

A GENERAL INFORMATION

Please complete a module specification for each module included in this application for validation of provision

1 Module Title

Pedagogy 6

2 Module Code

(if known)

TBC

3 Module Level

6

4 Programme

(the home programme for this module)

BA Voice (Performance & Pedagogy)

5 Credit Value

2

6 Module Leader

(name and email)

Kari Bleivik - k.bleivik@lcm.ac.uk

7 Predicted Number attending Module

Note:

- Please detail if there is a maximum number of students per module and if so, why.
- The use of optional modules should be clearly linked to the number of students taking the module.
- For optional modules, please state the minimum number of students required for viability and equitable student experience.

30

8 Trimester

(Please tick as many as appropriate)

| | |
|------------------|---|
| Trimester 1 – T1 | |
| Trimester 2 – T2 | ✓ |
| Trimester 3 – T3 | |

9 Module Delivery Mode

(Please tick as many as appropriate)

| | | | | | |
|--------------|---|-----------------|--|-----------------------|--|
| Face to Face | ✓ | Online | | Collaborative | |
| Blended | ✓ | Distance Taught | | Placement | |
| | | | | Year/Trimester Abroad | |

10 Mandatory Constraints

(e.g. Disclosure and Barring Service Check)

N/A

B MODULE DESIGN

For further information please refer to the UoH [Quality and Standards](#) webpages – ‘Curriculum Design’ under the ‘Programme Development and Management’ heading.

11 Module Indicative Content

Please outline the key themes and topics to be included in this module. Please consider the diversity of perspectives that are being presented (e.g. non-European, Black Asian and Minority Ethnic, LGBTQ).

Students will be equipped with the skills needed to instruct individuals or small groups with voice as their primary instrument. It underlines the importance of thorough planning and emphasises interpersonal skills essential for effective teaching. Students will gain knowledge on addressing diverse scenarios and teaching up to an advanced level. Additionally, the module introduces students to voices in various life stages and undergoing different transitions. It delves into pedagogical frameworks, processes, and technical skills necessary for planning, teaching, assessing, and providing relevant feedback across a range of students. This module will also develop students’ skills within the distinctive application of music as a clinical instrument in a range of settings, but with a primary focus on work with senior clients and clients with dementia. Practical application of theory through singing will be central and provide students with opportunities to consolidate knowledge and experience from their singing practice in combination with specific music therapy approaches. The module will facilitate discussions and debates around the fundamental aspects of music therapy interventions and the ethics associated, and the value of such interventions and client outcomes will be explored. Consolidating theory and practical skills, students will undertake an education project in a setting relevant to the content of the module.

12 Rationale

Please explain the rationale for including the module in the programme, including how it fits with other modules and the overall programme.

The module centres around the discipline of teaching voice and music and facilitating projects and learning in a range of formal and informal educational and therapeutic settings. It will look at multiple factors that contribute to a skill set supporting the development of pedagogical methods and didactic abilities. The module will also explore a broad contextual and theoretic framework for teaching, learning and assessing, that aims to provide the students with a solid grounding in education theory as well as the ethical and practical considerations that need to be made when theory becomes practice.

13 Learning and Teaching Methods

Please outline the teaching and learning methods and the rationale for their selection, including how this fits with the overall programme approach.

Delivery will be through a series of workshops, lectures and seminars. Workshops are used will be used as an arena for the practical exploration and application of skills. Lectures are used for the effective delivery of key subject areas as outlined in the indicative content. Seminars will be used to promote discussion to evaluate and critically appraise what has been covered in the lectures. Theoretical, practical and contextual information will be delivered through seminars and lectures. The students will apply their knowledge in practical project workshops. Students have 3 weekly taught sessions during trimester 1. Each session focuses on a specific set of skills and knowledge and is delivered in a subject appropriate format and setting. This allows for the facilitation of theoretic and technical knowledge, acquisition and application of skills, and the exploration of research and reflection through contextual discourse. This is an approach that is consistently applied throughout the programme. Students will participate in module relevant teaching practice, and encounter educational settings requiring them to relate practical skills to a range of theoretic and contextual factors. Some of the learning environments may be provided internally through peer instruction and feedback, whereas some may take place within other Conservatoire provisions such as the Junior Conservatoire and the Foundation Year.

The course will also provide, where practically possible, students with the opportunity to experience external teaching environments where this is appropriate, such as through other education providers within the Luminate Education Group or through external partners.*

Any external student placements will be facilitated and supported by the conservatoire.

All teaching placements, internal or external, will be subject to safeguarding measures, and where relevant a DBS check may be a requirement for participation. In such instances the conservatoire will facilitate the DBS check.

*External teaching experiences are subject to the access provided through ongoing partnerships with other providers and may change yearly

14 Programme Competencies

Please list the levelled programme competencies which this module meets.

- Making clear to staff and students what is being assessed in the module
- Enabling staff and students to realise/recognise the constructive alignment of assessment to competence
- Competencies should be articulated at the appropriate level

| PC No. | Programme Competency Statement |
|--------|--|
| PC5 | Apply a professional understanding of teaching methodologies and strategies applicable to music education, and acquire specific knowledge and skills relating to teaching voice to a broad range of students in different educational settings |
| PC6 | Apply knowledge of relevant music technologies in the areas of music and music education, use these creatively in both music making, vocational and educational settings and critically evaluate the outcome |
| PC10 | Assess student outcomes, give feedback in a range of educational settings and critically evaluate the effectiveness of the feedback |
| PC11 | Practice effective communication skills, both verbal and non-verbal, in a range of situations such as performing, teaching and professional scenarios, and critically evaluate the impact |

15 Breakdown of Learning and Teaching Hours

| Student time associated with the module | % |
|--|-------|
| Guided independent study including online | 82.5% |
| Placement/Study abroad | 0% |
| Scheduled learning and teaching activities | 17.5% |
| Total | 100 |

| Type | Length | Frequency | Total |
|--|-----------|-------------|-----------|
| Pedagogy in Context | 1 hour | 10 sessions | 10 hours |
| Music Therapy | 1 hours | 10 sessions | 10 hours |
| Instrumental Tuition | 1.5 hours | 10 sessions | 15 hours |
| Directed Study | | | 165hours |
| Total hours (100 hours per 10 credits) | | | 200 hours |

16 For Modules with PSRB and/or Apprenticeship Standard Requirements

Please explain how completing this module contributes towards developing the competencies required of relevant frameworks or standards. Please explain the relevance of the teaching, learning and assessment

| | |
|-----------|--|
| | <i>approach to developing the knowledge, skills and behaviours of an apprenticeship standard or the requirements of a PSRB.</i> |
| | N/A |
| 17 | <p>Ethical Issues</p> <p><i>Universities research and develop modules, which deal with issues that may be sensitive or involve ethical considerations. As with research, the duty of care extends to all involved in learning and teaching. Please highlight any relevant issues that relate to content, teaching methods and assessment and state how they are to be addressed (include evidence of support from relevant ethics committees and relevant risk assessments as appropriate).</i></p> |
| | <p>This module is designed to offer students opportunities to engage with a range of contextual and societal factors relevant to pedagogical practices.</p> <p>The content of this module will introduce students to the diverse demographic and social make up of a broad range of teaching environments, the ethical considerations to be made when facilitating and teaching within these environments, and the practical tools to apply these. The cultural sensitivity throughout this study will lead to students building an understanding of diverse methods and perspectives.</p> <p>Students will engage in discussions around the ethical responsibilities of educators and educational organisations, considering the potential impact on all stages of the educational process including areas such as education policy, curriculum design, didactic methods and assessment and feedback.</p> <p>Students are also directly engaged in discussion pertaining to research ethics and how this is embedded in their research process.</p> <p>Leeds Conservatoire is committed to maintaining the quality and ethical standards in our programmes when members of our academic community undertake primary research. The practice of following the conservatoire's research approvals process ensures information is gathered via ethical and respectful interactions with participants, following best research practices. All students are required to adhere to the conservatoire's Research Approvals Process.</p> |
| 18 | <p>What are the risks associated with this module and any plans for mitigation against these?</p> |
| | <p>As part of this module students may encounter case studies presenting scenarios that involve vulnerable learners, or practice within external learning environments where they may interact with groups or people who are considered vulnerable Part of the study for this module will be around exploring the value of music for these groups. Student Services are aware of the nature of this module and have facilities available to support students for whom this may cause distress.</p> <p>Students are given information, advice and guidance relating to all aspects of Safeguarding and Health and Safety to enable them to undertake any work in internal or external educational settings not directly linked to the module itself. All such work will also be risk assessed by Leeds Conservatoire, and students are required to adhere to all aspects of the risk assessments.</p> |
| 19 | <p>Equality and Diversity</p> <p><i>Higher education is covered by the Equality Act 2010, which protects individuals from discrimination on the basis of the following protected characteristics: age; disability; gender reassignment; pregnancy and maternity; race; religion or belief; sex; sexual orientation. Detail the adjustments you have considered to ensure this module anticipates the needs of students with any of these characteristics.</i></p> |
| | <p>Principles of Equality and Diversity are embedded in every aspect of this module, from the curriculum design and schemes of work, reading list, the establishing of a safe learning environment and the assessment design.</p> <p>The learning environments encourage students to recognise, discuss and interact with a wide spectrum of social, cultural, and political perspectives on pedagogical practice. The teaching team is mindful of the sensitivities associated with addressing these aspects, actively striving to safeguard the wellbeing of students who contribute their perspectives on these topics.</p> |

All assessments include a fixed submission deadline to accommodate students with additional needs. This inclusive approach will be incorporated into the assignment deadline for every student.

C MODULE ASSESSMENT

20 Rationale for Assessment Methods Chosen Including Inclusivity

Please outline the rationale for the formative and summative assessment methods chosen. What steps have been taken to ensure assessment is inclusive e.g. alignment of formative and summative assessment and scaffolding of assessment tasks), and how this fits with the overall programme approach.

Students will submit a portfolio that showcases both theoretical knowledge, application of theory, teaching demonstrations and reflective practice. The portfolio allows for the consolidation of knowledge across the strands of the module, and for students to demonstrate their process as well as contextualise both process and pedagogical decision making.

Within each portfolio there is some flexibility to the format of the tasks submitted by students, which makes the assessment more inclusive.

Students will have access to video editing tuition through the learning enhancement provision, and can access technical assistance as well as camera hire to help them prepare and complete their assessments.

21 Assessment Model for this Module (Formative and Summative)

| | Programme Competencies Addressed | Summative Assessment Type and Title (where relevant) | % | Formative Assessment that aligns to the Summative |
|-----|----------------------------------|---|------|---|
| SA1 | PC5, PC6, PC10, PC11 | <u>Teaching Portfolio</u> 10 minutes video 1500 words | 100% | Tutor and peer feedback will be ongoing throughout the semester |

22 Module Resubmission or Reassessment

Resubmission of the original assessment is the standard approach. Please ensure that the resubmission is feasible. If the original assessment is an examination or requires wider input, e.g. group assessment, lab work, peer participation, then reassessment may be required.

Where reassessment is required instead of resubmission, please provide a rationale below, and complete the box below.

| | Programme Competencies addressed | % | Assessment Type and Title (where relevant) |
|-----|----------------------------------|------|---|
| SA1 | PC5, PC6, PC10, PC11 | 100% | <u>Teaching Portfolio</u> 10 minutes video 1500 words |

D MODULE RESOURCES

23 Reading List

Items included on reading lists can be of any format, e.g. books, articles, videos, websites etc.

| | | |
|-----------|--|---|
| | <i>Please ensure that your reading lists include a diversity of perspectives where possible (e.g. non-European, Black Asian and Minority Perspectives, LGBTQ).</i> | |
| | Essential | <p>Baird, A., Carrido, S. & Tamplin, J. (2019) Music and Dementia: From Cognition to Therapy: Oxford</p> <p>Benson, E.A. (2020) Training Contemporary Commercial Singers: Compton Publishing</p> <p>Brunssen, K. (2018) The Evolving Singing Voice: Changes Across the Lifespan: Plural Publishing</p> <p>Chapman, J. (2011) Singing and Teaching Singing: A Holistic Approach to Classical Voice: Plural Publishing Inc</p> <p>Richards, C. (2020) Living Well with Dementia Through Music: Jessica Kingsley</p> |
| | Recommended | <p>Harris, P. (2012) The Virtuoso Teacher: The Inspirational Guide for Instrumental and Singing Teachers: Faber Music Ltd</p> <p>Jackson Hearn, L. & Kremer, B. (2018) The singing teacher's guide to transgender voices: Plural Publishing Inc</p> <p>Howe, M. (2018) A user's Manual for the Aging Voice: Compton Publishing</p> <p>Kerr, D. (2015) Singing Groups for People with Dementia: The Choir Press</p> |
| | Background | <p>Beilock, S. (2011) Choke: the secret to performing under pressure: Constable.</p> <p>Macdonald, R., Kreutz, G., Mitchell, L. (2012) Music, health and Wellbeing: Oxford</p> <p>Marshall, K. (2017) How to Teach Instrumental and Singing Lessons: Collins</p> <p>Syed, M. (2011) Bounce: the myth of talent and the power of practice: Fourth Estate</p> |
| 24 | Other Resources Required | |
| | <i>Please list any further resources that may be required for the delivery of this module.</i> | |
| | N/A | |
| 25 | Additional Costs | |
| | <i>Please list any costs which may be incurred as a result of studying or delivering this module, and where the responsibility lies for meeting these costs.</i> | |
| | Possible external learning opportunities, covered by relevant school budget | |