Presentation notes

Slide 1

* I teach Sound Arts, working with sound allows students to use their voice as an instrument creatively for academic submissions as well as in class discussions

Slide 2

* One of the problems all Lecturers face is how we can get all students to participate in class discussion.
* Sound is often held to the parameters of visual arts which places it at a disadvantage unless the process can be articulated and transmitted.
* It is not only an exercise in subject specific vocabulary or terminology, but a more complex problem which involves the voicing of the invisible, through expressing internal experiences to external stimuli, and feeling supported to explore individual voicing and experience within this.
* The voicing of the invisible art form becomes a skill that can not only transmit experience enhancing the study in this field, but also increase the visibility of the participant within the university, enabling tutors to gather data and feedback to develop teaching.

Slide 3

* There is a multiple understanding of the voice in this project,
* this project aims to support students to use their voice creatively in academic submissions, as well as supporting students to use their voice in discussion in class, in representing themselves when giving feedback and build confidence in using the voice on ideas of identity through creative expression

Slide 4

* Hierarchy – investigating the Friere approach to pedagogy of the oppressed
* Agency - with reference to accessibility and parity of experience for students
* Korsgard - By collectively exploring the voice as a scholarly activity we can apply this concept of educational commons.

Slide 5

* Lundy - chronological order of supporting students with: space, voice, audience and influence.
* This project focuses on stage 2: voice, as we have already got the space of the university

Slide 6

* Submitting academic work for sound arts
* Contributing to class discussion
* Gaining confidence allows students to challenge themselves to higher academic goals – CSS surveys showed sound arts fell slightly lower on whether they felt the course encouraged them to challenge themselves to do their best work

Slide 7

* Disability - to promote accessibility to students with varying needs,
* Sonic Sensibility - which led me to explore the subject specific problem of vocalising the invisible in Sound Arts, and
* Labelle - which led me to analyse the similarities between the performance space as a route to exploring pedagogical hierarchies.
* Group singing has been proven to support wellbeing in mental health, this in turn can help with the barrier around self-esteem and speaking that can ensue from low mood.

Slide 8

* Friere - for 4 workshops on the voice, addressing a different concern collectively through dialogical activities in each workshop
* Screen school
* Play as design - and the cartesian and academic, the experimental and practical, to all be encompassed within the exercises of the workshops, and more importantly for this project, the data analysis at the end of each workshop

Slide 9

* Workshop 1 – breathing exercises, looking at scores with text and pictures, musical notation now an elitist language
* Workshop 2 – exquisite corpse game for data collection after Pauline Oliveros playful scores in partner work
* Workshop 3 – Sounding of identity through characters in Meredith Monk including panda score, a game based cellular canon with emotional expression emphasised
* Workshop 4 – cancelled due to flooding in the building

Slide 10

* Wkshop 1 – discovered the prompts had to be refined to support the verbalising of the internal process of singing
* Wkshop 2 – exquisite corpse allowed everyone to participate anonymously and playfully
* Wkshop 3 – again play as design, following tarot deck or oblique strategies card deck designs for participants to begin to feel ownership over the outcomes
* Wksop 4 – remote

Slide 11

* Read out then add – explain that wkshop 4 would have been using the mentimeter survey as a presentation, then improvising a collaborative and participatory vocal recording responding to the word cloud and embodying the expression of the words in vocal performance using skills from the workshops so far.
* I debated whether to complete the soundscape as a solo sound work to complete the project after researching the methods of Ann Light, however I decided this would undermine the aims of the project to challenge the hierarchies of the classroom, and discarded this solo idea in favour of democratic process that does not prioritise the researchers voice over the participants voices during analysis phase

Slide 12

* Beyond the wkshop - , students were able to explore using their voice more in scenarios where they had more control, such as their own creative work, rather than in wider university representation
* Warm support - but a need for balance in workload
* Elements - my teaching vocal workshops (see image), and using the voice being part of a unit brief by the team
* PhD

Slide 13

bibliography