



## **WP3**

**Course Design and Internal Testing for building inclusive higher education systems**

### **A3.4**

**Delivery of the internal courses at conservatory level for HEI trainers and collection of evaluation questionnaires from the learners**

**Report for presenting the main achievements, the strengths, weaknesses, good practices of the course for HEI trainers**

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## Introduction

This report represents an integral part of Work Package (WP) 3 – “Course Design and Internal Testing for building inclusive higher education systems” and activity A3.4 “Delivery of the internal courses at conservatory level for HEI trainers and collection of evaluation questionnaires from the learners “ of the IncluMusic project.

The report presents the WP and activity, the evaluation questionnaires and their results obtained from for HEI trainers. It also compiles suggestions for review and proposes a number of corrective actions for the revision of the training materials. The authors of the training materials will revise them taking into consideration the results of this evaluation and will provide the final versions of training courses which are intended to be uploaded onto the IncluMusic e-learning platform.

## WP3 “Course Design and Internal Testing for building inclusive higher education systems”

### Overview

After defining the Design Principles and the Curriculum for the training course to build inclusive higher education systems from WP2, WP3 is aimed at making Higher Music Education Institutions (HMEIs) more inclusive environment for people with Special Educational Needs and, consequently, increasing the number of new enrolments.

The **specific objectives** of WP3 are:

- Reinforcing the competencies of HMEI teachers and HMEI administrative staff in the field of Special Education;
- Creating a new professional role, that of the Academic tutor, aimed at monitoring on social inclusion practices within HMEIs and on the training process of HMEI teachers;
- Preparing the Academic tutor, with the role of intermediation between students with disabilities and the Academic staff;
- Reinforcing the skills of Academic staff to help them work for inclusion together with the Academic tutor for Inclusive Music Teaching;
- Defining new approaches for training HMEI’s students with Special Educational Needs;
- Creating a community of HMEIs adopting social inclusion practice.

The **main results** of WP3 are:

- Design and creation of the training courses for HE teachers / Academics and the administrative staff, aimed at increasing their skills and competencies. The

training materials, uploaded on a e-learning platform and after being piloted in WP3, will remain available for any organizations or individuals. The training materials would consist of .ppt resources, videos, external resources in video format, scientific papers, exercises, use cases, etc.);

- Creation of evaluations questionnaires for the staff members involved in the training activities to assess the quality and effectiveness of the training;
- Piloting of the training course with the partner Universities and training of 16 HE teachers and 8 administrative staff.

The training results in the increase of the skills of HE Teachers refer to the following domains: disability studies, special pedagogy and inclusive music didactic, special musical methodologies and assistive technologies workshops, legal basis (EU framework). Administrative staff members focus on Disability Studies and legal basis.

WP3 is seen as a first round of the training course, more precisely, as a “train-the-trainers” session, while the HMEIs will replicate it autonomously during the subsequent WP4 – “External Testing and delivery of supporting tools for trainers”.

The **quantitative and qualitative indicators** of WP3 are defined as follows:

***Quantitative indicators:***

- N. of training courses developed [Target: 2]
- N. of training course for partners HME teachers delivered [Target: 1]
- N. of training course for partners HME administrative staff delivered [Target: 1]
- N. of HME teachers internal to the partnership trained [Target: 16]
- N. of HME administrative staff internal to the partnership trained [Target: 8]
- N. of quizzes for the IncludiMusic course [Target: 40]

***Qualitative indicators:***

- Involvement of the partners in the project activities [Target: 80% of positive evaluation in the Quality Report: good or very good, corresponding to “Agree” and “Strongly agree” in a Likert scale]

The following **steps and activities** were implemented leading up the preparation of this report:

- Detailed architecture of the course;
- Preparation of the training materials and questionnaires;
- Pilot training session on project partner level – internal testing of the training course;
- Pilot training session on organisation (HMEI) level involving HMEI teachers and administrative staff – internal testing of the training course;
- Completion of questionnaires by pilot course learners;
- Analysis of the feedback and preparation of the report with corrective measures.

## Activity A3.4

Activity A3.4 is called “Delivery of the internal courses at conservatory level for HEI trainers and collection of evaluation questionnaires from the learners” and is intended for HMEIs to replicate the course internally involving HEI trainers and for participants to provide information on the quality of the training using the evaluation questionnaires. The expected result of this activity is the preparation of this report for presenting the main achievements, the strengths, weaknesses, good practices of the course for HEI trainers.

## Training materials

The detailed course architecture and training materials were designed based on the WP3 Action Plan for the preparation of the e-learning training materials.

The training course is divided into the following 6 modules:

1. Disabilities Studies and Special Pedagogies and Inclusive Music Teachers
2. Special Music Methodologies and Assistive Technologies
3. Legal and Ethical Principles of Inclusion: Strategies for Effective Implementation
4. Mindfulness and Inclusive Music Teaching
5. Music Therapy, Music and Health
6. Inclusive MuEd and Community Music

for the following different target groups:

1. IncluMusic Administrative Training
2. IncluMusic Teacher Training
3. IncluMusic Tutor Training

The training materials contain .ppt presentations, videos and quizzes (tests) for each session and have been uploaded onto the e-learning platform:

(<https://elearn.inclumusic.eu/>)

## Internal testing of the training courses

As a first step, the final versions of the training materials for all modules / sessions have been piloted within the project consortium, that is with project partners as part of a “train-the-trainers” session.

Then, the internal testing was conducted with the same project partners, but with staff members who are not directly involved in the project activities. This step can be seen as an internal and external testing, internal as the testing was conducted within HMEIs that are project partners of the IncluMusic project, and external in terms of staff members who have not participated in the design of the training courses and who can, therefore,

provide objective feedback. This internal testing was conducted directly on the e-learning platform in order to ensure testing of the training course in real-time.

For this step, the HMEIs (GDNMA, ConsPA, RIAM, EUC) were supposed to target each at least 4 HME teachers and 2 administrative staff members to go through the training courses and to provide their feedback by completing the evaluation questionnaires.

The evaluation questionnaires and results are presented in the following sections.

## Evaluation questionnaires

The evaluation questionnaires are designed to assess the quality and effectiveness of the training courses. Results of the questionnaires represent identified suggestions for review of the training materials. Based on these results, corrective actions for the revision of the training materials will be implemented. These revised versions of the training courses will then be the basis for the external testing to be conducted within WP4.

The basic form of the evaluation questionnaire is the same for all categories and is shown in the following section. Each evaluation questionnaire has been adapted to the respective module that has been reviewed.

## Form of the evaluation questionnaire

### Introduction to the evaluation questionnaire

This questionnaire is a part of the European project “INCLUMUSIC: Increasing skills for building more inclusive conservatories” (Project Number: 2022-1-RO01-KA220-HED-000089402) supported by National Agency for Community Programs in the Field of Education and Professional Training in the framework of “KA220 – Cooperation Partnerships for Higher Education Field” projects.

This questionnaire is aimed at collecting feedback and information on the quality of the Module **XXX**.

### Privacy policy and consent

You understand that your answers to this form will be confidential and will be used exclusively in the context of the INCLUMUSIC project.

To help protect your confidentiality, the questionnaire will not contain information that will personally identify you (such as name, email address, etc.).

The results of this study will be used for research purposes only and to improve the course training materials.

You understand that the submission of your completed questionnaire constitutes your informed consent to act as a participant in this research.

### Questionnaire on Module: XXX

You are a \*:

- Teacher
- Administrative staff
- Tutor

Please indicate your organization \*:

- ANMGD - Academia Națională de Muzica Gheorghe Dima - Romania
- EUC - European University Cyprus - Cyprus
- ConsPa - Conservatorio Musica di Stato Alessandro Scarlatti - Italy
- RIAM - Royal Irish Academy Of Music – Ireland
- Other (please specify \_\_\_\_\_)

### Satisfaction of the course

1. Think about the Module you just attended (“**XXX**”) . For each statement below, please, indicate the number that best describes your opinion \*:

1 = Strongly disagree 2 = Disagree 3 = Neither agree nor disagree 4 = Agree 5 = Strongly agree

	1	2	3	4	5
1.1. The Module objectives are clear					
1.2. There was a good level of interaction					
1.3. The Video lectures/training materials are clear					
1.4. The contents are useful for my career					
1.5 The course’s e-learning platform is user-friendly					
1.6 I was able to attend the module in English without issues					
1.7 I am motivated to continue to follow the IncluMusic course					

1.8 According to the modules completed, I can recommend the course to others					
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**Motivation to attend the course**

Think about the Module you attended (“**XXX**”). For each statement below, please, indicate the number that best describes your opinion \*:

1 = Totally unsatisfied 2 = Unsatisfied 3 = Partially satisfied 4 = Satisfied 5 = Totally satisfied

	1	2	3	4	5
2.1. How do you rate your level of motivation in the Module?					
2.2. How do you rate your level of engagement in the Module?					
2.3. Overall, how much are you satisfied with how this training was carried out?					
2.4. Overall, how much are you satisfied with the value you get from the Module?					

**Open questions**

a) What did you like the most about the Module (you can also refer to the specific topics)? \*

b) What did you like the least about the Module (you can also refer to the specific topics)? \*

c) Do you have any suggestions for improving the INCLUMUSIC training materials for the Module (video lectures, slides, additional materials)? \*

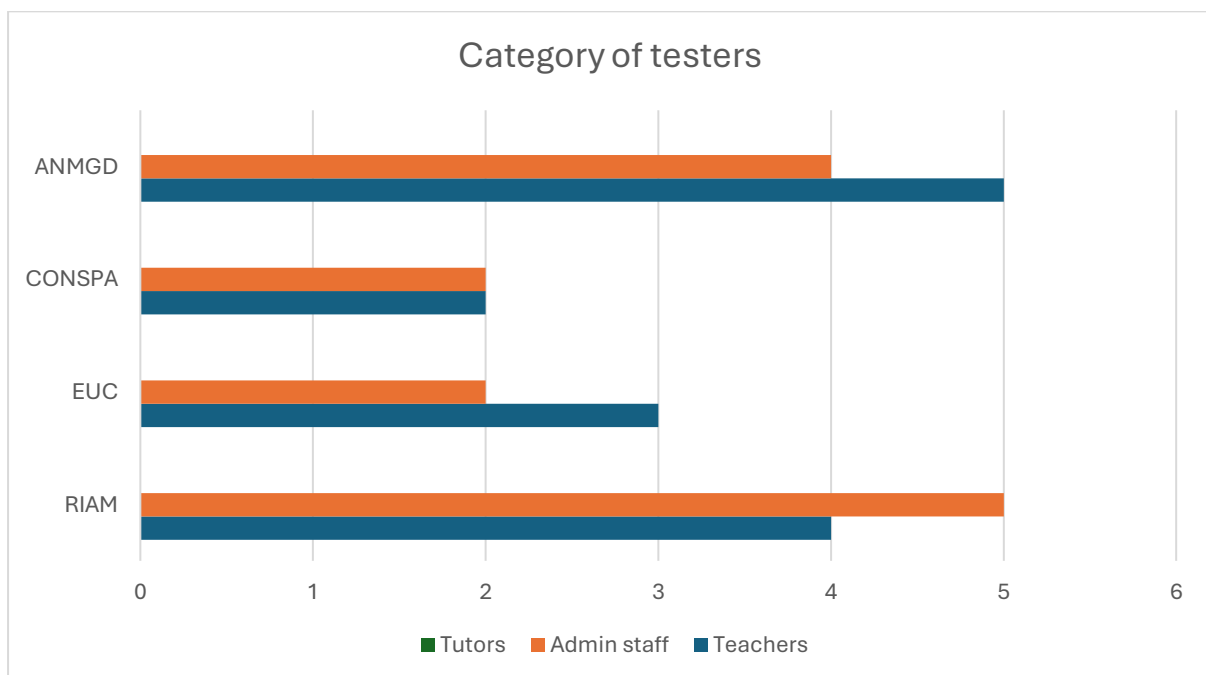
## Results of the evaluation questionnaires

### Completed evaluation questionnaires

In total, 27 persons were involved and have tested at least one training module. There is no consistent base for all completed evaluation questionnaires. While some persons have tested the whole course and completed a separate evaluation questionnaire for each module, others have completed one evaluation questionnaire for the whole course. In addition, some persons have tested only one single module or a couple of modules, but not the whole course. Therefore, the analysis in the following sections will show results for each module separately based on the available completed evaluation questionnaires for this module.

In addition to the evaluation questionnaires and feedback provided in the open questions section, some testers have provided narrative feedback via emails, see Annex I.

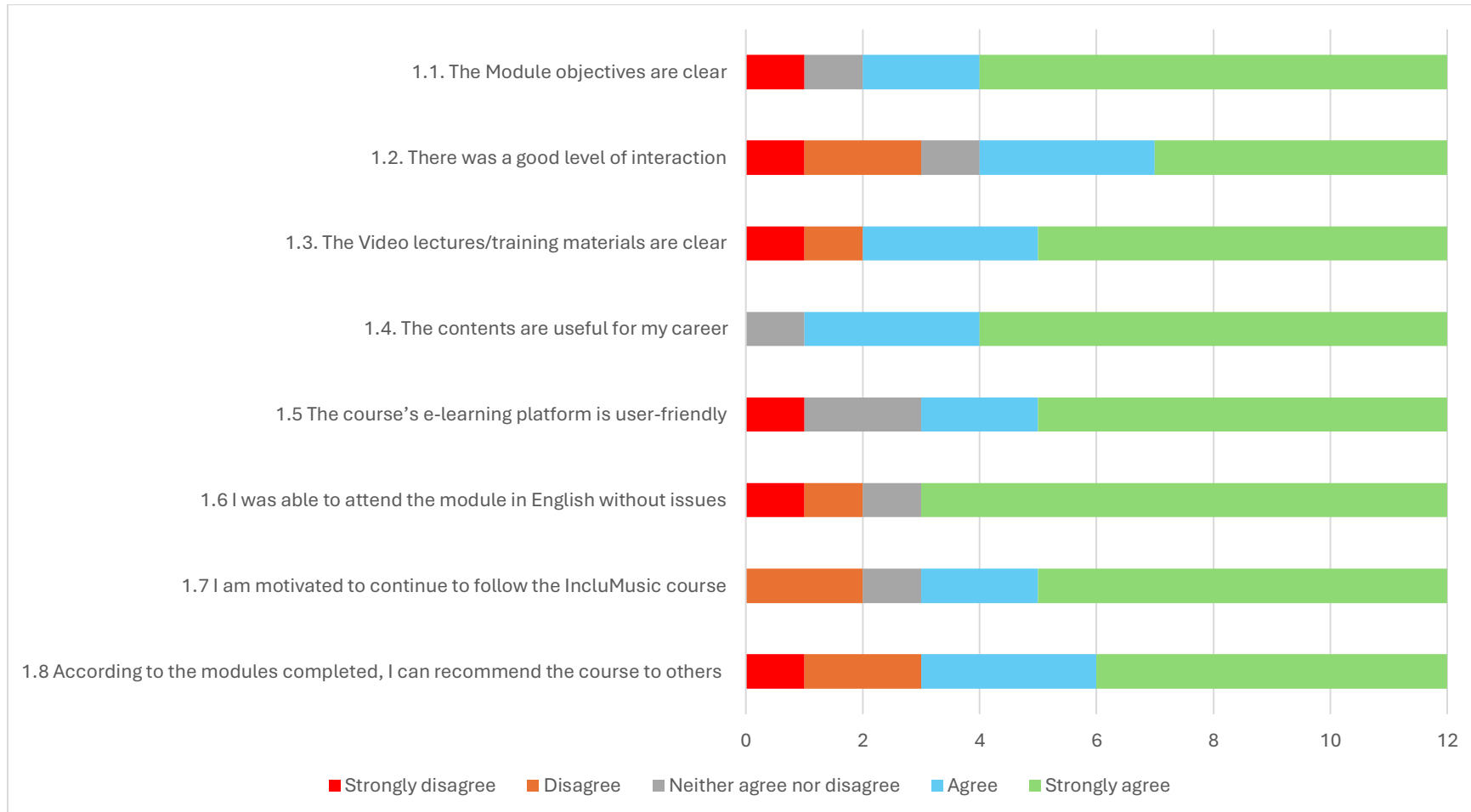
The following 2 overviews show general statistics related to the completed evaluation questionnaires, while the analysis presented in the following pages shows results obtained from HEI trainers only.



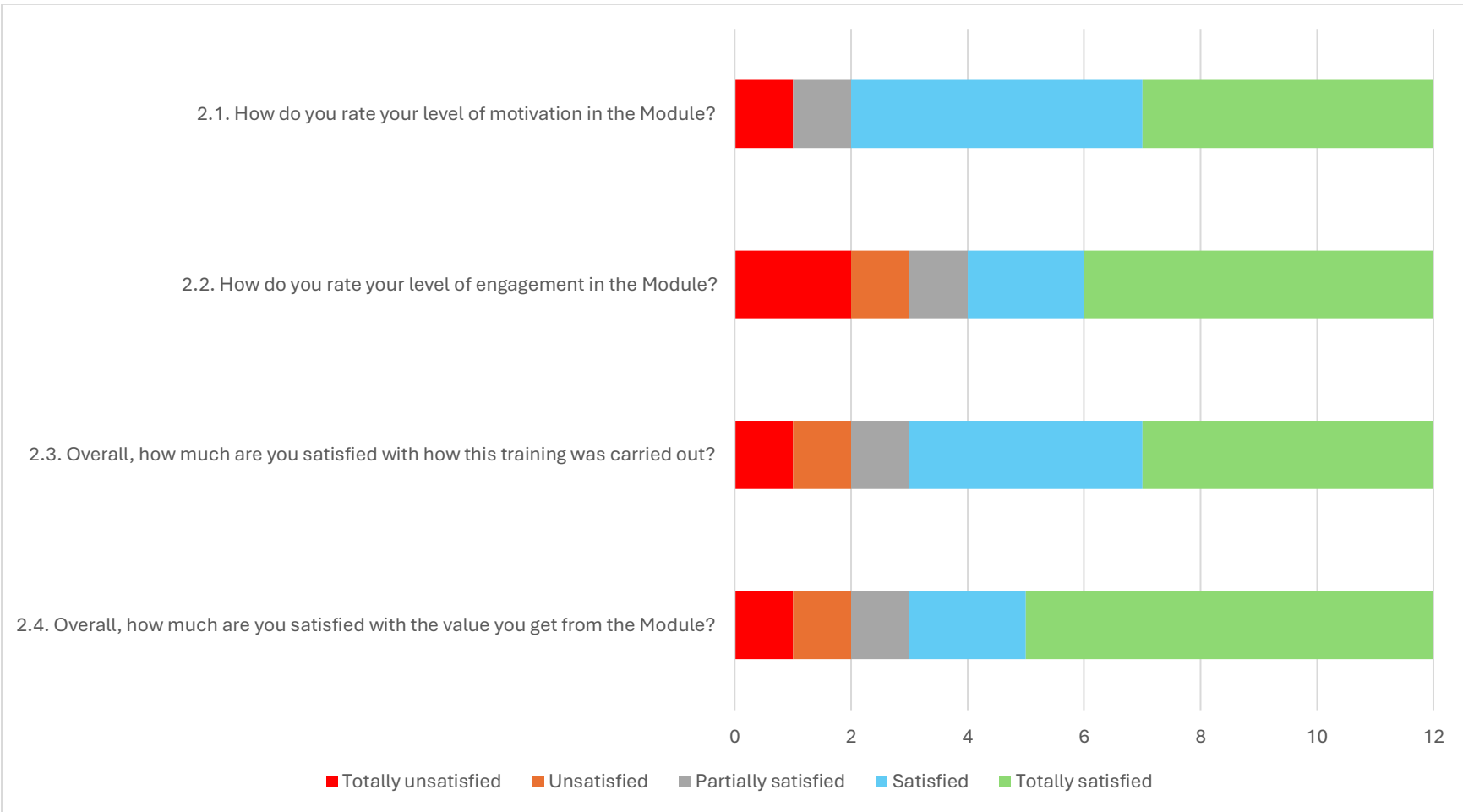
Project partner	Category	Module 1	Module 2	Module 3	Module 4	Module 5	Module 6	Whole course
ANMGD	Teacher	•	•	•	•	•	•	
	Teacher	•	•	•	•	•	•	
	Teacher	•	•	•	•	•	•	
	Teacher	•	•	•	•	•	•	
	Teacher	•	•	•	•	•	•	
	Admin	•	•	•				
	Admin	•	•	•	•	•	•	
	Admin	•	•	•	•	•	•	
CONSPA	Teacher							•
	Teacher							•
	Admin							•
	Admin							•
EUC	Teacher	•	•	•	•	•	•	
	Teacher	•	•	•	•	•	•	
	Teacher	•	•	•	•	•	•	
	Admin	•	•	•	•	•	•	
	Admin	•	•	•	•	•	•	
RIAM	Teacher	•	•	•	•	•	•	
	Teacher	•						
	Teacher	•						
	Teacher	•	•			•		
	Admin		•					
	Admin		•	•	•	•	•	
	Admin							•
	Admin							

## Module 1 “Disabilities Studies and Special Pedagogies and Inclusive Music Teachers” - teachers

### Module1 - teachers: Satisfaction of the course



**Module 1 - teachers: Motivation to attend the course**



## Module 1 - teachers: Open questions

### a) What did you like the most about the Module (you can also refer to the specific topics)?

- The clear and comprehensive display of information to people who are not impaired in any way making them therefore more open to and aware of people with disabilities.
- The materials are attractive and useful. The topics of the courses were interesting.
- Module 1.5 – video more natural; slides – clear and with enough information.
- Module 1 represents an adequate and succinct introduction to what you will read, learn, and assimilate throughout the course. It really made me curious, so I am pleased to say that it achieved one of the most important roles – motivation for the course.
- Very valuable information to know about disability studies. The module covered a wide range of topics that educators should be aware of.
- The references to various relevant books were helpful. Good to know about this bibliography.
- The topic of disability studies is very important for educators. The module provided extensive coverage, with lots of resources.
- I enjoyed the broad spectrum of information, and that it started from a place of not necessarily knowing a huge amount prior to the course.
- I found module 1.5 the most informative, relevant and practical. I thought the videos were a good length. I also found the subject matter of 1.4 very interesting and look forward to reading and exploring the publications identified.
- I'm afraid I learned more from the extra content and was not engaged by the IncluMusic content. I had to concentrate hard to understand both the presenters English. I was introduced to authors and books that I would like to read myself. Especially those who have worked at understanding the process of neurodivergent intelligence, attention and data processing.

### b) What did you like the least about the Module (you can also refer to the specific topics)?

- Session 3 included a lot of information in the form of titles and book covers. I felt the need for some further explanations besides the mere titles.
- In session 4 I found it hard to find the information required in order to answer accurately to the questions of the related test.
- Some of the questions included in the quiz of section 1.4 were related to the content of the materials presented in section 1.3.
- Most of the videos are not at all interactive.
- I couldn't find anything not to enjoy for this very first step. I didn't find anything that didn't satisfy me or any inconvenience for the first module. However, since this was the introductory element, I didn't want to make any opinion until after completing the course.
- This module is easy to understand and well-organized.
- Despite the comment above, it seemed that there was an overload of information provided. After completing the module it felt that this whole a semester-long university course and not a voluntary training. Some slides were overloaded with written information. They could have been less condensed.
- In some sessions the material provided was quite extensive.
- The level of interaction, I felt like it was a pre-recorded lecture at times.
- Unfortunately, I found this module difficult to engage with. I would suggest that it might be worth recording this module again, if possible, as the low volume level, recurrent mispronunciations,

and similar tone of voice throughout made it very challenging to concentrate on and digest the content being presented. I thought that several of the earlier modules felt like a series of short literature reviews, and although they pointed me in the direction of lots of very interesting publications, and appealed to me as an academic, I found the transitions between topics abrupt and was unsure that the learning objectives outlined were properly met.

- IncluduMusic Module one content is hard work in English. The style of presentation is not as clear and cohesive as some of the other 'extra' content, which is equally informative and far more engagingly presented. Volume is bad on video's in 1. The first Lady speaks in monotone voice with very accented English, second lady is better but lots of the content is mispronounced. Facial expression is void of expression and under-energized first presenter. The video's leap from book to book without making connection linking between the subsets to help the student learn how the discourse on disability has evolved. Therefore the Title 'History' is misleading. This content is not history, it is a series of incomplete literature reviews of subsets, of chosen or prioritized contributing authors to the field of disability studies and it makes no attempt to inform the student of the chronological order of the various sources which have informed thus far this area of discourse and evolved this area of study. At least until Module One 1.4. Module 1.1, 1.2, and 1.3 do not mention the publisher of the books presented or make it easy for the student to identify sometimes the most important takeaways which are later posed as questions in the quizzes. A photo of the book is not sufficient. This got better in 1.4. We got the years books were published. The slides ought to list the publisher of the books and the year so that interested students easily can find the books themselves if they wish to study each topic in more depth. Only sometimes do we see page numbers on direct quotes, unfortunately again not the year, title of the book or first name & last name of the author. 1.1, 1.2, 1.3 The presenter must anticipate that the listener knows nothing. It is confusing when we mention an author whose previous work has informed a later author when we were not given a time as to when the first contributed his/her writings. Contextualizing within a timeline is critical for the learner. The PowerPoints helped but a list of all authors mentioned and the publisher and year on a page at the end of the PowerPoint would be very helpful;

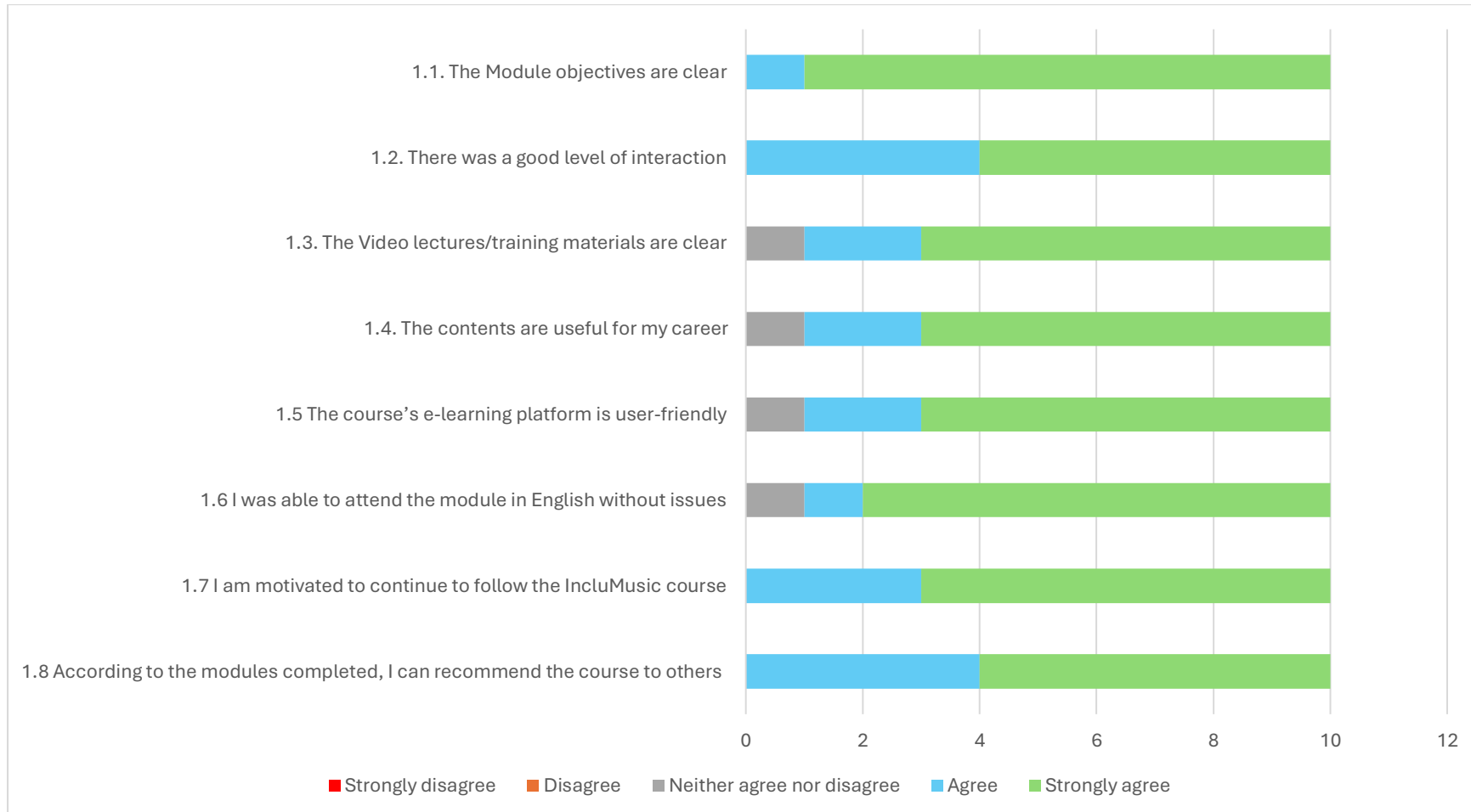
**c) Do you have any suggestions for improving the INCLUMUSIC training materials for the Module (video lectures, slides, additional materials)?**

- There are several misspelled words in the PowerPoint presentation (e.g.):
  - „Analyze theories of disability and power by *foucault*” (Module 1, session 3, slide 2)
  - „*Ribert Bogdan*” (Module 1, session 3, slide 3)
- The last items of the quiz could be related to legislative documents presented in section 1.4 or could be kept in this form considering the fact that the topic was presented in the previous section.
- For an introductory module, the materials were succinct and understandable to everyone. I would say that maybe more images or schematic elements would be needed just to give us an idea, to arouse our curiosity.
- A text summary of the video material.
- Maybe each session should not have more than 25 slides. After a while it becomes tiring, especially since it is online and not in-person training.
- The module could have included related video links, similar to the other modules. Having such videos in the middle of each session could help in the sharing of all the shared information.
- Some sessions had too many slides.

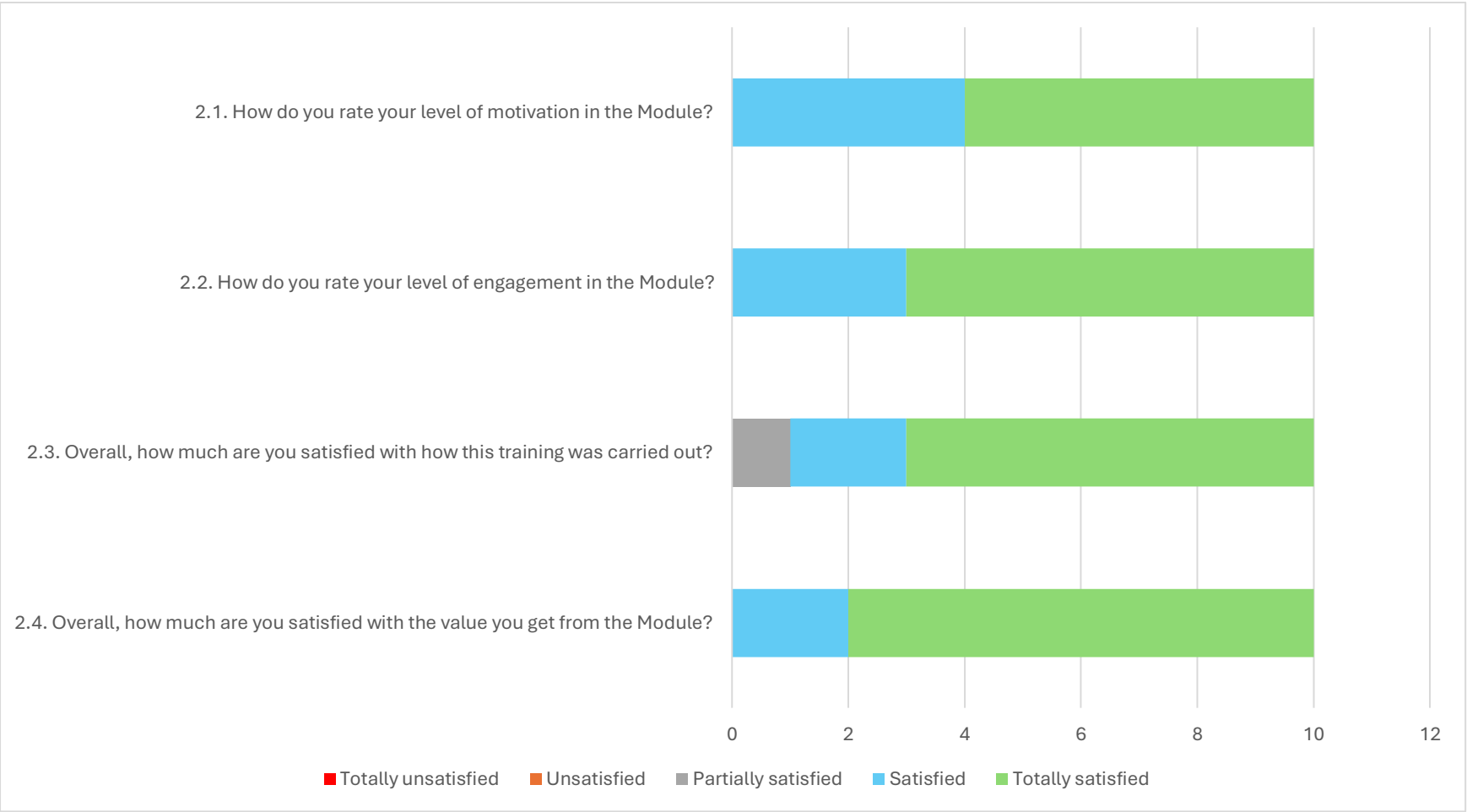
- I would like the speakers to be more animated, to present the information in a more conversational manner.
- I would suggest that it might be worth recording this module again, if possible, as the low volume level, recurrent mispronunciations, and similar tone of voice throughout made it very challenging to concentrate on and digest the content being presented. I noted some discrepancies in the slides (e.g. 1.1 Slide 10 errors in numbers in slides downloaded but correct in video) and errors in punctuation etc. which might be worth reviewing.
- Have the presentations in the different languages done by those with the language as their first principal language.
- Engagement: The presentations should be clear and welcoming. Look to the sound engineering and settings and although the topics are serious, too much seriousness in online presentations can cause the listener to suffer from attention fatigue.
- Eliminate abrupt jumping from topic to topic without linking statement which joins up these subset ideas, for example see Freaks, Foucault to Deaf studies. Establish a timeframe as to when the contributions were made, this might help the student make connection to how each author has contributed to the evolution of current thinking regarding disability.
- The later 1.4 and 1.5 were clearer, and in 1.4 we began to get the year published on the slide the author. 1.5 had a different presenter who used better dynamics and inflections on delivery but the problems with mispronouncing the English persisted.
- I'm very sorry I did not have more time to get further. But I found Module one hard going.

## Module 2 “Special Music Methodologies and Assistive Technologies” – teachers

### Module 2 – teachers: Satisfaction of the course



Module 2 - teachers: Motivation to attend the course



## Module 2 - teachers: Open questions

### a) What did you like the most about the Module (you can also refer to the specific topics)?

- I particularly appreciated the quotes illustrating the concepts of the related scholars.
- The information presented about the important music educators whose methods and approaches provide a solid foundation for music learning and teaching was relevant.
- Session 2.5 – very practical elements.
- The second module was a very well-developed theoretical introduction to the educational system from a music perspective. I liked the fact that the theoretical elements were well correlated with practical examples. For each of the theorists, there were clear theories, for which there were many examples and even advice for practitioners (teachers or administrative staff). Personally, I empathized more with Karl Orff's theories. I found it fascinating to discover things that I may have known unconsciously or subconsciously, but not on a theoretical or scientific level.
- The module is clear and well put together.
- Very helpful, focused and concise information shared for each methodology.
- I found this module to be interesting and informative. I found that the module contained very accessible overviews of the pedagogical approaches of Orff, Dalcroze, Kodaly and Gordon, and I really liked the inclusion of additional materials and videos which demonstrated these. I thought each session met the learning objectives outlined at the start. I found 2.5 in particular to be very interesting, practical and well presented. I thought including examples of specific tech/software/tools towards the end was a great addition.

### b) What did you like the least about the Module (you can also refer to the specific topics)?

- Module 2.1 quiz: the answers to question no. 5 seem to be expected in a certain order, although there is no such requirement in the question itself. Moreover, the questions of the quiz are to be found in the slides as well.
- Some of the links included in the presentation (Module 2. Introduction) did not work (e.g.): <https://www.allianceamm.org/videos/gordon-valerio-03/>
- All the similar links do not work: <https://www.allianceamm.org/videos/kod%C3%A1ly-mathias-03/> (section 2.3).
- Video 2.4 is too long to watch.
- The video examples were somewhat redundant at times, but this is a personal opinion. For me it is more useful to learn and assimilate from the slides (at my own pace).
- I wondered whether there was a way of linking/integrating the topics discussed in this module in a final session? 2.5 felt separate from the rest of the topics covered in the module, and although the overviews of pedagogical approaches were accessible and informative, I wondered whether they could then be discussed in the context of inclusive pedagogical practices? (maybe this occurs later in the course?)

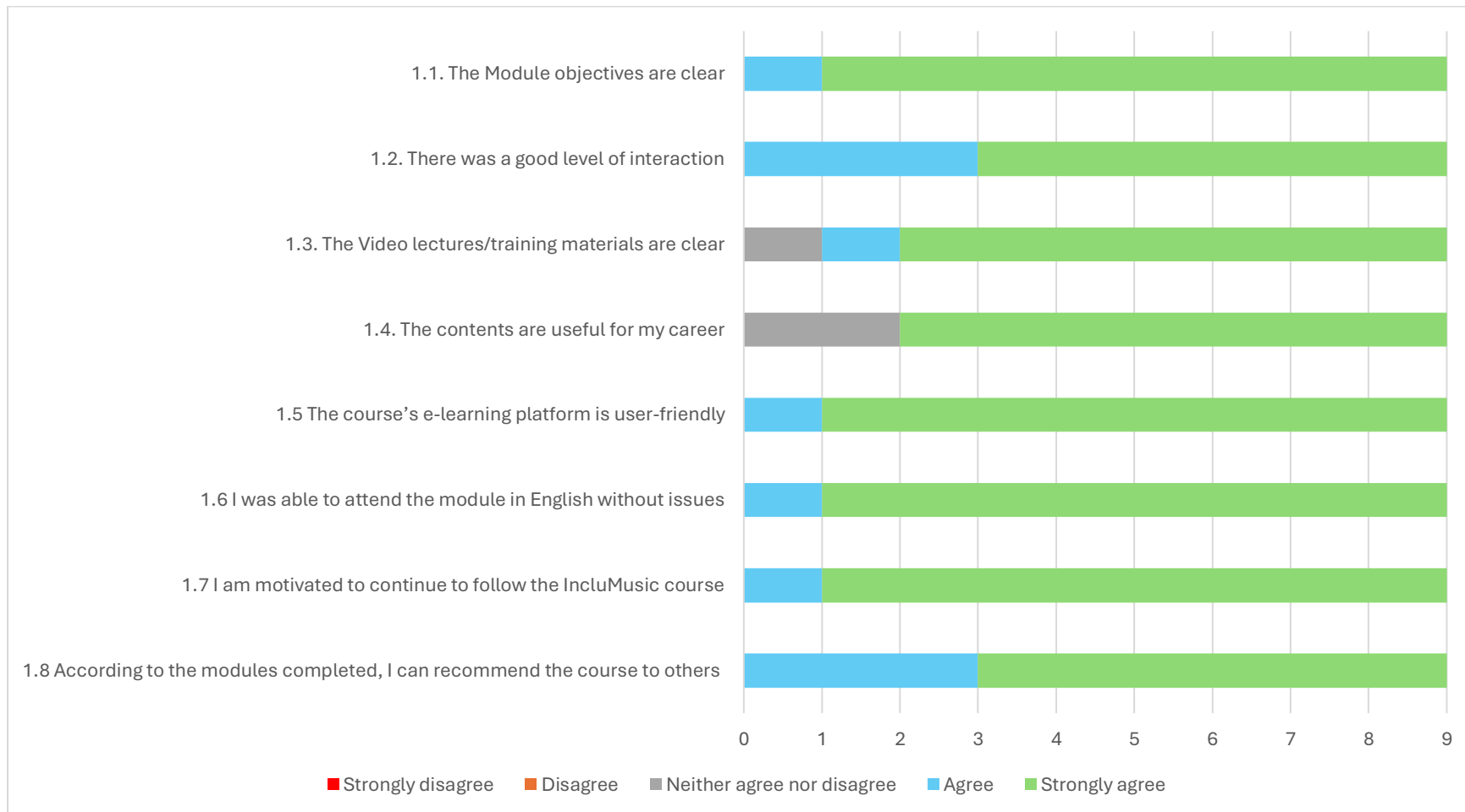
### c) Do you have any suggestions for improving the INCLUMUSIC training materials for the Module (video lectures, slides, additional materials)?

- There are several misspelled words in the PowerPoint presentation (e.g.):
  - The classification of instruments used in musical education orff (Module 2, session 1, slide 8)
  - Types of instruments (slide 8)

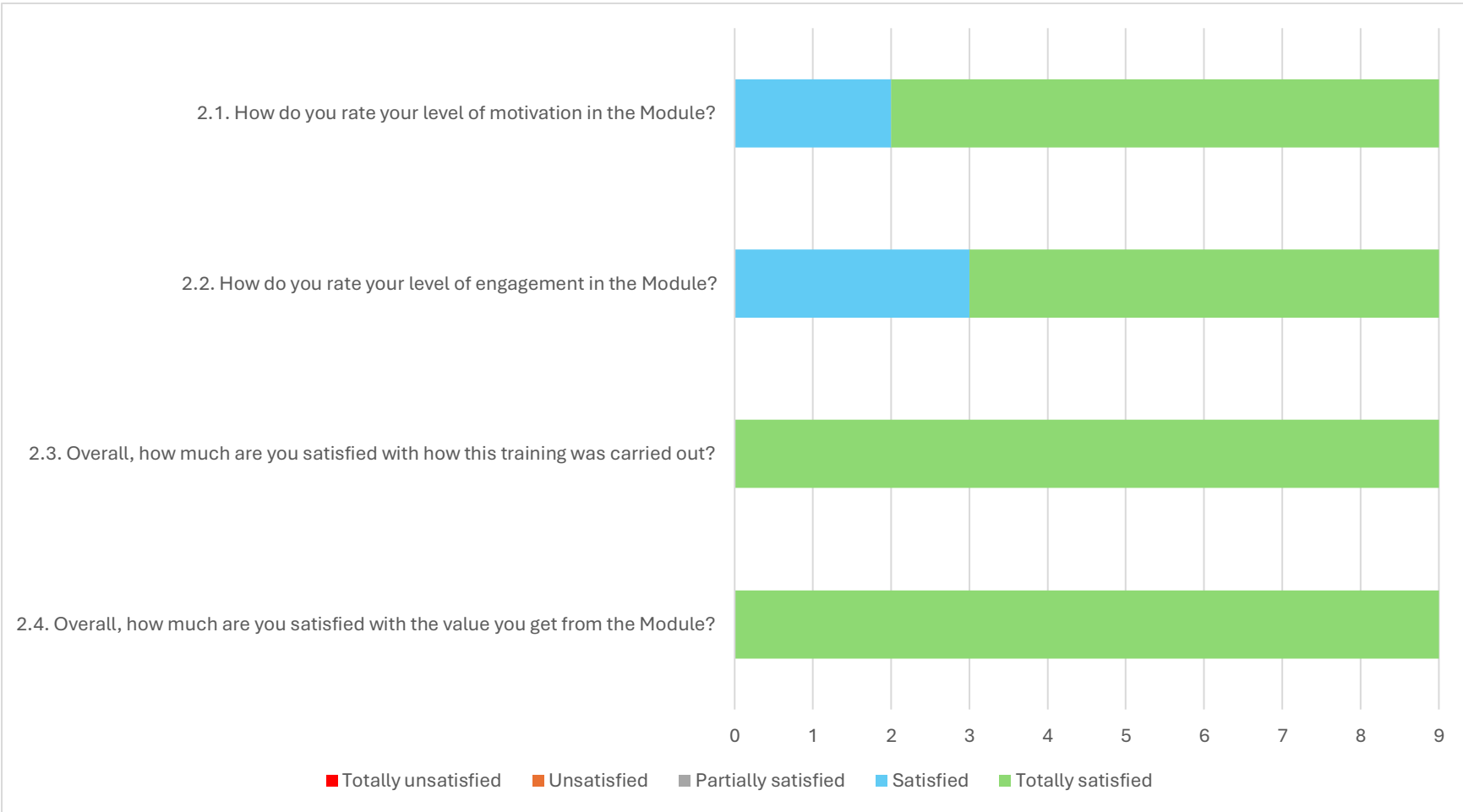
- Analyzing Instrumentarium (slide 2)
- a few years (session 2, slide 3)
- On the quiz from the section 2.1. partial points were awarded, despite the fact that the answers were correct. They were considered wrong because the order of the responses was different in comparison to the expected response.
- In the quiz of the section 2.3. several misspelled words appear (the words „iazz” și „solefegiu”).
- The question 4 should be modified the content of the item number 4. Not even a single statement is included.
- The same problem was encountered in the quiz included in the next section of the course (session 2.4)
- Exemplifications on how to implement the methods a use them for conservatory students.
- I liked the way the theory was combined with the practical element. I would perhaps add some video examples (of the approach and implementation of these theories, respectively of the suggestions that the systems of Orff, Kodaly, Dalcroze, Gorton offer to the educational system). I will definitely try them in class when I have the chance.
- A text summary of the video material.
- Nice incorporation of videos in the sessions.
- Overall, I found the lecturers were generally clear and engaging, though there were some mispronunciations. There was no video of the lecturer in module 2.3 and I missed this (there is also a part where he is demonstrating the hand signs, but you can't see him). I noticed some occasional typos in the slides, and some issues with the quizzes (e.g. 2.3 Q4 there are no statements included).

### Module 3 “Legal and Ethical Principles of Inclusion: Strategies for Effective Implementation” – teachers

#### Module 3 – teachers: Satisfaction of the course



Module 3 - teachers: Motivation to attend the course



## Module 3 - teachers: Open questions

### a) What did you like the most about the Module (you can also refer to the specific topics)?

- The presentation of disabilities as diversity, not impairment. This module is very informative and useful with many resources for further information if needed.
- The topics that I liked the most are *Differentiated instruction and Universal Design for Learning* and *Assessment and Individualised Planning* because are relevant to our daily teaching practices.
- Clear principles and ideas about how to include neuro diverse students.
- It seemed so important to me to see the legal aspects of all these inclusion modalities. Unfortunately, we know too little about this side and I really liked the fact that always (for all modules) the content is accessible and understandable to everyone. Again, even for the purely theoretical, scientific and legal elements, there were examples to facilitate our understanding.
- The module's clear structure makes it easy to navigate.
- Very helpful information shared in the module. These is invaluable knowledge that all educators should be aware of.
- The slides for the sessions were very colorful and vivid.
- Nice slides and images.

### b) What did you like the least about the Module (you can also refer to the specific topics)?

- Some pieces of information tend to repeat themselves throughout the module.
- The Romanian translation of some exercises could be enhanced.
- Session 3.6 slides include exaggerated amount of text.
- Maybe sometimes there were too many theoretical elements, which we don't really struggle with in everyday life. It can be simplified in some parts, but at the same time, I think it is essential for everyone to know them or to have read about them at least once. Maybe some extracts from the Law (specific for musicians) would be useful – as annexes.
- Many sessions were overloaded with information. 50+ slides is too much and it becomes burdensome at the end.

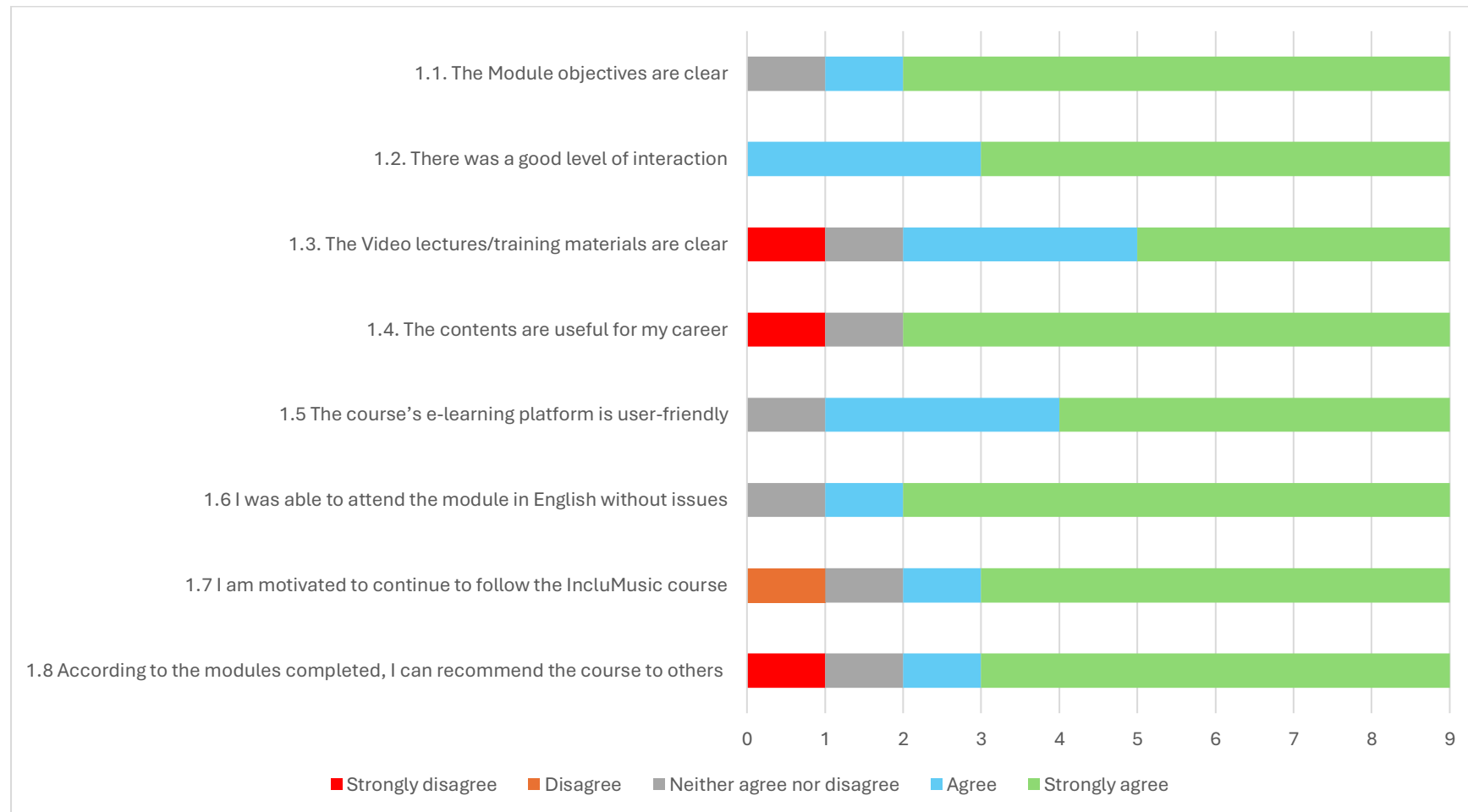
### c) Do you have any suggestions for improving the INCLUMUSIC training materials for the Module (video lectures, slides, additional materials)?

- In the quiz included in section 3.2, question 3 and 4 are the same, but the correct answer is different.
- In the quiz of the module 3.3 Romanian translation could be improved at questions 4 and 3.
- In the quiz of the module 3.4 Romanian translation could be improved. The right translation could be "plan educațional individualizat" for the concept PEI (Individualized Educational Plan).
- No information was presented on the objectives of the individualized educational plan in the video or PPT presentation (session 3.4), but at least one of the exercises from the quiz of section 4 refers to this topic.
- In the quiz of module 3.5 Romanian translation could be improved or could be included in the original English terminology (*Universal Design for Learning*).
- Case studies which prove how this principles worked and the benefits they brought.

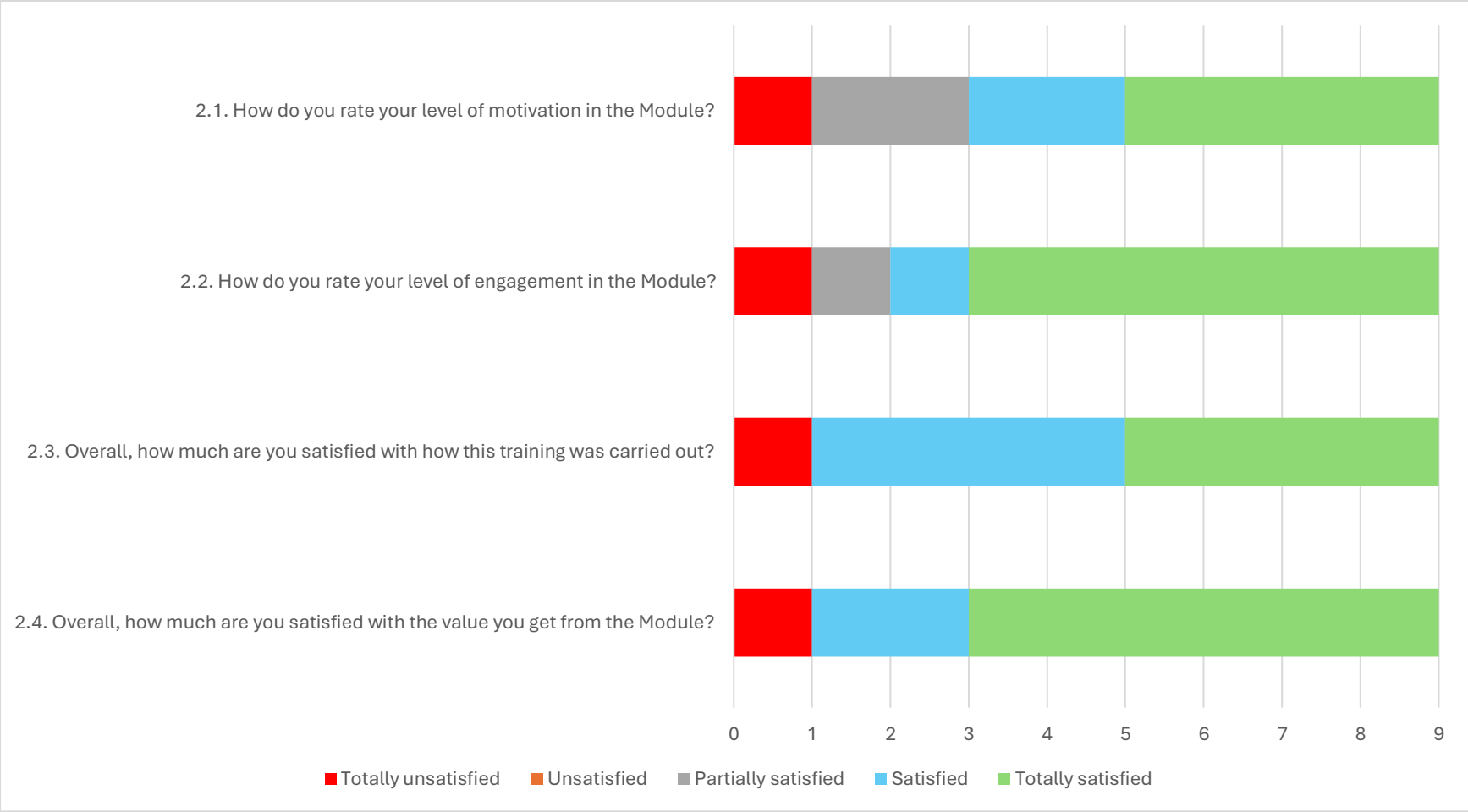
- The elements were very clear (maybe sometimes too many), but it is better to select the information and have it to take into account for certain moments when we may actually need it (without expecting it).
- A text summary of the video material.
- There should be more video links incorporated in the presentations. There are many useful videos that teachers should be aware of.
- Some sessions need to reduce their number of slides.

## Module 4 “Mindfulness and Inclusive Music Teaching” – teachers

### Module 4 – teachers: Satisfaction of the course



Module 4 - teachers: Motivation to attend the course



## Module 4 - teachers: Open questions

### a) What did you like the most about the Module (you can also refer to the specific topics)?

- I appreciated most the two-fold approach of mindfulness, both from the students' as well as the teachers' perspective. I also enjoyed the practical aspect of this module, the numerous links included.
- The topic is interesting. I agree that mindfulness practices can have positive effects on the learning process.
- Empathy
- I can't be objective about Module 4. I have to admit that this was my favorite. Even though I had some minor problems at the beginning (the first audio exercise I had to do wouldn't open - minor technical issues), I thoroughly enjoyed this module. First of all, I had already approached the subject of mindfulness, but I didn't really make any connections between this technique and its importance in the music education system. It was a real revelation for me and I will even continue to do the proposed exercises (there are some reference examples with very valuable people and personalities). I really enjoyed the meditation with Jon Katat-Zinn, which I continue to research (I searched for and found a lot of useful information both for my career and for my personal development (professionally, personally and emotionally). I discovered important things about myself and about conscious living.
- The module's clear structure makes it easy to navigate.
- Interesting topic

### b) What did you like the least about the Module (you can also refer to the specific topics)?

- Some of the exercises proposed could not be attractive for some of the students.
- I totally disliked the content of the module. I don't find it proper to present a practice based on so many spiritual traditions, as admitted in session 4.2, and which are discussable, and try to impose it as a rule for inclusion projects.
- Besides, there are also other practices, based on other traditions, which can be tried, and would deserve equal treatment in this project.
- I understand the importance of mindfulness, but I don't think it should be founded on spiritual practices.
- Honestly, I couldn't always access the audio exercises in PowerPoint, but the examples on Youtube and even the homework (the exercise for several days - body scanning and observing its importance in class, by associating it with music and elements of music education) compensated enormously. It was a little hard for me to always be attentive about the „boom” of information, but I really enjoyed it eventually.
- Difficult to engage in this topic online

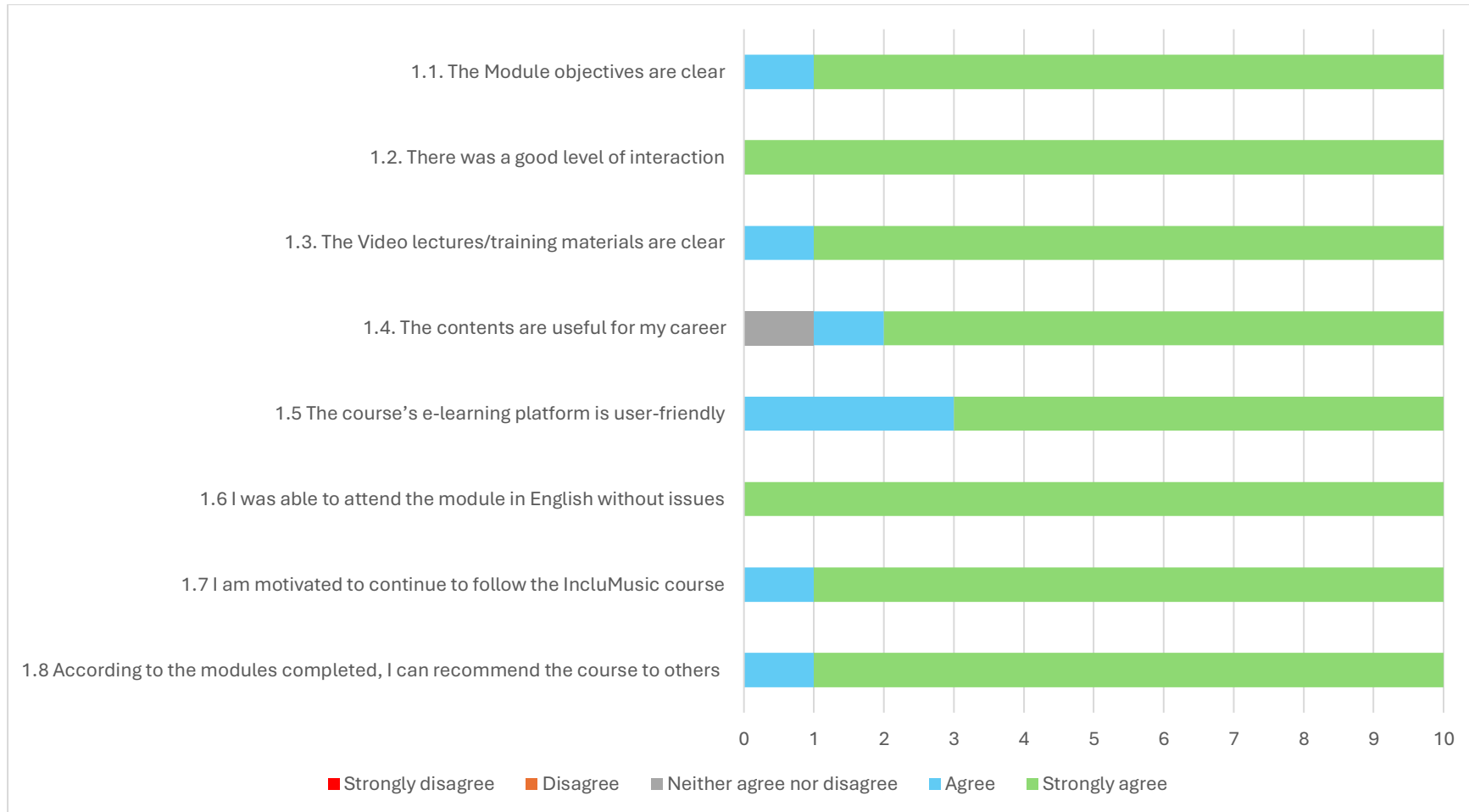
### c) Do you have any suggestions for improving the INCLUMUSIC training materials for the Module (video lectures, slides, additional materials)?

- In the section 4.1. - Misspelled word: Rresearch -slide 9
- The button from the last slide from the PPT presentation is not working, and the activity is evaluated through the quiz.
- In the PPT Presentation of the section 4.2. the following sentence is started, but is not finished.
- Research by Anderson (2016),
- Misspelled words:

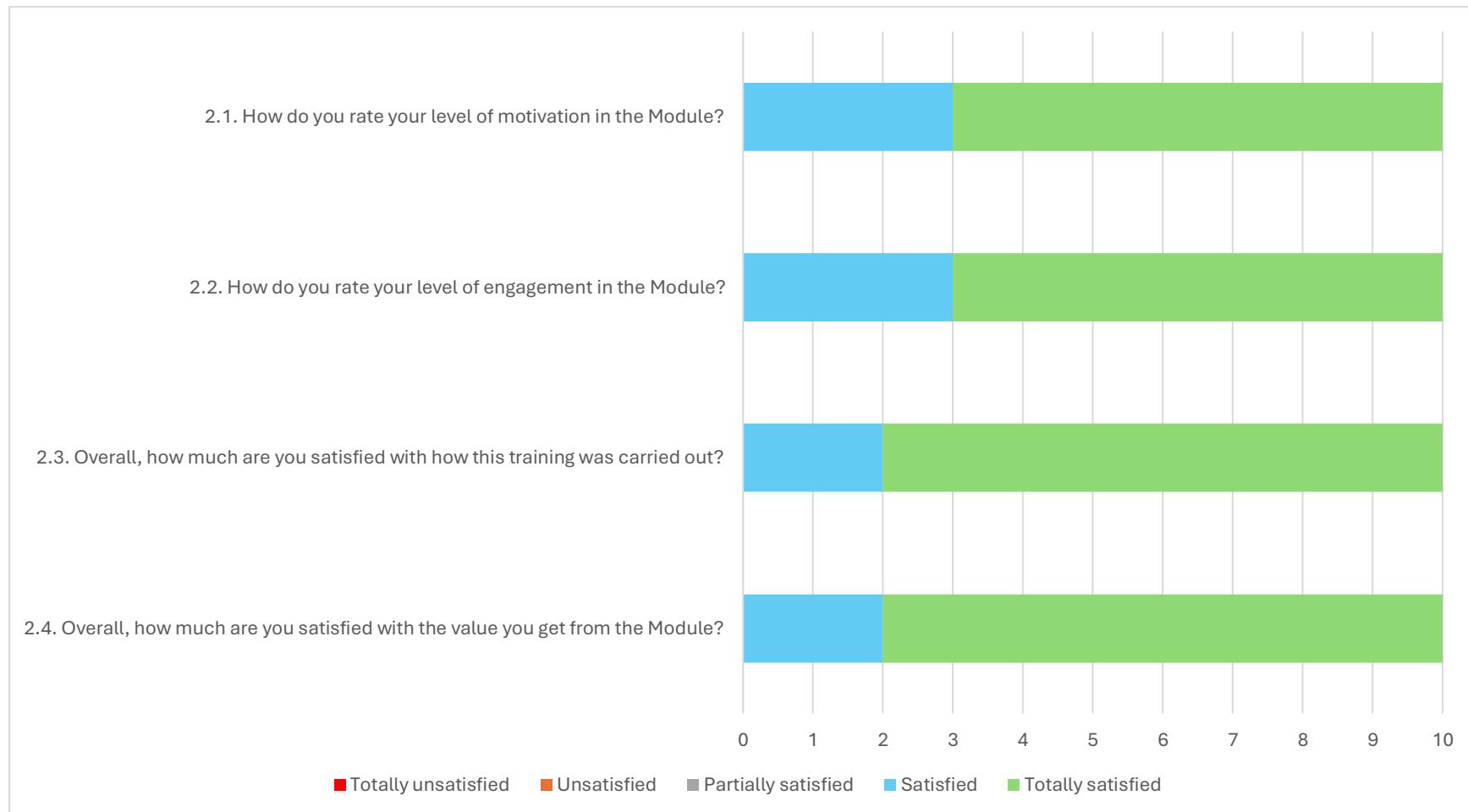
- Reduce chronic pain, , - Module 4.2, slide 10 (2 commas appear)
- Choosing one song a day for mindful listening can aide you in your mindfulness journey – Module 4.3, slide 9
- rresults - Module 4.3, slide 14
- Learn what is the empathyactive listening and empathy in an effective communication among teachers and students; - Module 4.5., slide 2
- I liked the presentations that included possible exercises on slides. Session 4.3 should include the quiz exercise at the end of the slides. The test takes 20 minutes, and this exercise takes longer.
- În timpul zilei, din când în când încearcă să ascuți sunetele așa cum am făcut în practică, timp de câteva secunde. Scrie despre senzațiile tale după ce ai făcut acest lucru.
- In all quizzes from module 4 have to be mentioned that there should be a minimum number of words that need to be written.
- In the longest video from the section 4.5 the sound is not always working
- The Romanian translation could be improved at section 4.5.
- „Romanian” is wrong written in the main menu.
- The first audio example (the exercise that was in the powerpoint) was a little problematic - the button didn't work, but I liked the fact that there were many images and visual examples (even for the proper positions - useful for understanding and performing the exercises to their maximum potential).
- A text summary of the video material.
- Need to better connect this topic with academic teaching and learning.

**Module 5 “Music Therapy, Music and Health” – teachers**

**Module 5 – teachers: Satisfaction of the course**



**Module 5 - teachers: Motivation to attend the course**



## Module 5 - teachers: Open questions

### a) What did you like the most about the Module (you can also refer to the specific topics)?

- I particularly appreciated the practical tasks to be completed throughout the different sessions and not included in the related quizzes. Very interesting and relevant the examples / samples of writing / narratives of people actually suffering from these disorders. Clear structure and presentation of the literature and of the studies conducted in the field relevantly endorsed by the arguments and the examples given.
- Modules 2 and 5 were my favorite parts of the course. It was interesting to find out information about music therapy. The presentations from both modules were attractive. The presentation includes practical tools and suggestions for effective working with neurodivergent students.
- Learning to differentiate between therapeutic music experiences and music therapy.
- The clear examples on how to find solutions for neurodiverse students in teaching different aspects of music (session 5.3 and 5.4)
- After the revelations encountered in Module 4, Module 5 came as a complement and hyperbolization of everything that mental health means and the association of a state of well-being, love, peace with music education in its complexity - educational system with a musical profile, the teacher-student relationship, the importance of the connection with the self, the importance of a healthy connection with those around you and how all of these represent key elements for a teacher, for the staff active in the educational system, but in fact, for any individual. Module 5 represents a cleansing, healing and very important element in the entire inclusion process. It is perfectly systematized towards the end of the course because it really helps or facilitates the assimilation, understanding and acquisition of all the information - the theoretical ones from the first modules and later the practical ones (the exercises, getting out of our comfort zone, the "homework" through which you come to notice how little you know yourself, but which motivates you to want more). I liked that there was always the question regarding the sensations I experienced during the exercises and even if I had any difficulty in doing them.
- The module's clarity and structure are excellent.
- Very important topic
- Wealth of materials.
- Well presented material
- Interesting coverage of the focus and range of music therapy
- I found this module incredibly interesting and expertly delivered. There is such a wealth of useful information presented in this module, communicated in a very accessible way and engaging with it felt like a very beneficial use of my time. There is a clear relationship between the sessions in this module, the slides were varied, clear and engaging in design, and I enjoyed the addition of interactive tasks. The insights and practical examples given in relation to working with students with specific neurodivergences and sensory impairments hugely helpful and I will definitely be incorporating them in my teaching.

### b) What did you like the least about the Module (you can also refer to the specific topics)?

- Some of the questions to be found in the quizzes may be too easy.
- Some of the videos are difficult to follow because of their excessive length. Also a huge amount of information on slides.

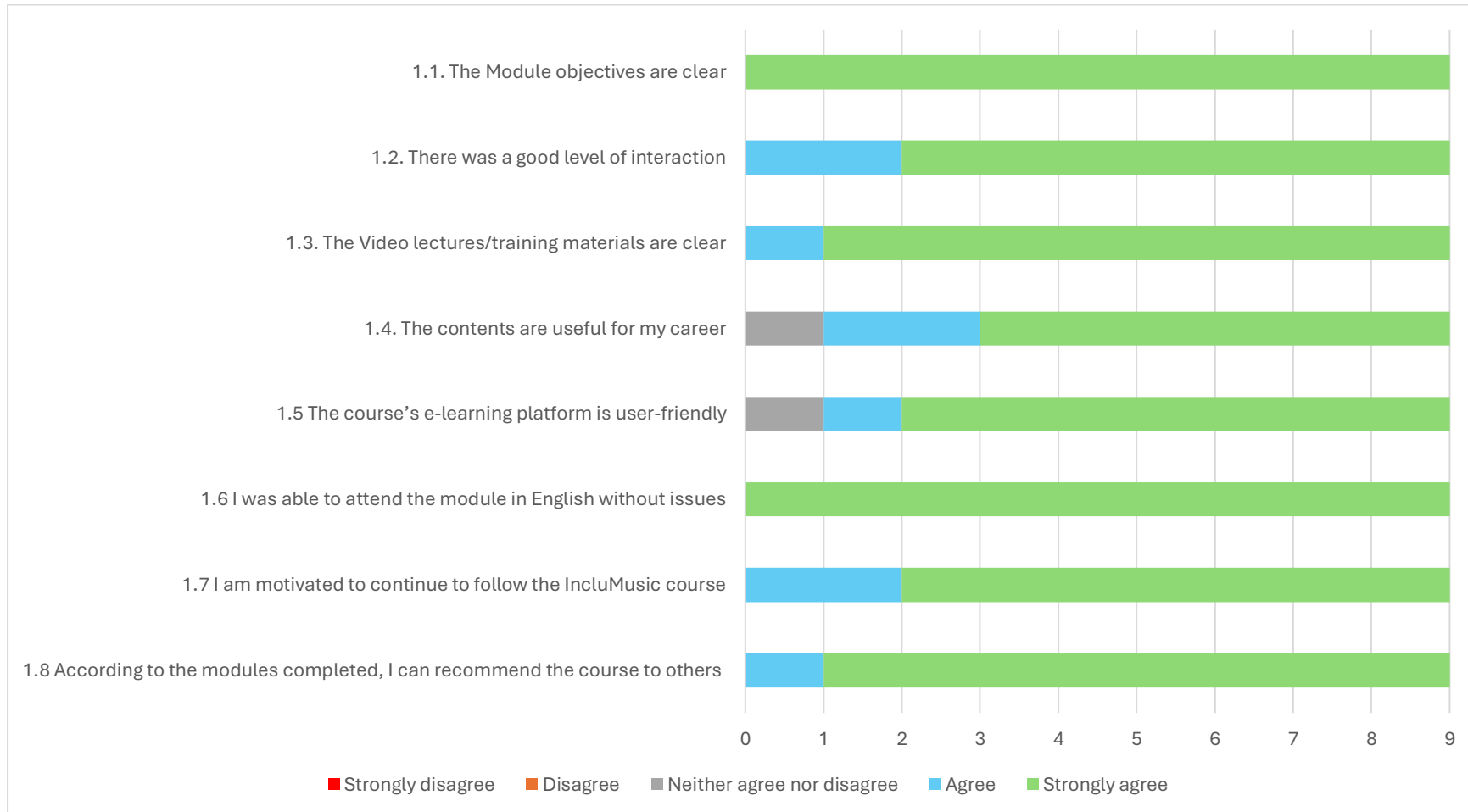
- Everything worked very well regarding this module. Every example was well highlighted, every link was easy to access. The exercises were a little more difficult because they required extra attention. These techniques take you out of your comfort zone. Personally, I have done such exercises before - both mindfulness and music therapy, but I know that for most, at first glance, these can be real challenges. Maybe a smaller number of exercises in the first subcategories of this module.
- Felt overloaded with the material shared.
- Some sessions had TOO many slides (70+)
- Lots of slides in many of the sessions.

**c) Do you have any suggestions for improving the INCLUMUSIC training materials for the Module (video lectures, slides, additional materials)?**

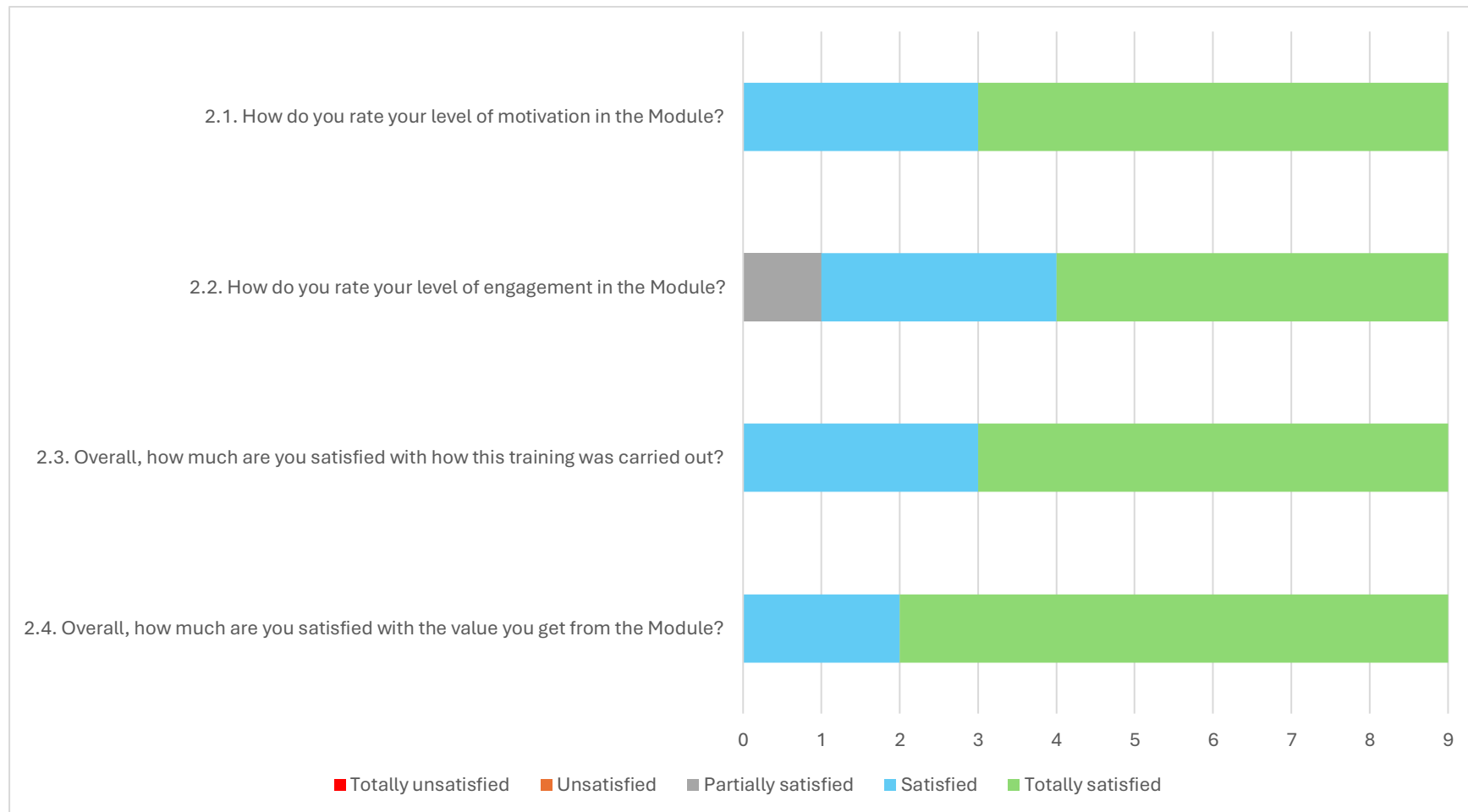
- I noticed that the Greek version is missing from quiz 5.3 A.
- I would add more video examples (or even personal testimonials) from people who have already done these types of exercises. Just so as not to discourage more introverted people, for whom such exercises to get out of their comfort zone might scare them. I would add some suggestions for them to follow. So, some additional materials regarding the others experiences – videos with people trying or people explaining that it can be difficult at the beginning, but to encourage through examples of their experiences and which can highlight all the benefits that all these „little discomforts" ultimately have.
- A text summary of the video material.
- Sessions should become lighter in the information they contain. Focus on the most useful.
- Reduce number of slides in many sessions. It becomes cumbersome to follow till the end, especially as voluntary training.
- I thought the materials were of a very high standard. I would recommend double-checking the quizzes at the ends of each session for typos (e.g. 5.1 the last question is numbered 1, not 5)

## Module 6 “Inclusive MuEd and Community Music” – teachers

### Module 6 – teachers: Satisfaction of the course



**Module 6 - teachers: Motivation to attend the course**



Inclu**music**

## Module 6 - teachers: Open questions

### a) What did you like the most about the Module (you can also refer to the specific topics)?

- I consider very interesting and hands-on the various activities suggested in the module. It's the best way to "practice what you preach". It also felt good to have a different type of feedback in the quizzes of this module by adding further explanations in the case of wrong answers.
- During the sessions, the importance of applying diverse methods for promoting the active engagement of students during music classes is outlined. Also, cooperation and active participation are valued in the context of the concept of „community music”.
- The idea that active participation in music-making is important.
- The last module was an excellent way to end such an amazing course. It was a conclusion and a way to crown all the information learned and assimilated. In fact, the entire course was structured in such a way as to make you more and more curious, and with the last module, a key element (a phrase) appeared, from my point of view - Inclusion and Musical Community. The entire educational system has so many aspects that we do not know. I liked the fact that in this last module, the relationship and association between theory (exact laws, scientific, precise theories) and examples reflecting the importance of inclusion in the educational system (associated with the musical educational system) was now stronger than ever. Indeed, I reached a certain state of "awareness" of the importance of inclusion in the musical educational system, of the importance of knowing oneself in order to be a good professional - teacher or administrative staff in the educational system. We realized the importance of associating musical elements with scientific, psychological, philosophical, medical (philosophical) and even legal elements (justice, exact laws). This pluridisciplinarity or interdisciplinarity represented the complexity of understanding and assimilating extremely valuable information for inclusion and its importance in the music education system. This course reveals essential aspects of human society, of the musical community and especially of the importance of equality (inclusion and everything it implies), fairness, tolerance and ultimately, of legal terms that we are not always aware of.
- The module's clarity and structure are excellent.
- Well presented material.
- Very useful material for music teachers
- Importance of community engagement in and through music.

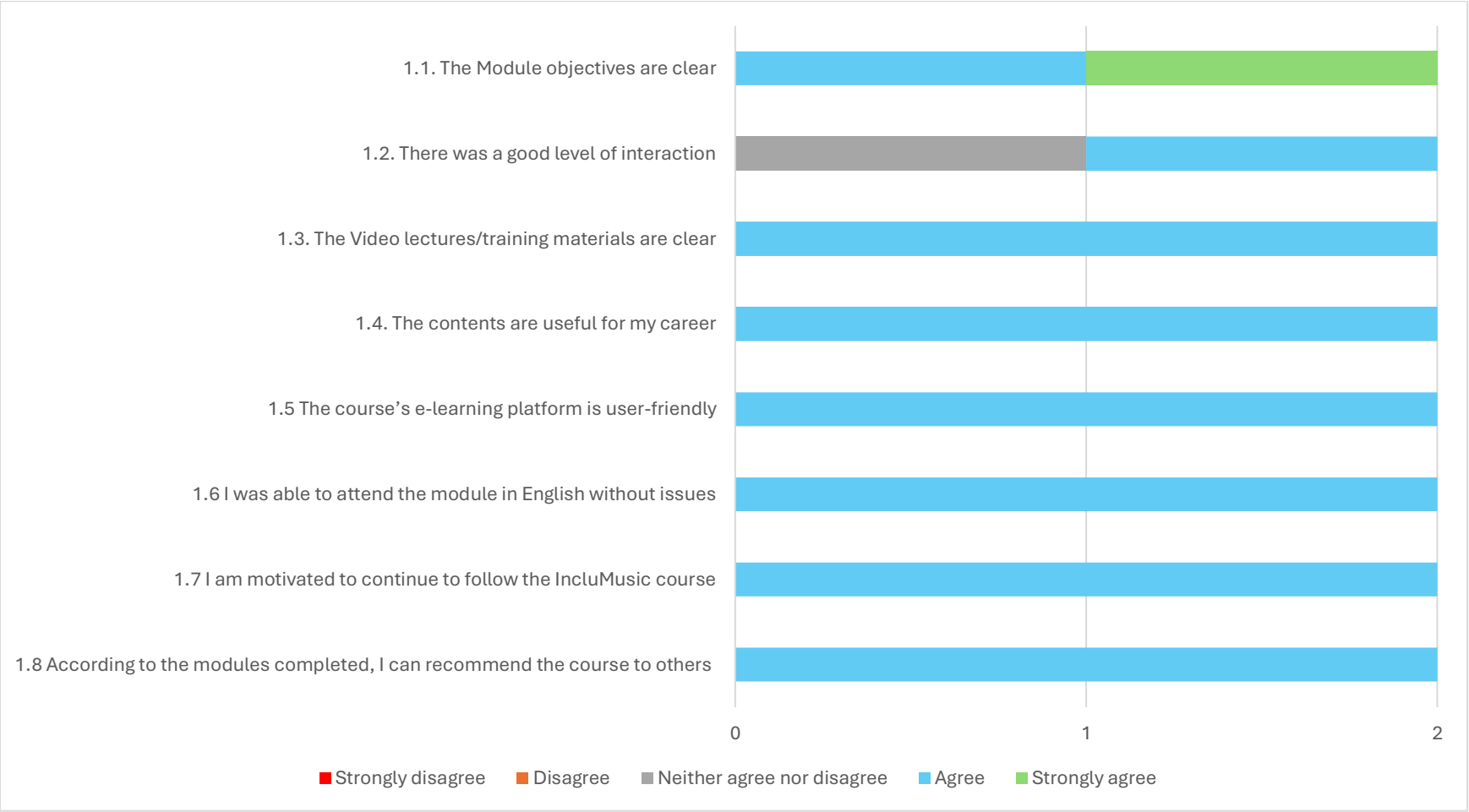
### b) What did you like the least about the Module (you can also refer to the specific topics)?

- Some of the questions from the quizzes might be too easy and intuitive.
- Community Music doesn't seem very appropriate in connection with teaching in Conservatories, since this already implies an elitistic approach and some scientific, stylistic and aesthetic selection of music.
- Sometimes the questions in the quizzes were of the trap type. It seemed to me that the multitude of information (sometimes slides a little too loaded - personal opinion) led me astray. I mean, I knew the answer somehow, but the subjective element intervened - personal perception or filtering information through my own understanding and this made me choose the wrong options. The good part was, however, that there was always the possibility to correct myself and to notice what I did wrong. Practically by correcting the quizzes and by being able to retake them at any time, I learned more than I expected.

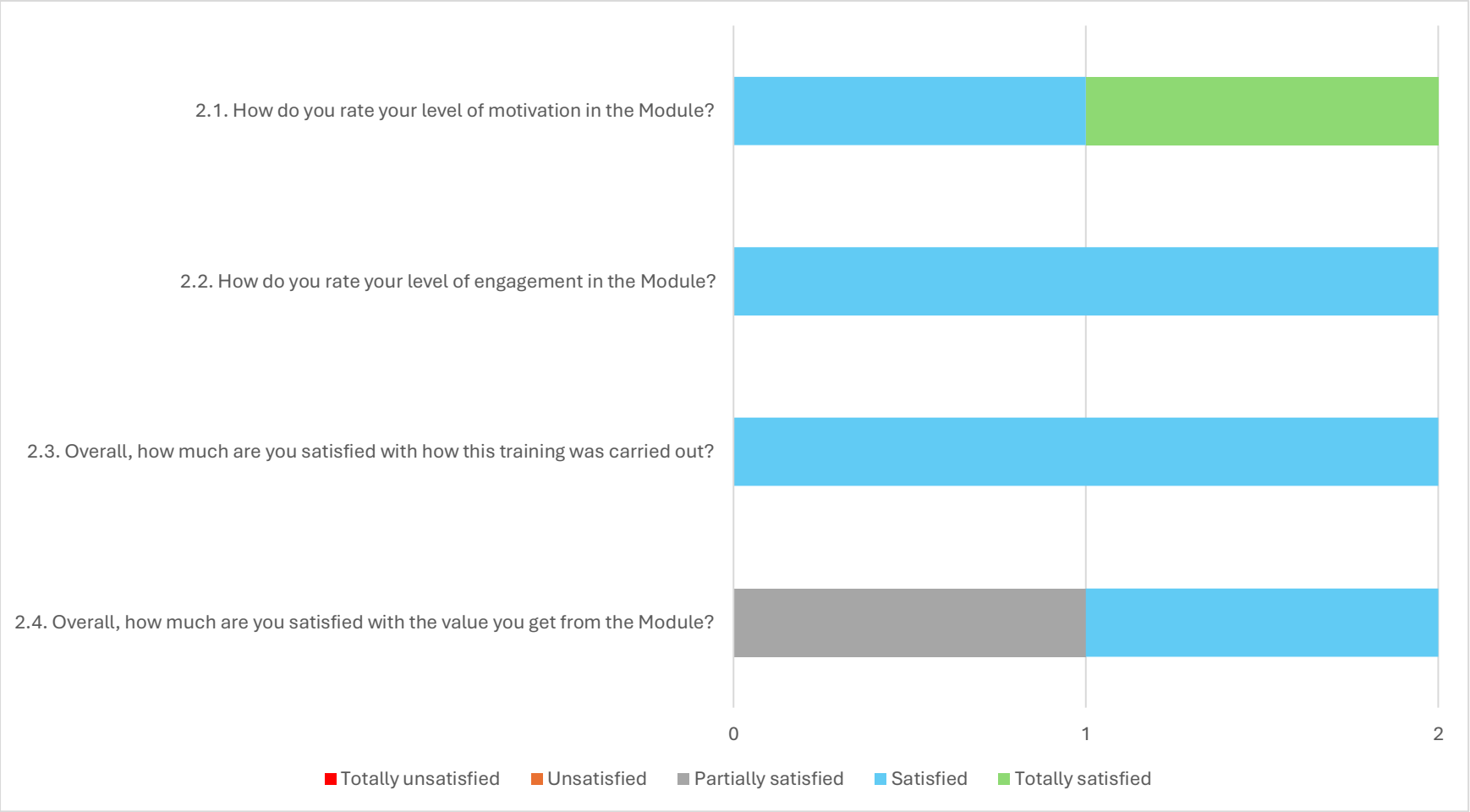
**c) Do you have any suggestions for improving the INCLUMUSIC training materials for the Module (video lectures, slides, additional materials)?**

- In module 6.1, the correct answer could not be Cultural Irrelevance.
- In module 6.3, only the default response is accepted, even if the answer is correct (the order of the word is another than expected)
- I think a discussion on the relationship between equity and equality needs to have a place here.
- What seems unclear to me after going through all the modules and sessions, is how many of the strategies are applicable for Conservatory students. Many of them seem to be conceived for younger students and I think we need to make clear which of them go for schools and which go for higher levels.
- I also feel a necessity to find case studies with clear results, practical and honest solutions.
- For a last module, the balance between theory and practice (examples and activities) was adequate. I would perhaps add some annexes to summarize the entire course (like a small recapitulation - diagrams, figures, images) or even a test to summarize the entire course (the six modules). This does not necessarily have to be long, but somehow to actually remind us of the complexity and depth through which the information reached us throughout the course - to awaken our senses as the mindfulness technique did, to remind us where we started from - the theories of Orff or Kodaly, to establish the administrative character or legal framework through which all the elements of inclusion are treated adequately and at their true value. and most importantly, let's not forget how important inclusion is in the musical educational system (referring here to music therapy), which every individual (each person) really needs and it would be extremely useful to benefit from it as much as possible (regardless of race, ethnicity, religion or educational background).
- A text summary of the video material

Whole course – teachers  
Whole course – teachers: Satisfaction of the course



**Whole course - teachers: Motivation to attend the course**



## **Whole course - teachers: Open questions**

### **a) What did you like the most about the Module (you can also refer to the specific topics)?**

- I like Strategies for Implementing Inclusive Education, Special Musical Methodologies, Introduction to Mindfulness.
- I like general topics in all slides and I think these are useful especially for school teachers.

### **b) What did you like the least about the Module (you can also refer to the specific topics)?**

- I liked less the presence of tests focused on notions. Sometimes they present questionable or wrong answers.

### **c) Do you have any suggestions for improving the INCLUMUSIC training materials for the Module (video lectures, slides, additional materials)?**

- Teachers of Italian conservatories need specific technical, methodological and organizational indications for teaching degree courses in musical instrument to people with different disabilities. The teachers ask what are/if there are the limits of inclusion in the courses of study provided by law for music conservatories. Conservatories cannot program PEI or PDP (only the school can do so) and they can only issue the normal degree for uses permitted by law (only the school can issue a certificate of educational credits to pupils with IEP).

## Analysis of evaluation questionnaires results

### Quantitative indicators

The following table shows if the defined quantitative indicators have been reached together with additional relevant information:

Indicator	Target	Status	Additional information
N. of training courses developed	2	3	3 training courses have been developed for 1) Teachers 2) Admin staff 3) Tutors
N. of training course for partners HME teachers delivered	1	1	Training course delivered to partners' HME teachers
N. of training course for partners HME administrative staff delivered	1	1	Training course delivered to partners' HME admin staff
N. of HME teachers internal to the partnership trained	16	14	More than 16 HME teacher have confirmed their participation in the internal testing but dropped out for different reasons. Due to time constraints, it was not possible to find replacement testers.
N. of HME administrative staff internal to the partnership trained	8	15	Higher number as some admin staff have evaluated only one single module and not the whole course.
N. of quizzes for the IncluMusic course	40		

### Qualitative indicators

The qualitative indicator relates to the involvement of the partners in the project activities. As target value, a percentage of 80% of positive evaluation has been defined, which corresponds to "Agree" and "Strongly agree" or "Satisfied" and "Totally Satisfied" in the evaluation questionnaire. The table below shows an overview for each module and category related to the satisfaction of the course and motivation to attend the course.

When considering all results of HEI teachers, an overall average positive evaluation of **92%** has been achieved, and therefore, the qualitative indicator has been reached.

Module	Category	Section	Percentage of positive evaluation
1	Teachers	Satisfaction of the course	78%
	Teachers	Motivation to attend the course	75%
2	Teachers	Satisfaction of the course	95%
	Teachers	Motivation to attend the course	98%
3	Teachers	Satisfaction of the course	96%
	Teachers	Motivation to attend the course	100%
4	Teachers	Satisfaction of the course	85%
	Teachers	Motivation to attend the course	81%
5	Teachers	Satisfaction of the course	99%
	Teachers	Motivation to attend the course	100%
6	Teachers	Satisfaction of the course	97%
	Teachers	Motivation to attend the course	97%
Whole course	Teachers	Satisfaction of the course	94%
	Teachers	Motivation to attend the course	88%

## Suggestions for review

Suggestions for review are based on the above presented results and focus on those modules that have not achieved a positive evaluation and where testers have indicated that they (strongly) disagree or are (totally) unsatisfied.

Project partners / authors responsible for the module should have an in-depth look into the suggestions and corrective measures from the responses to the open questions for each module and the additional narrative feedback (see Annex I) in order to revise their training materials accordingly.

### Satisfaction of the course

Module	Category	Marked as “disagree”	Marked as “strongly disagree”
1	Teachers		The Module objectives are clear
		There was a good level of interaction	There was a good level of interaction
		The video lectures/training materials are clear	The video lectures/training materials are clear
			The course’s e-learning platform is user-friendly
		I was able to attend the module in English without issues	I was able to attend the module in English without issues
		I am motivated to continue to follow the IncluMusic course	
	According to the modules completed, I can recommend the course to others	According to the modules completed, I can recommend the course to others	
4	Teachers		The video lectures/training materials are clear
			The contents are useful for my career
		I am motivated to continue to follow the IncluMusic course	
			According to the modules completed, I can recommend the course to others

### Motivation to attend the course

Module	Category	Marked as “unsatisfied”	Marked as “totally unsatisfied”
1	Teachers		How do you rate your level of motivation in the Module?
		How do you rate your level of engagement in the Module?	How do you rate your level of engagement in the Module?
		Overall, how much are you satisfied with how this training was carried out?	Overall, how much are you satisfied with how this training was carried out?
		Overall, how much are you satisfied with the value you get from the Module?	Overall, how much are you satisfied with the value you get from the Module?
4	Teachers		How do you rate your level of motivation in the Module?
			How do you rate your level of engagement in the Module?
			Overall, how much are you satisfied with how this training was carried out?
			Overall, how much are you satisfied with the value you get from the Module?

## Annex I – Additional narrative feedback

### ANMGD – teacher I

#### Module 2

- ➔ Session 1 (English), slide 3: not clear and grammar errors; slide 8 grammar errors; slide 11 repetition (“refer to”)
- ➔ Module 2.1 Quiz in English: 1. Which of the expressions below does best **defines** the concept of elementary music?; grammar errors in question 4
- ➔ Module 2.2: slide 12 **Circles** the main features of Dalcroze music education; slide 13 **Names** the three elements;
- ➔ Module 2.3 slide 3, 17: not clear and grammar errors
- ➔ Module 2.3 quiz: question 4 does not exist
- ➔ Module 2.4, slide 18: Gordon suggests that we should **each** one thing at a time, thus we should teach rhythmic and melodic patterns separately; slide 23 repetition: When teaching a new song **we should we should** focus on singing and avoid playing the melody on the piano
- ➔ Module 2.4 quiz: question 4 does not exist

#### Module 3

- ➔ Module 3.1, slide 11: This concept **underpin**

#### Module 4

- ➔ Module 4.1, slide 4 not very clear: Mindfulness is the capacity to stay fully present with once experiences of the present moment with an accepting and known judgemental attitude; slide 9, second bullet: **research**
- ➔ Module 4.1, Slide 14: information not very clearly expressed
- ➔ Module 4.1, Slide 22, 24, 25: grammar issues
- ➔ Module 4.2, slide 12, And step by step we rediscover our senses, the receptors that **anable** us to perceive and interact with the beautiful world that surrounds us
- ➔ Module 4.3, slide 5: **Using music** you love (the music); slide 7, 8, 9, 14: grammar errors
- ➔ Module 4, session 6: slide 4 Practicing mindfulness **lower stress level**
- ➔ Module 4, Quiz 6: layout issues

#### Module 5

- ➔ Module 5, session 3, slide 26: is it effect or affect?

→ Module 5.3, slide 37: “of” instead of “off”

#### Module 6

- The introduction quiz has all the correct answers bolded
- Module 6.1. quiz, question 4: limiting **students’** exposure to...
- Module 6.3, slide 3: there is, **nowdays**, a significant...

## ANMGD – teacher II

### M1.3 slides

- Slide 2 Foucault
- Slide 3 Robert not Ribert

### 1.4 slides

- slide 13 – mai bine aranjat vizual cel din video, cu aliniat pentru fiecare din cele 4 puncte

1.5 video – 2.53 – kept not keeped

1.5 quiz Romanian – are nevoie de traducere: bias (eventual discriminare), dar și opțiunile true or false.

### M2. Introduction – slides 3 și 4, 7 și altele – scrisul iese din chenar

#### M2.1 Slides – slide 2 – InStrumentarium, Orff cu majusculă

Slide 3 – songs nu sings; „result his passion for word” nu-mi sună clar; scrisul merge puțin peste antet

Slide 4 – aș folosi liniuța lungă ( – ) pentru explicații (așa e corect gramatical. Și vizual, dacă e liniuță scurtă, mă încurcă (am impresia că e cuvânt compus). La fel pentru slide 5 și peste tot unde apar explicații.

Slide 5 – dance, nu dans

Slide 6 – aș pune forma moving și improvising, ca să fie conecvent cu celelalte

Slide 11 – „refers to refers”; mai corect ar fi co-performers

Slide 12 – oare e corect „frequents patterns”?

Slide 16 și 18 – nu aș pune semnul întrebării

Foarte faine și utile informațiile!

Quiz 2.1 (Romanian, nu Roumanian) - Are nevoie de puțină aranjare în pagină (ex. varianta C de la întrebarea 1)

- La întrebarea 3, „câteva” mi se pare nespecific. Câte principii trebuie să enunț ca să fie valabil răspunsul?
- La întrebarea 4: „coloanal”

#### Slides 2.2. Slide 3 – Dalcroze began; a few;

Slide 10 – trebuie aranjat rândul 2 de la primul aliniat

Slide 12 – circle, nu circles

Slide 13 – name, nu names

#### Quiz 2.2 – întrebarea 1 – „al lui Dalcroze”

- Întrebarea 3 – de aranjat răspunsul B
- Întrebarea 5 – „educației muzicale a lui Dalcroze”

#### Slides 2.3 – Slide 16 - Béla Bartók, cu un singur l și cu accente

Întrebare: De ce la celelalte slide-uri am găsit întrebările din Quiz, iar la acesta nu?

Quiz 2.3 – întrebarea 2 răspuns C: solfegiu; răspuns D: jazz

- Întrebarea 3 – ”câteva” mi se pare din nou nespecific. Câte să spun ca să mi se ia în considerare răspunsul?
- Întrebarea 4 – acolo nu apare de fapt nicio întrebare.

Slides 2.4 – Slide 16 – „Therefore, When”; keyalty – pare un termen inventat

Slide 18 – „we should each one thing”; din nou „keyalties”

Slide 23 „we should we should”

Video 2.4 – e taaare lung...

Quiz 2.4. – Întrebarea 3 e nespecifică

- Întrebarea 4 – nu apare întrebarea

Quiz 2.5. – întrebarea 3: „acomodări” nu mi se pare cel mai potrivit termen. Eventual adaptări sau ajustări.

Quiz 3.2 – apare din nou termenul „acomodări”;

- Întrebările 3 și 4 au același text

Slides 3.3. – Slide 12 – imaginea trece peste text; la fel la slide 16

Slides 3.4. – Slide 13 – imaginea trece peste text; la fel la Slide 20, 21

Slide 19 – de ajustat textul în pagină

Slides 3.5 – Slide 31 – imaginea acoperă textul

Quiz 3.5 – Întrebarea 1- în loc de angajare aș folosi implicare

Întrebarea 3 – asistive (fără ss)

Slides 3.6. – Slide 3 – imaginea trece peste text; la fel slide 11, 12, 17, 33, 34, 35

Slide 16 iese din pagină

Slides 4.1. – Slide 3 – iese din pagină

Slide 4 -nu se poate accesa linkul

Imaginile din slideuri ar trebui curățate puțin (ex. 7, 8)

Slide 9 – „Rresearch”; linkul nu se poate accesa

Slide 27 - butonul pentru audio nu merge

Quiz 4.1 – Întrebarea 4 – „câteva” motive e nespecific

Întrebarea 5 – practica audio nu se poate face (nu merge)

Quiz 4.6 – „Rumenian”; întrebarea 2 răspuns b de aranjat; răspuns c – pare incomplet

Quiz 5.1. – întrebarea 1. – de sine stătătoare

Session 5.2 – slide 5 – textul iese în afara cercurilor

Slide 27 – textul vine peste imagine

Modul 6 introduction quiz – întrebarea 2 nu e tradusă

Quiz 6.2. întrebarea 2 – trebuie aliniat răspunsurile

Quiz 6.3 întrebarea 1 – de aliniat răspunsurile

Întrebarea 2 – „câteva” e nespecific

Slides 6.4. – e singurul până aici atașat ca pdf, nu ca ppt.

Slide 6.5 – același lucru. E pdf.

Quiz 6.5 – mărimea fonturilor la întrebări e diferită

Întrebarea 2 – „abilități practicum”?

## **RIAM – teacher I**

I would like to take this opportunity to congratulate you both and all the other content developers and presenters for creating this wonderful course in helping to advocate and educate teacher and student alike in developing a more inclusive and diverse music school but also for society in general.

I would also like to thank you both for reaching out and giving me the chance to take part in all these phenomenally informative modules, I can't tell you the benefits they will have to me personally and also in my teaching toolkit and hopefully will transfer to the students I encounter over the years.

As a teacher who has been asked to test the course I can only praise the content, the clarity and efficient format, clear presentation, very transparent learning outcomes, enough interaction with tasks, links and practices and a distinct way forward in references if a student needs or wants to explore further on any given topic. These points go for all Modules and their individual sessions.

I liked being able to go between slide and/or video depending on my study circumstance. I liked that the presentation on some videos had some "off script" and a few verbal mistakes as it is human and relatable and would not change this at all. One video in module 1 had a low volume output which might be corrected

There were 2 or 3 occasions where depending on the wording of a question there might arguably be more than one answer if logic is applied. There was one question that I might have flagged where a question was asked starting with "Does....however a true or false answer does not linguistically fit but a "yes" or " No" might work better. There were 2 questions that I answered correctly but the software programme was restricted to an exact line of words. On these re-tests I repeated and answered the expected answer with a "copy and paste" to get through etc. Module 4 was the longest by far with the amount of videos, slides, practices and tasks to complete but in saying this I remember the content more and I am hugely appreciative for this training. These are only tiny snags if worth reporting at all. I can't imagine the work that went in to get this content prepared to date and I'm sure it will be a huge success in music conservatories everywhere.

If "Education is what remains when all that has been learned has been forgotten" I know I will forget some detail but hope I will retain and assimilate the broad concepts, ethos and transferable knowledge in all these terrific modules. And now I know a great source for reference should I need to practice and dive deeper into this knowledge at any time in the future.

## **RIAM – teacher II**

First, huge congratulations on all the progress made on developing what will be such a useful course for music teachers. It's such important work, and I can see that a huge amount of work has already gone into it.

I've included feedback on some of the modules below, which I hope will be helpful in the next phase of development. I've included the majority of this in the feedback forms (attached) but feel free to share any of the additional feedback below that you would like to anonymously too. I'm so sorry that I didn't get to finish the course before going on leave - January absolutely flew for me trying to get everything wrapped up before I finished and I underestimated how much time this would take - but I hope that what I have covered will be useful.

I also just wanted to make a point of saying how wonderful I found your module 5! Obviously the content is very close to my heart, but in terms of content and delivery it really stood out, and stood above, the other modules I completed - huge congratulations! Wishing you all the very best of luck in the next phase!

## **Overall**

- I think it would be great to have an initial video (apologies if I missed this) outlining the overall aims and objectives of the course, and including module descriptors. I also think it would be very helpful to have 'link' videos between the modules, so that they are less stand alone, and more bringing you on a journey through the course. This may involve re-ordering the modules. Currently, while each module and the topics covered are very interesting, relevant and informative, it feels a bit disjointed as a course, and I don't feel completely clear on what I should know by the end of the course.

## **Module 1**

- Unfortunately I found this module difficult to engage with. I would suggest that it might be worth recording this module again if possible, as the low volume level, recurrent mispronunciations, and similar tone of voice throughout made it very challenging to concentrate on and digest the content being presented. I thought the videos were a good length. However, I noted some discrepancies in the slides (e.g. 1.1 Slide 10 errors in numbers in slides downloaded, but correct in video) and errors in punctuation etc. which might be worth reviewing.
- In terms of content, as a teacher I found module 1.5 the most informative, relevant and practical. I thought that several of the earlier modules felt like a series of short literature reviews, and although they pointed me in the direction of lots of very interesting publications, and appealed to me as an academic, I found the transitions between topics abrupt and was unsure that the learning objectives outlined were properly met. Similarly, I found the quizzes for modules

1.1 and 1.5 useful, but I found I hadn't retained the answers to the detailed questions asked in the others.

- I wonder whether it might be suitable to have this module positioned later in the course, as while it is informative, music is only brought in toward the end of the module. I think beginning with a module that's very practical and relevant to music teachers from the outset would encourage engagement.

## Module 2

- I found this module to be interesting and informative. Overall I found the lecturers were generally clear and engaging, though there were some mispronunciations. There was no video of the lecturer in module 2.3 and I missed this (there is also a part where he is demonstrating the hand signs but you can't see him). I noticed some occasional typos in the slides, and some issues with the quizzes (e.g. 2.3 Q4 there are no statements included)
- In terms of content, I found that the module contained very accessible overviews of the pedagogical approaches of Orff, Dalcroze, Kodaly and Gordon, and I really liked the inclusion of additional materials and videos which demonstrated these. I thought each session met the learning objectives outlined at the start. However, I did wonder about the overall purpose of the module - is it purely to inform about these pedagogical approaches, or could there be another level about their relationship with inclusive pedagogical practices (maybe this will occur later in the course?)
- I found 2.5 to be very interesting, practical and well presented. I thought including examples of tech/software/tools towards the end was a great addition. However, it felt separate from the rest of the module (though I was expecting it thanks to the introduction video), and I wondered whether there was a way of linking/integrating the topics discussed in this module in a final session?

## Module 5

- I found this module incredibly interesting and expertly delivered. There is such a wealth of useful information presented in this module, communicated in a very accessible way and engaging with it felt like a very beneficial use of my time. There is a clear relationship between the sessions in this module, the slides were varied, clear and engaging in design, and I enjoyed the addition of interactive tasks. The insights and practical examples given in relation to working with students with specific neurodivergences and sensory impairments are hugely helpful and I will definitely be incorporating them in my teaching. Congratulations!

I would recommend double-checking the quizzes at the ends of each session for typos (e.g. 5.1 the last question is numbered 1, not 5)