Application for Programme Validation
Collaborative Provision
MODULE SPECIFICATION

UNIVERSITY OF HULL

A	GENERAL INFORMATION
	Please complete a module specification for each module included in this application for validation of provision
1	**Module Title**
	Performance Skills I
2	**Module Code** *(if known)* *TBC*
	X_VOC4C001R
3	**Module Level** **Level**
	4
4	**Programme** *(the home programme for this module)*
	BA Voice (Performance & Pedagogy)
5	**Credit Value**
	20
6	**Module Leader** *(name and email)*
	Anna Uhuru (a.uhuru@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	X
~~Trimester 2 – T2~~	
~~Trimester 3 – T3~~	

9	**Module Delivery Mode** *(Please tick as many as appropriate)*

Face to Face	X	Online		Collaborative	
Blended	X	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 Ethic, LGBTQ).*
	This Module will develop fundamental technical, performance and ensemble skills through a combination of individual and group learning environments. Students will explore a diverse repertoire within the above contexts which will cover an expansive chronology, cultural origins and interpretative approaches. There will be the opportunity to learn through bespoke and tailored one-to-one lessons as well as peer workshop and ensemble environments. Students will co-investigate and explore topics such as Stagecraft, performer image and visual presentation, genre studies, movement, improvisation and performance technology. Within the ensemble and workshop context, they will be able to investigate and discuss prevailing performance related topics such as audience psychology, performance anxiety and aural skills for example. The vocal group ensemble and choir element will enable students to build upon their aural skills and genre studies as well as engage with historical and contemporary vocal group repertoire. The module will introduce the fundamentals of vocal performance, develop existing skills in technique and musicianship, establish strong foundations on which to build their specialist performance skills, encourage collaboration, refine aural skills and widen repertoire awareness.
12	**Rationale** *Please explain the rationale for including the module in the programme, including how it fits with other modules and the overall programme.*
	This module is centred around the student's principal discipline of voice use. It provides a variety of practical contexts for the student to discover ways to utilise their voice in both a solo and group performance setting. Multiple factors related to technical, creative, interpretive and presentation skills will be introduced to them as individuals and within workshop and ensemble environments. There will be a core focus on engaging with diverse repertoire to gain insight into the vocal group and ensemble idiom as well as developing confidence as an individual performer within peer learning situations. It will support the other modules by enabling the application of skills and knowledge acquired elsewhere within the programme in a practical and applied context.
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 individual one-to-one lessons, workshops, and ensembles. **Individual 1-2-1 lessons** will be used for specific, bespoke and student-led exploration of technical skill, repertoire, interpretation and performance skills. **Workshops** will be used as a platform for the practical exploration and application of skills. They are designed to support the student's one-to-one activity and place their individual study in the wider context

of technical considerations, ensemble approaches, artistic expression, audience awareness and industry context through a broad range of repertoire.

Ensembles are used for collaborative investigation of repertoire, musicianship and performance skills in a peer learning environment.

Students have bi-weekly taught one-to-one that interchange with a taught workshop and weekly ensemble 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 repertoire and performance skills.

14	**Programme Competencies**
	Please list the levelled programme competencies which this <u>module meets</u>.
	• *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 <u>articulated</u> at the appropriate level*

PC No.	Programme Competency Statement
PC 1	Apply vocal proficiency and technical and mechanical knowledge of the voice and relevant skills to demonstrate fundamental knowledge of vocal theory and practice
PC 2	Exhibit performance skills through the application of vocal technique and expressive interpretation across different styles and genres of vocal repertoire
PC 6	Apply knowledge of relevant music technologies in the areas of music and music education
PC 11	Practice effective communication skills, both verbal and non-verbal, in a range of situations including performance, teaching and recorded work

15	**Breakdown of Learning and Teaching Hours**

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

Type	Length	Frequency	Total
One to on tuition	1 hour	5 sessions	5 hours
Performance skills workshop	1 hour	5 sessions	5 hours
Vocal group Ensemble	1 hours	10 sessions	10 hours
Choir	1.5 hours	10 Sessions	15 hours
Directed Study			165 hours
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 approach to developing the knowledge, skills and behaviours of an apprenticeship standard or the requirements of a PSRB.
	N/A

17	**Ethical Issues**
	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).
	This module is designed to offer students access to engage with a range of performance opportunities and related skills, partaking in both individual and group vocal settings.
	The content of this module will introduce students to a range of diverse cultures, lineage and repertoire through the application of voice within musical material and expression. The cultural and historical sensitivity throughout this study will lead to students building an understanding of the role of the voice within a multitude of cultures and chronology. Awareness will be encouraged in relation to any potential appropriation issues which will be delicately handled by the tutors.
	Students will engage in discussions around the ethical responsibilities of performers, creatives, voice professionals, educators and facilitators, considering the potential impact of the work they are producing, and the methods being employed.
	Solo and group performance are a key part of this module, hence the creation of a safe space for all to participate being at the centre of this learning experience.
	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.
18	**What are the risks associated with this module and any plans for mitigation against these?**
	As part of this module, where possible mitigations have been made for the first assessment which will be a portfolio submission, avoiding any issues relating to live assessment associated risks in this first Trimester. There is the possibility that students may encounter some repertoire that does not align with their own belief systems when looking at any secular, gospel or historical based content as part of the vocal group/choir element. To mitigate against this, students will be prepared for the upcoming repertoire in advance and contextualisation will be key by the tutor. Wherever possible, there will be authentic representation and translation provided to accompany any such material. Tutor awareness, sensitivity and training will be integral to the contextualisation of all learning materials and discussion.
19	**Equality and Diversity**
	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.
	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.
	The learning environments are designed to be a safe space for all students to work in and contribute to. Within this module, the element of group work, peer learning/feedback and individual performance will be introduced and managed by the tutors to ensure that everyone feels comfortable and able to contribute and exhibit works in progress ahead of assessment. There will be a focus on creating a supportive peer community for all students as they will be learning together as well as individually.
	Within the one-to-one environment, teaching staff and students will be aware of the additional support that the student wellbeing service provide and how to access this wherever there is an identified need to engage with this service, going beyond the remits of the taught content.
	The nature of this module opens up free choice regarding the origins and genres for all repertoire that can be explored both individually and communally. Due to the vast expanse of history that choral music originates from as well as the diversity that vocal group repertoire covers globally, there will be significant breadth of repertoire provided and accessible. Furthermore, musical content will be available and delivered in a variety of formats; including by rote (ear), notated, recorded and live.

Teaching and learning resources and spaces will be accessible to all in a practical capacity as well as accompanying learning materials.

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 technical awareness and group vocal participation. The portfolio allows for the consolidation of knowledge across the strands of the module, and for students to demonstrate their process as well as outcomes in ways that reflect the professional industry.

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	PC1, PC2, PC6, PC11	**Portfolio** 20-minute video	100%	Tutor and peer feedback will be ongoing throughout the trimester

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	PC1, PC2, PC6, PC11	100%	**Portfolio** 20-minute video

D   MODULE RESOURCES

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

		Please ensure that your reading lists include a diversity of perspectives where possible (e.g. non-European, Black Asian and Minority Perspectives, LGBQT).
	Essential	Bickel, J. E. (2007). Vocal Technique: A Physiological Approach for Voice Class and Studio. San Diego, CA: Plural Publishing, Inc.
		Friedlander C. (2018) Complete Vocal Fitness: A Singer's Guide to Physical Training, Anatomy and Biomechanics: Rowman & Littlefield Publishers
		Mixon, D. (1998) Performance Ear Training: Advance Music
		Syed, M. (2011) Bounce: the myth of talent and the power of practice. Paperback edition. London: Fourth Estate
	Recommended	Burnard, P. (2012) Musical Creativities in Practice. Oxford: Oxford University Press
		Estill J., Klimek M. & Steinhauer K. (2017) The Estill Voice model: Theory and Translation: Estill Voice International
		Sadolin, C. (2000). Complete Vocal Technique. Copenhagen, Denmark: Shout Publishing
		Sharon, D. (2017) So You Want to Sing A Cappella: A Guide for Performers: Rowman & Littlefiels Publishers
		Sills, J. (2019) Do/Sing. Reclaim Your Voice. Find Your Singing Tribe: The Do Book
	Background	Heirich J.R. (2023) Voice and the Alexander Technique: Mouritz
		Dietz, R. (2022) A Cappella 101: A Beginners Guide to Contemporary A Cappella Singing: Hal Leonard
		Irons, J. Y. & Hancox, G. (2021) Singing (Arts for Health): Emerald Publishing Ltd

		Potter, J. (2006). Vocal Authority: Singing Style and Ideology. Cambridge, United Kingdom: Cambridge University Press
24	**Other Resources Required** *Please list any further resources that may be required for the delivery of this module.*	
	N/A	
25	**Additional Costs** *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.*	
	N/A	