Course Outline: Writing about Music

This document is used to develop the course structure for FutureLearn courses.

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| Course learning objectives:As a result of taking this course, students will be able to:* Develop skills in critically evaluating music.
* Identify reference materials that help shape their opinions about music.
* Express their own views about music confidently.
* Apply transferable academic skills of critical listening and academic writing about music.
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| Course syllabus:**Week 1: Sonic environments: What is critical listening?** * Understanding and evaluating musical sounds
* Using technical and figurative musical vocabulary

**Week 2: Musical stylistics: Describing what we hear*** Finding and evaluating sources
* Describing a piece of music

**Week 3: Crafting an argument: Using persuasive evidence*** Analysing primary sources for evidence
* Developing a research question and thesis

**Week 4: Writing about music and beyond*** Structuring a music review
* Understanding academic and professional pathways
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## Resource structure (topics/sections) - learning journey

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| **Week 1: Sonic environments: What is critical listening?** |
| **Activity 1: What’s that noise?**Critical listening, or understanding and evaluating the sounds that you hear, is at the centre of musical study. Following a brief explanation of the concept of critical listening, learners engage in some everyday applications. |
| **Activity 2: Finding the right words**In this activity, learners focus on how to accurately and vividly describe and analyse musical features. By doing this, they will extend their technical and figurative musical vocabulary. Using examples drawn from academic and non-academic sources, learners will compare ways of talking about music and begin to develop their own style. |
| **Week 2: Musical stylistics: Describing what we hear** |
| **Activity 1: Can I stream that?**In the digital world, we can listen to almost any style of music at the touch of a button. Anyone with an internet connection can share their musical opinions widely. Therefore, how do we find sources that will help us understand what we hear? In this activity, learners explore ways of finding appropriate written sources about music and use them in preparation for their first writing exercise in Activity 2. |
| **Activity 2: Writing about a musical piece**In this first writing activity, learners prepare a short description of a musical piece. They share this with other learners/facilitators for feedback. |
| **Week 3: Crafting an argument: Using persuasive evidence** |
| **Activity 1: Getting beyond “I like it”**In this activity, learners reflect on what analysing a primary source looks and sounds like in practice. Learners see how listening to music, watching music videos and reading about music can lead to the development of an argument. Learners see a demonstration of how a primary source can be discussed, with evidence being linked to an effect. |
| **Activity 2: She said, he said**Everyone has an opinion, but in this activity learners develop their skills in building a persuasive argument by working through advice and guidance on crafting a thesis and using evidence to support it. This familiarises learners with the basics before they write their own review in Week 4. |
| **Week 4: Writing about music and beyond** |
| **Activity 1: Everyone’s a critic**In this second writing activity, learners choose a piece of music journalism as a model for writing a review of a musical work or artist. This review is shared with other learners/facilitators for feedback. |
| **Activity 2: Next steps**Learners discover where study at the University’s School of Music might lead. Further study and research opportunities are outlined, including potential career opportunities. Learners also have the chance to share their aspirations having completed the course. |

## Course content

The FutureLearn platform can support the learning steps defined below.

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| **ASSESSMENT** |  |  |  |  |
| **ACQUIRE** | Video | Text article | Picture gallery | Simple slides (with audio) |
| Audio/Podcast | Links to related content | Animation/audio |  |
| **COLLABORATE** | Live Video/online session |  |  |  |
| **DISCUSS** | Discussion | Interactive exercise | Polling |  |
| **INVESTIGATE** | Peer review  | Search | Identify | Inspect |
| **PRODUCE** | Typeform | Explain | Describe | Evaluate |
| **PRACTISE** | Test (scored) | Quiz (check understanding) |  |  |
| **STUDY GROUP TASK** |  |  |  |  |

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| **Week 1: Sonic environments: An introduction to critical listening** |
| **About Week 1**In Week 1, learners are introduced to what they will learn on the course, and how they will work, including the amount of educator presence they can expect and how they’ll be assessed. After engaging with peers by discussing their favourite music, there is a practical introduction to the core concept of “critical listening”, before learners explore a range of technical and figurative vocab that will help them throughout the course.  |
| **Steps** | **Learning type** | **Content** | **Activity Type** | **Time** |
| Welcome to the course | **ACQUIRE****DISCUSS** | Learners are welcomed with a high-level overview of what they will learn and produce during the course. This includes exploring what it means to listen critically, ways of understanding and evaluating what they hear, and how to begin developing their own style of **writing** – the key focus of this course. Learners also consider how the language used to talk about music can shape their thoughts about a piece.Learners are reminded that music is personal and often emotive. There is no right or wrong way to feel about a piece. However, the course also introduces them to some helpful tools and frameworks for communicating their experience to others.The course also equips learners with transferable skills that can be applied in a range of music disciplines, both at university and beyond. They hear from students and alumni about the value of learning to write about music.In a short section on ‘working constructively in an online space’, learners are introduced to the course’s assessment types, the level of educator presence they can expect, and that they will engage in peer discussion. Learners are reminded that giving and receiving feedback are core skills developed during study at university. During this course, learners will be encouraged to bring their own subjective opinions and voice to the discussion. When discussing music with peers, learners are expected to be respectful and show interest in the views of others.Learners are encouraged to make their own notes throughout the course. These notes will be helpful both for the written activities in this course and for further study.Learners introduce themselves in the Comments section and recommend to other learners a piece of music they enjoy. Learners are also encouraged to expand their critical skills by listening to a new or unfamiliar genre/ a peer’s recommendation and comment on their experience. | Text | 10 |
| Comments section |
| Listen up | **ACQUIRE** **INVESTIGATE** | Learners see a profile image and quote from the educator talking about how the ability to listen to music and communicate this to others has helped them in their career.Learners are invited to ‘open their ears’ by listening to a short musical excerpt (approximately 30 seconds). Then they read a short paragraph of the above educator saying what they hear in it, and quotes from two others (ideally students/alumni) drawn to different elements of the song (e.g. vocals, bass, rhythm).Learners are encouraged to listen again for something different. They are reminded that this course will equip them with the skills to listen critically and effectively communicate what they hear. | TextImage |  |
| Music clip |
| TextImages |
| **Activity 1: What’s that noise?**Critical listening, or understanding and evaluating the sounds that you hear, is at the centre of musical study. Following a brief explanation of the concept of critical listening, learners engage in some everyday applications.Learning outcomes:* **Identify** a range of musical features (e.g. rhythm, melody, harmony, or text) in everyday soundscapes.
* **Interpret** musical features using a mixture of descriptive and evaluative everyday language.
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| Listening to your environment | **ACQUIRE****INVESTIGATE****PRODUCE** | Learners then watch a video that serves as an introduction to the concepts of critical listening, understanding and evaluating soundscapes.The educator appears in an environment, such as a park, where there are background sounds including music. They explain that if we pause to listen to our environment, we start to notice sounds that we may not have paid attention to, and that there are frameworks for describing some of these sounds. The narrator then pauses to enable learners to listen to the park.Learners are asked to identify and describe what they heard before the educator shares a model answer.Learners are encouraged to think about the fluid boundary between ‘sound’ and ‘music’. The educator explains that while not all sounds are ‘music’, we can describe the musical features of some sounds. Starting with the broadest category, ‘sound’, the narrator then narrows the focus to ‘musical sounds’, giving audible (or audio described) examples of each. The narrator then draws the learner’s attention to the narrowest category, ‘music’, which is identifiable in the foreground. | Video(360 Thinglink) | 20 |
| What does sound actually sound like? | **DISCUSS** | In this discussion step, learners are asked to reflect on the previous activity. Comparing their answer to the model answer provided, they will respond to questions such as:* How many of the educator’s observations did you hear?
* What challenges did you encounter when describing these sounds?

‘Have a go’ prompt: Using lessons learned from the previous step, learners are encouraged to pause and listen to the sounds around them, posting what they can hear in the Comments section. They are encouraged to use other learners’ comments to prompt an even closer listening to their own environment – is there something they missed the first time? | Discussion | 10 |
| **Activity 2: Finding the right words**In this activity, learners focus on how to accurately and vividly describe and analyse musical features. By doing this, they will extend their technical and figurative musical vocabulary. Using examples drawn from academic and non-academic sources, learners will compare ways of talking about music.Learning outcomes:* **Develop** a vocabulary for describing musical sounds.
* **Compare** different styles of writing about music.
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| Describing musicality | **ACQUIRE****ACQUIRE** | Learners are introduced to the idea that musical features can be described using both technical and figurative language. As the term ‘figurative language’ may need some initial scaffolding, a few examples of each are given. (e.g. figurative = ‘slithering’)Learners are encouraged to experiment with a mixture of this language as they develop their own style, and that there is no right or wrong approach. However, learners should understand the differences between technical and figurative language so they can choose when to favour each.Building on Activity 1, this step recalls some of the descriptive and evaluative phrases used to describe the soundscape of the park. Using flip-cards, learners see each of these phrases paired with a technical term. For example:* “The bird song is bright and harsh” = The educator is discussing timbre.
* “One bird song feels varied and lively, whereas the other feels monotonous” = The educator is discussing melody.

Learners are then introduced to further technical vocabulary that can help them accurately describe musical sounds they hear.In an interactive branching diagram, learners then select vocabulary categories (e.g. timbre, melody, harmony, rhythm, etc.) to make corresponding vocabulary appear. As part of this diagram, learners listen to a short clip illustrating each word. Sound effects from [this site](https://pixabay.com/sound-effects/search/sliding/) could be used here.e.g. | Text | 15 |
| Interactives:Flip cards,Vocab tree with sound clips |
| Creating an audio image | **ACQUIRE****INVESTIGATE****PRODUCE** | Learners are encouraged to think of describing music as creating an audio image, and that, in this section, the focus will be on using more figurative language.\*Note that use of figurative language is introduced/encouraged **after** the technical vocabulary to discourage the idea that learners are working towards a mastery of technical language.Listening again to the sound clips each representing a technical term, learners then actively match these with a figurative equivalent e.g. staccato = ‘spikey’. This allows learners to see equivalencies between the terms and develop confidence to build their own aesthetic vocabulary.Using the Comments section, learners can then use some of these words, or add their own, to describe other musical sounds in their sonic environment or their favourite music.Prompt questions are provided to scaffold this activity. For example:* What emotion could the sound be representing?
* How would you describe the sound of your favourite singer’s voice?
 | Text | 10 |
| Interactives:Sound clips (with matching or MCQs) |
| Comments section |
| Describing music our way | **ACQUIRE****DISCUSS** | In a video, learners listen to educators, current students and alumni describing their favourite pieces of music using a mixture of figurative language (e.g. slithering) and technical vocabulary.As they listen, learners are encouraged to notice the technical and figurative language used by the speakers.Learners use the Comments section to discuss what they noticed about the language used. Prompt questions may include:* Choose one of the speakers that you enjoyed listening to. How did the language they used show their feelings about the music they described?
* Was there a word or phrase that you found particularly impactful?
* What 'image’ did stood out to you when listening to the speaker?
 | Video | 15 |
| Comments section |
| Summary | **ACQUIRE** | Learners are presented with a recap of the content for Week 1. They are reminded that using a mixture of technical and figurative language is important not only during this course, but in both in academic and commercial writing about music.Learners read a one or two sentence summary of upcoming Week 2 content. | Text | 5 |

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| **Week 2: Musical stylistics: Describing what you hear** |
| **About Week 2**Learners are reminded that in Week 1 they were introduced to the idea of critical listening and a range of technical and figurative language that could be used to create an ‘image’ of a musical piece.In Week 2, the focus is on description. Learners will reflect on how writers use a range of language to describe a piece. |
| **Steps** | **Learning type** | **Content** | **Activity type** | **Time** |
| **Activity 1: Can I stream that?** In the digital world, we can listen to almost any style of music at the touch of a button. Anyone with an internet connection can share their musical opinions widely. Therefore, how do we find sources that will help us understand what we hear? In this activity, learners explore ways of finding appropriate written sources about music and use them in preparation for their first writing exercise in Activity 2.Learning outcomes:* **Explore** sources of writing about music.
* **Assess** the value of different kinds of sources.
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| Where do we hear about music? | **ACQUIRE****DISCUSS** | This step doesn’t make a formal distinction between primary/secondary sources, but instead describes a range of places where musical discussion happens, including:* magazines and print media,
* social media and blogs,
* podcasts,
* online video platforms,
* TV and the radio,
* informal chat between peers.

This step specifies that while all the above are platforms for music reviews, this course will focus on **published written texts**, with some description of what this means.In the Comments section, learners are asked to reflect on where they personally hear about music. What do they read or hear that shapes their opinions? How, if at all, do they share their opinions with others? | Text | 10 |
| Comments section |
| Exploring voice and style | **ACQUIRE** | Learners listen to a short clip of a piece of recorded music (within reasonable usage), before watching/reading an existing, short description of the piece.As they watch, learners are encouraged to make their own notes, identifying aspects of the writer’s style and voice. They are encouraged to think about:* the range and positioning of technical terms,
* any figurative description used,
* how objective/subjective language is integrated into the review.

The learners’ attention is then drawn to how the speaker’s style is appropriate for the platform and audience. | Video: talking around music clip | 30 |
|  |
| The influence of writing styles | **INVESTIGATE****DISCUSS** | Learners are invited to find an alternative description of the same piece of music. This can be in print or online, and from any available platform. However, Pitchfork and some other sites are suggested and signposted, with an explanation of what makes a music review platform trustworthy and how to assess a quality review.Learners are encouraged to compare the language and style of the two texts.‘Have your say’ prompt: Learners are asked to reflect on how the descriptions differed, and how the focus of each affected their experience of the piece of music. A few prompts are used to encourage debate. | Text and internet search task | 40 |
| Discussion |
| **Activity 2: Writing about a musical piece**In this first writing activity, learners prepare a short description of a piece of music. In doing this, learners begin to develop their own style. They share this with other learners/facilitators for feedback.Learning outcomes:* **Develop** a critical voice through describing a piece of music.
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| Describing a musical experience | **PRODUCE** | Learners begin to develop their own voice when describing a piece of music. No constraints are given at this stage about the purpose of the writing i.e. to entertain, describe, persuade, provoke.Learners select a piece of recorded music of their choice (not a live performance) and write a 200-400 word review. Prompt questions are provided to scaffold, inspire and encourage the learner to add detail.A carefully worded, generic piece of feedback provides encouragement to learners. The focus here is not on the technical accuracy of the submission, though it may include tips based on areas that are commonly overlooked in undergraduate writing. | Writing task: Open text with feedback | 40 |
| Learn from Leeds students and alumni | **ACQUIRE** | University of Leeds students and alumni give tips on writing about music, including academic advice and useful insight into working in the music industry.As they watch, learners are encouraged to add some of these tips to the notes they have made so far on the course.  | Video | 10 |
| Summary | **ACQUIRE** | Learners are presented with a summary of Week 2.Learners read a one or two sentence summary of upcoming Week 3 content. | Text | 5 |

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| **Week 3 – Crafting an argument: Using persuasive evidence** |
| **About Week 3**Learners read a recap of what they have learned so far on the course. This includes the idea of critical listening and that there is a range of technical and figurative language that could be used to create a ‘image’ of a piece of music. Learners noticed how this range of language was used to tailor a description to a specific audience. Learners then applied this insight when writing their own short description of a piece and received feedback to help develop their own individual writing style.Week 3 focuses on a single piece of music. Learners are invited to delve deeper into what makes a piece of writing about music effective and persuasive. Learners are introduced to the ideas of a thesis, a clear statement that addresses a question about a piece. In preparation for Week 4, when learners will submit their own piece of writing, this week learners work through guidance on using evidence to make an argument persuasive. |
| **Steps** | **Learning type** | **Content** | **Activity type** | **Time** |
| **Activity 1: Getting beyond “I like it”**In this activity, learners explore what analysing a primary source looks and sounds like in practice. Learners see how listening to music, watching music videos and reading about music can raise questions that lead to the development of an argument.Learning outcomes:* **Reflect** on what analysing a primary source looks and sounds like in practice.
* **Identify** what makes a logical thesis statement.
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| What is a piece ‘doing’? | **ACQUIRE** | In a video, learners watch the educator discussing a clip of recorded music, drawing attention to musical features, some of which have been discussed previously on the course. The educator demonstrates how to notice not only key musical features but the effects of these features on the listener.Talking throughout the clip, the educator asks questions such as: ‘What do you notice here?’, ‘What is the rhythm?’, and pauses to offer their own insight on the effect of a particular feature.The educator highlights how the features discussed are all things that could be used as evidence when writing about a piece, but that they need to be chosen and used selectively to support an argument.In the Comments section, learners share their response to the video. Prompts may include:* Which musical feature interested you the most?
* Did the educator notice anything you didn’t?
* Was there anything you noticed that the educator didn’t mention?
 | Video: talking over music clip | 20 mins |
| Comments section |
| Developing a question | **ACQUIRE****INVESTIGATE** | This step highlights the value in developing a clear question about a piece, before you start writing. These are usually a variation of: ‘What is the effect of [musical feature] in [name of musical piece]?’ or ‘How does [name of musician] use [musical feature] to [purpose]?’Learners experiment with forming different questions around the piece of music discussed in the video.There is a framework question, allowing users to choose from a list of words for each blank i.e: ‘What is the \_\_\_\_\_\_\_\_ of \_\_\_\_\_\_\_\_ in \_\_\_\_\_\_\_\_’. e.g.

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| --- | --- | --- |
| Blank 1 | Blank 2 | Blank 3 |
| effect | harmony | [name of piece] |
| purpose | timbre |
| value | pace |
| etc. | rhythm |
|  | etc. |
|  |  |

Learners post the question that most interests them in the Comments section and why this would be an intriguing question to answer. | Text | 10 mins |
| Comments section |
| What is a thesis? | **ACQUIRE****DISCUSS** | Learners are introduced to the idea of a thesis, a clear focusing statement that addresses a ‘research question’ asked about a piece of music or performer. Learners read that developing a thesis statement, a sentence that summarises the argument, is a key skill not only for university study but for writing about music in a range of industries.Learners explore some key principles of an effective thesis statement. One of the principles is ‘evidence-based’, and learners are reminded that the previous activity showed the educator discussing the effect of musical features, which could then be used as evidence to support a thesis.Learners see some examples of University of Leeds students and alumni thesis statements, which highlight the key principles of good thesis writing.Note: these statements should be loosely in the format:‘My analysis reveals how the use of [musical feature] [creates/underlines/reveals/emphasises an effect] in [name of piece]’e.g. My analysis reveals how unusual minor chords underline the emotion in Adele’s ‘Someone Like You’.As a hook for the next step, learners use a FutureLearn poll to vote for their favourite. In the comments, learners share why they were drawn to that particular topic. | Text | 15 mins |
| TextImages |
| Poll |
| Comments section |
| Students discuss their work | **ACQUIRE****DISCUSS** | Learners have the opportunity to hear from the Leeds students and alumni about their research, the title of which is shown on screen. The title should clearly mirror the thesis statement, possibly in the format ‘[Catchy title]; The purpose of [musical feature] in [name of musical piece]’. Clearly stating their question and thesis statement, Leeds students summarise their work, why it interested them and why it matters.In the comments, learners are also encouraged to share their own areas of interest but are reassured that it is normal not to have a fully developed idea to begin with. They may want to share their idea for the research they’d like to conduct, phrased as a research question or thesis statement.They are reminded that university study is an opportunity to explore many areas of music and develop the skills to write about this music effectively and persuasively. | Video | 15 mins |
| Comments section |
| **Activity 2: She said, he said**Everyone has an opinion, but in this activity, learners develop their skills in building a persuasive argument by working through advice and guidance on crafting a thesis and using evidence to support it. This familiarises learners with the basics before they write their own piece in Week 4.Learning outcomes:* **Reflect** on makes an argument persuasive.
* **Practise** using evidence to support a thesis.
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| What makes an argument persuasive? | **INVESTIGATE****DISCUSS** | Learners have the option to listen again to the short clip of music discussed in Activity 1 and compare two short pieces of writing about it: one text (Text A) has a clear thesis, whereas the other (Text B) is purely entertaining, descriptive or provocative.Learners are encouraged to reflect on how each text impacted their opinion or feeling about the music and share this in the Comments section. Scaffolding questions could include:* How did the reviewers’ use language to draw your attention to a musical feature or technique?
* Which review had a greater impact on your interest in, or understanding of, the piece?
 | Music clip(same as activity 1 video) | 15 mins |
| Comments section |
| Focusing your writing | **PRACTISE** | Focusing now on Text A, learners are asked a series of MCQs:* Which question was Text A addressing?
* What was this reviewer’s thesis statement?

They receive automated feedback for both correct and incorrect answers.  | MCQs | 10 mins |
| Using evidence | **ACQUIRE****INVESTIGATE** | Learners are reminded of a key principle of an effective thesis: the need for supporting evidence, which can come from recorded music, music videos, and writing about music.Learners are reminded of the question and thesis statement of Text A and asked to return to the text to identify evidence that was used by the writer. They receive feedback in the form of highlights on the original text.Learners then match each piece of evidence to its purpose.e.g. ‘Use of major key and minor chords’ = ‘Draws the reader’s attention to the contrast between the two, and its effect on emotional tension.’ | Text | 20 minutes |
| Interactive:Matching activity |
| In summary | **ACQUIRE** | Learners read a recap of the content for week 3.Learners read a one or two sentence summary of upcoming Week 4 content. | Text | 5 |

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| **Week 4 – Writing about music and beyond** |
| This final week brings together learning from the previous weeks.Learners read a summary of what they have studied so far, including: using a mixture of technical and figurative vocab, identifying and audience and purpose of writing about music, finding sources, developing a question and thesis statement, and making an argument persuasive with selective use of evidence.Week 4 allows students to put learning into practice by writing a short review of a musical piece, using evidence to support a thesis. |
| **Steps** | **Learning type** | **Content** | **Activity type** | **Time** |
| **Activity 1: Everyone’s a critic**Learners review the elements that comprise effective writing about music and are prompted to reflect on their importance.Based on a model review, learners are presented with a template in which they can structure their own writing with a series of prompts they can choose to address.Learning outcomes:* **Synthesise** critical evaluation and source material to express your own views on a piece of musical.
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| Review your progress | **ACQUIRE** | Learners read a summary of the elements they have studied so far. To consolidate learning, they are invited to write a sentence under each to explain its importance when writing about music. They receive generic feedback for each answer. These elements include: * using a mixture of technical and figurative vocab
* identifying and audience and purpose of your writing
* finding sources of evidence
* developing a question and thesis statement
* making your argument persuasive.
 | Text | 10 mins |
| Interactive:Series of open text boxes |
| Deep-dive into music journalism | **INVESTIGATE** | Before beginning writing, learners are given a choice of three examples of musical journalism about different pieces. This allows learners to read about a piece of music that they find most interesting. Learners are also encouraged to pay attention to the use of aesthetic/ figurative vocabulary, the intended audience, and how effectively each writer uses evidence to support their thesis statement.Learners can then download an annotated version of each of these texts, with the key elements highlighted.Learners are now asked to choose a piece of music they would like to investigate and write about on the next step. They are given parameters i.e. it should be a recorded piece that they have access to.They are encouraged to follow these steps:* Listen closely and actively to the piece;
* Note their first impressions – i.e. How do they feel during and after listening? What intrigues them about the piece?
* Identify key elements e.g. melody, harmony
 | TextDownloadables | 15 mins |
| Apply your learning | **ACQUIRE** **PRODUCE** | Learners are shown a basic structure of a short piece of writing about music. This is a list of headings e.g. Introduction; Body paragraph 1; Body paragraph 2; Conclusion, with a description of what belongs in each section.Working through a series of open text boxes, grouped under the above headings, learners populate a template to write about their chosen piece. Prompts are given next to each box in the form of optional questions. Learners are encouraged to write in full sentences e.g. IntroductionChosen piece: What piece of music have you chosen?Context: When was the piece written and recorded? And in which part of the world? Does it belong to a particular genre?Thesis statement: Which musical feature will you focus on? Why do you think the artist used that feature? What is the effect on the emotions or experience of the listener?These sections and prompts are also available as a downloadable template document.Learners are given a checklist that they can work through to develop and improve their writing. This could include both technical and stylistic considerations. e.g. Have you given detailed evidence? Could you add any extra figurative vocab to describe the musical feature? | TextInfographic | 40 mins |
| Interactive:Series of open text boxesAnswers collate into pdf |
| Hear from other learners | **INVESTIGATE** | Learners submit their review and are invited to peer review another learner’s submission.Learners are reminded to be supportive and considerate in their review. Scaffolding questions are given to guide learners through the peer feedback process.  | Assessment: Peer review | 20 mins |
| **Activity 2: Next steps**Learners now consider where study in Leeds might lead. This includes an explanation of what UG programmes and research opportunities are available at Leeds and what career opportunities are possible. This is supported by stories of Leeds alumni. Learners also have the chance to share their aspirations having completed the course.Learning outcomes:* **Reflect** on how listening and writing can support your own further study in music or in other contexts.
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| Academic study and beyond | **ACQUIRE** | Learners watch a video of Leeds alumni and industry professionals discussing the value of developing writing skills and how this has helped them in their careers. This further introduces learners to the range of industries and disciplines that studying music at Leeds can prepare them for. | Video | 10 mins |
| Your future in music | **DISCUSS** | This step includes quotes from Leeds students at various points in their degree reflecting on their study at Leeds, including what they enjoy and what they hope to do after their degree. Learners are invited to share the ways in which this course has inspired them, and their aspirations having completed the course.  | TextImages | 10 mins |
| Summary | **ACQUIRE** | Learners are presented with a recap of the content for week 4. Learners also read a summary of the complete course content, making it clear that the learning is cumulative, and that they have applied skills they have learned in their final assignment. | Text | 5 mins |
| **Glossary**  |  |
| Marketing step | **ACQUIRE** | Studying at LeedsUoL degrees linked to the course | Text | 5 mins |
| Test your understanding | **ASSESSMENT**Test | Test your understanding 5-10 multiple choice questions, which cover the learning outcomes of the course.Content could include definitions of musical terms, definitions of academic skills terms, simple analysis of example thesis statements, simple analysis of musical descriptions or arguments. | MCQs |  |
| Next steps | **ACQUIRE** | Learners are reminded that the skills they have developed throughout the course will prepare help them for academic study across a range of music disciplines. Learners are directed to the Music BA at the University of Leeds. The paired course, ‘Music as Sound’, is also signposted again here with an expected launch date.  | Text |  |

**Design glossary for ‘Writing about Music’ and ‘Music as Sound’**

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| --- | --- | --- |
|  | Shared definition  | Use/don’t use  |
| sound  |  | Broadest term – introduce with examples at the start of activity 1 video  |
| Musical sounds  |  | Mid-way between sound and music  |
| music  |  | Narrowest term – focus of the course  |
| sonic environment/ soundscape  |  | Use as preferred for title  |
| technical  |  | use this  |
| academic  |  | avoid when discussing terminology- use when talking about a type of article  |
| aesthetic  |  | avoid  |
| figurative  |  | use this – students will be familiar  |
| non-academic  |  | avoid unless talking about the audience of a text |
| Thesis  | One sentence statement summarising understanding of the piece  |  |
| argument  | How you persuade that thesis is correct  |  |
| listener/s  | Individual/plural - implies active engagement  |  |
| audience  | Implies passive  |  |
| reader  | of texts  | Favour instead of audience  |
| (musical) feature  | Audible or visual characteristic  |  |
| (musical) aspect  |  | avoid  |
| (musical) element  | Structural – harmony, rhythm  |  |
| review  |  | I’ve tended to avoid until week 3 (in weeks 2 I’ve focused on description)  |
| text  |  | Use  |
| piece (of writing)  |  | avoid  |
| track | refers to a recorded piece of music | In Writing about Music, we've been using 'piece', but ask Ariana if we can use track instead for consistency |
| excerpt |  | Use instead of extract or clip |