



**How can I facilitate participants to develop skills and confidence to empower them to use their voices, either creatively or in discussion?**

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# Rationale: Voicing the Invisible



In teaching Sound and Music, we often rely on speech to verbalise the intangible, because sound is an invisible art form.



Sound Art “**engages in its invisible and mobile meaning and materiality, and it further considers how subjectivity is constituted in this sonic sphere. It does so not to oppose visual signification and identity but to challenge their singularity**”

– *Salome Voegelin, Sonic Senses: The Meaning of the Invisible, (2021) p.349*

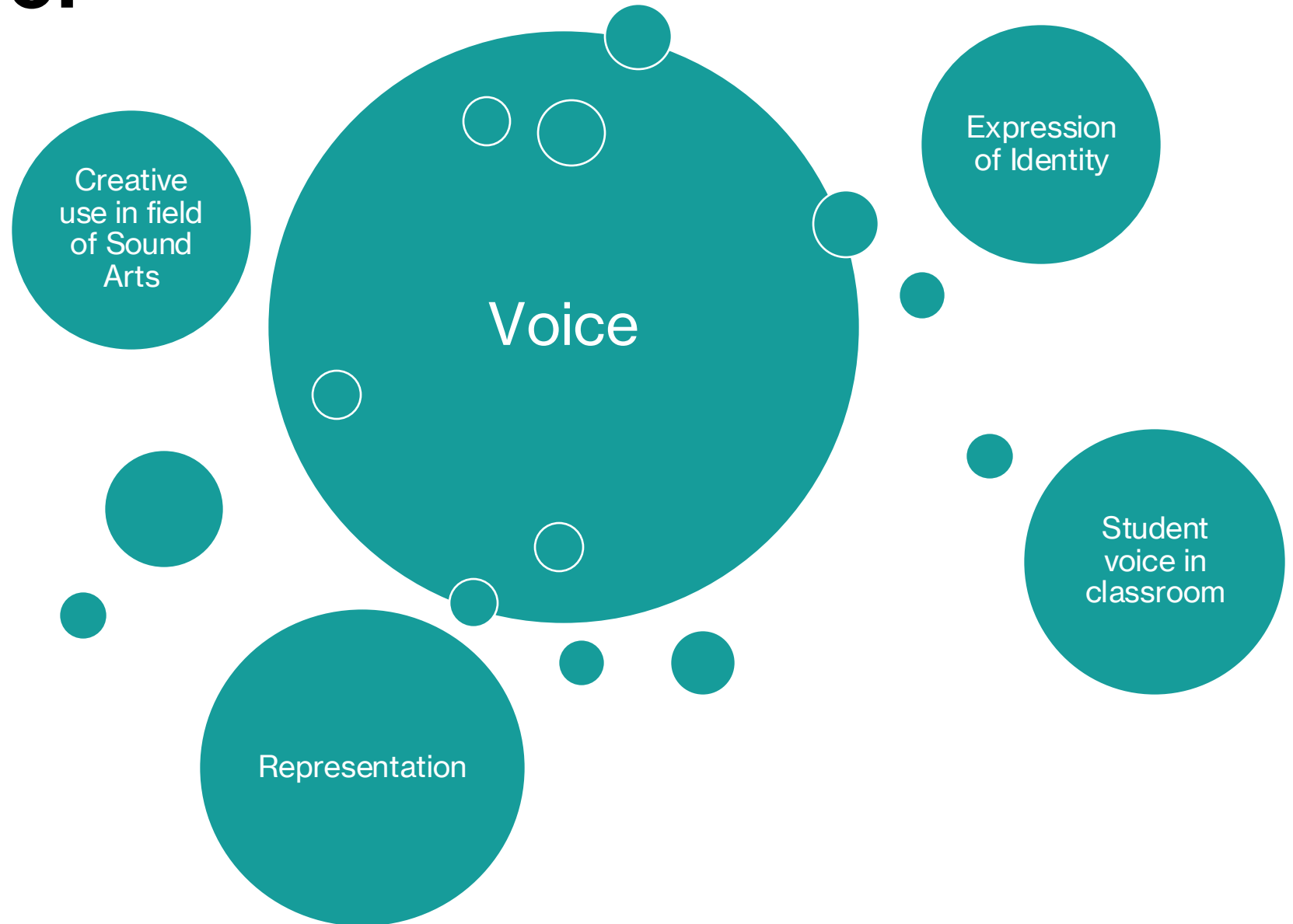


This study is important because it can help us understand the results from different approaches in cognitive exercises related to voicing the invisible in discussion, and creatively.



Without the confidence to use their voice, a student is left without agency in their creative sound work, in discussions and debates with their peers, and in their voicing of feedback to teaching staff.

# Multiple uses of the Voice



# The voice as a conduit for agency:

## Performance Space



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The hierarchy of the classroom is not unlike the hierarchy of the performance space, a useful template for those working with sound.

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The hierarchy of the performance space can be analysed in terms of agency.

## Classroom Space

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Korsgard:

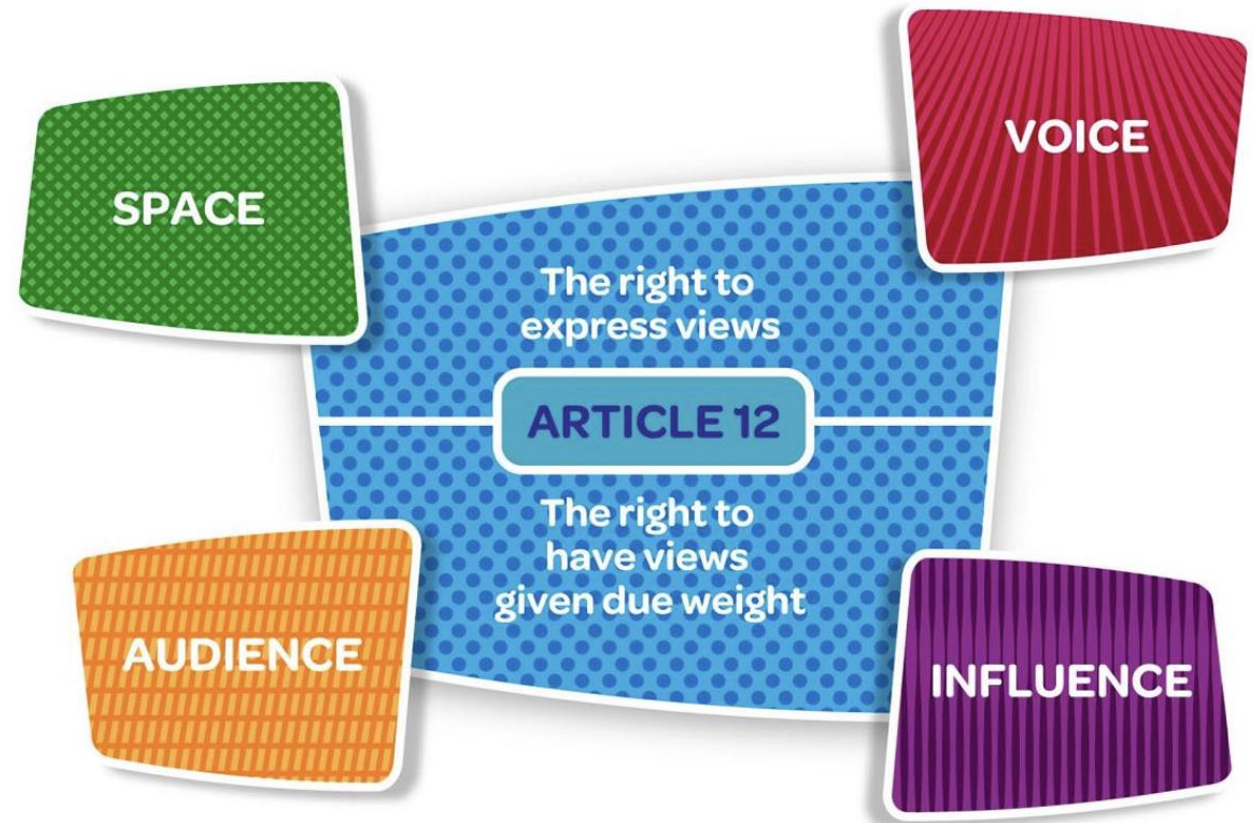
"In this way, the subject matter – when it enters the classroom – escapes proprietary laws. It suffers a didactical reduction, which not only liberates it from its regular function in everyday life, but also sets it free and makes it common."

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We can connect the commoning practices in education mentioned above with The Lundy Voice Model Checklist for Participation.

*Laura, Lundy (2007) "'Voice' is not enough: conceptualising Article 12 of the United Nations Convention on the Rights of the Child" British Educational Research Journal, 33:6, 927-942,*

# The Lundy Voice Model Checklist for Participation



This model provides a way of conceptualising Article 12 of the UNCRC which is intended to focus educational decision-makers on the distinct, albeit interrelated, elements of the provision. The four elements have a rational chronological order:

- **SPACE:** Children must be given safe, inclusive opportunities to form and express their view
- **VOICE:** Children must be facilitated to express their view
- **AUDIENCE:** The view must be listened to.
- **INFLUENCE:** The view must be acted upon, as appropriate.



# Research Question



**How can I facilitate participants to develop skills and confidence to empower them to use their voices either creatively or in discussion?**

Within this question, I will examine in more detail the questions below:

1. How can we facilitate students to use their voices more in their creative work?
2. How can we facilitate students to use their voices more in class?
3. How can we support students in gaining confidence through increasing wellbeing with group singing?

# Why vocal workshops?

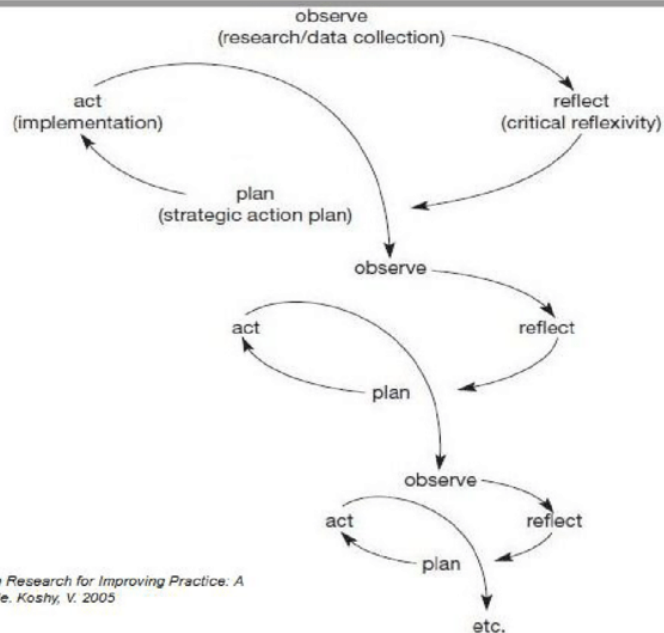


The hierarchy of the performance space can be analysed in terms of agency:

- within the cultural model of disability (Gilson and DePoy, 2000; Linton, 1998).
- within the 'Sonic Sensibility' proposed by Voegelin (2019) to reframe the politics of visibility.
- the sonic emancipatory lens of LaBelle (2018), which Renel (2019) describes as "considering forms of sonority through which people negotiate systems of normativity and power".
- In the research by Clift et al, the results found that "while people participated in group singing, their mental distress decreased, and quality of life and wellbeing improved".

# Research Methods

O'Leary's cycles of research.



Source: Action Research for Improving Practice: A Practical Guide. Koshy, V. 2005

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Friere's 'problem posing education' was used as the model.

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Drawing from the whole screen school for participants allowed them to:

“contribute their own knowledge, techniques and experiences to the transformation process’, which stem from ‘different class conformations and rationalities”

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*Gutiérrez, J (2016) 'Participatory Action Research (PAR) and the Colombian Peasant Reserve Zones: The Legacy of Orlando Fals Borda'*

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The form of play as a design principle could allow the hierarchies of the workshop space to be explored.

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Spiral Model from Kemmis and McTaggart

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O'Leary's Cycles Of Research method



# Co-curricular Experimental Choir workshops

- Workshop 1: Gaining confidence and exploring accessibility in voice centered works.
- Workshop 2: To explore play as a form for vocalising the internal or intangible through gesture and games.
- Workshop 3: Expression and sounding of identity through character and gesture.
- Workshop 4: Exploring the sonification of data collection and evaluation as a voicing activity.

## Experimental Choir



**Exploring works by Pauline**

**Oliveros, Annea Lockwood,**

**Elaine Mitchener and more**

**For inexperienced and**

**experienced vocalists**

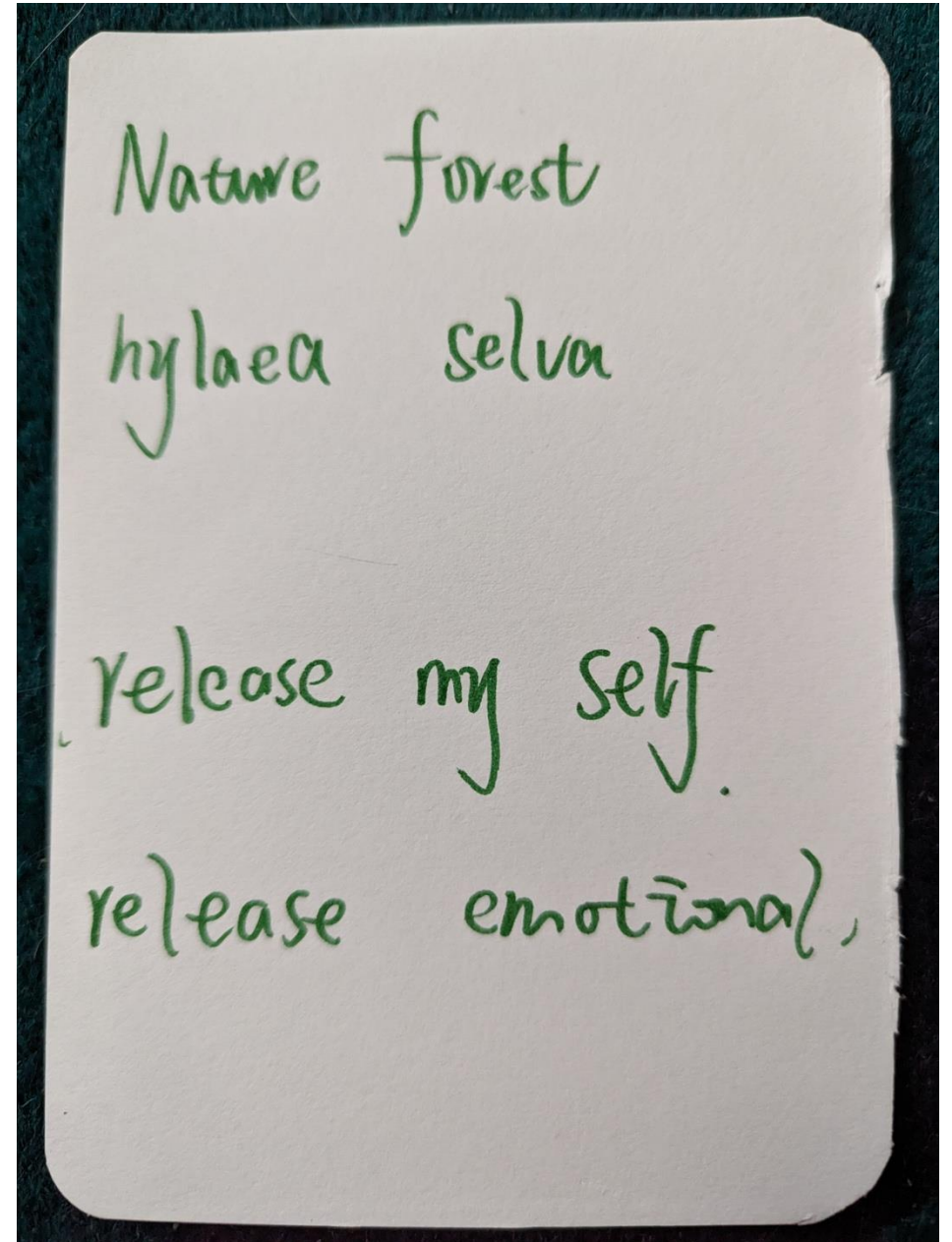
**Every Tuesday in November**

**5.30pm - 7pm**

**W401 (meet in M113 office to find room)**

# Participatory Data Collection

- Workshop 1: Mind Map discussion with focus group
- Workshop 2: Exquisite Corpse game with prompt questions
- Workshop 3: Participatory composition via chance operations card game
- Workshop 4: workshop cancelled due to flooding, mentimeter sent out remotely as survey instead of presentation



# Qualitative Data Analysis



## **Participatory Thematic Data Analysis:**

a mind map collaboratively produced with participants on accessibility of using voice.

## **Reflexive Thematic Data Analysis:**

Each participant took part in an 'exquisite corpse' text response to prompts asking them about different aspects of singing.

## **Thematic Data Analysis:**

A survey that was completed anonymously to answer questions on the use of the voice creatively, in discussion and wider use of the voice, the impact on wellbeing of group singing and a word cloud formed of their experience of the workshops.

**Participatory Data Art:** voicing on voicing - cancelled

# Project Findings



Student voice beyond the workshop



Warm support in the department for more choir sessions.



Elements of the workshops have been incorporated into curriculum by myself and the team.



Developing PhD proposal from this research into participatory methodologies in voice and neurodiversity.

## Week 18: Text Scores & The Voice

### Ingrid Plum

In this session we will explore accessible approaches to working with the voice, sonic identity and listening states. What listening states do we wish to evoke in the audience? What active roles do listeners contribute to sound works? How do we evolve our compositional strategies to investigate the medium we use creatively? We will explore the body and acoustic spaces, examining and interpreting unusual approaches to using the voice, and exercises based on Pauline Oliveros' Deep Listening.

### Follow Up:

- Through practical experimentation and digital manipulation explore the use of the voice in your audio track
- update your blog with your research and influences on your developing track



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