

A GENERAL INFORMATION

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

1 Module Title

Major Project

2 Module Code

(if known)

TBC

TBC

3 Module Level

Level

6

4 Programme

(the home programme for this module)

BA Voice (Performance & Pedagogy)

5 Credit Value

40

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 | X |
| 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) |
| | NA |

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).

This module allows the student to specialise and select the direction of focus for their final year performance and accompanying research project. Students will be able to utilise and expand upon knowledge and skills acquired in the previous performance skills modules and take these in a focussed direction of their choosing. This will enable them to work towards their final submission with tutor support, whilst working with more autonomy and depth. It is expected that the students will be enabled to demonstrate their advanced skills within these fields whilst engaging in a more applied and professional context.

Depending on which area the student selects for their research project, they will be able to deepen their exploration of themes such as performance skills, stage craft presentation, vocal technique, industry and event curation, or areas linked to pedagogical perspectives and voice tuition; vocal theory and associated concepts can also be a path for the student to study with advanced focus. The research element and performance are intrinsically connected and demonstrated through their written work as well as an applied science through performance. The research component is designed to be in support of and in conjunction with the performance to enable the focus for their major project to be reflected in both formats. It is expected that students will be able to explore and embed aspects such as vocal theory and artistic choices.

There will be the opportunity to learn through bespoke and tailored one-to-one lessons, seminar-based mentoring, lectures and discussions as well as continued peer workshop and ensemble environments. The choral element will remain a fixture of this module, wherein a greater onus for student-led rehearsals and performances will feature, representing real-world professional opportunities within vocational prospects for this idiom.

Optionality is a key aspect of this module which translates to the assessment format; Students will deliver either a live performance or video of live performance and depending on the research focus, students can choose between a presentation or dissertation which generate accessibility.

The choir element will enable students to apply and demonstrate their advanced ability in choral conducting and leadership, repertoire awareness, aural skills and genre studies from the previous years and have more ownership relating to repertoire choices.

The module will enable students to pursue their project with independence, alongside tutor guidance, peer and collaborative learning environments and support. It provides a variety of real-world professional, theoretical and creative skills that can be applied as part of the project’s outcome.

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 within a live performance setting and application of research which allows students to consolidate areas covered in other modules. It provides a variety of practical contexts for the student to continue 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 continue to be a core focus on engaging with diverse repertoire to advance their leadership skills within the vocal group and ensemble idiom. It also nurtures confidence as an individual

| | performer and ensemble leader 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 with a focus on live performance and research project. | | | | | | | | | | | | |
|-----------|--|--------|--------------------------------|------|--|------|--|------|--|------|---|------|--|
| 13 | <p>Learning and Teaching Methods <i>Please outline the teaching and learning methods and the rationale for their selection, including how this fits with the overall programme approach.</i></p> <p>Delivery will be through a series of individual one-to-one lessons, workshops, and ensembles.</p> <p>Individual 1-2-1 lessons will be used for specific, bespoke and student-led exploration of technical skill, repertoire, interpretation and performance skills.</p> <p>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.</p> <p>Ensembles are used for collaborative investigation of repertoire, musicianship and performance skills in a peer learning environment.</p> <p>Seminars will be used to promote discussion to evaluate and critically appraise the content being delivered as part of the module.</p> <p>Students have bi-weekly taught one-to-one that interchanges with a workshop/seminar and weekly choral ensemble sessions for the whole final year. Each session focuses on a specific set of skills and knowledge and is delivered in a subject appropriate format and setting. Due to the individualised element of this final year module, there will be a variety of supportive and interactive platforms for the student to engage with. This allows for the facilitation of theoretical and technical knowledge, acquisition and application of skills, and the exploration of repertoire and performance skills at a higher level with elements of collaboration running throughout. Academic and research skills will be supported and encouraged within the realms of the research project.</p> | | | | | | | | | | | | |
| 14 | <p>Programme Competencies <i>Please list the levelled programme competencies which this <u>module meets</u>.</i></p> <ul style="list-style-type: none"> • <i>Making clear to staff and students what is being assessed in the module</i> • <i>Enabling staff and students to realise/recognise the constructive alignment of assessment to competence</i> • <i>Competencies should be <u>articulated</u> at the appropriate level</i> <p>The competencies noted below are Level 4, 5 or 6 versions of the programme competencies.</p> <table border="1"> <thead> <tr> <th>PC No.</th> <th>Programme Competency Statement</th> </tr> </thead> <tbody> <tr> <td>PC 1</td> <td>Apply vocal proficiency and technical and mechanical knowledge of the voice and relevant skills in a range of scenarios relating to both performance and other relevant settings</td> </tr> <tr> <td>PC 2</td> <td>Exhibit a high level of performance skills through the application of vocal technique and expressive interpretation across different styles and genres of vocal repertoire, with a large degree of independence in the preparation process</td> </tr> <tr> <td>PC 3</td> <td>Deploy academic and research skills relating to vocal science, performance, pedagogy and professional practice, demonstrating secure knowledge of existing research and an ability to critical evaluate both primary and secondary research in a range of settings</td> </tr> <tr> <td>PC 4</td> <td>Apply a high level of music theory and musicianship skills by consolidating these and presenting a live public performance, including some material consisting of either original compositions or interpretive arrangements</td> </tr> <tr> <td>PC 8</td> <td></td> </tr> </tbody> </table> | PC No. | Programme Competency Statement | PC 1 | Apply vocal proficiency and technical and mechanical knowledge of the voice and relevant skills in a range of scenarios relating to both performance and other relevant settings | PC 2 | Exhibit a high level of performance skills through the application of vocal technique and expressive interpretation across different styles and genres of vocal repertoire, with a large degree of independence in the preparation process | PC 3 | Deploy academic and research skills relating to vocal science, performance, pedagogy and professional practice, demonstrating secure knowledge of existing research and an ability to critical evaluate both primary and secondary research in a range of settings | PC 4 | Apply a high level of music theory and musicianship skills by consolidating these and presenting a live public performance, including some material consisting of either original compositions or interpretive arrangements | PC 8 | |
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| PC 8 | | | | | | | | | | | | | |

| | |
|-------|--|
| | Place music and music education in the wider contexts of the discipline, critically reflect upon historic and current debates in the relevant areas and embed these reflections into teaching practice |
| PC 11 | 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 |
| PC 12 | Work collaboratively with a variety of peers, learners and professionals in a range of contexts, confidently displaying both elements of teamwork and leadership |

15 Breakdown of Learning and Teaching Hours

| Student time associated with the module | % |
|--|-----|
| Guided independent study including online | 80% |
| Placement/Study abroad | N/A |
| Scheduled learning and teaching activities | 20% |
| | |
| Total | 100 |
| | |

| Type | Length | Frequency | Total |
|---|-----------|-------------|-----------|
| One to one tuition (biweekly) | 1 hour | 10 sessions | 10 hours |
| Research tutorial (Seminar – bi-weekly) | 1 hour | 10 sessions | 10 hours |
| Research and Project Management Lecture | 1.5 hours | 20sessions | 30 hours |
| Choir | 1.5 hours | 20 sessions | 30 hours |
| Directed Study | | | 320 hours |
| Total hours (100 hours per 10 credits) | | | 400 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.

NA

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 and research opportunities and related skills, partaking in both individual and group vocal settings with a focus on live performance, voice theory, vocal pedagogy and ensemble leadership. The content of this module will expose 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, ensemble leaders, educators and facilitators, considering the potential impact of the work they are producing, and the methods being employed.

| | |
|-----------|---|
| | <p>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.</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 | What are the risks associated with this module and any plans for mitigation against these? |
| | <p>As part of this module, the summative assessment will include a live performance, with optionality regarding the research project which can be submitted as either a dissertation or presentation. There are some potential associated risks in relation to the live assessment regarding the extraneous variables such as a student not being able to physically participate in their assessment on the given day. To mitigate against this, there will be the option to re-take their assessment at a deferred date by video submission as a last resort with the correct and appropriate mitigation forms being agreed by the Exams department. The accessibility provided for the other submission types creates more flexibility in the event of a need for mitigation.</p> <p>There is also the possibility that students may encounter some repertoire and research findings that do 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 or area of research. 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.</p> |
| 19 | Equality and Diversity |
| | <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 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 facilitated 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.</p> <p>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.</p> <p>The nature of this module continues to provide free choice regarding the origins and genres for all repertoire and research areas 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. Student will be enabled to take more of a central role in the repertoire selection for this year, with tutor guidance.</p> <p>Teaching and learning resources and spaces will be accessible to all in a practical capacity as well as accompanying learning materials. Once again, the optionality in this module creates a high degree of accessibility through student choice.</p> |

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 deliver a live performance that showcases technical and presentation awareness. The live performance encourages the consolidation of knowledge across the strands of the module and previous year's study. Students will demonstrate the acquisition of skills learned for the duration of this module including elements of group performance. Despite some collaborative elements being a feature of this assessment, students will produce individual pieces of work. As such they will also receive individual marks and feedback in relation to their specific contributions to the collaborative processes and output. Inclusivity is enhanced by allowing the student full creative decision making in the conceptualisation and realisation of their performance. Further optionality for submission of dissertation OR presentation and Live video or Portfolio video submission will be available. 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 | PC2, PC4, PC9, PC11, PC12 | <u>Performance/Portfolio</u> 25-minute live performance or Video Portfolio AND 4000 Word Dissertation/Presentation. | 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.

In the case of the student being unable to attend their live assessment for unforeseen circumstances, there will be a resubmission option for a Video submission of their live performance at a date following the main assessment period.

| | Programme Competencies addressed | % | Assessment Type and Title (where relevant) |
|-----|----------------------------------|------|---|
| SA1 | PC2, PC4, PC9, PC11, PC12 | 100% | <u>Performance/Portfolio</u> 25-minute Video of live performance and 4000 Word Dissertation/Presentation |

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, LGBTQT).

| | |
|---------------------------|--|
| <p>Essential</p> | <p>Andreas C. Lehmann et al. (2007) Psychology for Musicians: Understanding and Acquiring the Skills, Oxford Academic Books</p> <p>Dawson, C. (2019) Introduction to Research Methods: A Practical Guide for Anyone Undertaking a Research Project, 5th edition: Robinson</p> <p>Farmbach, R & E (2001) Overcoming Performance Anxiety, Simon & Schuster</p> <p>Rink, J. (2005) The Practice of Performance: Studies in Musical Interpretation: Cambridge University Press</p> <p>Sieck, S. (2019) Rehearsing the Choir: Meredith Music</p> |
| <p>Recommended</p> | <p>Cotterill, S.T (2018) The Psychology of Performance (The Psychology of everything), Routledge</p> <p>Davies, M & Hughes, N. (2014) Doing a Successful Research Project: Using Qualitative or Quantitative Methods, 2nd edition: Red Globe Press</p> <p>De Quadros, A (2019) Choral Music in Global Perspective, Routledge</p> <p>Morton, J (2015) The Authentic Performer: Wearing a Mask and the Effect on Health, Compton Publishing Ltd</p> <p>Williamson, A., Ginsborg, J., Perkins, R. & Waddel, G (2021) Performing Music Research: Methods in Music Education, Psychology and Performance Science: OUP Oxford</p> |
| <p>Background</p> | <p>Eckhardt, J (2018) Grounds for Possible Music: On Gender, Voice, Language and Identity, Errant Bodies</p> <p>Macdonald, R, Hargreaves, D, Miell, D (2017) Handbook of Musical Identities, Oxford University Press</p> <p>Obrist, H.U (2015) Ways of Curating, Penguin</p> |
| <p>24</p> | <p>Other Resources Required <i>Please list any further resources that may be required for the delivery of this module.</i></p> |
| | <p>Dependent on student's chosen discipline. The breadth of the indicative bibliography is significant due to each student's individualised programme of study. Specific recommended reading and repertoire will be provided by Specialist Study tutors to accommodate each student's intended direction.</p> |
| <p>25</p> | <p>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></p> |
| | <p>N/A</p> |