

PART ONE: Critically evaluate a range of performance coaching concepts, theories and models that you have recently studied, explaining their relevance to your workplace practice and procedures, and devise a strategy for applying what you have learned to improve your practice and performance.

INTRODUCTION

This essay will briefly examine coaching perspectives and models, evaluating their relevance to evolve my teaching practice, considering suitability for clients with Music Performance Anxiety (MPA).

Previously a freelance singing teacher at dance schools for ages 16 and under, I now work privately as a vocal coach, singing and music teacher. My clientele covers a wide spectrum of ages (mainly adults), abilities and ambitions, from those beginning their musical journey to those training and working professionally. Informed by my past experience of debilitating anxiety, teaching students with various obstacles including anxiety, and an awareness of peer musicians struggling with professional level performance, managing MPA is an area of special interest to me. My personal journey has seen me return to performance more confident than ever. I wish to help instil the same level of ease and self-belief in others.

Despite 140 years of study into performance psychology (Daubney & Daubney, 2017), Performance Coaching and MPA are relatively young subjects (Wilson, 2020; Kenny & Osborne, 2006). Research into the application of different coaching models and perspectives specifically for MPA appears extremely limited (Shaw et al., 2020). The small sample of reliable studies concerning MPA do so using clinical therapy interventions (Juncos & Paiva e Pona, 2018; Kenny, 2016; Juncos & Markman, 2016; Kendrick et al., 1982). Thus, much of my research reviewed the two elements separately via academic journals and books, alongside course and lecture content.

Bachkirova et al. suggests the following perspectives are appropriate for Skills & Performance Coaching (SPC): *Psychodynamic, Cognitive Behavioural, Solution-Focused, Person-Centred, Gestalt, Existential, Ontological, Transpersonal, Positive Psychology*, and *Neuro-Linguistic Programming (NLP)* (2010). This offers a grounding on where to begin my evaluation. Furthermore, previously undergoing courses in Acceptance and Commitment Training (ACT), I'm aware of *Acceptance and Commitment Coaching (ACC)* for MPA, alongside its use for performance enhancement (Juncos, 2021). Although MPA is a main concern, it's equally important that my coaching approach is applicable to my vast scope of clientele, some of whom are long-term students and others who attend short-term with a specific motive such as career enhancement or preparing for a specific event; I aim to create an integrative perspective.

MPA

MPA is "the experience of marked and persistent anxious apprehension related to musical performance that has arisen through underlying biological and/or psychological vulnerabilities and/or specific anxiety conditioning experiences." (Kenny, 2011, pg. 61). It can have career-impacting or career-ending ramifications and manifests in affective, cognitive, somatic and behavioural symptoms (Kenny, 2016; Winter Hunnicutt & Winter, 2011; Ely, 1991), suggesting the need of coaching perspectives that incorporate all manifestations.

Some predict 15%-25% of professional musicians suffer from performance anxiety (Steptoe, 2001). Others imply it presents itself in up to 80% of individuals, with 14%-16% of musicians suffering from *severe* MPA (Winter Hunnicutt & Winter, 2011; Kirchner, 2004). Notable peak performance psychologist Dr Don Greene remarks that musicians, out of all other professions, have the greatest problem managing performance anxiety (Greene & Savage, 2009). The proclivity musicians have towards anxiety and mental ill-health heightens the relevance of my combined studies; Gross and Musgrave suggest musicians are three times more likely to experience anxiety and/or depression than the general public (2016). Arneson notes: "in multiple studies, musicians show more psychiatric disorder, interpersonal sensitivity, depression, anxiety, hostility, phobic anxiety, paranoia, and psychoticism" (2010, p.538). Despite this predominance, there remains a lack of strategies, accessible information and support (Daubney & Daubney, 2017). Whilst recommended that musicians work with a psychotherapist over other available MPA treatments (Winter Hunnicutt & Winter, 2011; Juncos et al., 2018), few seek advice (Welch et al., 2008) with many preferring not to work with a psychotherapist "due to stigma and lack of time/access." (Shaw et al., 2020, p.1) This stigma for therapy appears to be shared throughout society, whilst the greater flexibility and sense of partnership in coaching is welcomed (Hart et al, 2001). Hence, the integration of SPC into my role is vital to prevent and overcome obstacles that might otherwise go unaddressed.

An inclusive, friendly rapport lies at the heart of coaching (Bachkirova et al., 2010). Already with established student relationships, teachers have an advantage for effective coaching; not only do we have the capability to recognise and aid MPA in students but a responsibility to (Winter Hunnicutt & Winter, 2011; Arneson, 2010). Incorporating performance coaching into my practice is crucial, with MPA especially impactful for vocalists and woodwind (my primary and secondary specialisms) due to its physical implications (Juncos et al. 2017). Additionally, the effects of attachment, emotions and trauma can alter the core characteristics of the voice (Monti et al., 2016), suggesting coaching perspectives that take past trauma and attachment theory into account may be most suitable for vocalists. Furthermore, therapies only focusing on the improvement of anxiety symptoms have been shown to be rarely effective or enduring (Kenny, 2016). Thus, it's essential to consider how frameworks may not only relieve anxiety but enhance performance.

DEFINING COACHING

"Only by defining the intervention can it be clearly differentiated from other interventions" (Passmore et al., 2019, p.1). There remains much controversy over how to distinguish coaching from mentoring, counselling and therapy due to overlapping characteristics, similar theoretical perspectives and similar objectives (Bachkirova et al., 2010; Wilson, 2020). However, a coach is not a therapist, counsellor or mentor and understanding the boundaries between them is vital for my implementing coaching perspectives and techniques in the teaching studio. Furthermore, the literature reveals there are three levels of which performance anxiety is experienced - mild, moderate and severe (Winter Hunnicutt & Winter, 2011; Kenny, 2011). I shall evaluate the suitability for clientele experiencing mild to moderate MPA, with most individuals experiencing

moderate. Severe MPA implies a more clinical and certified method of aid, therefore unsuitable for my practice.

Hart et al. (2001) perceive coaching as present-focused, guiding rather than giving advice, and offering self-disclosure. The most distinctive quality, however, appears to be the coach/coachee relationship; "In therapy, the therapist is viewed as the 'healer' in the relationship, whereas coaching implies more collaboration between coach and client" (Hart et al., 2001, p.231). As a teacher, I encompass these four qualities. I guide students to reflect on and work with the voice they have 'today'. Learning is regularly prompted by questions, the founding staple of coaching (Wilson, 2020), in an attempt to elicit somatic and aural self-awareness. Especially in relation to MPA, I am self-disclosing of my personal journey and admitting of my own errors, weaknesses and inexperience. By showing vulnerabilities, we illustrate to students "...mistakes can be acknowledged and overcome, that risk-taking is desirable, and that music growth requires that they are willing to trust one another..." (Bucura, 2019, pg. 9). Most importantly, I recognise the significance of a safe environment, with the voice a vulnerable and emotional venture.

Coaching is "unlocking a person's potential to maximise their own performance. It is helping them to learn rather than teaching them - a facilitation approach." (Whitmore, 2003, p.8) This definition not only outlines the relationship between coach and coachee but the key task of building self-efficacy. Self-efficacy, as a central theme in anxiety arousal (Bandura, 1988), can also be suggested as a core root to and preventative for MPA development. Thus, any coaching perspectives with self-efficacy building as a key element should be considered highly applicable to my practice.

Whilst mentoring shares this task of building self-efficacy, coaching is not mentoring. The mentoring relationship contradicts the "collaborative and egalitarian relationship" between coach and coachee (Grant & Palmer, 2002), with the mentor *placing* wisdom onto their protégé (Jacobi, 1991). Contrastingly, coaching is facilitative; "The role of the agent (the coach) is not to guide, direct or instruct, but to 'facilitate' the client (coachee) towards their own discoveries, insights and goals." (Passmore et al., 2019, p.2). This promotes the key consideration of Adult Learning Theory (ALT).

Recently, coaching has been identified as being 'grounded in adult learning' (Palmer & Whybrow, 2005; Cox, 2017). With a predominantly adult clientele, it's essential my approach recognises ALT. As proposed by Knowles' principles of Andragogy (Bachkirova et al., 2010), my adult clientele are self-directed learners with a need to know what they will be learning. Many, especially those actively performing, engage my services when they *need* to do so. Furthermore, they seek to apply their learning immediately. Adults have prior experiences - these are built upon, or unlearned so new growth can take place, as is done so often in my teaching studio with unserving vocal habits and past negative learning experiences. Wilson names 'self-directed learning' as the core principle of coaching (2020). How then, if all coaching is grounded in facilitating self-directed learning, can I define my role as a performance coach and respectively decide what is suitable for my practice?

Tschannen-Moran provides the most basic definition of performance coaching; it 'assists someone to learn how to do something better' (2010). They define SPC in seven essential tasks:

1) cultivate motivation; 2) expand awareness; 3) build self-efficacy; 4) frame opportunities; 5) design experiments; 6) structure repetition; 7) savour success (Tschannen-Moran, 2010). This draws resemblance with my own tasks as a teacher and the content each lesson contains. Hence, I feel drawn to this definition and see my skillset as transferable to the role of Performance Coach.

However, it is argued that SPC goes beyond simply laying a path to skill attainment. Whilst some, such as Hall & Duval (2004), separate performance coaching from developmental and transformational coaching, Bachkirova et al. imply performance coaching must consider not only skills and actions, but the mental, emotional and volitional components that lie beneath 'since it is *these* that govern our performance' (2010). It's apparent that within both the subjects of MPA and performance coaching there is "...a vital need to link the learning need with the coachee's internal desires and ambitions..." to overcome obstacles and, thus, achieve the performance the student aspires to (Bachkirova et al., 2010, p. 16).

COACHING PERSPECTIVES

With a varied clientele, I wish to create an integrative coaching approach useful in both long-term and short-term scenarios, applicable for MPA but also practical, goal-oriented work.

My past studies into *ACT* for MPA and performance enhancement have been a springboard into the realm of SPC. Derived from *ACT*, *ACC* is a natural progression for me to take. The *ACC* philosophy of accepting rather than attempting to banish unpleasant internal experiences (Hill & Oliver, 2019) is at the heart of my personal journey of self-development. The use of the *Hexaflex* model for psychological flexibility provides a well-rounded 'checklist' and progression framework for coaching sessions, engaging both behavioural patterns and committed action, grounded in the coachee's intrinsic values (Shaw et al., 2020). Working with popular music and clientele who are aspiring songwriters, I'm an advocate for students finding their unique voice; addressing their individual values as a performer enhances this. No matter their experience, when up against a challenge students are provoked by confronting and uncomfortable thoughts and feelings; it's imperative "...to consider these thoughts and feelings entirely normal and healthy" (Hill & Oliver, 2019, p.6). Consequently, students can be shown that MPA is manageable and encouraged to not give up on their ambitions.

Originating from the same school of thought (*Cognitive Behavioural Therapy* [CBT]) there are similarities between *ACC* and *Cognitive Behavioural Coaching* (CBC). Currently CBT 'has the most empirical support of all MPA treatments' (Juncos et al., 2017) suggesting its coaching derivative offers the same effectiveness. However, what draws me to CBC the most is its 'twin track approach to goal-achievement' (Neenan, 2008); CBC addresses both the psychological and the practical. This is relevant to my broad clientele, offering flexibility to address both students who need guidance overcoming internal obstacles, such as self-doubting beginners, and those who wish to focus on specific goals and directive action plans, such as the more established vocalist who has already worked to build up an emotional resilience. I and *ACC* disagree with CBC in its principle to 'correct' the thoughts of a coachee (Williams & Palmer, 2010; Juncos et al., 2017). The idea of 'correcting' a student contrasts with my teaching approach, Adult Learning Theory (Bachkirova et al., 2010), and the definition of coaching as believing 'people already have the

answers they need' (Wilson, 2020). In spite of the literature revealing I'm already engaging students in CBC techniques, such as 'examining the evidence' (Williams & Palmer, 2010) - a tool introduced to me via my own experience in overcoming anxiety and still used in self-coaching to overcome obstacles vocal or otherwise, CBC is only appropriate to use when trained and receiving regular supervision; it's suggested *Solution-Focused* models should be used when psychological aspects are unnecessary (Williams et al., 2010). On the contrary, ACC is already established in its use with non-clinical populations (Shaw et al., 2020). However, CBC does provide many useful goal-oriented and multi-aspect models such as *SPACE* - Social, Physical, Action, Cognitions, Emotions (Edgerton & Palmer, 2005). Reflecting the various symptom areas of MPA (Winter Hunnicutt & Winter, 2011), *SPACE* could be very useful in raising student awareness how their MPA manifests and aid planning effective ways to manage it.

As a coach, my role is to help others find their path, not to offer solutions. This is the *Solution-Focused* (SF) approach (Hicks & McCracken, 2010). SF helps the coachee to identify and commit to practical solutions. "[D]esigned to minimise intervention" (Cavanagh & Grant, 2010, p.62), it's brief timeframe and lack of past analysis are suitable for short-term clientele with specific objectives. Furthermore, the 'non-pathological interpretive framework' appeals to me as a non-clinically trained voice teacher. I see merit in facilitating action plans and it connects with my teaching style of celebrating strengths over pointing out mistakes. Nevertheless, I don't consider it applicable for students experiencing moderate MPA; Cavanagh & Grant note how many clients may find the SF approach a challenge, and potentially feel it is unempathetic (2010). This suggests potential to alienate the student with MPA who may experience difficulty to implicitly focus on a desired future and on strengths. Furthermore, its grounding in 'brief therapy' may be unsuitable for those students whose obstacles, such as MPA, may take a longer period of time to overcome.

Contrastingly, the *Existential* approach believes that "issues brought to coaching cannot be dealt with as separate from the whole being who presents them" (Spinelli, 2010, p.94). It encourages the acceptance of uncertainty, something I feel is highly applicable for performance, especially for vocalists - in the words of Billie Holiday, "when you walk out there and open your mouth, you never know what's going to happen" (Holiday, 1956). The importance to accept an element of uncertainty is applicable to my work within popular music genres where there is a heightened level of and expectation for spontaneity and improvisation. The *Existential* view that concerns are not obstacles alongside its three foundational principles also align themselves with MPA treatment (Spinelli, 2010; Juncos et al., 2018); 'relatedness' applies to encouraging self-awareness (Mindfulness), 'uncertainty' is acknowledgement of the presence of anxiety or (Acceptance), and 'existential anxiety' deals firsthand with the anxiety life brings.

Initially sceptical of *Positive Psychology*, I believed it fully focused on positive emotion and rejected all negative; evidence shows too positive an approach can be just as harmful as an overly problem-focused approach (Fredrickson & Losada, 2005). However, 'unbridled positivism' is not endorsed by this approach; "PPC involves a coaching relationship in which there is a productive ratio of positive to negative emotions and interactions" (Kauffman et al., 2010, p.162). Its focus on 'increasing well-being, enhancing and applying strengths, improving performance, and achieving

valued goals' aligns also with my approach to teaching and MPA treatment. The core aim is to build emotional resilience (Kauffman et al., 2010), an imperative for not only those students training and working but for those beginning their journey and needing resilience to persevere. Despite the pursuit of music requiring a larger than average sense of resilience and persistence, music and art students hold the lowest competency beliefs (McPherson & Hendricks, 2010). A positive psychology focus may be useful in reframing anxiety in a positive light, encouraging the acknowledgement of positive effects of anxiety (Welch et al., 2008; Senyshyn, 1999). Furthermore, it's well-evidenced that positive emotions enhance not only affective and cognitive resilience but physical resilience, suggesting it's applicability for physical MPA symptoms. My studies reveal that I already incorporate *PPC* tools into my teaching, such as my use of the 'Three Positive Things' self-coaching exercise (Kauffman et al., 2010), which I implement in lesson via reflective questioning prior to working on improvements.

As a potential coach without clinical training, I am wary of crossing ethical boundaries. Within *Person-Centred* (PC) coaching "there is no conceptual distinction between coaching and therapy" (Joseph, 2010, p.69) and the terms 'counselling' and 'coaching' are used interchangeably. This potentially alleviates my worry of overstepping my role, however Joseph states that, from the PC perspective, coaching "is the same activity, requiring the same theoretical base, the same skills, and high level of personal development as required from person-centred counselling." (2010, Pg. 72) Therefore, despite its merits as a widely established approach that is non-directive, undiagnostic, and useful in understanding student's values and self-beliefs, it's not appropriate. Furthermore, its strong non-directive stance in 'not attempting to promote self-acceptance or congruence between real or perceived selves' (Grant, 2004) may impede students with MPA where encouragement and guidance to self-accept may be needed. As a SPC, PC's discipline to stay with the agenda of the coachee and lack of goal-setting could be problematic if a student is required to work towards auditions and broader expectations.

Another perspective that threatens the coaching/therapy boundary is *Psychodynamic*. At the root of this approach is the study of past trauma and attachment theory (Kenny, 2016; Lee, 2010). Although as a leading expert in MPA treatment Kenny (2016) implies addressing attachment theory as key, and others identify the role of past trauma in the emergence of vocal qualities (Monti et al., 2016), it is rightfully perceived as 'outside the boundaries of coaching for non clinically trained coaches' (Hart et al, 2001). Psychodynamic's heavy focus on the past and on unconscious emotion also offers potential to be overly concerned with problems.

The intricacy of language assessment involved in *NLP* and *Ontological* perspectives makes both unsuitable to the voice teacher (Grimley, B., 2010; Sieler, A., 2010). I do, however, draw familiarity with *NLP*'s Meta Model; the question tools of 'Who' 'What' 'Where' 'When' 'How' are similar to those I use with all genres of vocalists to enhance performance engagement and meaning-making. *Ontological*'s three domains of language, emotion and body are relevant to performers and musicians who embody their skill, especially vocalists. It may also aid it working with MPA, offering multiple avenues of engagement and aligning with the affective, cognitive, behavioural and somatic symptoms. However, *Ontological*'s focus on somatic work is outside my skillset, more suiting for a teacher qualified in somatic practices such as Feldenkrais.

PART TWO: A reflective review comprising of two parts.

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

“...SPC stands on the shoulders of adult-learning theories and growth-fostering psychologies...”
(Tschannen-Moran, 2010, p.214)

‘At the heart of all adult learning and development and, thus, at the heart of all coaching practices’ is Adult Learning Theory (ALT) (Bachkirova et al., 2010). Whilst it ‘underpins’ the very nature of coaching, ALT also underpins my own development.

Both Knowles’ theory of *Andragogy* and Kolb’s theory of *Experiential Learning* place experience ‘at the heart of adult learning’ (Cox, 2016; Bachkirova et al., 2010). Kolb’s concern however is learning ‘through’ experience rather than Knowles’ perspective of ‘building upon’. *Experiential Learning’s* reflective practice appears to mirror the cycle of reflection and mastery experience suggested by Bandura to foster self-efficacy (1994), in itself a theory of learning. As does a student build technique and efficiency through the cyclical process of experience and reflection, so have I reframed and reshaped my understanding of what ‘coaching’ and ‘performance coaching’ entails. Experiential Learning’s perspective that ‘learning is best viewed as a process and should not be seen in terms of the outcome’ (Bachkirova et al., 2010, p.8) is at the heart of my practice as a teacher; I aim to engage students in the journey, to be mindful of the now, and to draw attention to the task at hand. Furthermore, it depicts my own journey as a student; whilst aiming to evolve my practice to incorporate performance coaching, I undertook this pathway with a curiosity to explore interests and potential career progression rather than focus on ambition.

The six main principles of *Andragogy* as devised by Knowles (Cox, 2016) are especially applicable to both my role as a voice teacher and as a student:

1. Adults need to know
2. Adults are self-directed
3. Adults have an abundance of prior life and work experience
4. Adults learn when they have a need to learn
5. Adults are relevancy-oriented
6. Adults are internally motivated

Undertaking studies into performance coaching and investigating potential approaches has manifested from an eclectic pool of my experience: my personal encounter with coaching and anxiety; my years of teaching experience and the array of clientele I have worked with; my personal performance background. Knowles argues that our readiness to learn as adults links to the relevance of the learning (Cox, 2016); as does the eager adult vocal student in my studio, we seek to apply our learning immediately. Whilst I feel confidence in my potential to apply coaching

perspectives to my practice and an eagerness to implement new tools, I feel it is essential to practice their application in a more controlled setting. My intrinsic motivation stems from the want to provide the best service possible for my students. I am, therefore, always engaged in learning, directed by the requirements of individual students, and stimulated by a 'need to know'. However, whilst I enjoy the freedom of self-directed learning and welcome the vast insight I have so far gained into MPA, psychology of the performer, and coaching perspectives, the scope of research has at times been overwhelming and I have struggled to maintain a focus. In spite of this, I believe I have employed a useful approach in developing a personal coaching model, building "a coherent framework that encompasses [my] own worldview and what is important for [me] in the way [I] practise." (Bachkirova et al., 2010, p.418) For future development, I shall look beyond the use of active listening and socratic questioning, towards incorporating coaching models in an attempt to tailor the broadness of study and build self-efficacy.

Previously I identified the *SPACE* model for building awareness of experience (Edgerton & Palmer, 2005). For further study, I have found inspiration in two particular coaching models, *GROW* and the *Mobius Strip*. For the sake of this reflection, I believe the former, as a goal-oriented model, to be more appropriate.

GROW, as one of the earliest coaching models, is used widely by many coaching perspectives including *Positive Psychology* (Kauffman et al., 2010). It's relatively easy use as a method to structure coaching sessions appeals very much to both my studies and teaching. A 'phenomenon' (Wilson, 2020), its use is intended to develop awareness via gathering facts and information and ultimately foster change. It incorporates four stages of questions:

1. *Goals*
2. *Reality*
3. *Options*
4. *Will/Way*

I am prompted to ask myself what outcome I want from this process, how I feel this process shall help me, whether this course will be sufficient in covering what learning I need, and what it would take for the learning experience to be successful. I believe this module has addressed many of these concerns. I have evaluated the importance of performance coaching in the teaching studio and how incorporating potential coaching models, including the use of tools such as *GROW*, will help address an array of issues for a wide spectrum of clientele. Currently, my goal is to pursue experience in use of the approaches and tools they bring.

Confident in my evaluation of potential concepts, my future development depends on my competency in coaching methods, techniques and tools, and in my application of experiential learning; Hart et al. (2001) relay the suggestions that "a coach should have a coach in addition to adequate training" and "...ongoing supervision for coaching is important for professional development." (2001, p. 237)

CONCLUSION

“It is said in therapy that some clients need glue, while others need solvent. This is also true in coaching. Some clients need help in consolidating their previous gains and finding more applications for what they know already. Other clients need help in getting rid of false assumptions and false trails, and finding new directions. Some clients need a combination of both...” (Rowan, 2010, p. 153)

On examining the broad range of perspectives available to Skills and Performance Coaching, I believe that “...a multiplicity of approaches can enrich the knowledge base of coaching.” (Bachkirova, 2010, p.5) We are all unique selves and, as such, experience life and its obstacles - including MPA - differently. In the same way that I approach every single lesson I teach as unique, dependent on the wants and needs of the individual student, so shall I approach coaching.

I am drawn to approaches that allow for integration, flexibility and creativity in their use of models and techniques such as *ACC* and *Positive Psychology*. Frameworks that celebrate balance such as *Existential Coaching* - be it between the past, present and future, the focus on thoughts and emotions, positive and negative - also appeal to my use with a wide spectrum of clientele.

Other coaching perspectives appeal to me on a personal level and how I already work, and it has been enlightening to find that I naturally incorporate particular methods and tools into my teaching, such as the ‘Three Good Things’ from *Positive Psychology* and the use of evidence within *CBC*.

I am also aware of the need to explore more goal-oriented models to appease the more goal oriented, short-term client, and found merit in the *Solution-Focused* approach and *GROW* model. I recognise a need to further investigate models and techniques to incorporate, beyond my use of questioning, with a focus on structuring sessions.

In respect of working with MPA, the approaches that work with acceptance at their root seem most beneficial, and models such as *SPACE* show potential for raising awareness. Questioning the potential application of coaching approaches for students with MPA has offered an initial focus, with the high prevalence of MPA in the private teaching studio.

Whilst my initial exploration of coaching perspectives and models have been underlined by a potential application to aid MPA, my overall goal is to develop a coaching style that is flexible in aiding all obstacles brought to me by students.

PERSONAL LEARNING & DEVELOPMENT PLAN**Why am I taking this course?**

I am undertaking this course to develop my understanding of performance coaching, with a view to incorporate this new knowledge in my teaching practice. A special interest in performance psychology and performance anxiety, I am interested in pursuing the role of 'performance coach'.

What is the direct benefit to me?

Already I have a much deeper understanding of the psychology of the performer and have vastly benefited from exploring various coaching perspectives and models. It has revealed how my current practice is already incorporating effective tools and techniques and I hope future study will define and develop these further.

I wish to better aid my students in reaching their goals and overcome MPA. I would like to add performance coaching to my practice and be able to incorporate it into my work with a vast spectrum of clientele.

Developmental Area**1. Continue to investigate and deepen knowledge of coaching models and perspectives**

Action: Continue to research and widen my reading of applicable models and perspectives.

Start Date: April 2022

Progress: Module 1 has allowed me to briefly examine coaching perspectives and identify a few key coaching models that I resonate with. I have undergone all available lectures on the course into Performance Coaching and psychology of the performer, giving me a grounded and confident beginning to my studies.

2. Continue to practice and strengthen use of coaching models and tools

Action: Sign up for further coaching practice triads via the course.

Review Date: May 2022

Progress: I have attended the available coaching triad practice during this module in which I was able to practice my use of active listening and socratic questioning, alongside being introduced to various models.

- 3. Begin to implement coaching skills in regular teaching practice with those struggling with performance anxiety** **Action:** Begin to experiment with coaching tools and models outside of the course where required.
Review Date: July 2022
- 4. Develop use of coaching tools and models outside of the course** **Action:** Keep a reflective journal of my use of coaching tools to help identify coaching theory in practice.
Review Date: Ongoing
- 5. Develop ideas for Work-Based Learning Project** **Action:** Continue to note emerging areas of interest. Book regular tutorials with tutor.
Review Date: August 2022 onwards
Progress: I have already deeply researched the role of Self-Efficacy in my formative assignment, alongside its role in MPA treatment and prevention. Other areas of interest include perfectionism and the creative self.

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