the work involved, and are not passive recipients of a service.”
 (Streeting & Wise 2009: 2)

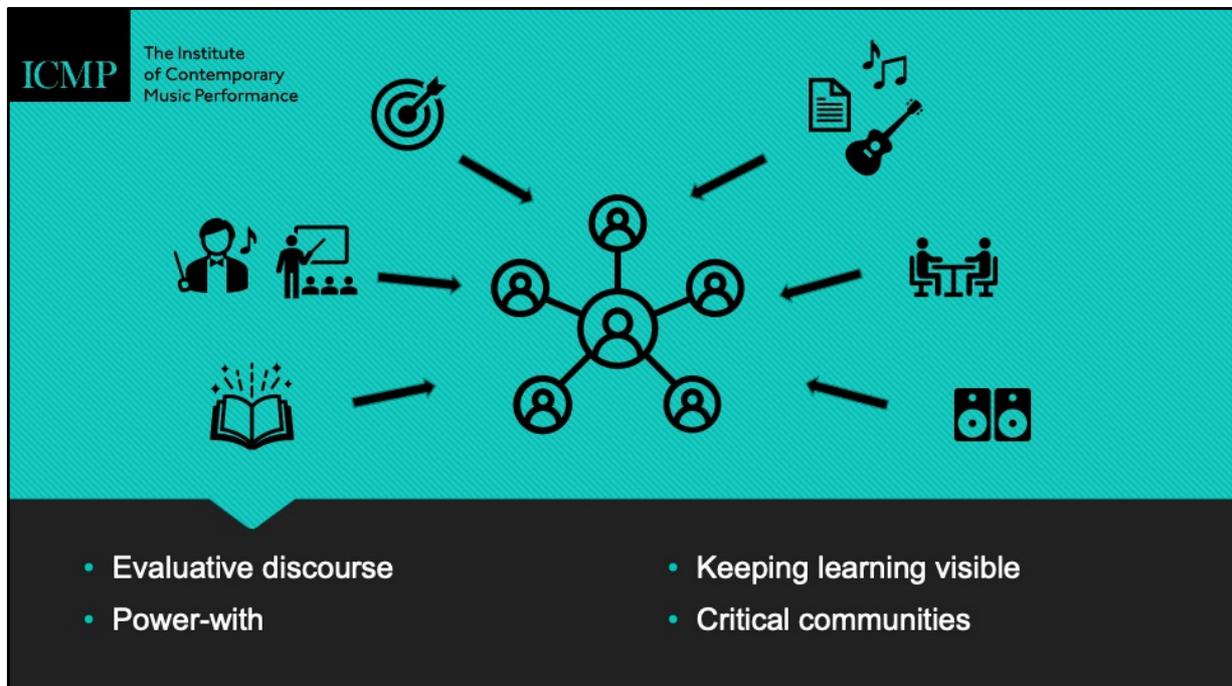
“A student group can take on a life of its own. Where educators locate themselves in this process is crucial [in] maximizing the potential of all students.” (Akhtar, 2015: 1)

According to Edward Deci and Richard Ryan’s *Self-Determination Theory*, people are more motivated when:

- they are competent at what they do
- they have a large measure of control over their lives
- they are engaged in positive relationships
- *“‘Power with’ is an alternative to ‘power over’; it involves authentic power we develop with students, as opposed to power over, which is coercive power we hold over students to keep them in place.”* (Hjelm, 2014: 73)
- *“...‘power over’, which he [Robert Sutton] calls ‘power poisoning’, can keep*

leaders from understanding [...] concerns and needs.” (Knight, 2013: 267)

- *“How teachers use power in the classroom can have an enormous impact on the community they create and how much their students learn.” (ibid.: 264)*



- Evaluative discourse
- Power-with
- Keeping learning visible
- Critical communities

- Encouraging faculty to engage in meaningful evaluative discourse with their students, to co-create cultural values and norms (Harrington, Healey & Flint, 2014)
 - ‘Ground rules’, expectations, commitments, dialogue, feedback – weeks 3, 6, 9
- Encouraging faculty to challenge and deconstruct their assumptions about the power dynamic within the classroom
 - “power with” (Hjelm, 2014: 73)
- Ensuring that the architecture of modules is thoroughly contextualised for students; address the ‘why’!
 - “Keeping learning visible” (Cambridge International Examinations, 2015: 1)
- “Partnership learning communities [...] facilitate deep connections between staff and students and lead to enhanced learning and motivation for all community members.” (Harrington, Healey & Flint, 2014: 28)
- “...the critical feedback of others can inform the songwriter on the directness or

ambiguity of meaning within the [...] developing songwriter's practice. As music appeals to the emotional world of the listener and individuality of practice is broadly considered desirable, similar advantages apply to the discussion and evaluation of the affective nature of the work." (West, 2016: 178)

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Challenges? Opportunities?

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