

## 1 Context

Postdigitality as a framework concept emphasizing the complete digital permeation of all areas of life; "Compositional Turn in Music Education" (Allsup, 2013: 50; Kaschub/Smith 2013) ensures high relevance of generative processes (composing) in music education; the British Musical Futures project (Green 2008) as a concept of open learning with informal methods in music lessons

## 2 Research Association

*MusCoDA - Musical Communities in the (Post)Digital Age* is a joint research project (12/21-11/24) of the University of Erfurt and the University of Paderborn which investigates songwriting processes as an example of collective creativity in (post)digital communities.

The subproject of Paderborn focuses on creative processes and practices of bands in informal contexts. While the subproject of Erfurt examines songwriting processes in school music lessons. In this context, an literature-based didactic design in form of a card game was conceived for the first survey phase, framing the lesson planning as a kind of classroom experiment.

In the second survey phase, the results of both subprojects will be merged into a second didactic design with the aim of drawing new teaching concepts and didactic conclusions based on a comparative study of informal and formal learning practices in bands under the conditions of (post)digitality.

## 3 Subproject Erfurt: Songwriting at school

## RESEARCH QUESTIONS

- Which digital cultural practices can be identified in collective songwriting?
- How are informal and extracurricular actors involved in the formal learning process?

## METHODOLOGY

- Grounded Theory (Charmaz 2014, Clarke 2005)
- Qualitative Network Analysis (Hollstein/Strauß 2006; Rürup et al. 2015)

## HEURISTICS

- Social Network Theory (White 1992)
- Community of Practice (Wenger 1998; Kenny 2016)

## METHODS

- Videography, video-stimulated-recall interviews, drawing network maps, learning diaries

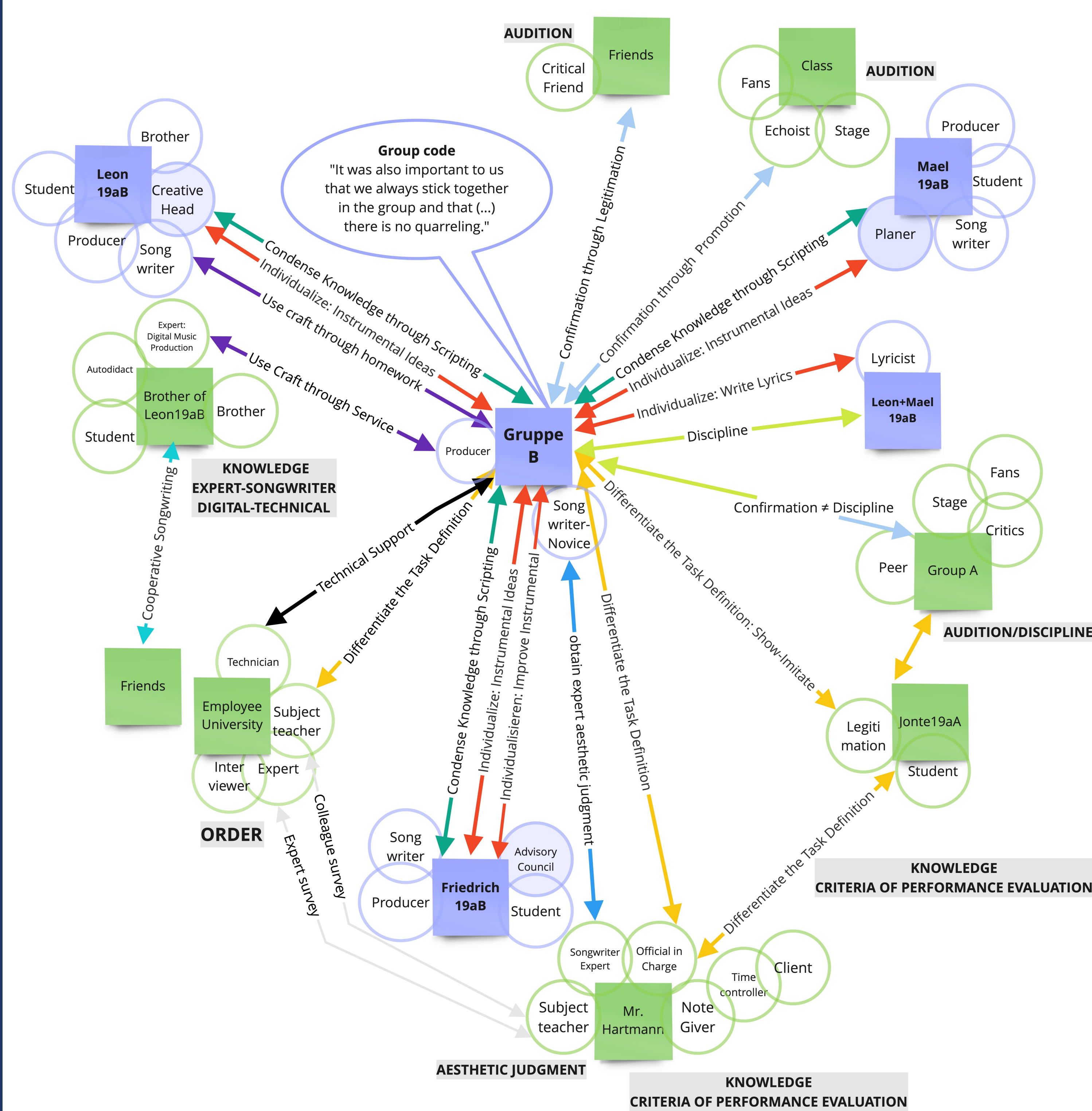
## 4 Data Analysis

Data collection was conducted in 9th grade at four schools in Thuringia, Germany. The pilot schools have a wide variety of regional and technological school types. The case presented in this poster is from an iPad class at an urban high school. The instructional design was outlined following music education concepts and method from (inter)national literature and includes an 8-hour class series in which students are asked to invent their own song in small groups. For data analysis, three different network maps were created from the interviews and videos: (1) a communication map that identifies the actors addressed in the network and their quantitative interconnectedness, a relational map (2) that reconstructs the qualitative relationships between actors and the practices of collaboration and cooperation carried out within them, and a process map (3) that shows the progression over time.

## 5 Relational Map

In this relational map we can see how learning takes place as networking. Each relationship is created through interaction to perform a specific function in solving the task. Different types of relationships in the network could be identified, which are marked on the map by different coloring. Songwriting is organized by the group in the tension between institutional performance standards and their own lifeworld, musical quality standards. The group has clear aesthetic ideas about their song, but their own craft is not sufficient for its realization. Through networking with Leon's brother, the group gains knowledge in the form of songwriting skills and techniques, expands their time resources, and develops producer qualities. The craft is integrated into the network through the brother without the group having to learn it themselves. The teacher as an institutional entity is largely excluded from the songwriting process and only serves the group to generate knowledge about performance evaluation criteria. This map also shows how cooperative learning is organized between Group B, Mael+Leon, and the individual members. The imposed group code serves as a framework for the group's actions within the network.

## 6 Songwriting Network



## 7 Relations

## Confirmation through Legitimation/Promotion

This relationship is about performance and promotion as self-affirmation. Group B performs individual song parts and the final song in front of other actors present in the room. The actor does not expect critical feedback, but confirmation, and yet experiences discipline from Group A.

## Individualize: Instrumental Ideas

This relationship answers to: **What is a song? (factual reference)** and **What does each individual do? (group organization)**. This relationship fulfills an organizational function. The given task (to write an own song) is organized and individualized by the actor Group B in the form of cooperative and collaborative learning, in which the processing of individual parts of a song are delegated to group members.

## Disciplining

This relationship answers to: **By what standards is the evaluation conducted? (institution)** The function of this relation is to adjust the actions of actor Group B to the standards of performance evaluation by disciplining. Disciplining is carried out by Group A acting as delegation of the teacher.

## Condense Knowledge through Scripting

This relationship answers to: **What is a song? (factual reference)**. In a script, the actor Group B records all the ideas and musical parameters of the song and make a checklist for all tasks. The script has the function of consolidating knowledge and serves as a constant reminder to each group member of the agreed task framework.

## Differentiate the Task Definition

This relationship answers to: **By what standards is evaluation carried out? (institution)** This type of relationship appears in several places in the network between Group B and the music teacher, the university employee and a fellow student Jonte. In all cases it is about differentiating the task in order to find out which criteria have to be fulfilled for the performance evaluation and which framework of action is allowed. In the course of songwriting, the actor Group B adapts its approach to the institutional standards.

## Obtain an Expert Aesthetic Judgment

This relationship answers to: **How does songwriting work? (aesthetic practice)** In this relationship, Group B requests an aesthetic judgment from the music teacher, addressing Group B as a novice and Mr. Hartmann as an expert. The function of this relationship is to integrate expert knowledge into the network.

## Use Craft through Homework/Service

This relationship answers to: **How does songwriting work? (aesthetic practice)** The function of this relationship is to identify and utilize the existing craft of the individual members of the group and to integrate missing craft into the network in form of a service provided by the brother.

Actor Group B is addressed as the role of a producer and the Brother of Leon responds as an expert in digital music production. The group articulates the musical ideas and the brother models them with his craftsmanship.

## Code of the Group

The Group's practices and its organizational structures are governed by the maxim "Teamwork": The Group and its members act in the service of a good product. This means that the group always works together, discussing is allowed, but arguing is to be avoided. The needs of individual members do not count. The group code is formed in the area of tension between the discourse about good group work and performance evaluation.

## Literature

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