

FORMATIVE ASSIGNMENT 1 VOICE PEDAGOGY



Introductory Information

Your first assignment is 4,000 words. This means that it is not formally assessed although it will later form part of the summative assignment which will directly follow.

This formative assignment will allow you to develop your written skills to level 7 standards and it will enable you to explore the technical theory which will in turn impact your teaching/professional practice.

Academic support

1) If you are new to level 7 writing, you may submit several draft assignments as you progress. Corrections usually take the form of reference reminders and challenges to evidence claims made. Please email Debbie@voiceworkshop.co.uk or your tutor at any time and support will be provided very swiftly.

2) You will also be provided with other written examples which will help you to write to M level standard. 3) You will also be provided with a mark scheme to give further guidance. You will find us very approachable.

Guidance Notes

Marking

Although your work is not formally assessed, this written piece of work will be treated as such. Your work will be marked twice by Debbie Winter and your tutor. You will receive a feedback sheet with comments on your essay.

References

Follow general guidelines for reference lists and citations in the text. Remember to include references to assessments which you cite in the text. Appropriate assessment references should include full, correct names, authors, dates and publishers. Please ensure that you use the Harvard referencing system.

Appendices

- Please attach all singing exercises as an appendix.
- Assessment sheets/student records to be included if relevant
- Lesson plans to be included if relevant

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Essay Titles

Below is a list of essay titles designed to spark your interest. You may wish to devise your own and negotiate this with your tutor. Your tutor will communicate with you to ensure that you are settled and on course for assignment 1.

Word Limit: 4,000 words

- 1) Until very recently, vocal instruction was based on a limited understanding of how the voice worked, conveyed through imagery which could be misleading, with the teacher often demonstrating and the student copying to the best of his ability' Chapman (2012).
 - a) Critically examine the extent to which science has informed the art of singing teaching (3,000 words)
 - b) Critically reflect on the extent to which it has informed your teaching practice (1,000 words)
- 2) Critically evaluate the process of teaching singing to small groups and devise an appropriate strategy based on evidence-based research.
- 3) 'Any error in vocal techniques, or any accomplishment of technical skill in singing usually can be traced to techniques of breath management; control of breath management is synonymous with control of the singing instrument' Miller (1986). Critically evaluate the truth of this statement and compile a teaching strategy for teaching breath management to one of your students, taking into consideration the student's individual need for your particular approach.
- 4) Many teachers use 'props' in their teaching studio; for example: physio balls, balance boards, therabands, tennis balls, table tennis balls, straws or kazoos. Choose two or three external physical aids and explain how they may be of use in the teaching of posture or breathing. You can refer to case studies from your teaching practice.
- 5) Breathiness is a common issue in many younger singers and some adults. With reference to the function of the vocal folds and the adductory muscle function, explain why this occurs. Are there any other contributory factors? Outline a system of exercises that you have used with a particular student or group of students and evaluate the outcomes.

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6) 'The efficiency of the vocal apparatus depends upon the alignment of the body and the economy with which it functions. When the spine is out of alignment, its ability to support the body is diminished and muscles intended for other things must provide that support' Linklater (1976). Discuss the extent to which poor posture negatively impact on the quality of voice production? Design a teaching strategy to counter any negative postural issues that you may commonly find among your students.

7) 'Any discussion about tonal "placement" sensation is risky at best, since placement of sound is an illusion' Bozeman (2013). With reference to harmonics and formants of the vocal tract discuss why this terminology may have arisen. Either: using your knowledge of vocal resonance, find an approachable way with which to describe3 vowel formation and voice projection for your students. Or: outline a teaching approach that has helped one or more students to utilise vocal resonance in order to overcome a technical issue in the voice.

8) Swallowing and yawning – why are these functions of the vocal tract problematic for singers? The relationship between the jaw and the tongue, and between the tongue and the larynx is often intertwined and confused. Explain why this is the case and either outline a teaching strategy to aid functional isolation, or present a case-study of a student who had presented with tongue and/or jaw problems.

9) 'The chaos in register terminology merely reflects a regrettable lack of objective knowledge' Sundberg (1987). This statement was published 30 years ago: by looking at recent research papers as well as published writings, can you assess to what extent has our knowledge increased since this date? In the light of what we actually know to be true, does this information help with your teaching of the management of register transitions, or do you rely on the student's perception and imagination?

10) Indian Classical Music is an oral tradition with a limited understanding of how the voice works. a) Critically examine the extent to which science has informed the art of teaching Indian Classical Singing (3,000 words). b) Critically reflect on the extent to which it could inform your teaching practice (1,000 words).

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Singing for Health Sample Essay Titles

- 11) Singing has been shown to be beneficial to participants in a range of settings. Investigate and evaluate the research surrounding the perceived benefits of singing for health in a setting of your choosing e.g. Mental Health, Elderly, Parkinson's, Stroke, Alzheimer's, Trauma, Anxiety.
- 12) Critically evaluate the perceived benefits of singing for improving health and well-being.
- 13) "Only over the last 20 years have researchers begun to address the nature and the health and well-being effects of choral singing, particularly in amateur singers" (Dingle et al, 2019). Critically evaluate the idea of health and wellbeing in relation to amateur singing groups. How do these ideas inform your own practice