

RIME 2017

The Tenth International
Research in Music
Education Conference

24th - 27th April 2017
Newton Park Campus



INSTITUTE FOR
EDUCATION

	<p>Music in education through time and place: the conclusions of a transdisciplinary doctoral thesis designed to promote re-engagement and reform in music education</p> <p>Georgia Pike</p>	<p>'Where them girls at?': Gender, popular music and informal learning</p> <p>Ruth Wright, Alison Butler, Kelly Bylica</p>	<p>Concepts of art and arts education in the collaborative pedagogical practice of composers</p> <p>Verena Weidner, Christian Rolle, Julia Weber</p>	<p>An investigation of the benefits of music education and mental health with reference to the social enterprise converge, within a university setting</p> <p>Liz Mellor, Christine Bates, Michael Bonshor</p>	<p>Conceptualizing "improvisation" as a key curricular concept in music teaching</p> <p>Magne Espeland</p>
11:15 - 11:45	11:15 - 11:45 Tea/Coffee				
11:45 - 13:15	<p>L1 SYMPOSIUM MTC</p> <p>Primary generalist teachers' perceptions of music, musical knowledge, and their relation to teaching music – implications for teacher education</p> <p>Jennie Henley, Suzanne Burgess, Wendy Brooks</p>	<p>L2 PAPERS CM223</p> <p>Chair: Thade Buchborn</p> <p>Management strategies when asked to sing: a conversation analytic study</p> <p>Michael Forrester, Harriet Green</p> <p>Informal learning practices in the elementary music classroom: singing games and student autonomy</p> <p>Christopher Roberts</p> <p>Exploring adolescent singing development</p> <p>Steven Demorest</p>	<p>L3 PAPERS CM224</p> <p>Chair: Janice Smith</p> <p>Music as science and art: the influence of music training at the Froebel Educational Institute on kindergarten music instruction in North America (1850-1950)</p> <p>Martina Miranda</p> <p>The effects of professional development on early childhood teachers' self-efficacy in facilitating and scaffolding musical play</p> <p>Christiane Nieuwmeijer</p> <p>Music in children's television – a history of musical curriculum and knowledge formation</p>	<p>L4 PAPERS CM225</p> <p>Chair: Charles Wiffen</p> <p>Researching, constructing and applying an inclusive HE music curriculum: sharing the processes, practices and findings of the project, "Taking Race Live"</p> <p>Helen Minors</p> <p>The art of artistic reciprocity as a way of knowing the world in higher music education</p> <p>Eleni Lapidaki</p> <p>Academisation, institutionalisation and gentrification of popular music in Norwegian higher</p>	

Eleni Lapidaki, University of Thessaloniki

THE ART OF ARTISTIC RECIPROCITY AS A WAY OF KNOWING THE WORLD IN HIGHER MUSIC EDUCATION

Although facets of inter-arts collaborations at professional level have been an essential component of music education research, there is little on inter-arts collaborations among students of different art departments of a university in the framework of common courses. This presentation discusses artistic reciprocity from an understanding of inter-artistic learning and creativity as embodied and enactive between music and visual arts through sonic sensibility to visual space and urban ecology. I will explore aspects of the learning of both university music and visual art students undertaking the course “Inter-Artistic Creative Thinking,” in which one of the key challenges is to enable visual art education students to *‘hear the picture’* and music education students to *‘visualize the sound.’* Thereby, the teaching and learning approach utilized aims to disrupt, on the one hand, the perceived certainty by visual student-artists of a visual aesthetic and, on the other, the perceived certainty by music student-artists of a musical aesthetic. I will also provide examples of a series of audio-visual projects that depict what learning occurs within this collaborative environment of constant awareness of many artistic realities and attentiveness to the creativity of others.

More specifically, this pedagogical approach focuses on how to create learning environments in the music department where both music and visual art students can feel cherished, productive, and fulfilled beyond mono-artistic boundaries and roles that are dictated by professionalism in a particular artistic field. Furthermore, the teaching strategies that will be discussed illustrate ways of tapping into one’s creative potential and putting it to work in a learning environment that enables participant students to grasp the *relational* nature of our being-in-common.