



TRINITY COLLEGE DUBLIN
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Building Competence in Performance Pedagogy



Marita Kerin and Michael Grenfell

Arts in Society Conference

Rome, June 2014



Overview

- **Performance Pedagogy**
- ***Raising the curtain on performance pedagogy*** Kerin and Grenfell, 2012
- **Does the learning transfer? Findings from the school setting**







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Performance Pedagogy

A reflective case study

**Exploring, with a view to understanding, the
underlying elements of performance
pedagogy**







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Performance

“A special ritualistic event which is set off or set apart from the rest of life. This type of event is present in every society”

Green, 2013

[in conversation with Mike Grenfell & Marita Kerin, TCD]







Performance

- **Performance** as Literature
- ... as Politics
- ... as Ethnography
- ... as History
- ... Theory

(Madison and Hamera, 2006)





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Pedagogy

The Science and Art of Education





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Performance Pedagogy

- The study of the teaching of performance





Questions

What are the essential elements of *performance*?

What are the conditions, encounters or contexts which generate and facilitate *performance* fluency?



Phase 1

How to teach **performance** in pedagogical contexts?

- Methods
- Approaches
- Issues
- Experience and Outcomes





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Performance Pedagogy Module

- **Performance** Theory
- Elements of **Performance**
- Experience a **Performance**
- Reflect on **Performance**
- Understand **Performance**
- Acquire **performance** fluency

**B Mus Ed
Performance
Pedagogy
Lunchtime Concerts**



ROOM 3105, ARTS BLOCK
MONDAY 19TH NOVEMBER
MONDAY 26TH NOVEMBER
MONDAY 3RD DECEMBER
MONDAY 10TH DECEMBER

ALL CONCERTS 1:10-1:45PM

**ADMISSION FREE
ALL WELCOME**



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Module INPUT





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Performance Pedagogy

Disciplines

Principles

Assumptions

Craft

Reflection





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Disciplines of the Musician

- **Head**
- **Hand**
- **Heart**





Principles of Performance

- 1. When people get together with music, something happens..**
- 2. In a performance, things come together, mysteriously; and go better than we might anticipate; and better than we deserve..**
- 3. A performance can take on a life and character of its own..**



Principles of Performance

4. Any one performance is a multiplicity of performances
5. The possible is possible
6. The impossible is possible
7. The Seventh Principle resides within silence..

*May we trust the inexpressible
benevolence of the creative Impulse*



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Assumptions of Performing Music Together

- **Intention**
- **Presence**
- **Goodwill**
- **Common Practice**
- **Playing in Tune**
- **Playing in Time**
- **Listening**





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- **Space**
- **Yourself**
- **Audience**
- **Instrument**





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The Task

- Perform
- Reflect







Phase 2

- 1. Did the performance pedagogy module help trainee teachers to teach performance?**
- 2. Which components of the performance pedagogy module were most useful in teaching performance?**
- 3. In which ways did the pp module impact on teaching music performance?**



Methodology

- **10 trainee teachers on two-week school placement teaching music**
- **10 secondary schools in Dublin/Ireland**
- **Task 2: Prepare students for State examination in music performance**





Data

- **Supervisor observations**
- **Questionnaire/ Survey**
- **Semi-structured interviews**





Analysis

Multiple readings of questionnaires

**Discussions with & written reports
from supervisors**

Semi-structured interview





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Context

Theory





“I thought I was
getting a recipe

bo
it s
pr

“This is a really
useful tool, I never
experienced

ecraft
suit my

”

**Majority of the class found the input on
stagecraft helpful**

**Supervisors: “Organized” “Focused”
Perspective of audience and examiner
Dimensions of music performance other
than technical proficiency**

**Semi –structured interview confirmed
expanded perspectives and innovative plans**

perform





We listen

The assumptions were
the most practical
aspects of the

“better”

Overall

“ the students really
ended to the heart
Much better
ance”

“ it is within silence that the
“magical moments” are
created”. [Having the choir]
holding a moment for a second
longer than anticipated while
surrounded by silence created
a special moment.....”

focus



Was the context significant?

**“Huge demands on teacher
- lots of groups and short**

to be

**Trainee teachers demonstrated a greater empathy
with, and greater accommodation of, their students
as performers**

**Understanding of the constraints of school
Awareness of the unique position of the secondary
school music teacher**

years p

**the class and how to
minimise them!**



Similar to Phase 1

Performance requires skills attitudes and dispositions

- **is complex**
- **is more than a set of activities**
- **is more than just playing/singing notes**
- **requires systematic consideration and thoughtful engagement**
- **requires meaning making (head), technical fluency (hand) and interpretation / expression (heart)**



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Difference from Phase 1

- Now, trainee teachers know - and **they know they know!**

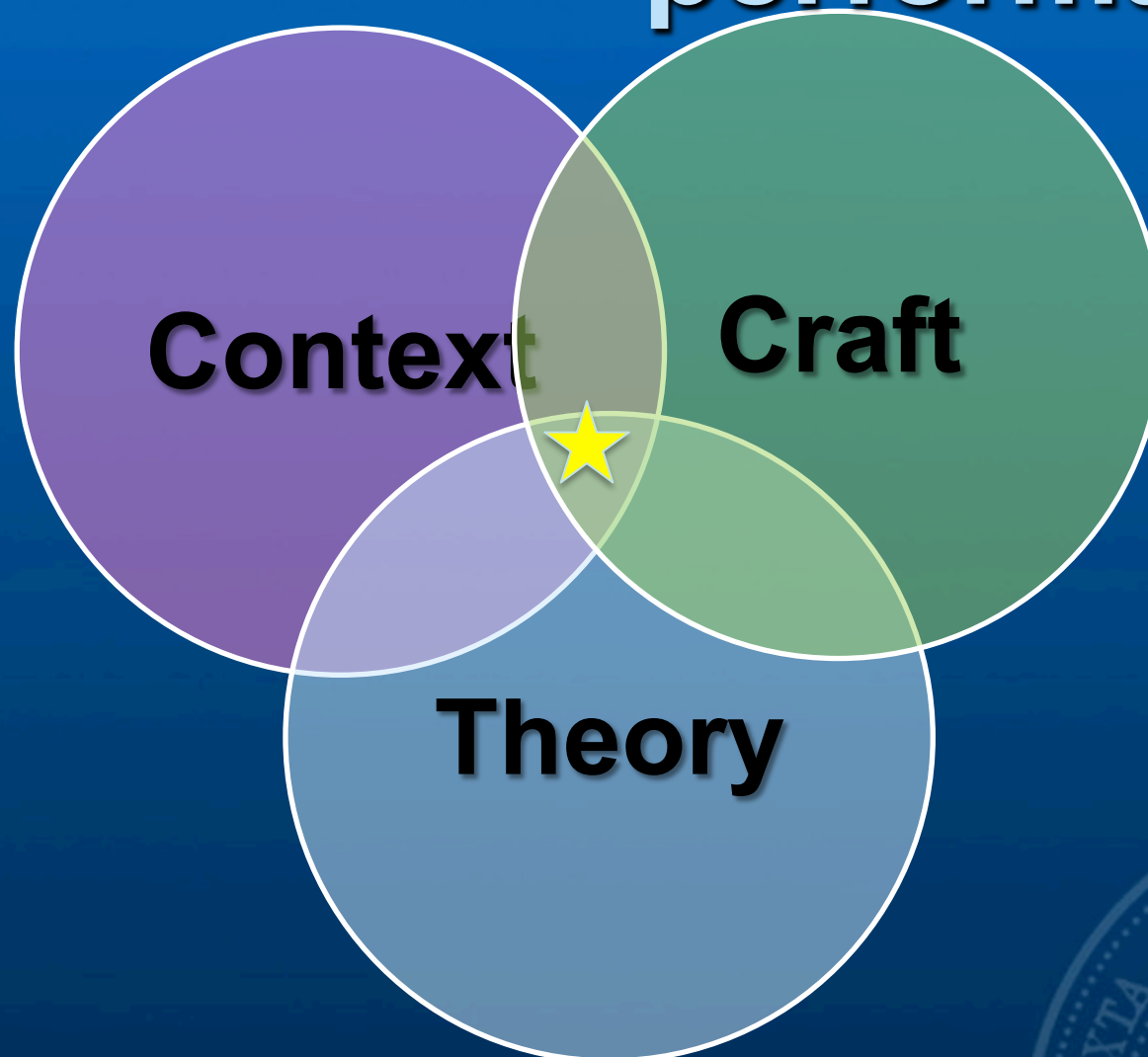




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Teaching performance





Framework

- **Level 1 Performance Theory**
- **Level 2 Performance Experience**
- **Level 3 Teaching Performance**





Level 1: Performance Theory

Features of the module	Examples
Theory	Interpretations, Disciplines, Principles, Assumptions Stagecraft
Literature on music performance	Gabrielsson (1999)
Performance requirements	The school syllabus
Lectures, discussion groups, presentations	Class and guest speakers



Level 2: Performance Experience

Features of lunchtime performance	Examples
Performance preparation	Repertoire
Random group selection	Poster, Facebook
Programming	Small group feedback
Promotion	
Reflecting on performance	Reflective journals



Level 3: Teaching Performance

Features of the teaching experience	Examples
School context	A variety of secondary schools
Lesson-planning incorporating the teaching of music performance	Reference to inputs during the pp module
Questionnaire	Reflecting on the desirability and feasibility of the pp module
Focus group /semi - structured interviews	Further probing in questionnaires and on school experience



Conclusion

1. **Expanded awareness of themselves as performers and teachers**
2. **... a greater empathy with, and greater accommodation of, their students as performers and...**
3. **supervisors and students reported changes to practice, based on insights**



Impact

- **Identification of knowledge gap**
- **Contribution to practice**
- **Contribution to research**
- **Interdisciplinary connections**
- **Life!!**





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Not The End.

