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Assessment Component 1:

Critically evaluate a range of voice related concepts, theories and models that you have recently studied, explaining their relevance to your workplace practice and procedures, and develop a strategy for applying what you have learned to improve your practice and performance.
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Assessment Component 1: Motor Learning Theory: What is it and how can it be applied in the voice studio?

Introduction

Motor Learning Theory (MLT) is the study of motor skill acquisition. It comprises of three phases of learning: an initial cognitive phase (where we carefully attend to the mechanics), an associative phase (where movements are refined through practice) and an autonomous phase where we can perform a motor task without conscious control (Callaghan, 2014; Winter et al, 2014), ideally with effortlessness, accuracy and consistency (Helding, 2015). In the motor skill domain, learning is not demonstrated by improvements in immediate performance, but must be inferred to have happened by observable, stable changes in capability, which are retained over time and transferrable to other similar, untrained skills (Helding, 2008; Nix, 2017; Bergan, 2010; Crocco and Meyer, 2021).

Motor learning research has been predominantly carried out in the study of sport and athletics. However, singing is also a motor skill, a particularly complex one (Crocco and Meyer, 2021) which requires highly skilled coordination, what we often call *technique*, to serve the artistic needs of expressive musical performance (Nisbet, 2003). Improvement in the motor learning field is judged by how automatically we can access this technique (Helding, 2012a).

Researchers are drawing on sports-based MLT to optimise learning and improve teaching in the voice studio (Nix, 2017; Crocco and Meyer, 2021). I have chosen this topic because I want to explore how applicable MLT is to the voice studio, and to see if simple adjustments to my teaching

based on MLT best practices can improve outcomes for my students, who vary in age from teenagers to those in their seventies, and whose expertise ranges from beginners with unstable intonation to pre-professionals in training, and professional vocalists.

Many areas of MLT are directly applicable to teaching singing in a 1:1 context, including motivation, modelling, cueing, attention, feedback and practice. Within the scope of this assignment, I have opted to focus on motivation, attention, and feedback.

Motivation

In 2016, Wulf and Lewthwaite added motivation as a key facet of MLT in their paper “The OPTIMAL theory of motor learning” (Wulf and Lewthwaite, 2016), and this addition has been incorporated into subsequent MLT articles (Maxfield, 2019; Crocco et al, 2020). Motivation is deemed essential to motor learning (Wulf and Lewthwaite, 2016; Maxfield, 2019; Holding, 2012a; Crocco et al, 2020), because it is a prerequisite to attention, without which learning cannot happen (Holding, 2012a). Motivation enables learning by “strengthening the coupling of goals to actions” (Wulf and Lewthwaite, 2016, p.1382). Despite a broad agreement on how fundamental motivation is to motor skill acquisition, very little of its supporting research is voice-specific (Frey-Monell, 2010).

Many factors can enhance motivation. If self-belief, also called self-efficacy, is enhanced, a learner is more likely to be accepting of criticism and have high levels of intrinsic motivation (Frey-Monell, 2010; Wulf and Lewthwaite, 2016). This can determine learning experiences more than the learner’s actual abilities (McCarther, 2018a). Several authors highlight the motivational effect of a good student-teacher relationship on motor skill acquisition (Crocco and Meyer, 2021; Maxfield, 2019; Frey-Monell, 2010; Manternach, 2021). Promoting student autonomy can augment motivation, improve performance, and encourage the development of expressive ability and “life-long learning” (Crocco et al, 2020, p.567). In my practice, from an andragogical perspective, my adult students certainly expect to have, and enjoy, autonomy over their own learning (Knowles, 1978, 1990 cited in Dunn, 2002 p.2). My teenaged students expect to be told what to do more frequently, which may be in part because the current education system in which they spend most of their time denies them such independence.

Negative performance within lessons during the motor learning process can be demotivating. However, it can be a positive sign that learning is actually taking place (Holding, 2008; Nisbet, 2003). During the skill acquisition stage, practice that is beneficial to learning often inhibits immediate performance (Nix, 2017). This is highly relevant to my personal practice as I have

noticed this unsettling phenomenon in many students as well as in myself and have previously been disheartened by it, both as a teacher and a singer. Knowledge that “negative temporary performance shifts actually can be seen as positive signs that a new, learned gesture is actively destabilising an old, ingrained habit” (Helding, 2008, p.419) can turn the potentially demotivating effects of these frustrations into motivating ones.

Voice teachers are responsible for enhancing and maintaining learner motivation in motor learning tasks (Crocco and Meyer, 2021). Based on this research, some practical steps I can implement in my own practice to improve the motivation of my students include:

- **Task difficulty:** tasks (and repertoire) should be challenging yet achievable (Frey-Monell, 2010; McCarther, 2018a)
- **Autonomy:** encourage students to self-assess, by asking what they hear/feel/notice after tasks, before giving feedback (Crocco and Meyer, 2021), and giving them choices over lesson content, repertoire, practice order (Maxfield, 2019)
- **Student-teacher relationship:** be mindful of language choices, promoting open and honest communication (Maxfield, 2019; Frey-Monell, 2010), and practising empathy as an antidote to shaming/blaming language (Manternach, 2021)
- **Managing expectations:** “The first sign of progress is confusion” (Thurman, 2000, quoted in Nisbet, 2003, p.13); an explanation of how universal this phenomenon is may keep students motivated when learning feels frustrating.

Attention

Singers need to develop perceptual awareness to accurately assess their own voice, to enable practising reliably outside of lessons. (Nisbet, 2003; Allen, 2012, Crocco et al, 2020). Crocco and Meyer call this an “Internal Reference of Correctness” (Crocco and Meyer, 2021, p.694).

To reach the autonomous phase of motor learning and enable performance in different contexts, the singer depends on this awareness (Callaghan, 2014). It requires accurate body mapping - a mental depiction of the body size, anatomy, and how it works, which governs all conscious movement; sometimes singers have false body maps that need to be retrained (Allen, 2012). As singers, our instruments are our bodies, so it can be assumed that students with the most accurately developed perceptual awareness will acquire the fine motor skills involved in singing more quickly.

Where we should place our focussed attention, when learning and performing motor tasks for the best outcomes, is debated. One option is to focus internally on the biomechanics and the proprioceptive sensations of the movements themselves (Nix, 2017; Callaghan, 2014; Allen, 2012). Several authors agree that novice singers in the cognitive phase of skill acquisition, or those performing unfamiliar tasks, benefit from this type of attention (Atkins, 2017; Callaghan 2014; Holding, 2020; Allen, 2012). Learning stage is therefore a crucial consideration.

However, some authors report that focussing internally is unfavourable to motor learning and performance (Wulf, 2013; Holding; 2008, 2012a, 2015), even across different tasks and for both novices and experts (Atkins, 2017). One reported risk of an internal focus is that it could lead to a restricted motor system that lacks freedom (Vereijken et al, 1992, cited in Wulf and Lewthwaite 2016).

Many assert that the alternative, an external focus, where the locus of attention is on the effects of a movement rather than on the movement itself may improve motor learning (Atkins, 2017; Nisbet, 2003; Verdolini, 2000; Wulf, 2013; Crocco and Meyer, 2021, Nix, 2017), and that this is applicable across different tasks, skill levels, and age groups (Holding, 2015). Despite the research mainly being carried out on non-singing tasks, Holding opines that the evidence is robust enough to be applicable to voice-related motor tasks (Holding, 2015).

Cross-disciplinary research in motor learning has enabled voice teachers to gain many insights into how to improve their practice. However, one critique is that the vast majority of MLT studies have not been done on singers. One 2017 study that was done on singers, “Effects of Focus of Attention on Tone Production in Trained Singers” (Atkins, 2017), still finds that familiar tasks are advantaged when performers have an external focus. It is notable that the *familiar* tasks benefit - perhaps one can assume that *unfamiliar* tasks may not be advantaged by an external focus, those tasks more aligned with the cognitive phase of motor learning rather than the autonomous phase. This particular study looked at tonal outcomes when singers directed attention towards various loci, such as on the velum, or focussing on “filling the room with sound” (Atkins, 2017, p.421). The participants were 20 trained classical singers, and two “expert listeners” (voice professors with over 20 years’ conservatoire experience) interpreted the results (Atkins, 2017, p.426). The outcomes therefore are limited by their degree of subjectivity. Results showed that “ring” and “overall tone” benefited from an external focus, which is desirable for classical singers but, I suggest, not as relevant to other genres, for example, to rock vocals. Although timbre and vibrato were assessed, many other technical aspects of singing were not, like control of onsets, phrasing, nasality, or registration management. Most importantly, the participants of the study could not accurately assess the difference in outcomes between the different attentional loci, which impacts

practice, autonomy, and developing an internal reference of correctness, all of which are required for effective motor learning. Difficulties with conducting a study like this are acknowledged by the author, such as agreement on terminology, agreement between the expert listeners, the fact that individual participants interpret instructions differently, and that perception and preferences vary (Atkins, 2017).

Ultimately, singers may benefit from switching between internal and external focus (Helding, 2008), and from learning to have simultaneous perceptual awareness of the biomechanics of their singing and its outcomes (Allen, 2012). The reality of performing requires an ability to cope with disruptions, especially musical performance, and so flexible attention - an ability to toggle between these two attentional modes - will serve a singer best (Sutton et al, Toner and Aiden, in Helding, 2020). This seems a logical approach.

To apply this research in my own practice to improve outcomes for my students, some actions I can implement are:

- **Internal reference of correctness:** invite students, especially novices, to notice what they see/hear/feel in their bodies before, during and after tasks (Verdolini, 2000; Crocco and Meyer, 2021, Nisbet, 2003)
- **Voice science knowledge:** let students show how much they need to know, rather than automatically sharing it with them, to prevent a focus on biomechanics (Callaghan, 2014; Verdolini, 2000, Nisbet, 2003)
- **Cueing:** give externally focussed instructions where possible, especially for more experienced students, e.g. “smile into the tone as you take in your air” as opposed to “lift your soft palate as you breathe in” (Helding, 2008, p.423).

Feedback

Feedback is a crucial part of learning, and it comes in many forms. Intrinsic feedback I have discussed already, in the context of body mapping and internal reference of correctness, which is extremely useful for a singer (Nisbet, 2003).

Biofeedback is another type, which can be delivered to the learner visually via a spectrogram programme, or by manual manipulation (Nisbet, 2003). The benefits of manual manipulation are limited, as the changes made do not establish themselves “in the singer’s kinaesthetic memory” so they are not learned (Helding, 2008, p. 424). Spectrogram analysis provides real-time visual feedback, which, when used for targeted purposes, usually improves accuracy more quickly (Moss

Erickson, 2021). Other benefits are that the feedback is given in real-time, and that the computer is non-emotional and impartial (Helding, 2008). Criticism that the use of biofeedback might foster dependence is not yet evidenced (Helding, 2008), but one author suggested to use it with caution as it has been shown to cause hyper-functional voice production (Bergan, 2010), although this was only reported in one study. Visual biofeedback appears to be most beneficial if interpreted and made meaningful for the learner (Callaghan, 2014), and used only briefly for targeted, specific tasks (Helding, 2008).

Augmented (external) feedback can come in the form of verbal commentary, facial expressions or gestures from the teacher, and is particularly important for motor skill acquisition and building a reference of correctness (Crocco et al, 2020). There are two main varieties of augmented feedback, Knowledge of Results (KR), information about the precision with which a skill is performed, and Knowledge of Performance (KP), information about how the skill was performed or how to improve it.

KR can be as simple as a nod, 'correct' or 'incorrect', and either qualitative, such as 'good', or quantitative, such as 'you were a semitone sharp' (Bergan, 2010). While one author states that KR improves learning "up to a point" (Bergan, 2010, p.462) (although up to which precise point we are left guessing) others deem it essential for skill acquisition (Verdolini, 2000). KR is best used after accurate task attempts (Crocco and Meyer, 2021) and for expert singers (Bergan, 2010). There seems to be more of a consensus in the research about the best practice for KP feedback, that it is more beneficial to novice learners or novel tasks in the cognitive phase of motor learning (Nix, 2017; Crocco et al, 2020; Bergan, 2010).

The frequency of feedback delivery can impact learning. Many academic articles report that reduced feedback enhances learning (Bergan, 2010; Crocco and Meyer, 2021, Nix, 2017). Frequent feedback may reduce accuracy and stability in performance (Crocco and Meyer, 2021), perhaps because it can overload learner attention demands (Crocco et al, 2020), or risk learner dependency by inhibiting the development of intrinsic feedback (Crocco and Meyer, 2021; Nisbet, 2003). It is important to note that, again, the research upon which these observations are based does not appear to be carried out on voice, so its applicability to vocal learning tasks is unclear and needs more investigation. It may be common sense to use the 'bandwidth' method, which proposes frequent feedback given to beginners and withdrawn as expertise grows, and learners progress through the associative phase towards the autonomous phase of motor learning (Bergan, 2010; Crocco et al, 2020). As well as learner ability, this approach also takes into account task difficulty, where more complex tasks are given more feedback than simpler ones (Helding, 2008; Crocco and Meyer, 2021).

The timing of feedback also impacts motor learning outcomes. One option is to give feedback concurrently, while singing. This is to be avoided as much as possible because, although it benefits immediate performance, it inhibits learning as it denies the learner opportunity to develop their own intrinsic feedback (Nix, 2017). Delayed feedback is preferable to give the singer time to process their own intrinsic feedback (Callaghan, 2014; Bergan, 2010; Nix, 2017), after the performance of a song, a phrase, or a task (Nix, 2017), as although it may have negative effects on immediate skill acquisition, it has positive effects on retention, which is a crucial stage of learning (Bergan, 2010).

To improve my teaching practice in the 1:1 singing lesson context and enable my students to reach their goals efficiently, I can apply the following recommendations:

- **Visual biofeedback:** make use of spectrogram analysis in lessons for short-term, specific technical challenges e.g., onsets, intonation, and resonance.
- **Learning stage:** be mindful of which type of feedback (KR or KP) will benefit learners of different skill levels
- **Best practice:**
 - Give clear, minimal feedback, as while students make many errors, they cannot understand many instructions at once (Crocco and Meyer, 2021) and avoid long verbal explanations of vocal principles (Nisbet, 2003)
 - Give feedback about high priority largest errors and the general first, before moving to the specific (Crocco and Meyer, 2021; Nix, 2017)
 - Focus feedback on positive outcomes and successful performance attempts (Crocco and Meyer, 2021; Frey-Monell, 2010; Crocco et al, 2020).

Conclusion

These practical applications of MLT that I can apply in my studio will, I hope, improve outcomes for my students, but the conclusions I am able to draw from the current research can only go so far, because more voice-specific research in this field is still needed. The studies that *are* done on voice are almost exclusively done on classical singers, whom I do not teach. Voice science studies are often only done on small numbers of subjects so are hard to generalise from; they are usually tracking discrete aspects of the voice (such as specific vowels, pitch ranges); many use small population samples of experts that are not representative of my complete student cohort (novices to experts); and they rarely account for warm up or preparation time done prior to the tasks

measured (Callaghan, 2014). It seems the best course of action is to learn what I can from the field of voice science and MLT, and apply it to my teaching as much as I am able (Helding, 2008).

However, as the body is the instrument for singing, and also the home of emotion and feeling (Callaghan, 2014) throughout my research I have questioned how to balance MLT best practices in an optimal way with the emotional wellbeing of the singers I work with, which, in my own experience as both singer and a teacher, has an enormous and fundamental impact on a singer's ability to learn. MLT best practices will not help a fearful, anxious, or disengaged singer to acquire, retain nor generalise a motor skill. A holistic learning theory, where "intellect, emotions, the body impulse (or desire), intuition and imagination" have to be stimulated for learning to transpire (Laird, 1985, cited in Dunn, 2002, p.1), seems very relevant to my practice going forward. Although "anything that threatens physical, mental, or emotional well-being is a threat to the voice" (Callaghan, 2014, p.165), in terms of motor learning, emotion can also act positively as an attentional aid and enhance learning, as it can help establish memory (Helding, 2012a).

Learning as much as possible about my students seems to be a sensible way to proceed in my practice. To apply MLT best practices it will help me to understand their learning stage, experience, health, skill level (Callaghan, 2014; Crocco and Meyer, 2021) as well as their attitudes and emotional state. A combination of research, practice and experience will hopefully enable me to get the balance right for each student. Written frameworks for a holistic student assessment and MLT best practices within lessons would help me with this and is something I aim to develop and apply to my practice.

Assessment Component 2:

- a) Reflect on your recent learning experience, and the value of learning you have acquired. Assess your current competences and identify future development needs in the context of your work place/voice studio/classroom.
- b) Devise a detailed personal development plan, which incorporates identified areas for development, objectives, activities to be undertaken, methods, resources, review periods and timescales.

Context

For this assignment, I wanted to study a subject that would be relevant to all my students, both novices and experts, and that had not been covered in any of my previous teacher training, which consists of Estill training, and many short CPD courses run by independent practitioners. I was aware of some basic principles of MLT from having participated in a teacher training practicum run by Dr Kari Ragan in 2020. However, I did not understand the topic in any depth, nor had I read any literature on the subject. I was aware from the 2020 practicum, that I tended to talk too much in lessons, and this was not beneficial to my students. I wanted to investigate deeper to understand not only why I did so, but why that was problematic practice, and what I could do to address it. On brief reflection, my verbosity most likely stemmed from imposter syndrome, from a lack of confidence and perhaps also a bias about the way I personally engage with voice work, wanting to know everything in great detail, and the realisation that this was not an appropriate approach for all learners. Delving into Motor Learning Theory (MLT) seemed an ideal starting point to explore this further and to learn about teaching behaviours that would replace my over-talking and benefit my students.

Reflective Models

Despite being familiar with the processes of research, analysis, synthesis and writing, having completed an academic undergraduate degree and a postgraduate degree, I had never previously studied any scientific literature before, or indeed any literature relevant to my daily work practices, where I would need to be conducting both “reflection-in-action” and “reflection-on-action” (Schön, 1983, quoted in Finlay, 2008). With a sense of overwhelm about the amount of information available, perpetuated by my initially erratic approach to finding literature to read, I realised that keeping a journal of my progress would be a way to help me reflect and “to keep in touch with the

self-development process... taking place" (Richards, 1991). I also realised that I needed a framework for reflection to help me understand how my learning would benefit and align with my practice, and I was drawn to Driscoll's 'What? Model of Structured Reflection' (Driscoll, 2007). This model applies three question prompts: 'What?', to reflect on my current competencies, goals and needs in my practice; 'So what?', to scrutinise and analyse my learning and reflect on its relevance; and 'Now what?' to reflect on future development needs.

What?

At the beginning of this learning process, I was already well-informed on vocal anatomy and physiology, but less so on how to impart this knowledge to students, nor whether imparting it to students was even a sensible approach. I knew that understanding more about MLT would have practical relevance to my day-to-day teaching, but to what extent I was unsure. My ultimate desire was, and still is, to become a better, more effective teacher who can help students to reach their goals as efficiently as possible.

I was initially fascinated by the debate on internal versus external locus of attention that falls in the motor learning realm, partly as I felt the need to defend the *paralysis by analysis* accusation that the Estill Voice Model™ has faced in recent years, whilst acknowledging my own bias that I have never felt stifled by it. However, I very quickly became overwhelmed by the number of very scientific studies that delved deep into the neuroscience of cognition, learning and attentional focus. I could understand the results of the studies if I took a lot of time over them, but my progress was slow and I found the process cognitively draining, and reading the studies themselves uninspiring and laborious. This seemed to be too specific a line of enquiry to be particularly useful, so I needed to gain some perspective to see if I could distill information from the broader motor learning field to apply my practice. Having read an overview article (Crocco and Meyer, 2021), I started to see many more relevant areas of MLT, so I widened my reading. I soon realised I would not be able to include them all in my assignment, as the subject was simply too broad, and so I chose three areas that I thought would firstly, be most relevant to my teaching practice and secondly, that interested me the most. I continued to research motivation, attention, and feedback in a motor learning context as they seemed to fit a beginning - middle - end framework for vocal tasks within lessons, but my research on cues, modelling and practice could not ultimately be included.

It took me a long time to fully grasp the internal-external locus of attention debate, for several reasons. There was a lot of overlap in between the sub-sections of my research, between attention and feedback, between feedback and motivation between awareness and attention in particular. I

found some papers seemingly contradictory, with authors stating principles such as learners should focus on their body (awareness) and not focus on their body (external locus of attention) in the same article (Nisbet, 2003; Verdolini, 2000). My ingrained habit of zooming in too quickly to the finer details was not helpful in this instance, as I realised through reflective journalling that ultimately “in order to learn, some “unlearning” of favoured ways of working might need to take place” (Driscoll, 2007, p.33). I needed to step away from some of the finer details, stop over-thinking and gain perspective. It was only through dialogical reflection (Solomon, 1987) with other practitioners and colleagues that I could grasp the concepts, and learn to articulate what I had understood and misunderstood - the difference between awareness and attention.

So what?

It was important to me to have a sense of purpose about my studies, to know that my work was going to have value for my students (Ghaye, 2010). Reflective journalling helped enormously with this, “seeing the process of reflection as a meaning-making process” (Ghaye, 2010, p.33) and bringing “greater unity and wholeness of experience to the practitioner and greater empathy between them and their client” (Bolton, 2010, p.2). By asking myself ‘So what?’ in reflection, I could ensure that I was centering my students and the ultimate benefits to them that they might gain through my learning.

I was reassured that I was intuitively doing many of the recommended MLT best practices. But some of them I was definitely *not* doing, such as keeping talking to a minimum. Over the period of this research I have been reflecting on how much of my talking in lessons is rapport building, which is important for motivation, and how much is oversharing of the voice science information I know, on a misguided assumption that everybody finds it as interesting as I do and therefore wants to know and will benefit from knowing. I have started to be more mindful of this in my practice, both what I say *and* how much time I spend talking. My default is now to redirect almost all conversation back to the singing task to enable my students to spend as much time as possible actually singing in each lesson. Although early indications suggest this is having a positive effect, it is still early to assess the effect of this change in teaching behaviour.

Despite the majority of studies in the motor learning realm not being on voice, and especially not on contemporary voice where the parameters and desired outcomes for each student can be so varied, the relevance of the research I have carried out to my practice is still significant. I am planning to put what I have learned into an initial assessment framework and a lesson/task framework to practically implement in my day-to-day practice, which can be revisited periodically to review student progress.

Whilst journaling, especially as I was drawing my conclusions, I found the research I carried out on motivation, autonomy, and shaming language especially pertinent, having been shamed myself in the past as a student by a previous prestigious voice teacher, and as a teacher by other voice professionals at a conference for being unfamiliar with some concepts. These experiences were traumatising and undoubtedly exacerbated my imposter syndrome and led me to further study. As a result, it is important to me that in both my own private practice and in the drama school where I work, I contest the traditional “imbalance of power” (Bolton, 2010, p.10) between teacher and student. I reflected on how it is important to me that my learning helps to make the industry as a whole kinder and more considerate, and that using some motor learning best practices could help with this.

Now what?

In light of this, I will make it a priority to create opportunities to discuss my future learning with my colleagues and also with my students, where appropriate, to see things from perspectives other than my own, as “reviewing practice through these lenses makes us more aware of those submerged and unacknowledged power dynamics that infuse all practice settings” (Brookfield, 1998, p.197). In a practical sense, when I research any new subjects in future, I will endeavour to begin my reading with literature reviews or broader topic articles or books to gain an overview of the subject area, trusting that this type of reading will bring both insights and direction, before dealing deeper into detailed specific studies.

The immediate challenge in my practice is to manage my students’ expectations of how lessons grounded in MLT best practices will work, and motivating them to fully engage with it. In this instant gratification culture, younger learners in particular, but even some of my adult students, seem to struggle accepting a reduction in feedback from me, and get frustrated when their rate of progress is not as fast as they may hope or expect.

For all the practical applications of MLT, a holistic awareness was missing for me in this research, and as a practitioner I know intuitively from experience that it can make or break a learning journey. I found the motivation research fascinating, and I want to go further and look more into the effect of emotions on the voice, into perfectionism and similar blocks to progress and expression that I have seen with my own students, to help get them past the first hurdle and on to a successful pathway through the phases of motor learning skill acquisition. In a wider ethical and moral context, I do not want to inflict trauma on anyone that comes to me for lessons, as learning to sing

can be a vulnerable experience, and I do want to make singing a place of joy and safety and of expression, available to all, so it is important to me that my continued research supports this goal.

Personal Learning and Development Plan

Developmental area	Action	Deadline
<i>Design an onboarding framework for new students, to ascertain learning stage, competencies, challenges, and their attitudes to learning.</i>	Create a document comprising assessment questions and a series of vocal tasks designed to highlight learning stages, vocal maladaptions, strengths and challenges that can be used for new student onboarding, and for existing students as part of a periodic review process.	Create the initial document by 1st June 2022, to test and refine during June and July, so that I can implement into my private practice from the beginning of the new academic year in September 2022.
<i>Design a lesson framework with questions that I can follow to ensure best MLT practices are being followed across a broader range of research areas.</i>	Create an accessible document in infographic form for quick and easy access, that clearly lays out MLT best practices for motivation, cueing, modelling, attention, feedback, and practice.	Create the initial document by 1st June 2022, to test and refine during June and July, so that I can implement into my private practice from the beginning of the new academic year in September 2022.
<i>Conduct deeper research into motivational theories and how I can implement strategies that can maintain high motivation levels for learning in my studio.</i>	Begin with broader reading on motivation theory, and then go into more depth as required, with as narrow a focus on singing and music making as possible. Create a summary document.	1st July 2022, to enable me to form some ideas about Module 3, Work-Based Learning Project.

<i>Gain a clearer understanding of the role and impact of emotions in learning and on the voice.</i>	Begin with the book “How Emotions Are Made” by Lisa Feldman Barrett to gain a broad overview of emotions, and then pursue more specific research papers on the voice and emotion. Explore the MA System for relevant papers and videos on performance anxiety and perfectionism to see where these topics might overlap to uncover potential future research areas.	1st July 2022, to enable me to form some ideas about Module 3, Work-Based Learning Project.
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