

BMPF7008 WORKBASED LEARNING PROJECT

<u>Contents</u>	<u>Page</u>
Project Proposal	2
Project Report	7
Glossary	7
Introduction	8
Literature Review	9
Methodology	11
Findings	15
Coding Process	15
Quantitative Findings	17
Qualitative findings, themes	19
Goal Oriented	20
Adaptation	21
Familiarity	23
Student Led	26
Morale	28
Conclusions and Recommendations	32
References	34
Appendices	46
1 Ethics Form, Permission Letter	46
2 Cover Letter, Consent Form, Questionnaire	64
3 Respondents' Questionnaires	70
4 Coded References	91
5 Tip Sheet	108

PROJECT PROPOSAL

Title: Singing teachers' self-reported strategies and resources for the engagement of students ages 11-14 years, in group class settings operating in private, part-time arts schools

1. THE CONTEXT

A. Setting

- i. The context for this project is the wider community of private classroom singing teachers in the UK.

B. Current / Historic Situation

- i. The early adolescent student is progressing through a period, developmentally, that has shown to create a drop off in their perceived abilities as singers and their ability or willingness to engage in singing activities, even when this activity has previously been an enjoyable, consistent activity (Orton and Pitts, 2019; Poole, 2019; Obert, 2023). OFSTED has reported that low / fluctuating staff levels have delayed students' return to music programming in which they would usually engage (OFSTED, 2022). The private singing classroom provides an opportunity to continue growth in this area.

2. THE JUSTIFICATION

A. Why are you undertaking this project?

- i. In my workplace of the private singing classroom within a performing arts, extra-curricular business, I, and colleagues, have witnessed a general 'falling off' in student engagement and performance in singing once they enter early adolescence. There is much research on the music classroom and choirs for this age range in formal, traditional education settings (Barresi, 2000; Rideout, 2002; Daykin et al., 2008; Ye, 2020). However, the private classroom appears to be under researched as I have found but one piece of publicly available research specific to this workplace and its strategies, a doctoral thesis (Holden, 2018) .

- ii. With the reduction of the arts in formal education (Bath *et al.*, 2020), opportunities for students to benefit from the known health benefits of group singing, at a time in their lives where they are particularly vulnerable emotionally and socially, is a way to contribute to their wellbeing (Welch, 2011).

B. How does this project sit within the context you have described?

- i. My project will be surveying private classroom singing teachers, operating in the UK, to collect data on the methods, strategies and resources they employ that have been the most and least engaging and effective for students in the 11-14 years old group. Providing additional researched resources for this workplace will enable teachers to hopefully contribute to a higher retention rate of adolescents in the singing classroom.

3. THE INTENDED IMPACT

A.

My intention is to create a 'best practices' style document to help myself, and others, construct and maintain engaging and well attended singing classes to keep students singing through their adolescence.

B. The wider ramifications of this project may include:

1. an increase in singing class attendance, retention and motivation.
2. fostering a more fulfilling work experience for teachers.
3. Adding to the small amount of research in this area.
4. Finding applications for other singing classroom settings.

4. THE OUTLINED INTENTION

A. What do you intend to do?

- i. I intend to survey private classroom singing teachers using a questionnaire to collect qualitative and quantitative data. I will be looking for participants in online

professional forums of which I am a member, as well as known colleagues for a convenience sample. I will conduct the research between April and June 2023.

B. Proposed methods, including a justification of those methods.

- i. Questionnaire survey – in the interest of expediency and quantifiable data (Mathers, Fox and Hunn, 2007; Saris and Gallhofer, 2014).

C. Timeline

1. April – develop and test questionnaire.
2. May 1 - Disseminate questionnaire.
3. May 15 - Close questionnaire and commence analysis.
4. June 1
 - a. Analysis
 - b. Write report.
5. June 20 – Submit draft.
6. July 17 – Present report and submit report and slides

5. THE ETHICS AND INSIDER RESEARCH

- A. Ethical implications of this project include attention to personal data protection of participants (*General Data Protection Regulation (GDPR)*, no date) as well as any details revealed in the questionnaires that could possibly identify participants, their workplaces, or the underage students they teach (British Educational Research Association, 2018). I will be providing contact information for where to access health services for any participants that may feel distressed reliving experiences (Mind, 2023). Further, as an insider researcher, I will need to be vigilant to my own biases and any challenges I may perceive to my identity as a teacher and the classroom strategies I employ (Dewey, 1933, p. 17).

6. PERSONAL LEARNING OUTCOMES

- i. Add resources to my own for teaching.
- ii. Integrate new strategies into my practice.
- iii. Create my own best practice document for interested teachers.

7. REFERENCES

Barresi, A.L. (2000) 'The Successful Middle School Choral Teacher: Technical competence, professional understandings, and personal qualities all seem to play a role in the development of the successful middle school choral teacher.', *Music Educators Journal*, pp. 23–28.

Bath, N. *et al.* (2020) 'The declining place of music education in schools in England', *Children and Society*, 34(5), pp. 443–457. Available at: <https://doi.org/10.1111/chso.12386>.

British Educational Research Association (2018) *Ethical Guidelines for Educational Research*. 4th edn. London: British Educational Research Association (BERA). Available at: www.bera.ac.uk.

Daykin, N. *et al.* (2008) 'The impact of participation in performing arts on adolescent health and behaviour: A systematic review of the literature', *Journal of Health Psychology*, pp. 251–264. Available at: <https://doi.org/10.1177/1359105307086699>.

Dewey, J. (1933) *How we think: a re-statement of the relation of reflective thinking in the educative process*. Chicago: Henry Regnery.

General Data Protection Regulation (GDPR) (no date). Available at: <https://gdpr-info.eu> (Accessed: 17 June 2023).

Holden, L. (2018) *The benefit of engaging in an arts-rich education and the pedagogical strategies used to create these benefits in successful part time performing arts schools*. Doctorate. University of Leeds.

Mathers, N., Fox, N. and Hunn, A. (2007) *Surveys and Questionnaires*. Available at: www.trentdsu.org.uk.

Mind (2023) *Mind*. Available at: <https://www.mind.org.uk> (Accessed: 16 July 2023).

Obert, K.B. (2023) 'Sustained Attention and Emotional Regulation', in *Vocal Pedagogy in the Era of the Modern Voice Studio Course Workbook*.

OFSTED (2022) *The Annual Report of His Majesty's Chief Inspector of Education, Children's Services and Skills 2021/22*. Available at: <https://www.gov.uk/government/publications/ofsted-annual-report-202122->.

Orton, A. and Pitts, S.E. (2019) 'Adolescent perceptions of singing: exploring gendered differences in musical confidence, identity and ambition', *Music Education Research*, 21(1), pp. 40–51. Available at: <https://doi.org/10.1080/14613808.2018.1507019>.

Poole, L. (2019) *The primary to secondary school transition: Continuity and participation in singing*. University College London.

Rideout, R.R. (2002) 'Psychology and Music Education Since 1950', *Music Educators Journal*, 89(1), pp. 33–37.

Saris, W.E. and Gallhofer, I.N. (2014) *Design, Evaluation, and Analysis of Questionnaires for Survey Research*. 2nd edn. Hoboken: Wiley & Sons, Inc.

Welch, G. (2011) *The Benefits of Singing for Adolescents*. Available at: <http://www.canterbury.ac.uk/Research/Centres/SDHR/Home.aspx>.

Ye, Y. (2020) 'Application of positive psychology in classroom teaching of vocal music', *Revista Argentina de Clinica Psicologica*, 29(1), pp. 353–359. Available at: <https://doi.org/10.24205/03276716.2020.48>.

PROJECT REPORT

Title: Singing teachers' self-reported strategies and resources for the engagement of students ages 11-14 years, in group class settings operating in private, part-time arts schools

Words in **bold in this report are found in the Glossary below*.*

GLOSSARY

a slog – a period of difficult or tiring work

Ontology – how we perceive reality

Subjectivism – the ontological belief that social phenomena come from an individuals' perceptions and actions

Epistemology - the nature of knowledge, how it can be found, and what knowledge is able to be found

Dialogical reflection – a reflective practice consulting with colleagues / peers / mentors

Mixed Methods Research – a research design incorporating both qualitative and quantitative research methods

Survey – data collection through a sample of individuals' responses to questions

Questionnaire - written questions for collecting information

Inductive approach – searching for patterns through observation, leading to a theory

Likert scale – a scale used to evaluate respondents' attitudes, opinions and perceptions

Triangulation – using multiple data sources and/or methods to assess the validity of results

Interview – Research asks an individual questions for them to answer to collect data

Focus Group – a selection of people is gathered and interviewed as a group by a researcher / moderator to collect data

Lumper Coding – holistic approach, singularly coding large sections for the essence

Splitter Coding – coding small excerpts for close scrutiny

Simultaneous coding – one section of data being analysed to more than one code

In Vivo - words or terms used by the subject are taken as codes, quoted statements

Thematic analysis - an organisational method for re-occurring ideas and instances

Action research – research undertaken to change / better a situation

Gamification – using game elements in learning contexts to motivate behaviour

INTRODUCTION

The academic, social, physical and mental health benefits of singing have been well studied (Grape *et al.*, 2002; Bailey and Davidson, 2005; Hyde *et al.*, 2009). Research also exists regarding the mainstream school music education of students (Rideout, 2002; Turton and Durrant, 2002; Cameron and Carlisle, 2004; Winterson and Russ, 2009; Abrahams, 2010; Button, 2010; Nurtug and Vahide, 2017; Bath *et al.*, 2020), as well as how to engage students between the ages of 11-14 years (Russell and Slater, 2011; Stroet, Opdenakker and Minnaert, 2013; Guthrie and Klauda, 2014; Shernoff *et al.*, 2016; Patall *et al.*, 2019; Salmela-Aro *et al.*, 2021; Yang *et al.*, 2022). However, there is little research regarding the content of group singing classes for this age group operating outside of mainstream school, in the private, part-time arts school (Holden, 2018). A single Google search for '*singing classes kids UK*' yields over 16,000,000 search results (Google, 2023). Many of the top results from that search are for franchised performing arts school that will engage self-employed singing teachers to design and deliver these classes (with some education framework provided). This study will ask, via an online questionnaire, those singing teachers' who teach group classes to students ages 11-14 years in these private, part-time performing arts school, about their most and least effective strategies and resources for the engagement of this, age group that can be 'a bit of **a slog**' (Glossary, p. 7) to teach (Appendix 2C, R2 p 54 WILL CHANGE). The intended impact of this project is to provide examples of strategies and resources for myself and other group singing teachers to positively impact our effectiveness and confidence as educators as well as our students' experiences of singing. On a wider scale, this project may lead to further investigations into this type of setting that is so prevalent in the UK and influential in the continued engagement with and enjoyment of singing for this age group as they grow. My aim is to maximise effectiveness and confidence in my own teaching, be more efficient in my lesson research and planning, and see where my own experiences and impressions comport with those of my contemporaries. My objective was to collect actionable data and create a 'best practices' document including repertoire and other resources for my own use and the use of other group class singing teachers.

LITERATURE REVIEW

This literature review examines the existing research on adolescent engagement and the benefit of arts education followed by a consideration of the education conducted in arts classes and part-time private arts schools, and engagement in the singing lesson.

Engagement research

The Glossary of Education Reform (2016) defines *student engagement* as:

“... the degree of attention, curiosity, interest, optimism, and passion that students show when they are learning or being taught, which extends to the level of motivation they have to learn and progress in their education. Generally speaking, the concept of “student engagement” is predicated on the belief that learning improves when students are inquisitive, interested, or inspired, and that learning tends to suffer when students are bored, dispassionate, disaffected, or otherwise ‘disengaged’”.

Education research has addressed the topic of student engagement at different ages and stages and found that the early adolescent age group around 11 to 14 years old students present its own challenges (Anderman and Maehr, 1994; Gottfried, Fleming and Gottfried, 2001; Guthrie and Klauda, 2014; Patall *et al.*, 2019). The onset of puberty combined with social hierarchies and pressures as well as the desire to assert their own personalities and control over their situations (Steinberg *et al.*, 2008) can make teaching these students in a group challenging for educators (Stroet, Opdenakker and Minnaert, 2013; Guthrie and Klauda, 2014; Sutherland and Southcott, 2021). Adolescence has been described as a time of ‘changes in motivated behaviour’ (van Duijvenvoorde *et al.*, 2016, p. 2). Increased sensation seeking in the early adolescent can lead to risk taking behaviours and emphasis on peer influence combined with underdeveloped self-regulation (Steinberg *et al.*, 2008) may be some of the reasons behind a perceived lack of engagement with the prescribed class curriculum (Button, 2010). There is research affirming the positive effect of engagement on a resulting performance (Corso *et al.*, 2013; Shernoff *et al.*, 2016; Shernoff, Ruzek and Sinha, 2017; Larson *et al.*, 2021). Critique of the previous decade’s engagement research includes that it has over-emphasised western conceptualisations in theory creation, needs further testing, and is lacking in longitudinal studies of engagement in adolescent students (Salmela-Aro *et al.*, 2021).

Benefits of arts education

The benefits of taking part in arts education programs have been discussed by scholars (Mac Donald, 1991; Greene, 1995; Heath and Roach, 1999). Heath et al. (1999) explain that students gain higher levels of self-esteem, have the chance to explore their imaginations in real-life contexts as well as experience how their talents and skills may add to their community. Macdonald (1991) affirms the benefits of providing students a space for communication, idea sharing, peer socialising and increasing self-confidence. Farrington *et al.* (2019, p. 5) posit that “small-scale actions or art practices also includes social-emotional components”. Criticism has been levied at the lack of exactitude in arts education research (McCarthy *et al.*, 2004)

Private, Part-time Arts Schools Research

Thomson *et al.* (2012) looked at the pedagogical differences between arts education delivered by creative practitioners and that found in mainstream education. The identified 19 pedagogical practices specific to that type of pf education including “the self as a teaching resource”, “different classroom discourse patterns”, “the valorisation of collective endeavour”, “flexibility in pacing”, “the use of open---ended challenge”, “building commitment to the community”, and “permission to play” (Thomson *et al.*, 2012, p. 46).

Holden (2018) conducted a doctoral thesis insider research looking at the benefits of private part-time performing arts schools which analysed strategies employed across the classes in such schools but was not granular in the specific actions in the singing classroom for adolescents.

Singing Instruction Engagement

Many sources have connected the teacher-student relationship with students’ engagement and motivation, especially during the early adolescent years, where, for many, student motivation declines (Anderman and Maehr, 1994; Gottfried, Fleming and Gottfried, 2001; Van der Werf, Opdenakker and Kuyper, 2008; Opdenakker, Maulana and den Brok, 2012; Stroet, Opdenakker and Minnaert, 2013).

Successfully acquiring skills and performance ability call for precise behaviours when teaching to strengthen feelings of autonomy, proficiency / competence and self-efficacy in students, which are components of motivation (Wulf and Lewthwaite, 2016; Schmidt *et al.*, 2018). Research has linked the positive self-identity of female and male and their continuation in singing (Harrison and Research Online, no date; Gackle, 2006; Mcroy, 2011).

Retention rates of adolescents in private, part-time art schools has not been found, likely due to the settings in questions being private businesses that do not release such data. Judd and Pooley (2013) heavily link the experience of a student in school to their interest in (choral) singing as they age. Evidence exists suggesting that students between 11-14 years are in a crucial phase where singing and music engagement, may be tendentious and emotive (Lamont *et al.*, 2003; Legg, 2012).

Crocco et al. (2020) found that one-to-one singing teachers did not display high levels of motivating behaviours with students and Gaunt (2008) has posited that the isolation experienced by teachers during their studio practice may contribute to their methods employed not being in keeping with their' self-reported desired outcomes for students (motivation, self-efficacy, increased skills). Callaghan (2014, p. 166) suggested that most singing teachers, to date, have not had 'formal training in vocal pedagogy', rather acquiring their 'knowledge of vocal function through doing, listening, observing and consulting with colleagues'. In response to this historical data, Crocco and Meyer (2021) compiled a list of elements increasing student motivation in singing tuition (Table 1, p 11).

Table 1 - Elements of Increased Motivation in Singing Tuition (Crocco and Meyer, 2021)

- 1 discussion and outlining of clear goals with links to relevance (Maas *et al.*, 2008)
- 2 increasing positive feedback (Badami *et al.*, 2011)
- 3 focusing feedback on larger errors, not small ones (Chiviacowsky and Wulf, 2007)
- 4 post execution, have students self-assess before or in place of, teacher feedback (Abrahams, 2010)
- 5 nurturing the relationship between teacher and student with communication and mutual trust (Clemmons, 2006)

Increasing the amount of study on singing lesson engagement in general and singing lesson engagement with adolescents has been repeated throughout the research (Nisbet, 2003; Skelton, 2007; Welch, 2011; Pecina, 2017; Holden, 2018; Crocco and Meyer, 2021).

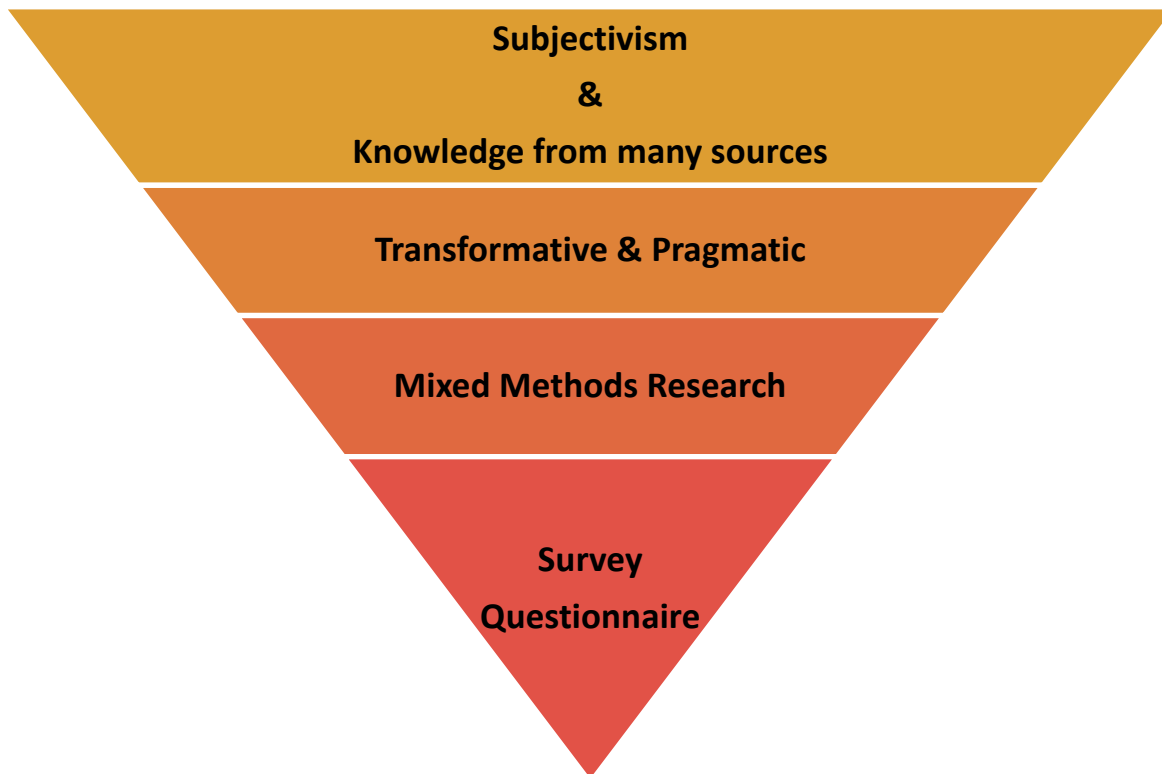
METHODOLOGY

Ontological and Epistemological Position

Having taught group singing classes containing 5-20 students over 5 years, I have observed hundreds of students 'age into' the 11-14 year old group. Not infrequently, during this time, a

drop-off in engagement from previously motivated and productive students has been noticed by me, and colleagues I speak with. This study lies **ontologically** (Glossary, p. 7) within **subjectivism** (Saunders, Lewis and Thornhill, 2009) (Glossary, p. 7), and **epistemologically** (Glossary, p. 7). that we can gain knowledge from many sources. My research paradigm is transformative and pragmatic as I am interested in ‘promoting participation’ of singing teachers who may not have direct peers to consult, ‘the overall picture’ of our / their position, ‘empowerment’ through research to back their classroom practices, and I am ‘focused on changes’ as well as applications ‘in the real world’ by providing examples of repertoire and resources (Žukauskas, Vveinhardt and Andriukaitienė, 2018, p. 125). From these I formed an ethos to guide my process (Figure 1, p. 12).

Figure 1 - Researcher's Paradigm



Methodology

This research project was a **Mixed Methods Research** design (MMR) to collect qualitative and quantitative data (Creswell and Plano Clark, 2011). A **survey** (Glossary, p. 7) was selected to gather teachers' self-reported behaviours, experiences, beliefs (Weisberg, Krosnick and Bowen, 1996; Aldridge and Levine, 2001; Dillman, Smyth and Christian, 2014). As this study was more focused on collecting data on questions of 'where', 'when' and 'how' teachers operate, rather than of the 'why' of their choices, a survey was an appropriate methodology to employ (Bell and Waters, 2018, p. 32). A **questionnaire** (Glossary, p. 7) was made available to group class singing teachers who teach students ages 11-14 years in private, part-time arts schools to collect their perceptions of the most and least engaging strategies and resources they have used, as well as their personal perceptions of this age group and themselves as educators. Limitations of this approach that could not be accounted for were environmental factors that may affect classroom practice, such as school policies and structures. This was addressed by asking teachers some qualifying questions about their given circumstances.

The questionnaire included qualitative data collection using mostly open-ended questions to acquire more depth of knowledge from respondents (Brinkmann, 2008). There is a risk that respondents do not elaborate enough in their answers in a questionnaire format, which can limit insight (Cohen, Manion and Morrison, 2017). However, the questions were mostly to provide 'lists' of actions taken or observed, not deep introspection mitigating some of the risk. Questions with **Likert scales** (Glossary, p. 7) and numerical data questions (Stoudt, 2014) were included for their ability to provide quantitative data such as statistics, and their ease of reproduction for further studies (Choy, 2014). An **inductive approach** (Glossary, p. 7) to data gathering was selected to limit researcher influence on responses, illicit more spontaneity in responses, collect potentially richer data, and give space for respondents' own language and rationale to come through (Given, 2008, sec. Survey Research). Other forms of data collection considered were in-person interviews and focus groups.

Interviews can provide further depth and clarification of responses in the moment as well as spontaneity in answers (Brinkmann, 2008). They were used to formulate a best-practices style document for music directors (Bidstrup Graham, 2022). Ultimately, the time required for interviews and their transcription pre-analysis was not available.

Focus groups have been used in other educational research (National Foundation for Educational Research, 2013) as they gather data from a group of people with commonalities and address issues or come to a 'consensus' (Bell and Waters, 2018, p. 308). They can also involve social group dynamics that may alter responses, whereas the online survey employed allowed for anonymity to encourage spontaneous, truthful responses (Given, 2008, sec. Anonymity).

My own practice, learnings from the literature review, and consultation with my tutor were used to design the questionnaire. After piloting, adjustments were made for clarity. Carefully worded section descriptions were used to orient participants as they approached questions (Cohen, Manion and Morrison, 2017). Short form or multiple choice questions were asked to specify the context in which they worked (**Appendix 2c, p. 67**). Open-ended questions asked respondents;

- details of elements included their classes
- what activities, resources and repertoire students found most and least engaging
- how they evaluated engagement
- how they developed their classroom strategies

- their perceptions of students and themselves
- what they would include in a professional development resource.

The online questionnaire was made available for 3 weeks and received 7 responses. The initial objective was to receive 10-20 responses through online forums for professional singing teachers. This did not yield any responses. Therefore, the questionnaire was offered to students in my program and colleagues known to me were asked to participate. Factors that may have affected the low response rate were;

- assuming UK based teachers that fit the criteria were members of those Facebook groups canvased (Andrade, 2020)
- the prospect of completing a survey not being attractive (perception of the questionnaire being too long / not of interest / not applicable) (Andrade, 2020)
- the Facebook algorithm not showing the post to enough forum members (Meta, 2023)

A discussion of ways to potentially improve response rates takes place in the conclusion section of this report.

Ethical Considerations

This survey study was confined to teachers who live and work in the United Kingdom and conformed to its laws regarding research (*General Data Protection Regulation (GDPR)*, no date; British Educational Research Association, 2018). Questionnaires were provided to participants using an online form (Google Inc, 2023) that did not collect personal data (theirs or their students) (**Appendix 2c, p. 67**). Prior to participation, informed consent was given (**Appendix 2b, p. 65**), and an inclusion criterion completed to insure they were eligible (University of Wales Trinity Saint David, 2022). Optionally, they were able to leave an email at the end to receive the report upon completion. Participants were sign-posted to mental health services should they become distressed during or after participation. Data was downloaded and analysed locally on a password protected MacBook Air using *NVivo*, a qualitative data analysis software (QSR International, 2020).

Insider Research

Insider research concerns arose from the use of a convenience sample of teachers known to me, as respondents could potentially be identifiable via their responses. This was mitigated using the online questionnaire and identifying respondents numerically, (R1 to R7).

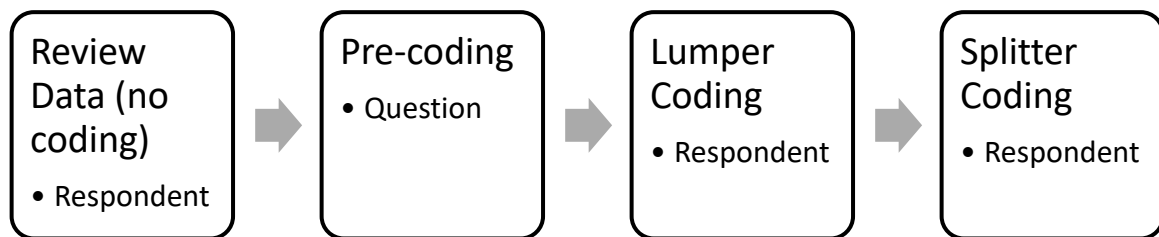
Additionally, questionnaires were uploaded to the coding software program without the email field so that potentially identifying data wouldn't be seen during analysis. Even being given the opportunity of anonymity, and the guarantee of confidentiality, respondents may alter their responses out of a concern that a researcher / colleague will react negatively to their responses (Costley, Elliot and Gibbs, 2010; Costley, Elliott and Gibbs, 2010). My experience of those respondents known to me is that this would not be the case. Additionally, being an insider researcher provides an existing understanding of the environment which can aid in relationship and trust building with subjects (Brannick and Coghlan, 2007; Costley, Elliott and Gibbs, 2010). Insider researchers need to be wary of downplaying certain elements and emphasizing others based on their personal view of an element's import (Brannick and Coghlan, 2007; Saidin, 2016). I have used reflection to 'direct (my) actions with foresight' (Dewey, 1933, p. 17) while formulating the questionnaire and executing the analysis.

FINDINGS

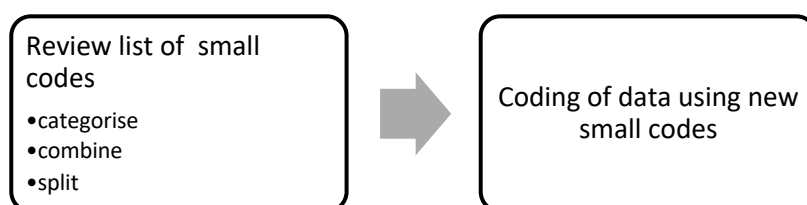
Data collected, I began by reading through each questionnaire to familiarise myself with the contents. I then pre-coded the data by reviewing all responses to each question (Auerbach and Silverstein, 2003; Saldaña, 2016). The sequential application of different coding methods was used to provide a 'richer perspective on the same data set' (Saldaña, 2016, p. 116), such as Bernard's (2011, p. 107) identified '**lumper coding**' and '**splitter coding**' (Glossary, p. 7). Below is an illustration of this project's coding process (Figure 2, p 16). I have organised them into 'sessions' as this is how it was done.

Figure 2 - Coding Process

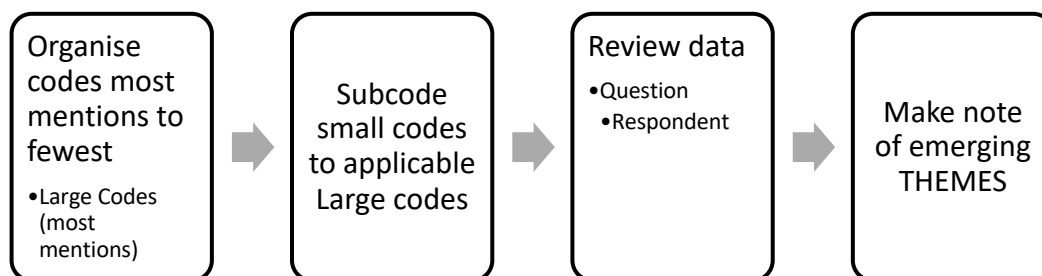
Pre and Initial Coding Session



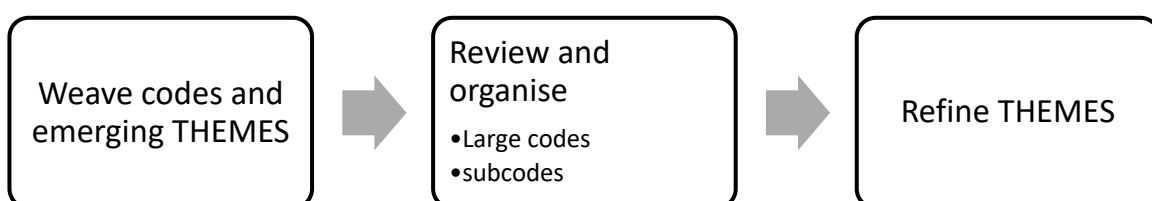
Second Coding Session – Pattern Coding, Process Coding



Third Coding Session, Cleaning up the Codes, Magnitude and Structural (Frequency)



Fourth Coding Session – Thematic Analysis



Throughout data analysis, these macro and micro approaches to analysis were used, seeking the more obvious (Stern, 2007) as well as the detailed minutia for deeper understanding and increased objectivity (Charmaz, 2008). Process coding, using gerunds (“-ing” ending words) (Charmaz, 2002) to code was utilised as this study was looking to make a list of actions, both observable and thematic. For this same reason, frequency of

mentions (LeCompte and Schensul, 2013) and the amount of individuals who mentioned themes (Namey *et al.*, 2008) were also factored in establishing themes and elevating accuracy. **Simultaneous coding** (Glossary, p. 7), while initially overwhelming, was clarified and some maintained to the final coding, as statements made overlapped actions and opinions (Glesne, 2011). In thematic analysis, the view of themes as an organisational method for re-occurring ideas and instances was used (Boyatzis, 1998; Auerbach and Silverstein, 2003). **In Vivo** (Glossary, p. 7) respondent statements were considered when naming themes. **Thematic analysis** (Glossary, p. 7) was simple statements initially, then 'woven' into the coding process (Rubin and Rubin, 2012, p. 206) described as *emerging* themes and then later refined to five major themes (Figure 2, p. 13).

Quantitative Data Findings

The criterion for participation meant that 100% of respondents;

-worked and lived in the UK

-taught singing in private, part-time, group class settings

-taught students between the ages of 11-14, in those group classes.

Other commonalities were that all these classes were open to anyone (no audition or interview prior to enrolment), were grouped by age alone (mixed ability), and were of mixed genders. For the number of students found in these classes, some fixed amounts and some ranges were provided (Table 1, p 19). When this report addresses themes found across the field, it can be proposed that the amount of students per class (within these numbers) may not affect the strength of the strategies and resources mentioned, as there is a contextually large range (range = 23)

Table 1 - Number of students per class

Respondent	Number of students
R1	1 to 18
R2	8 to 14
R3	20
R4	15
R5	24
R6	10 to 20
R7	18 to 22

A strong level of teacher influence was found in the amount of content control they held over the curriculum and lesson plans used in class (Table 2, p. 18). Of the respondents, 57.1% reported complete control and the remainder (49.9%) reported a mixture of organisation and teacher control (Table 2, p. 19). The implications potentially being that the data found in this **action research** (Glossary, p. 7) report could influence classroom environments relatively quickly as teachers could control the variables involved in planning, developing and executing curriculum and lessons.

Table 2 - Curriculum and lesson plan control

Who controls?	Percentage
Teacher created curriculum / lesson plans	57.1%
Organisation created curriculum / lesson plans	0%
Mixture of organisation and teacher curriculum / lesson plans	49.9%

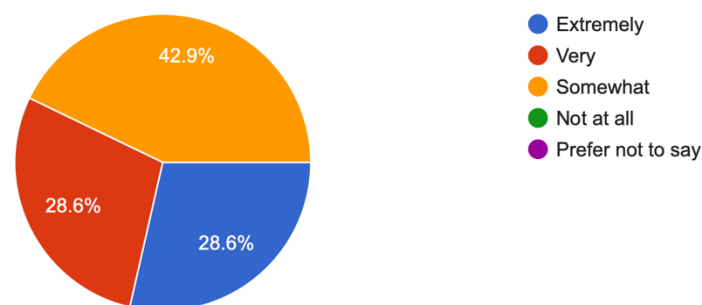
TEACHERS' KNOWLEDGE OF THE ADOLESCENT VOICE

All respondents reported that they felt educated about the developing adolescent voice, with the majority feeling 'very' or 'extremely' educated (a combined 57.1%) and 42.9% feeling 'somewhat' educated (Chart 1, p 19). Asking for their impressions of their education has value, and further analysis could have been done in this study by asking where they received their education and then comparing their impression with the level of education. However, the levels of education on the adolescent voice were not the focus of this study and in the interest of time, only a minimal data collection was included to inform analysis (Coghlan and Brydon-Miller, 2014, p. 312).

Chart 1 - Teachers' perceived education of the developing adolescent voice

How educated do you feel about the developing adolescent voice?

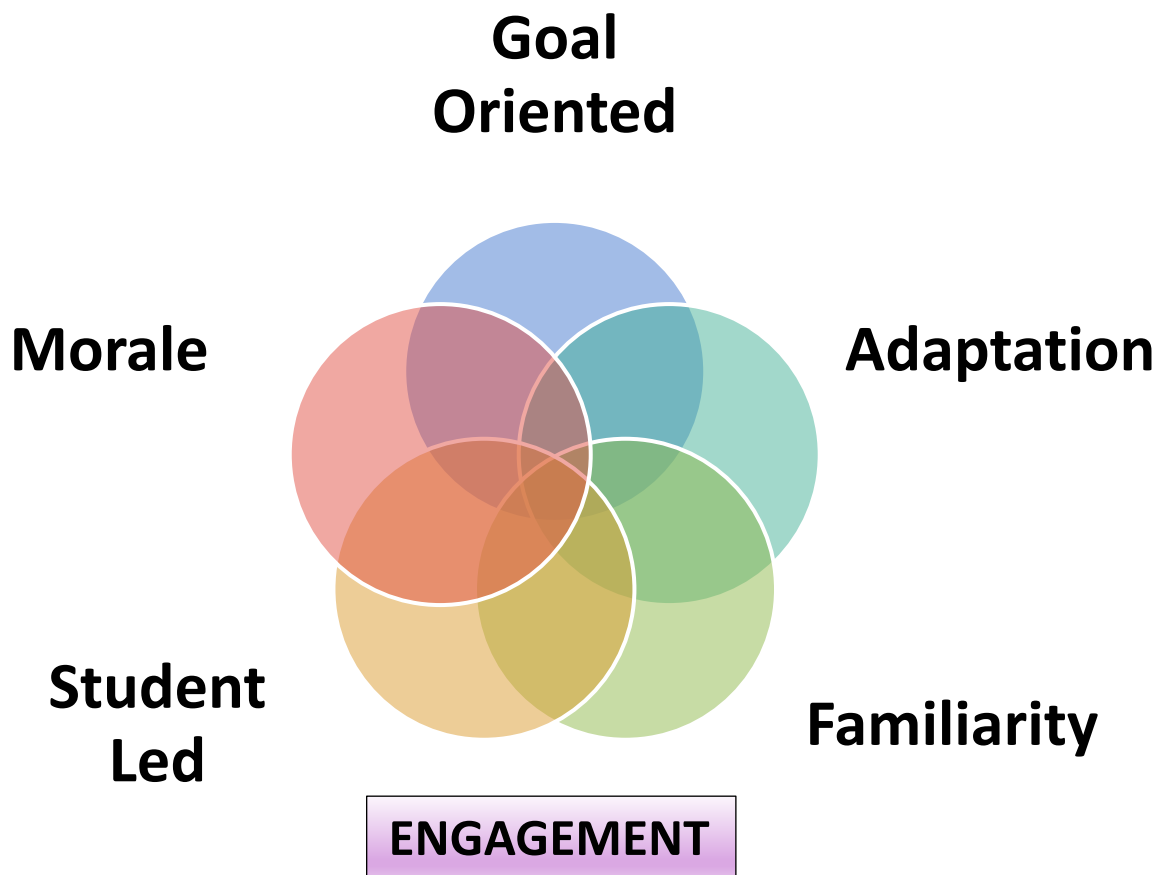
7 responses



Qualitative Data Finding

THEMATIC ANALYSIS

Themes (Figure 3, p. 20) were identified through the analysis that could ultimately aid group private, part-time singing class teachers and shape further research and coding structures going forward as they aligned with much of the research available on engagement and adolescents (Corso *et al.*, 2013; Reeve, 2013; Dykstra Steinbrenner and Watson, 2015; Shernoff *et al.*, 2016; Shernoff, Ruzek and Sinha, 2017; Larson *et al.*, 2021; Salmela-Aro *et al.*, 2021; Sökmen, 2021; Michou *et al.*, 2023).

Figure 3 - Themes Identified for Singing Classroom Engagement**GOAL ORIENTED**

There was a high occurrence of statements ($n=20$) (**Appendix 4a, p. 91**), related to being goal-oriented, either within the teacher's planning or the students' perceived engagement, including that students 'need feedback or other goals each time they perform' (**R4, Appendix 3d, p. 80**) and they appeared more engaged when a clear 'learning objective' (**R6, Appendix 3f, p. 86**) was identified to work towards (Figure 4, p 21). Similarly, students were least engaged without a goal identified; 'where we just sing it and there's no particular learning angle' (**R6, Appendix 3f, p. 86**). This may be associated with 'cognitive control' being impeded by the presence of peers at this age, but that the possibility of 'rewards', either social or provided by the teacher, leading to an increase in 'cognitive performance due to increased motivation' (van Duijvenvoorde *et al.*, 2016, p. 7). Within 'Goal Oriented' were also instances of **gamification** (Glossary, p. 7) such as having a 'riff off' or using 'fun warm-ups' (**R4, Appendix 4a, p. 91**). In some instances, gamification was also analysed to be linked with Creativity, though it wasn't specifically mentioned as a 'game' but may be closely

associated as such in application; 'they particularly enjoy creating their own songs in small groups with a particular stimulus, for example creating jingles to adverts' (**R1, Appendix 3a, p 91**). Bai, Hew and Huang (2020) conducted a recent meta-analysis discussing existing research on gamification and found it had an overall positive ability to improve educational outcomes vs education with no gamification, and has been associated with enhanced student motivation due to its correlation with goals and achievement. The authors also found a noticeable trend in studies of students expressing some anxiety and jealousy around games. While these studies were mostly conducted with older students (Hakulinen, Auvinen and Korhonen, 2015), it is worth noting that young adolescents can be particularly anxious and sensitive to peer evaluation and therefore teachers may have to be vigilant to the potential pressures of winning and losing in the classroom (Costello *et al.*, 2004; Beesdo, Knappe and Pine, 2009; Merikangas *et al.*, 2010).

Figure 4 - Goal Oriented

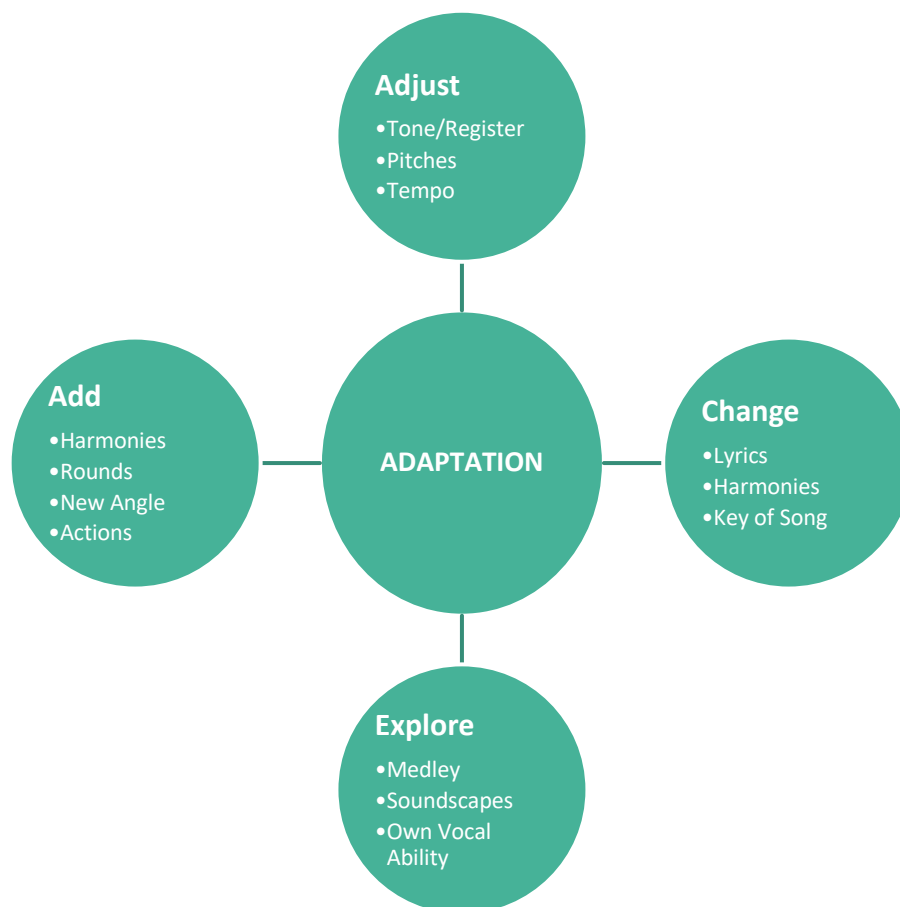


ADAPTATION

All respondents made positive statements regarding altering materials for better student engagement with 22 mentions overall (**see Appendix 4b, p. 95**). This theme could be particularly effective for group singing lesson teachers as it gives actions and methods they could undertake to increase engagement while still considering educational aims. The questionnaire did not explicitly ask whether teachers made any alterations / changes to material, only how they navigated 'students' desired repertoire with educational outcomes, their physical developmental stages and age appropriateness', as well as what repertoire / activities / resources students found most engaging (in their perception) (**Appendix 2c, p.**

67). This could indicate the importance they place on the theme of Adaptation, as these were spontaneous responses to these open questions (Given, 2008, sec. Survey Research). Adapting material has been said to foster motivation in singing lessons (Crocco and Meyer, 2021). Figure 5 (p. 22) is an aggregate of the action statements respondents made, coded to Adaptation (**Appendix 4b, p. 95**).

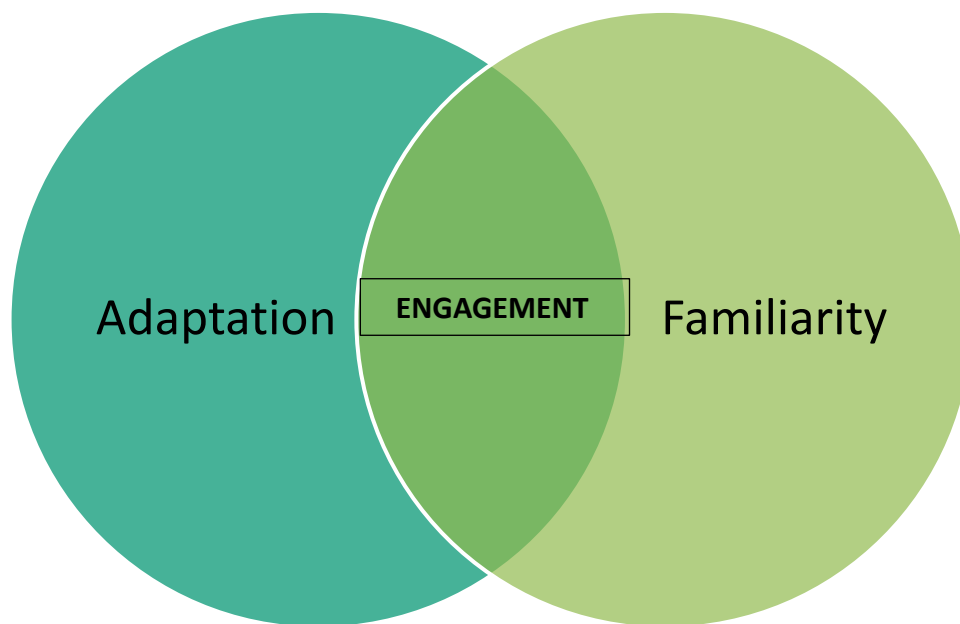
Figure 5 - Actions associated with Adaptation.



Additionally, the theme of Adaptation and having new elements was closely associated with 'Familiarity' (Figure 6, p. 23). Respondents mentioned students appeared to gravitate to material they are familiar with and liked (**Appendix 4c, p. 97**). However, they would engage especially when this Familiarity was mixed with the newness of Adaptation. Familiarity will be discussed in the next section.

It is worth noting that a large amount of the statements related to Adaptation (9 of the 22 mentions or 40.9%) came from one respondent, R1 (**Appendix 4b, p. 95**), and while small samples sizes can be effective (Hennink and Kaiser, 2022) and triangulation was achieved in the existing body of research, subsequent study of a larger sample could provide further corroboration of the weight teachers are placing on it as an engagement tool in the private singing group class.

Figure 6 - Adaptation / Familiarity > Engagement



FAMILIARITY

Statements related to Familiarity (22 mentions) (**Appendix 4c, p. 97**) showed a strong positive correlation between familiar material and engagement and a strong negative correlation to unfamiliar material and engagement. It has been discussed by Corso et al. (2013, pp. 56–57) that adolescent students show more engagement in the classroom with material they feel is 'relevant' or 'significant' to their 'identity' and that is related to their 'sense of their ability to succeed'. The authors continue that students' view of their competence is linked to their engagement, which is linked to their success, illustrated below (see Figure 7, p. 24).

Figure 7 - Corso et al.'s 'Virtuous Circle of Competence' (2013)

The table below shows the Familiarity mentions by respondents, coded positive or negative, in relation to engagement (Table 3, p. 25).

Table 3 - Familiarity Mentions

Positive Mentions	Negative Mentions
-Popular music / CCM (see Glossary) (R2, R3, R4, R7) -Pop-influence Musical Theatre (R3) Teen – influence (R3) -Songs and stories familiar to them (R1) -Where to aim is 'to engage and just encourage them to sing (...) I let them pick' (R2) - 'I make sure to spend 10 mins each lesson on a contemporary piece, so they engage or I use it as a warm up'. (R4) -Requests to do it again (R1)	- 'Unfamiliar musicals' (R1) - 'Hard to remember' (R1) -Too much time between rehearsals (R1) -Music without lyrics or foreign language (R3) - 'Contemporary legit' (R3) -Classical, older music (R4, R5, R7) -Pre 80s / 90s Musical Theatre (R2, R5)

Within Familiarity were also mentions coded to 'Imposed Familiarity', described by R1 when asked about what repertoire students found least engaging:

"Unfamiliar musicals written for children. They sometimes find it hard to remember songs and material when there has been a week between practice and if it is something they do not already have even a vague idea about it can sometimes become disheartening and disengaging for them. That being said, once the first few weeks of rehearsals have passed and they have started to remember the songs, they can start to find it more engaging" (**Appendix 3a, p. 70**).

This sentiment was echoed by R3 that 'students this age, I have recognized, don't always say what they like so it's good to gauge it on the second and third time' and that students engaged most with repertoire 'the students grow to understand, through both research, repetition and rehearsal' (**Appendix 4c, p. 97**). These statements correspondent with research pointing to the mere inclusion of repeated exposure to a stimulus increasing a subject's enjoyment of that stimulus (Bornstein, 1989; Garcia-Marques T., Prada and Mackie, 2016), represented below (Figure 8, p. 25).

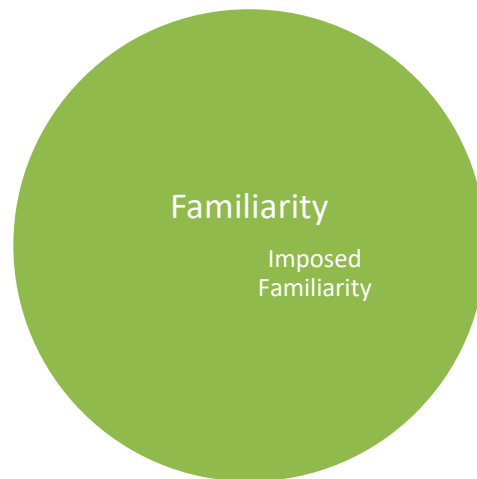
Figure 8 - Imposed Exposure Leading to Increased Liking



This was also expressed by R3 that 'students this age, I have recognized, don't always say what they like so it's good to gauge it on the second and third time' and that students engaged most with repertoire 'the students grow to understand, through both research, repetition and rehearsal' (**Appendix 3c, p. 77**). Additionally, the process through which students in the class are introduced to unfamiliar material, learning about it and executing it as a community, can create a shared experience of the 'Virtuous Circle' of Competence (Figure 7, p. 24) (Corso *et al.*, 2013). A shared experience can lead to an amplified personal experience (Boothby, Clark and Bargh, 2014) and senses of belonging (Jolly *et al.*, 2019). This amplification of the experience of Familiarity could point to Imposed Familiarity being a valuable tool for teachers to increase engagement, though it may not provide immediate positive feedback from student. Additionally, these factors can also be associated with positive mental health in young adolescents going into adulthood (Branje *et al.*, 2021;

Winstone *et al.*, 2021), an important desired outcome of arts education (Heath and Roach, 1999; Holden, 2018).

Figure 8 - Familiarity



Responses from R6 and R4 provided some negative association between Familiarity and engagement (**Appendix 4c, p. 97**), R6 decrying 'overly rehearsed material with no new angle on what we're adding to it' as least engaging to students. This could indicate there is a limit to the engagement associated with Familiarity, and that Adaptation is a factor, as mentioned (Figure 5, p. 20) (Pogrow, 2008). This may require a teacher to be sensitive and responsive to the fluctuating 'emotional state' of the group as this can affect 'individual motivation' to stay 'engaged' (Sutherland and Southcott, 2021, p. 11).

STUDENT LED

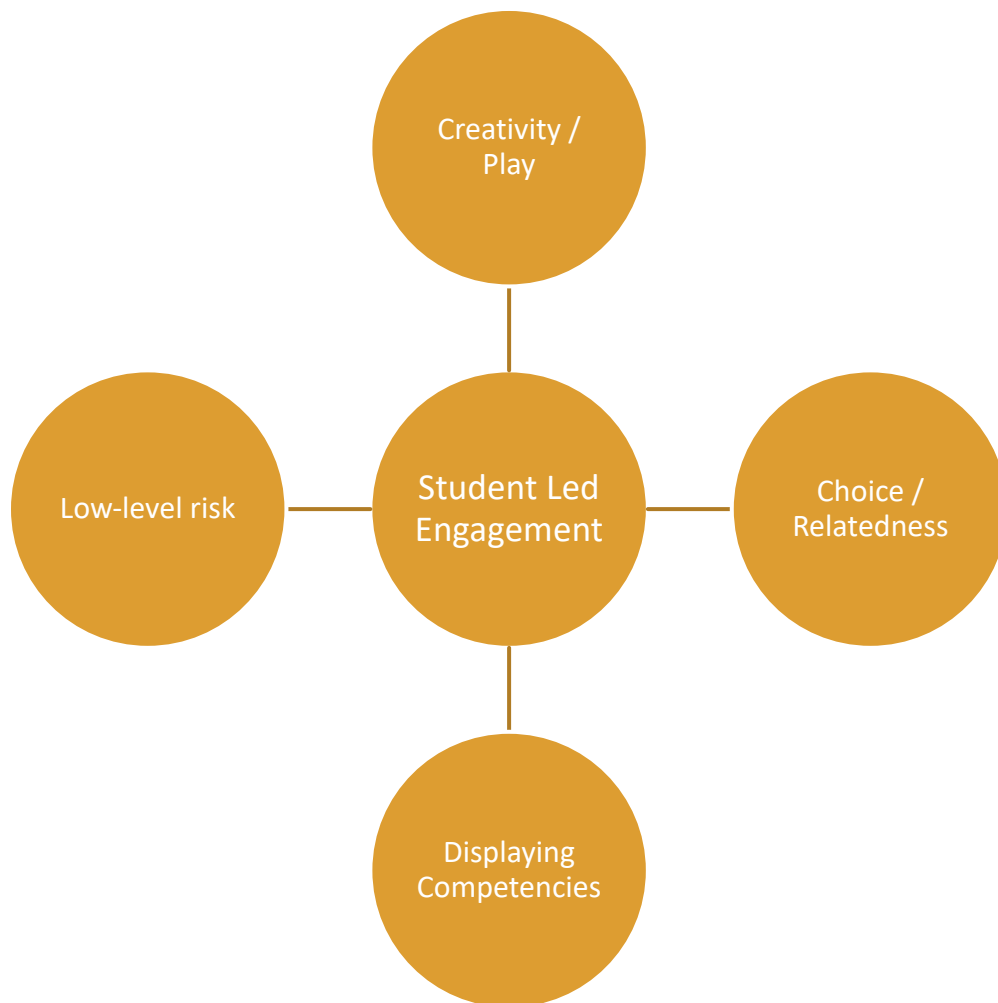
There were 13 responses coded to the theme of 'Student Led' (**Appendix 4d, p. 100**). Less frequently mentioned than other themes. However, all respondents referred to it and when they did, it largely occurred as one of the first elements mentioned when responding to questions and were given weight because of this context (Saldaña, 2016). Respondents mentioned creativity in their responses describing student-led activities. They said engagement occurred when students were given time / space; 'for creating their own

harmonies/songs/lyrics etc' (**R4, Appendix 3d, p. 80**), 'to creat (*sic*) movements on a circle to make the warm up more enjoyable (**R5, Appendix 3e, p. 83**), 'for students personalities and creative ideas throughout the classes' (**R2, Appendix 3b, p. 73**), for 'creating their own songs in small groups with a particular stimulus, for example creating jingles to adverts' and 'anything where we're putting our own creative spin on it' (**R1, Appendix 3a, p. 70**). Play-based learning and creativity are closely aligned existing education research (Walker, 2009; Fromberg and Bergen, 2012; Russ and Wallace, 2013; Zosh *et al.*, 2017), though it is less researched as the students age into adolescence (Dominey, 2021; Johnston, Wildy and Shand, 2022). In a survey of adolescent students' experiences, they self-reported higher motivation and success in class when teachers had a playful approach to learning which allowed creativity and fun (Johnston, Wildy and Shand, 2022).

Displaying competencies students have self-selected for inclusion in their given creative task, in a structured environment, in front of their peers combines competence, low to moderate risk-taking and play which individually, have been shown to increase engagement (Corso *et al.*, 2013; Dykstra Steinbrenner and Watson, 2015; Shernoff *et al.*, 2016; Salmela-Aro *et al.*, 2021). It also incorporates choice, an important factor in enjoyment and developing identity (Figure 9, p. 28) (Monks, 2003; Leotti and Delgado, 2011; Orton and Pitts, 2019; Branje *et al.*, 2021). This can also be expressed in self-determination theory, where engagement is tied to an individual's psychological desires for relatedness, competence and autonomy (Ryan and Deci, 2020).

Engagement was also present when students were 'taking it in turns with leading warm ups (*sic*) or demonstrating how to do particular exercises' (**R1, Appendix 4d, p. 100**). Student Led opportunities to be creative and show their competence at acquired skills may also touch those increased sensation-seeking tendencies in adolescence (Steinberg *et al.*, 2008).

Figure 9 - Student Led

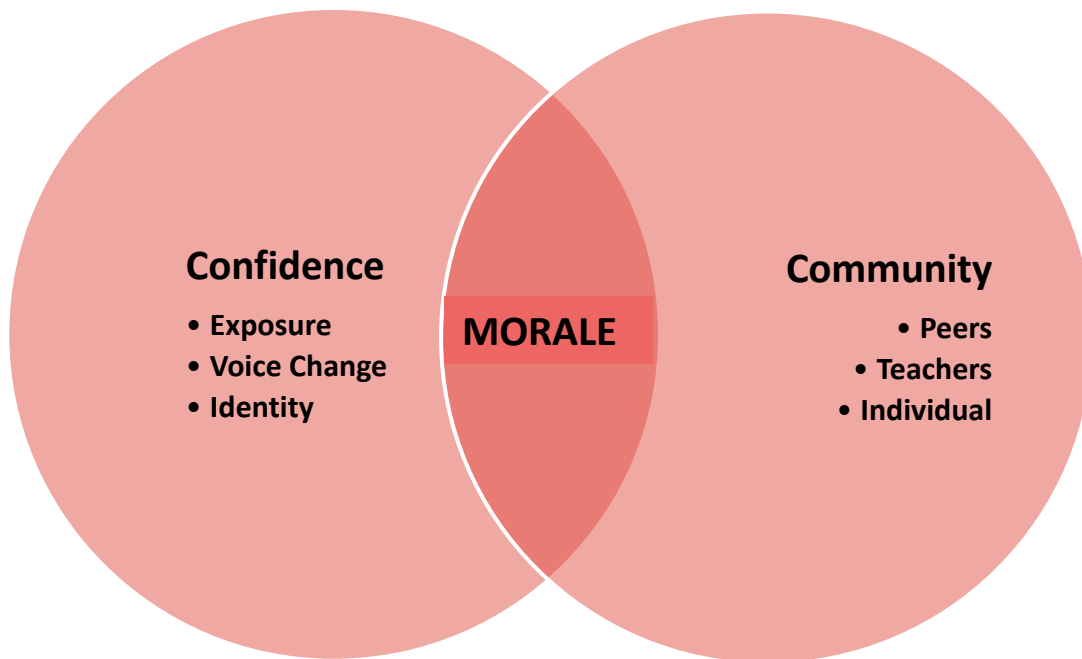


MORALE

During coding, all respondents made statements linked to the codes Self- Confidence (23 times) (**Appendix 4e, p. 102**) and Community, 22 times (**Appendix 4e, p. 104**). Much of that simultaneously coded (Saldaña, 2016). As I found enough distinction between the essences of the codes and throughout analysis, the potential strategies to create positive effects also overlapped in the available research and the respondents' own language. A term that encapsulated this relationship, and became the theme, was morale (Figure 10, p. 29). Morale's definition includes "the mental and emotional condition (as of enthusiasm, confidence, or loyalty) of an individual or group with regard to the function or tasks at hand",

and “the level of individual psychological well-being based on such factors as a sense of purpose and confidence in the future” (Merriam-Webster, 2023).

Figure 10 - Morale



Self-Confidence

Self-Confidence statements pertained to students' identity, their developmental voice change, their exposure to the evaluation of their peers, and their static state of self-confidence (**Appendix 4e, p. 102**).

Voice Change and Confidence

When asked for elements to include in a CPD for group class singing teachers, R5 called for 'strategies to help with self-confidence in adolescents', having previously stated that 'self confidence (*sic*) has dropped as they hit 12/13 years old', students were 'afraid of voice cracking' and would 'suddenly Associate (*sic*) themselves as altos' (**R5, Appendix 4e, p. 102**). It has been observed that adolescents can experience more difficulty in pitch control and a reduction of their vocal range between the ages of 12-14 years at the peak of their vocal change (Gackle, 1991; Monks, 2003; Williams, Welch and Howard, 2021). R3 was

similarly seeking 'more scientific information on the changing voice' (**R3, Appendix 3c, p 77**). R5 positioned themselves as 'extremely' educated on the adolescent voice (**R5, Appendix 3e, p. 83**) and R3 as 'somewhat' (**Appendix 3c, p. 77**). A need for further understanding for confidence building in adolescent group singing settings has been declared before, that 'experts who research the complexities of changing voices do not always explore the deeper issues that make teenagers reluctant to sing...' (Silvey, 2014, p. 53). These statements, combined with my own experience as a teacher, suggests to me that rather than a lack of research, there is a lack of easily accessible resources effectively combining vocal development science with adolescent self-confidence and engagement research for the group singing lesson teacher (Coates, 2023).

Identity and Engagement

North and Hargreaves (1999) found that adolescents showed deep attachment to their musical preferences and associated it with their identity and self-concept. This may show connection with factors found in Familiarity, where a lack of engagement in students was linked to music older than 20 years (Table 3, p. 21). Relevance to their lives being a large factor for engagement (Corso *et al.*, 2013) its perceived absence could be deemed by a student to be antithetical to their identity. One approach to this could be found with R2, offering that if the goal is 'to engage and just encourage them to sing, if so, I let them pick' (**Appendix 3b, p. 73**). Discussed below are ways that Community may be able to create the relevance and association to identity that aids engagement.

Community

With adolescents tending to have a lower view of their competence, fear of exposure through errors and comparison to peers' performances may amplify adolescent singers existing anxiety and could cause them to hesitate to take on challenges (Shull and Vande Berg, 1994; Urdan *et al.*, 2002; Wigfield and Wagner, 2005). Research shows that providing low risk / exposure opportunities to attempt skills are ways to encourage participation and engagement (Silvey, 2014). Students will also, for the most part, attempt to form an environment that supports their motivation (Bandura, 2006). Respondents echoed this, saying students 'love taking it in turns with leading warm ups or demonstrating how to do particular exercises' (**R1, Appendix 3a, p. 70**), engaged with 'student led warm ups' (**R7, Appendix 3g, p. 89**), and that 'those who want to be pushed often ask to take on harmonies, so I create simple harmonies for small groups' (**R1, Appendix 3a, p. 70**). These

miniature performance opportunities give peers the opportunity to feedback positively to students on their performance;

“Singing solo in front of the group. Often something they struggle with initially but it encourages quick and vast development and confidence and the groups are always supportive of their peers” **(R2, Appendix 3b, p. 73).**

“They (students) are very keen for everyone to succeed in the classroom, so if one is off of focus, the others will club together to encourage them to participate” **(R7, Appendix 3g, p.89).**

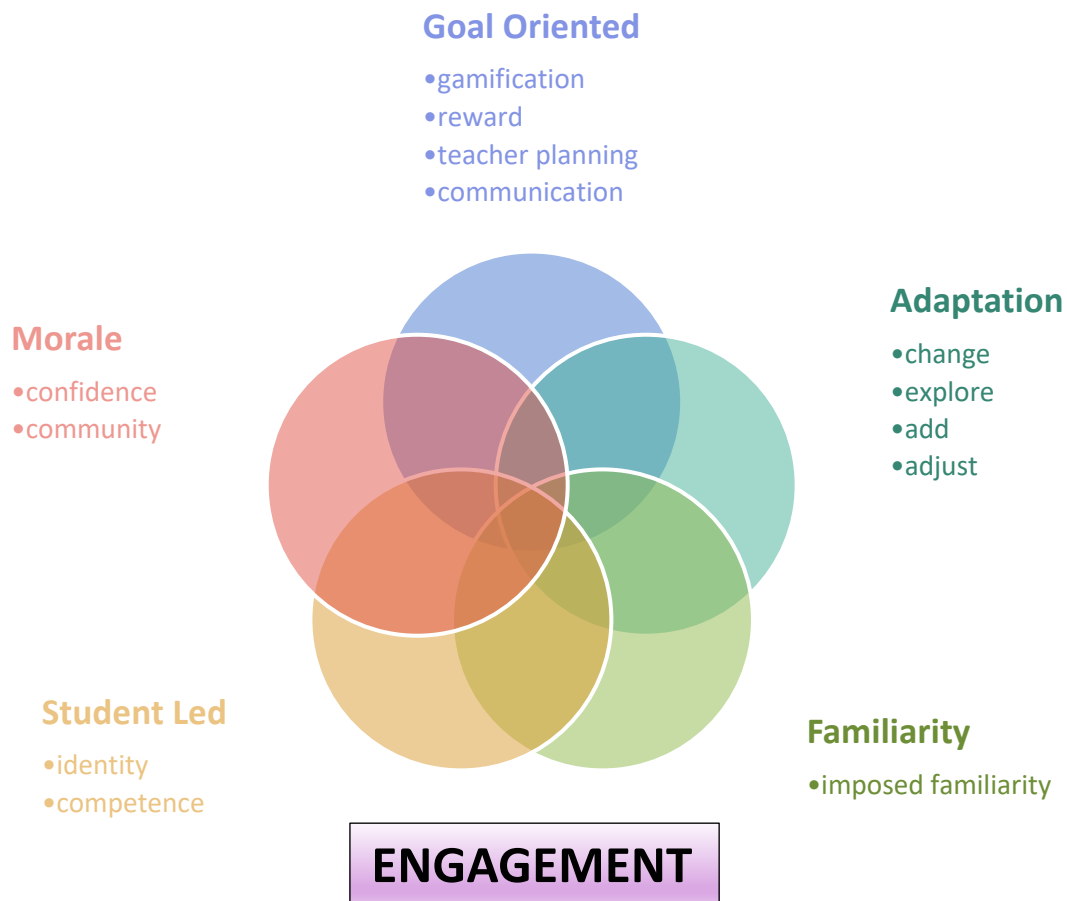
Phillips (2015, p. 108) says that teenaged students need “flexible and quick thinking” educators that “combine the interpersonal skills of a counselor (*sic*) with the loving concern of a parent”. Respondents expressed similar views of needing to be cognitively and emotionally present through the attributes they valued and identified as their own when teaching this age group **(Appendix 4f, p. 107)**, aggregated below (Figure 11, p. 31). Challenges to this in the group class setting are that a teacher seemingly needs to be responsive to students as individuals, as well as the group dynamics, simultaneously and seamlessly (Pogrow, 2008; Loughran, 2012). Michou *et al.* (2023, p. 169) posit that when learners feel that their teacher gives choices and encourages their initiative, ‘students feel that they can express their preferences and needs’ in the classroom.

Figure 11 - Teacher In Vivo self-reported attributes, aggregate

Firm but fair	Allow but manage	Energetic
Focused	Able	Picky
Enthusiastic	Understanding	Organised

CONCLUSIONS AND RECCOMENDATIONS (324 words)

Figure 12 - Engagement in the Group Singing Classroom for 11-14 Year Olds



The intention of this MMR study was to discover what group class singing teachers considered their most and least engaging strategies, resources and activities for the ages of 11-14 years, attending private part-time arts schools. It employed a survey questionnaire to delve into the specifics of teachers' actions in the classroom. Thematically, classroom considerations of Goal Oriented, Adaptation, Familiarity, Student Led and Morale were positively associated with engagement and overlapped in their execution and affect (Figure 12, p. 32). Goal-oriented behaviours in students and teachers, as well as the opportunity to gamify learning appeared to be important in engagement. Adapting material for exploration, creativity, vocal development and to provide challenges motivated students, especially when combined with Familiarity. Familiarity may provide relevance and increased feelings of potential competence, imposed over time or pre-existing. Opportunities for students to lead (Student Led) within defined parameters reportedly increased engagement. Morale may be one of the more skilled abilities of the teacher as it involves assuming many personas at the

same time or in quick succession in response to student feedback. The frequent overlap of themes, while not wholly unanticipated, made clearly communicating the findings challenging. Using evolving visual representations helped to clarify this for myself through the coding and analysis process. The findings of this study appear to be in keeping with the major tenets of the previous research on engagement and adolescents.

The literature review highlighted findings that singing teachers did not receive pedagogy education as part of their formal training and this could be why they did not display high levels of motivating behaviours while teaching. Upon reflection, these factors affected engagement in my classroom at the beginning of my own group singing class teaching career. This study has provided insight into my own experiences in the classroom, as well as new detailed actions I can undertake as I continue teaching. Specifically, the defined actions associated with Adaptation as it overlaps with Familiarity is an area I will be exploring in my classroom. My insider researcher status provided opportunities for rich analysis and deeper understanding. It also meant regular reflection was warranted in relation to my biases, feelings and pre-conceived notions, so as not to place them heavy-handedly over respondents' statements during analysis. Recommendations for future study are focus group studies of group singing class teachers to record and explore in further detail their methods for engaging 11-14 year olds. The ability to ask for clarification and encourage collaboration through a researcher/moderator would heighten such action research (National Foundation for Educational Research, 2013). Strategies and formulated 'tip sheets' could be piloted via a case study (Bell and Waters, 2018).

REFERENCES

- Abrahams, F. (2010) *The Practice of Assessment in Music Education: Framework, Models and Designs*. Edited by T.S. Brophy. Chicago: GIA Publications, INC.
- Aldridge, A. and Levine, K. (2001) *Surveying the Social World: Principles and Practices in Survey Research*. Buckingham: Open University Press.
- Anderman, E.M. and Maehr, M.L. (1994) 'Motivation and schooling in the middle grades', *Review of Educational Research*, 64, pp. 287–309.
- Andrade, C. (2020) 'The Limitations of Online Surveys', *Indian Journal of Psychological Medicine*, 42(6), pp. 575–576. Available at: <https://doi.org/10.1177/0253717620957496>.
- Auerbach, C.F. and Silverstein, L.B. (2003) *Qualitative data: An introduction to coding and analysis*. New York: New York University Press.

Badami, R. *et al.* (2011) 'Feedback after good versus poor trials affects intrinsic motivation', *Research Quarterly for Exercise and Sport*, 82(2), pp. 360–364. Available at: <https://doi.org/10.1080/02701367.2011.10599765>.

Bai, S., Hew, K.F. and Huang, B. (2020) 'Does gamification improve student learning outcome? Evidence from a meta-analysis and synthesis of qualitative data in educational contexts', *Educational Research Review*, 30. Available at: <https://doi.org/10.1016/j.edurev.2020.100322>.

Bailey, B.A. and Davidson, J. (2005) 'Effects of group singing and performance for marginalised and middle-class singers', *Psychology of Music*, 33(3), pp. 269–303.

Bandura, A. (2006) 'Toward a psychology of human agency', *Perspectives on Psychological Science*, 1, pp. 164–180.

Barresi, A.L. (2000) 'The Successful Middle School Choral Teacher: Technical competence, professional understandings, and personal qualities all seem to play a role in the development of the successful middle school choral teacher.', *Music Educators Journal*, pp. 23–28.

Bath, N. *et al.* (2020) 'The declining place of music education in schools in England', *Children and Society*, 34(5), pp. 443–457. Available at: <https://doi.org/10.1111/chso.12386>.

Beesdo, K., Knappe, S. and Pine, D.S. (2009) 'Anxiety and Anxiety Disorders in Children and Adolescents: Developmental Issues and Implications for DSM-V', *Psychiatric Clinics of North America*, 32(3), pp. 483–524. Available at: <https://doi.org/10.1016/J.PSC.2009.06.002>.

Bell, J. and Waters, S. (2018) *Doing Your Research Project A Guide For First Time Researchers*. 7th edn. London: Open University Press.

Bernard, H.R. (2011) *Research methods in anthropology: Qualitative and quantitative approaches*. 5th edn. Walnut Creek: AltaMira Press.

Bidstrup Graham, K. (2022) *From Broadway to Community, the Job of a Music Director for Musical Theatre*. Masters in Theatre. University of Colorado at Boulder.

Boothby, E.J., Clark, M.S. and Bargh, J.A. (2014) 'Shared Experiences Are Amplified', *Psychological Science*, 25(12), pp. 2209–2216. Available at: <https://doi.org/10.1177/0956797614551162>.

Bornstein, R.F. (1989) 'Exposure and affect: overview and meta-analysis of research, 1968–1987', *Psychology Bulletin*, 106, pp. 265–289.

Boyatzis, R.E. (1998) *Transforming qualitative information: Thematic analysis and code development*. Thousand Oaks: Sage.

Branje, S. *et al.* (2021) 'Dynamics of Identity Development in Adolescence: A Decade in Review', *Journal of Research on Adolescence*, 31(4), pp. 908–927. Available at: <https://doi.org/10.1111/jora.12678>.

Brannick, T. and Coghlan, D. (2007) 'In Defense of Being "Native": The Case for Insider Academic Research', <https://doi.org/10.1177/1094428106289253>, 10(1), pp. 59–74. Available at: <https://doi.org/10.1177/1094428106289253>.

Brinkmann, S. (2008) 'Interviewing', in L. Given (ed.) *The Sage Encyclopedia of Qualitative Research Methods*. Thousand Oaks: Sage Publications, Ltd.

British Educational Research Association (2018) *Ethical Guidelines for Educational Research*. 4th edn. London: British Educational Research Association (BERA). Available at: www.bera.ac.uk.

Button, S. (2010) 'Music Teachers' Perceptions of Effective Teaching', *Bulletin of the Council for Research in Music Education*, (183), pp. 25–38. Available at: <https://www.jstor.org/stable/27861470>.

Callaghan, J. (2014) *Singing and science: Body brain and voice*. Oxford: Compton Publishing.

Cameron, L. and Carlisle, K. (2004) 'What Kind of Social Climate Do We Create in Our Music Classrooms?', in L.R. Bartel (ed.) *Questioning the Music Education Paradigm*. Waterloo: Canadian Music Educators' Association, pp. 21–38.

Charmaz, K. (2002) 'Qualitative interviewing and grounded theory analysis', in J.F. Gubrium and J.A. Holstein (eds) *Handbook of interview research: Context & method*. Thousand Oaks: Sage, pp. 675–694.

Charmaz, K. (2008) 'Grounded theory', in J.A. Smith (ed.) *Qualitative psychology: A practical guide to research methods*. 2nd edn. London: Sage, pp. 81–110.

Chiviawsky, S. and Wulf, G. (2007) 'Feedback after good trials enhances learning', *Research Quarterly for Exercise and Sport*, 78(2), pp. 40–47. Available at: <https://doi.org/10.1080/02701367.2007.10599402>.

Choy, L.T. (2014) 'The Strengths and Weaknesses of Research Methodology: Comparison and Complimentary between Qualitative and Quantitative Approaches', *IOSR Journal Of Humanities And Social Science (IOSR-JHSS)*, 19(4). Available at: www.iosrjournals.org.

Clemmons, J. (2006) 'Rapport and Motivation in the Applied Studio', *Journal of Singing*, 63(2), pp. 205–210.

Coates, S. (2023) *#FriFavFive – Five #ActualPedagogy Resources, Dr. Shannon Coates, Voice and the Art of Teaching*. Available at: <https://drshannoncoates.com/frifavfive-five-actualpedagogy-resources/> (Accessed: 16 July 2023).

Coghlan, D. and Brydon-Miller, M. (eds) (2014) *The Sage Encyclopedia of Action Research*. London: Sage Publications Ltd.

Cohen, L., Manion, Lawrence. and Morrison, K. (Keith R.B.) (2017) *Research methods in education*. 8th ed. London: Taylor and Francis.

Corso, M.J. *et al.* (2013) 'Where Student, Teacher, and Content Meet: Student Engagement in the Secondary School Classroom', *American Secondary Education*, 41(3), pp. 50–61.

Costello, E. *et al.* (2004) 'Prevalence of psychiatric disorders in childhood and adolescence', pp. 111–128.

Costley, C., Elliot, G. and Gibbs, P. (2010) 'Research ethics and insider-researchers', in. London: Sage Publications Ltd. Available at: <https://www.ebsco.com/terms-of-use>.

Costley, C., Elliott, G.C. and Gibbs, P. (2010) 'Doing Work Based Research: Approaches to Enquiry for Insider-Researchers', in. London: Sage Publications Ltd. Available at: <https://search-ebscohost-com.ezproxy.uwtsd.ac.uk/login.aspx?direct=true&db=nlebk&AN=595727&site=ehost-live>. (Accessed: 10 November 2022).

Creswell, J. and Plano Clark, V. (2011) *Designing and Conducting Mixed Methods Research*. 2nd edn. Thousand Oaks: Sage Publications.

Crocco, L., McCabe, P. and Madill, C. (2020) 'Principles of Motor Learning in Classical Singing Teaching', *Journal of Voice*, 34(4), pp. 567–581. Available at: <https://doi.org/10.1016/j.jvoice.2018.12.019>.

Crocco, L. and Meyer, D. (2021) 'Motor Learning and Teaching Singing: An Overview', *Journal of Singing*, 77(5), pp. 693–702.

Daykin, N. *et al.* (2008) 'The impact of participation in performing arts on adolescent health and behaviour: A systematic review of the literature', *Journal of Health Psychology*, pp. 251–264. Available at: <https://doi.org/10.1177/1359105307086699>.

Dewey, J. (1933) *How we think: a re-statement of the relation of reflective thinking in the educative process*. Chicago: Henry Regnery.

Dillman, D.A., Smyth, J.D. and Christian, L.M. (2014) *Internet, Phone, Mail and Mixed-Mode Surveys: The Tailored Design Method*. 4th edn. Hoboken: John Wiley & Sons.

Dominey, H. (2021) 'Evoking Never Never Land: The Importance of Imaginative Play and Creativity', *LEARNIng Landscapes*, 14(1), pp. 45–66.

Mac Donald, C.J. (1991) 'Creative Dance in Elementary Schools: A Theoretical and Practical Justification', *Canadian Journal of Education*, 16(4), pp. 434–441.

van Duijvenvoorde, A.C.K. *et al.* (2016) 'What motivates adolescents? Neural responses to rewards and their influence on adolescents' risk taking, learning, and cognitive control', *Neuroscience and Biobehavioral Reviews*, 70, pp. 135–147. Available at: <https://doi.org/10.1016/j.neubiorev.2016.06.037>.

Dykstra Steinbrenner, J.R. and Watson, L.R. (2015) 'Student Engagement in the Classroom: The Impact of Classroom, Teacher, and Student Factors', *Journal of Autism and*

Developmental Disorders, 45(8), pp. 2392–2410. Available at: <https://doi.org/10.1007/s10803-015-2406-9>.

Farrington, C.A. et al. (2019) *Arts Education and Social-Emotional Learning Outcomes among K-12 Students: Developing a Theory of Action.*, University of Chicago Consortium on School Research. University of Chicago Consortium on School Research. 1313 East 60th Street, Chicago, IL 60637. Tel: 773-702-3364; Fax: 773-702-2010; Web site: <http://consortium.uchicago.edu/>. Available at: <https://eric.ed.gov/?id=ED598682> (Accessed: 16 July 2023).

Fromberg, D. and Bergen, D. (eds) (2012) *Play, From Birth to Twelve Contexts, Perspectives, and Meanings*. 2nd edn. Routledge. Available at: <https://www.vlebooks-com.ezproxy.uwtsd.ac.uk/Product/Index/2052959?page=0> (Accessed: 2 October 2022).

Gackle, L. (1991) 'The Adolescent Female Voice Characteristics of Change and Stages of Development - ProQuest', *Choral Journal*, 31(8), p. 17. Available at: <https://www.proquest.com/openview/f9b289b9c379b53598f280af7cd72eec/1?cbl=1821226&pq-origsite=gscholar> (Accessed: 10 July 2023).

Gackle, L. (2006) 'Finding Ophelia's Voice', *Choral Journal*, pp. 29–37.

Garcia-Marques T., Prada, M. and Mackie, D.M. (2016) 'Familiarity increases subjective positive affect even in non-affective and non-evaluative contexts', *Motivation and Emotion*, 40, pp. 638–645.

Gaunt, H. (2008) 'One-to-one tuition in a conservatoire: The perceptions of instrumental and vocal teachers', *Psychology of Music*, 36(2), pp. 215–245. Available at: <https://doi.org/10.1177/0305735607080827>.

General Data Protection Regulation (GDPR) (no date). Available at: <https://gdpr-info.eu> (Accessed: 17 June 2023).

Given, L.M. (ed.) (2008) *The Sage Encyclopedia of Qualitative Research Methods*. Thousand Oaks: Sage Publications.

Glesne, C. (2011) *Becoming qualitative researchers: An introduction*. 4th edn. Boston: Pearson Education.

Google, I. (2023) *Google Search - Singing Classes Kids UK*, www.google.com. Available at: https://www.google.com/search?q=singing+classes+kids+uk&hl=en&sxsrf=AB5stBibQbJPc29sQ5Ws4ffz0FXBhdINBw%3A1688383119647&source=hp&ei=j66iZNqqJaWuhbIP0e-liAk&iflsg=AD69kcEAAAAAZKK8n5VqmxAZ_95bqqQpJKqcn0CjZdyy&ved=0ahUKEwiartugtfL_AhUIV0EAHdE3ApEQ4dUDCAo&uact=5&oq=singing+classes+kids+uk&gs_lcp=Cgdnd3Mtd2l6EAMyBAgjECc6BwgjEOoCECc6BwgjElOFECc6EwguElOFEEDEIMBEMcBENEDEEM6CAgAEIoFEJECOGclABCKBRBDogsIABCABBCxAxCDAToNCAAQgAAQFBCHAhCxAzoHCAAQAxCLAZoICAAQgAAQsQM6DgguEMcBELEDENEDEIAEOggILhCABBCxAzoFCAAQgAAQ6CggAEIAEEBQQhwl6BQguEIAEOgcILhCKBRBDOhEILhCABBCxAxCDARDHARDRAzoTCC4QgAAQsQMQgwEQxwEQ0QMQCjoKCC4QgAAQsQMQCjoNCAAQgAAQsQMQgwEQCjoKCAAQgAAQsQMQCjoNCC4QgwEQsQMQgAAQCjoQCC4QgAAQsQMQgwEQ1AIQCjoNCC4QgAAQsQMQgwEQCjoHCCMQsQIQJzo

FCAAQogQ6BwgjELACECc6DQguEA0QgAQQsQM6CggAEA0QgAQQyQM6CAgAEIoFEJl
DOhMILhANEIMBEK8BEMcBELEDEIAEOgOIAABANEIAEELEDELEDOhMILhANEIAEELEDEIMBEM
cBEK8BOhYILhANEIAEELEDELEDEMcbEK8BENQCOhMIABANEIAEELEDEIMBELEDEIMBOgoILh
CKBRcXAxBDogolABCKBRcXAxBDogolLhCxAXCKBRBDogYIABAWEB5Q3hJY-
78BYMzEAWglcAB4AYABrQGIAdwhkgEFMjEuMTmYAQCgAQGwAQq4AQI&sclient=gws-wiz
(Accessed: 3 July 2023).

Google Inc (2023) *Google Forms*. Available at:
<https://www.google.co.uk/forms/about/#security> (Accessed: 17 June 2023).

Gottfried, A.E., Fleming, J.S. and Gottfried, A.W. (2001) 'Continuity of academic intrinsic motivation from childhood through late adolescence', *Journal of Educational Psychology*, 93(1), pp. 3–13.

Grape, T. *et al.* (2002) 'Does singing promote well-being?: An empirical study of professional and amateur singers during singing lessons', *Integrative Physiological and Behavioural Science*, 38(1), pp. 65–74.

Greene, M. (1995) *Releasing the imagination: Essays on education, the arts, and social change*. San Francisco: Jossey-Bass, Inc.

Guthrie, J.T. and Klauda, S.L. (2014) 'Effects of classroom practices on reading comprehension, engagement, and motivations for adolescents', *Reading Research Quarterly*, 49(4), pp. 387–416. Available at: <https://doi.org/10.1002/rrq.81>.

Hakulinen, L., Auvinen, T. and Korhonen, A. (2015) 'The effect of achievement badges on students' behavior: An empirical study in a university-level computer science course', *International Journal of Emerging Technologies in Learning*, 10(1), pp. 18–25.

Harrison, S. and Research Online, G. (no date) 'Engaging Boys in a sequential voice-based music program Author The Bulletin of the Kodaly Music Education Institute of Australia Link to published version'. Available at:
http://hdl.handle.net/10072/13748http://kodaly.org.au/index.php?option=com_content&task=view&id=30&Itemid=54 (Accessed: 16 July 2023).

Heath, S.B. and Roach, A. (1999) 'Imaginative Actuality - Learning in the Arts During the Nonschool Hours', in E.B. Fiske (ed.) *Champions of Change - Learning in the Arts during the Nonschool Hours*. Washington, DC: The Arts Education Partnership and the President's Committee on the Arts and Humanities, pp. 19–24.

Hennink, M. and Kaiser, B.N. (2022) 'Sample sizes for saturation in qualitative research: A systematic review of empirical tests', *Social Science & Medicine*, 292, p. 114523. Available at: <https://doi.org/10.1016/J.SOCSCIMED.2021.114523>.

Holden, L. (2018) *The benefit of engaging in an arts-rich education and the pedagogical strategies used to create these benefits in successful part time performing arts schools*. Doctorate. University of Leeds.

Hyde, K.L.I. *et al.* (2009) 'Musical training shapes structural brain development', *The Journal of Neuroscience*, 29(10), pp. 3019–3025.

Johnston, O., Wildy, H. and Shand, J. (2022) 'Teenagers learn through play too: communicating high expectations through a playful learning approach', *Australian Educational Researcher* [Preprint]. Available at: <https://doi.org/10.1007/s13384-022-00534-3>.

Jolly, E. *et al.* (2019) 'Wanting without enjoying: the social value of sharing experiences', *PLoS ONE*, 14(4). Available at: <https://doi.org/10.1371/journal.pone.0215318>.

Judd, M. and Pooley, J.A. (2013) 'The psychological benefits of participating in group singing for members of the general public', <http://dx.doi.org/10.1177/0305735612471237>, 42(2), pp. 269–283. Available at: <https://doi.org/10.1177/0305735612471237>.

Lamont, A. *et al.* (2003) 'Young people's music in and out of school', *British Journal of Music Education*, 20(3), pp. 229–241. Available at: <https://doi.org/10.1017/S0265051703005412>.

Larson, K.E. *et al.* (2021) 'A Multidimensional and Multilevel Examination of Student Engagement and Secondary School Teachers' Use of Classroom Management Practices', *Journal of Positive Behavior Interventions*, 23(3), pp. 149–162. Available at: <https://doi.org/10.1177/1098300720929352>.

LeCompte, M.D. and Schensul, J.J. (2013) *Analyzing & interpreting ethnographic data: A mixed methods approach*. 2nd edn. Lanham: Alta Mira Press.

Legg, R. (2012) 'Reviewing the Situation: A Narrative Exploration of Singing and Gender in Secondary Schools', *Music Education Research*, 15(2), pp. 168–179.

Leotti, L.A. and Delgado, M.R. (2011) 'The Inherent Reward of Choice', *Psychological Science*, 22(10), pp. 1310–1318. Available at: <https://doi.org/10.1177/0956797611417005>.

Loughran, J. (2012) 'What expert teachers do: Enhancing professional knowledge for classroom practice', *What Expert Teachers Do: Enhancing Professional Knowledge for Classroom Practice*, pp. 1–232. Available at: <https://doi.org/10.4324/9780203851470>.

Maas, E. *et al.* (2008) 'Principles of Motor Learning in Treatment of Motor Speech Disorders', *American Journal of Speech-Language Pathology*, 17, pp. 277–298.

Mathers, N., Fox, N. and Hunn, A. (2007) *Surveys and Questionnaires*. Available at: www.trenttrdsu.org.uk.

McCarthy, K.F. *et al.* (2004) *Gifts of the Muse: Reframing the Debate about the Benefits of the Arts*. Santa Monica. Available at: www.rand.org (Accessed: 16 July 2023).

Mcroy, D.M. (2011) 'PERCEPTIONS OF ADOLESCENT FEMALE SINGERS ON THEIR SINGING AND TRAINING'.

Merikangas, K.R. *et al.* (2010) 'Lifetime prevalence of mental disorders in U.S. adolescents: Results from the national comorbidity survey replication-adolescent supplement (NCS-A)',

Journal of the American Academy of Child and Adolescent Psychiatry, 49(10), pp. 980–989. Available at: <https://doi.org/10.1016/j.jaac.2010.05.017>.

Merriam-Webster, I. (2023) *Morale*. Available at: <https://www.merriam-webster.com/dictionary/morale> (Accessed: 13 July 2023).

Meta (2023) *How Facebook Distributes Content*, Meta Business Help Centre. Available at: <https://www.facebook.com/business/help/718033381901819?id=208060977200861> (Accessed: 11 July 2023).

Michou, A. *et al.* (2023) 'Week-to-week interplay between teachers' motivating style and students' engagement', *Journal of Experimental Education*, 91(1), pp. 166–185. Available at: <https://doi.org/10.1080/00220973.2021.1897774>.

Mind (2023) *Mind*. Available at: <https://www.mind.org.uk> (Accessed: 16 July 2023).

Monks, S. (2003) 'Adolescent singers and perceptions of vocal identity', *British Journal of Music Education*, 20(3), pp. 243–256. Available at: <https://doi.org/10.1017/s0265051703005424>.

Namey, E. *et al.* (2008) 'Data reduction techniques for large qualitative data sets', in G. Guest and K.M. MacQueen (eds) *Handbook for team-based qualitative research*. Lanham: Alta Mira Press, pp. 137–161.

National Foundation for Educational Research (2013) *How to... Use focus groups: Get the most from them (How to Guides)*. Slough. Available at: www.nfer.ac.uk.

Nisbet, A. (2003) 'Singing Teachers Talk Too Much Author', in *Conference Title Reimagining Practice: Researching Change*, pp. 8–17. Available at: <http://hdl.handle.net/10072/1858>.

North, A.C. and Hargreaves, D.J. (1999) 'Music and Adolescent Identity', *Music Education Research*, 1(1), pp. 75–92. Available at: <https://doi.org/10.1080/1461380990010107>.

Nurtug, B.A. and Vahide, B.Y. (2017) 'Preservice music teachers' perception of their music teachers', *Educational Research and Reviews*, 12(7), pp. 432–441. Available at: <https://doi.org/10.5897/err2017.3153>.

Obert, K.B. (2023) 'Sustained Attention and Emotional Regulation', in *Vocal Pedagogy in the Era of the Modern Voice Studio Course Workbook*.

OFSTED (2022) *The Annual Report of His Majesty's Chief Inspector of Education, Children's Services and Skills 2021/22*. Available at: <https://www.gov.uk/government/publications/ofsted-annual-report-202122->.

Opdenakker, M.-C., Maulana, R. and den Brok, P. (2012) 'Teacher–student interpersonal relationships and academic motivation within one school year: Developmental changes and linkage', *School Effectiveness and School Improvement*, 23(1), pp. 95–119.

Orton, A. and Pitts, S.E. (2019) 'Adolescent perceptions of singing: exploring gendered differences in musical confidence, identity and ambition', *Music Education Research*, 21(1), pp. 40–51. Available at: <https://doi.org/10.1080/14613808.2018.1507019>.

Patall, E.A. *et al.* (2019) 'Agency and high school science students' motivation, engagement, and classroom support experiences', *Journal of Applied Developmental Psychology*, 62, pp. 77–92. Available at: <https://doi.org/10.1016/j.appdev.2019.01.004>.

Pecina, K. (2017) *Singing Teachers and the Development of Young Voices*. Master of Research. Macquarie University.

Phillips, K.H. (2015) *Directing the Choral Music Program*. 2nd edn. United Kingdom: Oxford University Press. Available at: <https://global.oup.com/academic/product/directing-the-choral-music-program-9780199371952> (Accessed: 10 July 2023).

Pogrow, S. (2008) *Teaching content outrageously: how to captivate all students and accelerate learning, grades 4-12*. 1st edn. San Francisco: Jossey-Bass. Available at: <https://www.perlego.com/book/1007176/teaching-content-outrageously-how-to-captivate-all-students-and-accelerate-learning-grades-412-pd> (Accessed: 16 July 2023).

Poole, L. (2019) *The primary to secondary school transition: Continuity and participation in singing*. University College London.

QSR International (2020) *NVivo*. Available at: <https://help-nv.qsrinternational.com/20/mac/Content/welcome.htm> (Accessed: 17 June 2023).

Reeve, J. (2013) 'How students create motivationally supportive learning environments for themselves: The concept of agentic engagement', *Journal of Educational Psychology*, 105(3), pp. 579–595. Available at: <https://doi.org/10.1037/a0032690>.

Rideout, R.R. (2002) 'Psychology and Music Education Since 1950', *Music Educators Journal*, 89(1), pp. 33–37.

Rubin, H.J. and Rubin, I.S. (2012) *Qualitative interviewing: The art of hearing data*. 3rd edn. Thousand Oaks: Sage.

Russ, S.W. and Wallace, C.E. (2013) 'Pretend play and creative processes', *American Journal of Play*, 6(1), pp. 136–148.

Russell, B. and Slater, G.R.L. (2011) 'Factors that Encourage Student Engagement: Insights from a Case Study of "First Time" Students in a New Zealand University', *Journal of University Teaching and Learning Practice*, 8(1), pp. 81–96. Available at: <https://doi.org/10.53761/1.8.1.7>.

Ryan, R.M. and Deci, E.L. (2020) 'Intrinsic and extrinsic motivation from a self-determination theory perspective: Definitions, theory, practices, and future directions', *Contemporary Educational Psychology*, 61. Available at: <https://doi.org/10.1016/j.cedpsych.2020.101860>.

Saidin, K. (2016) 'Insider Researchers: Challenges & Opportunities', *Proceedings of The ICECRS*, 1(1). Available at: <https://doi.org/10.21070/PICECRS.V1I1.563>.

Saldaña, J. (2016) *The Coding Manual for Qualitative Researchers*. 3E edn. London: SAGE Publications Ltd.

Salmela-Aro, K. *et al.* (2021) 'Student Engagement in Adolescence: A Scoping Review of Longitudinal Studies 2010–2020', *Journal of Research on Adolescence*. Blackwell Publishing Inc., pp. 256–272. Available at: <https://doi.org/10.1111/jora.12619>.

Saris, W.E. and Gallhofer, I.N. (2014) *Design, Evaluation, and Analysis of Questionnaires for Survey Research*. 2nd edn. Hoboken: Wiley & Sons, Inc.

Saunders, M., Lewis, P. and Thornhill, A. (2009) *Research Methods for Business Students*. 5th edn. Harlow: Pearson Education Limited. Available at: www.pearsoned.co.uk.

Schmidt, R.A. *et al.* (2018) *Motor Control and Learning: A Behavioral Emphasis*. 6th edn. Champaign: Human Kinetics.

Shernoff, D.J. *et al.* (2016) 'Student engagement as a function of environmental complexity in high school classrooms', *Learning and Instruction*, 43, pp. 52–60. Available at: <https://doi.org/10.1016/j.learninstruc.2015.12.003>.

Shernoff, D.J., Ruzek, E.A. and Sinha, S. (2017) 'The influence of the high school classroom environment on learning as mediated by student engagement', *School Psychology International*, 38(2), pp. 201–218. Available at: <https://doi.org/10.1177/0143034316666413>.

Shull, S. and Vande Berg, K. (1994) 'The Middle School Learner', in J. Hinckley (ed.) *Music at the Middle: Building Strong Programs*. Reeston: Music Educators National Conference, pp. 13–17.

Silvey, P.E. (2014) 'Reducing Apprehensions of Adolescent Singers in Choral Classrooms', *Music Educators Journal*, 100(3), pp. 53–59. Available at: <https://doi.org/10.1177/0027432113517719>.

Skelton, K.D. (2007) 'The Child's Voice: A Closer Look at Pedagogy and Science', *Journal of Singing*, 63(5), pp. 537–544.

Sökmen, Y. (2021) 'The role of self-efficacy in the relationship between the learning environment and student engagement', *Educational Studies*, 47(1), pp. 19–37. Available at: <https://doi.org/10.1080/03055698.2019.1665986>.

Steinberg, L. *et al.* (2008) 'Age Differences in Sensation Seeking and Impulsivity as Indexed by Behavior and Self-Report: Evidence for a Dual Systems Model', *Developmental Psychology*, 44(6), pp. 1764–1778. Available at: <https://doi.org/10.1037/a0012955>.

Stern, P.N. (2007) 'On solid ground: Essential properties for growing grounded theory', in A. Bryant and K. Charmaz (eds) *The Sage Handbook of Grounded Theory*. London: Sage, pp. 114–126.

Stoudt, B.G. (2014) 'Quantitative Methods', in D. Coughlan and M. Brydon-Miller (eds) *The Sage Encyclopedia of Action Research*. London: Sage Publications Ltd, pp. 669–673.

Stroet, K., Opdenakker, M.C. and Minnaert, A. (2013) 'Effects of need supportive teaching on early adolescents' motivation and engagement: A review of the literature', *Educational Research Review*, 9, pp. 65–87. Available at: <https://doi.org/10.1016/j.edurev.2012.11.003>.

Sutherland, A.T. and Southcott, J. (2021) 'Fluctuating emotions and motivation: Five stages of the rehearsal and performance process', *International Journal of Music Education*, 39(1), pp. 3–17. Available at: <https://doi.org/10.1177/0255761420963984>.

The Glossary of Education Reform (2016) 'Student Engagement', *The Glossary of Education Reform* [Preprint]. Great Schools Partnership. Available at: <https://www.edglossary.org/student-engagement/> (Accessed: 12 June 2023).

Thomson, P. et al. (2012) *The Signature Pedagogies Project: Final Report*.

Turton, A. and Durrant, C. (2002) 'A study of adults' attitudes, perceptions and reflections on their singing experience in secondary school: some implications for music education', *British Journal of Music Education*, 19(01). Available at: <https://doi.org/10.1017/s0265051702000128>.

University of Wales Trinity Saint David (2022) 'Research Ethics & Integrity Code of Practice'.

Urdan, T. et al. (2002) 'Goals, Goal Structures, and Avoidance Behaviors', in C. Midgley (ed.) *Goals, Goal Structures, and Patterns of Adaptive Learning*. Mahwah: Laurence Erlbaum Associates, Inc, pp. 55–83.

Walker, L.N. (2009) 'Serious play: The power of singing games in learning and life', *Journal of Curriculum and Pedagogy*, 6(2), pp. 114–141. Available at: <https://doi.org/10.1080/15505170.2009.10411751>.

Weisberg, H.F., Krosnick, J.A. and Bowen, B.D. (1996) *An Introduction to Survey Research, Polling, and Data Analysis*. 3rd edn. Thousand Oaks: Sage.

Welch, G. (2011) *The Benefits of Singing for Adolescents*. Available at: <http://www.canterbury.ac.uk/Research/Centres/SDHR/Home.aspx>.

Van der Werf, G., Opdenakker, M.-C. and Kuyper, H. (2008) 'Testing a dynamic model of student and school effectiveness with a multivariate multilevel latent growth curve approach', *School Effectiveness and School Improvement*, 19, pp. 447–462.

Wigfield, A. and Wagner, A.L. (2005) 'Competence, Motivation, and Identity Development during Adolescence', in A.J. Elliott and C.S. Dweck (eds) *Handbook of Competence and Motivation*. New York: The Guilford Press, p. 225.

Williams, J., Welch, G.F. and Howard, D.M. (2021) 'Which Sung Pitch Range is Best for Boys During Voice Change?', *Journal of Voice*, 35(4), pp. 581–588. Available at: <https://doi.org/10.1016/j.jvoice.2019.12.002>.

Winstone, L. *et al.* (2021) 'Social media use and social connectedness among adolescents in the United Kingdom: a qualitative exploration of displacement and stimulation', *BMC Public Health*, 21(1). Available at: <https://doi.org/10.1186/s12889-021-11802-9>.

Winterson, J. and Russ, M. (2009) 'Understanding the transition from school to university in Music and Music Technology', *Arts and Humanities in Higher Education*. Available at: <https://doi.org/10.1177/1474022209339962>.

Wulf, G. and Lewthwaite, R. (2016) 'Optimizing performance through intrinsic motivation and attention for learning: The OPTIMAL theory of motor learning', *Psychonomic Bulletin and Review*, 23(5), pp. 1382–1414. Available at: <https://doi.org/10.3758/s13423-015-0999-9>.

Yang, D. *et al.* (2022) 'Teachers' autonomy support and student engagement: A systematic literature review of longitudinal studies', *Frontiers in Psychology*, pp. 1–12. Available at: <https://doi.org/10.3389/fpsyg.2022.925955>.

Ye, Y. (2020) 'Application of positive psychology in classroom teaching of vocal music', *Revista Argentina de Clinica Psicologica*, 29(1), pp. 353–359. Available at: <https://doi.org/10.24205/03276716.2020.48>.

Zosh, J. *et al.* (2017) *Learning through play; A review of the evidence (white paper)*. DK.

Žukauskas, P., Vveinhardt, J. and Andriukaitienė, R. (2018) 'Philosophy and Paradigm of Scientific Research', in *Management Culture and Corporate Social Responsibility*. InTech. Available at: <https://doi.org/10.5772/intechopen.70628>.

APPENDICES**Appendix 1a – Ethics Form****APPLICATION FOR ETHICAL APPROVAL**

In order for research to result in benefit and minimise risk of harm, it must be conducted ethically. A researcher may not be covered by the University's insurance if ethical approval has not been obtained prior to commencement.

The University follows the OECD Frascati manual definition of **research activity**: “creative work undertaken on a systematic basis in order to increase the stock of knowledge, including knowledge of man, culture and society, and the use of this stock of knowledge to devise new applications”. As such this covers activities undertaken by members of staff, postgraduate research students, and both taught postgraduate and undergraduate students working on dissertations/projects.

The individual undertaking the research activity is known as the “principal researcher”.

Ethical approval is not required for routine audits, performance reviews, quality assurance studies, testing within normal educational requirements, and literary or artistic criticism.

Please read the notes for guidance before completing ALL sections of the form.

This form must be completed and approved prior to undertaking any research activity. Please see Checklist for details of process for different categories of application.

Delete the Guidance Notes at the end of the form BEFORE submitting your application

SECTION A: About You (Principal Researcher)

1	Full Name:	Carling Connor			
2	Tick all boxes which apply:	Member of staff:	☐	Honorary research fellow:	☐
3	Undergraduate Student	☐	Taught Postgraduate Student	☒	Postgraduate Research Student
4	Institute/Academic Discipline/Centre:	WAPPAR			
5	Campus:	Carmarthen			
6	E-mail address:	carlingconnor@gmail.com			
7	Contact Telephone Number:	07813689397			
For students:					
8	Student Number:	2133375			
9	Programme of Study:	MA in Professional Practice (Voice Pedagogy)			
10	Director of Studies/Supervisor:	Nick Samuel			

SECTION B: Approval for Research Activity

1	Has the research activity received approval in principle? (please check the Guidance Notes as to the appropriate approval process for different levels of research by different categories of individual)	YES	☒	NO	☐
				Date	
2	If Yes, please indicate source of approval (and date where known): Approval in principle must be obtained from the relevant source prior to seeking ethical approval	Research Degrees Committee	☐		
3		Institute Research Committee	☐		
4		Other (write in) WAPPAR Ethics Board Representative	☒		

SECTION C: Internal and External Ethical Guidance Materials

	Please list the core ethical guidance documents that have been referred to during the completion of this form (including any discipline-specific codes of research ethics, and also any specific ethical guidance relating to the proposed methodology). Please tick to confirm that your research proposal adheres to these codes and guidelines.	
1	<u>UWTSD Research Ethics & Integrity Code of Practice</u>	☒
2	UWTSD Research Data Management Policy	☒
3		☐

SECTION D: External Collaborative Research Activity

1	Does the research activity involve collaborators outside of the University?	YES	☐	NO	☒	
2	If Yes, please provide the name of the external organisation and name and contact details for the main contact person and confirmation this person has consented to their personal data being shared as part of this collaboration.					
3	Institution					
4	Contact person name					
5	Contact person e-mail address					
6	Has this individual consented to sharing their details on this form?	YES	☐	NO	☐	
7	Are you in receipt of a KESS scholarship?	YES	☐	NO	☐	
8	Is your research externally funded	YES	☐	NO	☐	
9	Are you specifically employed to undertake this research in either a paid or voluntary capacity?	Voluntary	YES	☐	NO	☐
10		Employed	YES	☐	NO	☐
11	Is the research being undertaken within an existing UWTSD Athrofa Professional Learning Partnership (APLP)	If YES then the permission question below does not need to be answered.	YES	☐	NO	☐

12	Permission to undertake the research has been provided by the partner organisation	(If YES attach copy) If NO the application cannot continue	YES	☐	NO	☐
----	--	---	-----	--------------------------	----	--------------------------

Where research activity is carried out in collaboration with an external organisation

13	Does this organisation have its own ethics approval system?	YES	☐	NO	☐
14	If Yes, please attach a copy of any final approval (or interim approval) from the organisation				

SECTION E: Details of Research Activity

1	Indicative title:	An exploration and assessment of teaching strategies and resources of private classroom singing teachers (in the UK) working with students ages 11 to 14		
2	Proposed start date:	20/03/2023	Proposed end date:	06/07/2023
3	Introduction to the Research (maximum 300 words) Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the three points below: • <i>Purpose of Research Activity</i> • <i>Proposed Research Question</i> • <i>Aims of Research Activity</i> • <i>Objectives of Research Activity</i> Demonstrate, briefly, how <u>Existing Research</u> has informed the proposed activity and explain • <i>What the research activity will add to the body of knowledge</i> • <i>How it addresses an area of importance.</i>			
4	Purpose of Research Activity The purpose of my research is to identify which teaching strategies a sample of singing teachers in the private classroom (in the UK) are finding the most successful (the most engaging for students while being educationally strong) and least successful for students in the 11–14 year old group. The ‘private classroom’ being a singing class that is run by a business and not a state or private school. My experience, and that of my colleagues, as well as previous research has shown a drop from engagement in singing for this age group (Orton and Pitts, 2019) I have also found it difficult to find continuing professional development resources addressing this specific age group, this subject and this workplace (private classroom) with research backed strategies and understanding. The intention is to use this data to guide my classroom practice and provide a resource for other teachers, to hopefully maintain enrolment in the singing class of these students. Work Cited			

	Alice Orton & Stephanie E. Pitts (2019) Adolescent perceptions of singing: exploring gendered differences in musical confidence, identity and ambition, Music Education Research, 21:1, 40-51)
5	Research Question Which teaching strategies and resources are private classroom singing teachers identifying as the most successful and least successful when teaching students between the ages of 11-14.
6	Aims of Research Activity To develop my knowledge and resources for teaching this age group. To identify useful strategies for this age group to other teachers via a 'best practices' style document.
7	Objectives of Research Activity To acquire the experiences of approximately 20 private classroom teachers and their opinions on strategies and resources they use / have used. To consolidate those findings into a document for the use of private classroom teachers. (this box should expand as you type)
8	Proposed methods (maximum 600 words) Provide a brief summary of all the methods that may be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed.
9	Research Paradigm and Methodology My research paradigm will be one of pragmatism and transformation as I aim to promote 'participation', 'the overall picture', empower myself and other teachers, focus 'on changes' as well as apply findings to 'real world' situations (Žukauskas, Vveinhardt and Andriukaitienė, 2018, p. 125). I will use a mixed methods research methodology to collect qualitative data as I will be collecting opinions, perceptions and experiences, and quantitative data, such as Likert style numerical values for comparisons of these views. Triangulation I intend to triangulate my research using quantitative and qualitative methods, Likert Scale questionnaire, open ended questions in questionnaire, focus group and interview and a diary of my own experience teaching a singing class during this time. A literature review will contribute a basis for the questions being put to participants. Methods - Conduct a literature review to see what, if any, data there is on the <i>private</i> singing classroom, and other singing based extracurricular activities and the 11-14 year old age group, as well as research of similar circumstances in <i>traditional</i> classrooms and singing activities, such as choirs. I will be looking for data on drop-off rates, teachers and students perceptions of engagement and evaluations of strategies and resources. - Based on the literature review, use an existing or create a Likert scale in the form of a questionnaire to elicit quantitative data of opinions from private singing classroom teachers on online forums (Facebook professional groups) for singing teachers. This questionnaire will include open ended questions for further qualitative data gathering.

	- Following on from questionnaire data, formulate questions for a focus group of no more than 6 private classroom teachers that are colleagues (or colleagues of colleagues) that will be recorded and transcribed. - The data from all of these methods will be used to inform one or two semi structured interview(s) of a private classroom teacher(s), conducted via Zoom or in person, recorded and transcribed, or email a questionnaire to interviewees. - Maintain a journal/diary of my classroom experience during the period of research to reflect on my current strategies and compare. Work Cited Žukauskas, P., Vveinhardt, J. and Andriukaitienė, R. (2018) 'Philosophy and Paradigm of Scientific Research', in <i>Management Culture and Corporate Social Responsibility</i>. InTech.
10	Location of research activity Identify all locations where research activity will take place.
11	Online via zoom, email, WhatsApp, and Facebook forums.
12	Research activity outside of the UK If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, particular cultural and/or legal sensitivities or vulnerabilities of participants.
13	N/A

14	Use of documentation not in the public domain: Are any documents <u>NOT</u> publicly available?	NO	☒
		YES	☐
15	If Yes, please provide details here of how you will gain access to specific documentation that is not in the public domain and that this is in accordance with prevailing data protection law of the country in question and England and Wales.		

SECTION F: Scope of Research Activity

1	Will the research activity include:	YES	NO
2	Use of a questionnaire or similar research instrument?	☒	☐
3	Use of interviews?	☒	☐
4	Use of diaries?	☒	☐
5	Participant observation with their knowledge?	☐	☒
6	Participant observation without their knowledge?	☐	☒
7	Use of video or audio recording?	☒	☐

8	Access to personal or confidential information without the participants' specific consent?	☐	☒
9	Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive?	☐	☒
10	Performance of any acts which may cause embarrassment or affect self-esteem?	☐	☒
11	Investigation of participants involved in illegal activities?	☐	☒
12	Use of procedures that involve deception?	☐	☒
13	Administration of any substance, agent or placebo?	☐	☒
14	Working with live vertebrate animals?	☐	☒
15	Other primary data collection methods, please explain in this box For example, 'focus groups'. Please indicate the type of data collection method(s) in this box and tick the accompany box.	☒	☐
16	Details of any other primary data collection method: Use of focus group (this box should expand as you type)		

If NO to every question, then the research activity is (ethically) low risk and **may** be exempt from **some** of the following sections (please refer to Guidance Notes).

If YES to any question, then no research activity should be undertaken until full ethical approval has been obtained.

SECTION G: Intended Participants

1	Who are the intended participants:	YES	NO
2	Students or staff at the University?	☐	☒
3	Adults (over the age of 18 and competent to give consent)?	☒	☐
4	Vulnerable adults?	☐	☒
5	Children and Young People under the age of 18? (Consent from Parent, Carer or Guardian will be required)	☐	☒
6	Prisoners?	☐	☒
7	Young offenders?	☐	☒
8	Those who could be considered to have a particularly dependent relationship with the investigator or a gatekeeper?	☐	☒
9	People engaged in illegal activities?	☐	☒
10	Others (please identify specifically any group who may be unable to give consent) please indicate here and tick the appropriate box.	☐	☒
11	Other – please indicate here:		
12	Participant numbers and source Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?		

13	How many participants are expected?	I expect 20 participants to the online survey/questionnaire, 3-6 focus group participants and 1-2 interviewees. <i>(this box should expand as you type)</i>
14	Who will the participants be?	The participants will be self-identified private singing classrooms teachers who teach the age group of 11-14 years, who respond to the call for participants in online (Facebook) forum groups for professional singing teachers. I will send the questionnaire to colleagues who may distribute it to their networks of appropriate colleagues.
15	How will you identify the participants?	Participants for the Likert / open ended question questionnaires will be recruited from online professional singing teacher Facebook forums and other social media, of which I am a member. Focus group participants will be colleagues already known to me. Semi-structured interviewees will be colleagues from the focus group or questionnaire or my own professional acquaintances. I will signpost that participants must be in the UK, operating in a private singing classroom setting, teaching the ages of 11-14 years.

16	Information for participants:	YES	NO	N/A
17	Will you describe the main research procedures to participants in advance, so that they are informed about what to expect?	☒	☐	☐
18	Will you tell participants that their participation is voluntary?	☒	☐	☐
19	Will you obtain written consent for participation?	☒	☐	☐
20	Will you explain to participants that refusal to participate in the research will not affect their treatment or education (if relevant)?	☒	☐	☐
21	If the research is observational, will you ask participants for their consent to being observed?	☒	☐	☒
22	Will you tell participants that they may withdraw from the research at any time and for any reason?	☒	☐	☐
23	With questionnaires, will you give participants the option of omitting questions they do not want to answer?	☒	☐	☐
24	Will you tell participants that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs?	☒	☐	☐
25	Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken?	☒	☐	☐
26	If NO to any of above questions, please give an explanation			
27	This research does not include observation.			

28	Information for participants:	YES	NO	N/A
29	Will participants be paid?	☐	☒	☐

30	Is specialist electrical or other equipment to be used with participants?	☒	☐	☐
31	Are there any financial or other interests to the investigator or University arising from this study?	☐	☒	☐
32	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	☒	☐
33	If YES to any question, please provide full details			
34	I will be using my MacBook Air and iPhone for recording interviews and zoom focus groups.			

SECTION H: Anticipated Risks

8. 1	9. OUTLINE ANY ANTICIPATED RISKS THAT MAY ADVERSELY AFFECT ANY OF THE PARTICIPANTS, THE RESEARCHERS AND/OR THE UNIVERSITY, AND THE STEPS THAT WILL BE TAKEN TO ADDRESS THEM. If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.		
10. 2	11. FULL RISK ASSESSMENT COMPLETED AND APPENDED?	13. YES	14. ☐
	12.	15. NO	16. ☒
3	Risks to participants For example: emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information		
4	Risk to Participant: I will record audio and video for focus groups and audio solely for interviews there is a risk of personal data being disclosed. There is a risk of participants in the focus group revealing identifying data they hear from other participants. There may be uncomfortable emotions for participants in the focus groups when others are providing opinions that may contradict their own. <i>(this box should expand as you type)</i>	<i>How will you mitigate the Risk to Participant</i> I will mitigate risk by coding participants identities and having all data stored on my computer (any data collected using my phone will be transferred to my computer and deleted from my phone immediately) that is password protected and only accessed by me. All data will be destroyed at the end of the project. I will sign post participants to organisations to receive support should they have found themselves distressed by the focus group. I will clearly state and remind participants that anything discussed by other participants or any identifying data is not to be revealed at any time post focus group.	
5	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline		

	numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities			
	n/a			
6	Risks to investigator For example: personal safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest			
	Risk to Investigator: There is a risk of emotional distress if I am confronted with negative judgments of strategies resources I employ or have employed. There is a risk of not recruiting enough participants.	<i>How will you mitigate the Risk to Investigator:</i> I am aware of these potential feelings arising and will seek support if necessary. I will research the best methods of creating an awareness of my survey/questionnaire to reach an appropriate pool of possible respondents. I will create a questionnaire that is specific so that it does not require excessive time to complete.		
7	University/institutional risks For example: adverse publicity, financial loss, data protection			
	Risk to University: A risk of data protection is present.	<i>How will you mitigate the Risk to University:</i> I will mitigate risk by coding participants identities and having all data stored on my computer (any data collected using my phone will be transferred to my computer and deleted from my phone immediately) that is password protected and only accessed by me. All data will be destroyed at the end of the project.		
8	Disclosure and Barring Service			
9	If the research activity involves children or vulnerable adults, a Disclosure and Barring Service (DBS) certificate must be obtained before any contact with such participants.	YES	NO	N/A
10	Does your research require you to hold a current DBS Certificate?	☐	☒	☐

SECTION I: Feedback, Consent and Confidentiality

1	Feedback What de-briefing and feedback will be provided to participants, how will this be done and when?			
	I will provide my email to participants should they wish to have a final copy of the report to read. <i>(this box should expand as you type)</i>			
2	Informed consent Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded in accordance with prevailing data protection legislation.			
	A consent form will be completed by all participants at the beginning of any questionnaires or documents and provided to all participants, collected and stored on my secure device for the duration of the project. This data will be destroyed at the conclusion of the project.			

	(this box should expand as you type)
3	Confidentiality / Anonymity Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case.
	Personal or organisational names are not required for the filling out of questionnaires however contact details may be provided by participants if they wish to be included in further research such as the focus group / interview. My contact details (email) will be provided to them if they wish to rescind their involvement, or received a copy of the final report upon its completion. As this research deals with a particular circumstance (private classroom teachers working with the 11-14 year old group), exclusion / inclusion criteria will ask if they teach this group. Any spontaneously provided identifying data of themselves or organisations or other individuals will be withheld from publication and destroyed at the end of the project. All data will be solely reviewed by myself.

SECTION J: Data Protection and Storage

In completing this section refer to the University's Research Data Management Policy and the extensive resources on the University's Research Data Management web pages (<http://uwtsd.ac.uk/library/research-data-management/>).

1	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")?	YES	NO
	"Personal data" means any information relating to an identified or identifiable natural person ('data subject'). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person.	X	☐
2	If YES, provide a description of the data and explain why this data needs to be collected:		
	Personal data that will be collected includes the email addresses and names of participants who wish to be further involved in the research (focus group / interview) for the purpose of making contact and arranging zoom calls, the signed consent forms and the audio/visual recordings made and the transcriptions of these.		
3	Does it involve special category data (as defined by the GDPR)?	YES	NO
	"Special category data" means sensitive personal data consisting of information as to the data subjects' – (a) racial or ethnic origin, (b) political opinions, (c) religious beliefs or other beliefs of a similar nature, (d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992), (e) physical or mental health or condition, (f) sexual life, (g) genetics, (h) biometric data (as used for ID purposes).	☐	X
4	If YES, provide a description of the special category data and explain why this data needs to be collected:		
	n/a		

5	Will the research activity involve storing personal data and/or special category data on one of the following:	YES	NO
6	Manual files (i.e. in paper form)?	☐	☒
7	University computers?	☐	☒
8	Private company computers?	☐	☒
9	Home or other personal computers?	☒	☐
10	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☒	☐
11	"Cloud" storage or websites?	☐	☒
12	Other – specify:	☒	☐
13	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of password protection, encryption, anonymisation and pseudonymisation:		
	Some audio recordings may be taken on my personal iPhone that is password protected. Such recordings will be immediately transferred to my laptop via 'Airdrop' and then deleted from my iPhone. In the event of needing to transfer data using a USB it will be password protected and the USB reformatted after transfer. All participants being recorded will be given a unique identifier for confidentiality and the list will be kept on my personal, password protected computer. Audio and video recordings will be transcribed and held on my personal, password protected computer until the end of the project whereupon they will be destroyed.		
14	All Data Storage		
15	Will the research activity involve any of the following activities:	YES	NO
16	Electronic transfer of data in any form?	☒	☐
17	Sharing of data with others at the University?	☒	☐
18	Sharing of data with other organisations?	☐	☒
19	Export of data outside the European Union or importing of data from outside the UK?	☒	☐
20	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☒	☐
21	Publication of data that might allow identification of individuals?	☐	☒
22	Use of data management system?	☐	☒
23	Data archiving?	☐	☒
24	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and DPA (and/or any international equivalent):		
	All data will be encrypted and kept in password protected laptop (MacBook Air) which will not be shared. Any USB sticks used to store or transfer data will be password protected. All data transfers will be encrypted and password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. The data will be stored until the completion of the project and then deleted. In accordance with the DPA2018, participants will have the right to ask to see what data is held relating to them, and this data will be		

	deleted immediately if the participant requests this, in which case the data will not be used in the project.		
25	List all who will have access to the data generated by the research activity:		
	Myself, the principal researcher.		
26	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	Myself, the principal researcher.		
27	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.		
	All data will be encrypted and kept in password protected cloud storage on my laptop, MacBook Air, which will not be shared. Any USB sticks used to store or transfer data will be password protected and will be reformatted at the end of the project in order to destroy the data. The data will be stored until the completion of the project and then deleted.		
28	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. (<i>Most relevant to academic staff</i>)		
	no		
29	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	YES	☒
		NO	☐
30	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding	YES	☒
		NO	☐

SECTION K: Declaration

31	The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants. In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/		
	Signature of applicant:	Carling Connor	Date: 08/02/2023

For STUDENT Submissions:

32	Director of Studies/Supervisor:	Louise Emanuel	Date: 15-3-23
33	Signature:	Louise Emanuel	

For STAFF Submissions:

34	Academic Director/ Assistant Dean:		Date:
35	Signature:		

Checklist: Please complete the checklist below to ensure that you have completed the form according to the guidelines and attached any required documentation:

☒	I have read the guidance notes supplied before completing the form.
☒	I have completed ALL RELEVANT sections of the form in full.
☒	I confirm that the research activity has received approval in principle
☒	I have attached a copy of final/interim approval from external organisation (where appropriate)
☐	I have attached a full risk assessment (and have NOT completed Section H of this form) (where appropriate) ONLY TICK IF YOU HAVE ATTACHED A FULL RISK ASSESSMENT
☒	I understand that it is my responsibility to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice.
☒	I understand that before commencing data collection all documents aimed at respondents (including information sheets, consent forms, questionnaires, interview schedules etc.) must be confirmed by the DoS/Supervisor, module tutor or Academic Director.
☒	I have deleted the guidance notes before submitting the PG2 for consideration

RESEARCH STUDENTS AND STAFF ONLY

All communications relating to this application during its processing must be in writing and emailed to pgresearch@uwtsd.ac.uk, with the title 'Ethical Approval' followed by your name.

You will be informed of the outcome of your claim by email; therefore **it is important that you check your University and personal email accounts regularly.**

STUDENTS ON UNDERGRADUATE OR TAUGHT MASTERS PROGRAMMES should submit this form (and receive the outcome) via systems explained to you by the supervisor/module leader.

This form is available electronically from the Academic Office web pages:

<https://www.uwtsd.ac.uk/academic-office/appendices-and-forms/>

Application Process

All staff research projects and all research students must submit the Ethical Approval Form to the **University Research Ethics Committee** via the Academic Office (pgresearch@uwtsd.ac.uk). Staff research directly in relation to personal study for taught undergraduate or Masters programmes should be submitted via the Institute procedures explained below.

Taught masters and taught undergraduate research Ethical Approval Forms are considered **within Institutes**. Institutes will provide details of the specific processes for this. Where the Ethical issues within any single ethical application are of particular concern the Institute will refer these to the University Research Ethics Committee. Any student activity that involves the collection of primary data needs to undergo Ethical approval, this includes assignment work as well as dissertations.

Notes for guidance in completion of this form

Section A: About You

Please complete all relevant sections

Section B: Approval for research activity

Research proposals must be approved in principle before applying for Ethical Approval. The proposal approval only becomes final when the ethical approval is received.

The process for proposal approval varies according the individual and programme of study:

- Research students, by application on form PG1 to the Research Degrees Committee
- Taught students by review of research proposal within Institutes (Institutes provide specific details of these processes)
- Staff, by agreement by the Academic Director/Assistant Dean

Section C: External Ethical Guidance materials

Many discipline areas are required to operate with the discipline specific codes of research ethics (for example health, psychology, education etc.), any such codes must be listed and you must tick to confirm that you have consulted with these.

Section D: External Collaborative Research Activity

Provide details of the external collaborative partners, where appropriate you might want to submit a copy of the external collaboration agreement with the Ethical Approval Form. If the partner requires the research to be subject to its own internal Ethical approval process then please provide details of that process and a copy of any final (or interim) approvals received from the organisation.

Section E: Details of Research Activity

Remember that the individuals reviewing this Ethical Approval Form may not have seen your research proposal, and also may not be experts in the specific area of your research. The information provided should therefore be jargon free and clearly stated.

Indicative Title: please use the same title as used on the research proposal.

Purpose: the Ethical approval process will want to ensure that the methods you propose are adequate and appropriate to address the research aims and objectives. Excessive additional data collection can be seen as unethical.

Proposed Methods: the Ethical approval process seeks to ensure that you understand the methods that are intended, and that the implementation of those methods will be appropriate and without unnecessary impact on respondents. This section must explain how the methods described will lead to the collection of necessary and sufficient data, but not excessive data. Please be specific.

Location: this needs to mention geographical location and also local situation (for example, within Local Authority Offices in Cardiff, using a private room but close to other individuals). If you are collecting data within an organisational setting then you need to explain the permissions that you have obtained to do this.

Research Activity outside of the UK: please complete this section in detail, and note any guidance you have received. Also describe your own familiarity (or not) with the location that you will be utilising.

Section F: Scope of Research Activity

Please tick ALL of the research activities that might be undertaken. If any additional types of activity are intended then please add an extra box and describe these.

If you have answered no to all questions in F then sections G and I do not need to be completed. . Signatures are still required in section K.

Section G: Intended Participants

Please tick all categories that might apply.

Numbers & Source: if you are using a series of different methods or research activities please list numbers for each stage/phase. Be clear about how you will find respondents. Will you use intermediaries, and if so how? How will you ensure compliance with your sampling strategy?

Information for participants: all participants should be appropriately informed about the research, what is expected of them and what will happen to the information that they provide. The Ethical review process does not ask to see this documentation, but requires this to be reviewed and approved by the Director of Studies in the case of research students, the supervisor/module tutor in relation to students on taught programmes and the Academic Director/Assistant Dean in relation to staff research.

Section H: Anticipate Risks

All research carries some level of risk. The answers you provide to questions in this section will be reviewed to ensure that you have an appropriate understanding of the type of risks involved and how you can mitigate against these risks. If you have completed a full risk assessment, as required for example for laboratory work, field work, clinical tests, diving operations, or by a collaborative partner, you may append that to this form. In that case, please tick the box indicating this has been provided. You will not then be required to complete Section H.

Risk to participants Think very carefully about how your actions/questions/discussions might affect the people you are involving as participants. You might identify the risk as small but it would still be a risk. Many types of question have the potential to make respondents less content with their life / job; you need to recognise and try to ameliorate any such effects
If these are business owners, time with you may reduce profit.
In some locations physical risk is very real to both participants and yourself, please consider this.

Risk to you, the researcher Think about where you will meet people, if there are any dangers involved in the location. If you are meeting people as individuals think about using a public place. In general do not visit people in their own homes or remote locations. If you are talking to individuals about certain issues think about how their responses might affect you emotionally. What about the risk of collecting insufficient data?

Risk to the University When undertaking your research, you are acting as a member of the University (student or staff). Professionalism is important, so it is important to be well organised and well prepared. Punctuality, clarity etc. are all part of this. What will you do to ensure this? You must ensure you do not harm the good name of the University in any way and do nothing to undermine the reputation of the research it conducts and sponsors. Upholding high standards of conduct and integrity are vital in this regard. You must also conduct the research in such a way to minimise the potential for claims of negligence made against the University, its researchers and any collaborating individual or organisation. In this respect you should always comply with ethical, legal and professional frameworks, obligations and standards as required by statutory and regulatory authorities, as well as the university's Research Integrity and Ethics Code of Practice. Research misconduct in this respect can take many forms, including:

- fabrication: making up results or other outputs (eg, artefacts) and presenting them as if they were real
- falsification: manipulating research processes or changing or omitting data without good cause
- plagiarism: using other people's material without giving proper credit
- failure to meet ethical, legal and professional obligations: for example failure to declare competing interests; misrepresentation of involvement or authorship; misrepresentation of interests; breach of confidentiality; lack of informed consent; misuse of personal data; and abuse of research subjects or material
- improper dealing with allegations of misconduct: failing to address possible infringements such as attempts to cover up misconduct and reprisals against whistle-blowers

Adverse Outcomes. Think carefully about the possibilities, and cover here

Section I: Feedback, Consent and Confidentiality

Feedback to participants: outline your approach. Will interview transcripts be shared with respondents to check accuracy? Will summaries of questionnaire analysis be made available to respondents in some way? Will an overview report be provided? How and when?

Informed consent: Draft letter / e-mail / or heading (or footer) section of questionnaire must be approved by DoS/supervisor (if research student), supervisor/module tutor if taught student, or Academic Director / Assistant Dean if a member of staff.

Confidentiality/Anonymity. Explain clearly how you will ensure confidentiality and anonymity.

Section J: Data Protection and Storage

Before completing this section it is necessary to read the University's Research Data Management information. The questions that follow are designed to ensure compliance with the Data Protection Act as well as established research protocols.

Many research activities will involve electronic transfer of data and use of data management systems in the summarisation and analysis of data. You will need to explain these in relation to compliance with the Data Protection Act.

Think carefully about who will have access to your data, this will include supervisors and examiners. Also that a thesis will be made available via the University library and the British Library system. If you are seeking an access bar for a period of time after completion then mention it here. If you will provide a copy of your findings, or intend to give a presentation, to a facilitating/ supporting/accessing organisation then explain that in this section. But also think about the general principle of data sharing, as explained in the Research Data Management information.

In terms of storage of data please ensure security, and also mitigate against loss of data.

Section K: Declaration

Ensure the appropriate countersignatures have been provided

Look carefully at the checklist and ensure that you comply with and tick all that are relevant

Appendix 1b – Permission Letter

Carling Connor
Singing Teacher
February 12, 2023

Dear UWTSD,

RE: Which teaching strategies and resources are private classroom singing teachers identifying as the most successful and least successful when teaching students between the ages of 11-14?

I confirm that I approve of the research proposed into 'teaching strategies and resources in the private singing classroom' to be carried out by Carling Connor, between March 2023 and July 2023.

Kind Regards,

Carling Connor

Appendix 2 – Cover letter, consent form and questionnaires

Appendix 2a - Cover Letter

Strategies and resources in the private, part-time singing classroom

A research questionnaire asking teachers (in the UK) who teach singing in a group format to students ages 11-14 years old, for a private, part time arts and/or music school (outside of 'regular school'), about their strategies and resources for engaging this age group as a class. Estimated time to complete is 10-20 minutes.

*** Indicates required question**

1. You are invited to participate in a research project examining the teaching strategies and resources being used by group singing teachers to students ages 11-14 years old who teach in the private, part-time education setting (ei, not 'regular' school), in the United Kingdom. I am a student at The University of Wales Trinity St David studying Vocal Pedagogy and this project is part of that course. I am a classroom singing teacher who works in a private, part-time performing arts setting. I am interested in what strategies and resources other teachers are finding the most engaging in their classes for the age group of 11-14 years old. Where there is much research in mainstream/ regular school music education for this age group, there is a lack of research into the private, part-time group singing class. I am hoping this project will provide valuable information to other teachers working with this age group. This project is surveying teachers in the UK, who teach singing classes to students between 11-14 year old in private, part-time settings about their *singing class* practices and resources. 'Private', meaning a business providing an education service for a fee and 'part-time setting' meaning an after-school or weekend class that could be stand-alone or as part of a larger offering, such as a performing arts or music part-time school.

2 B Consent form for participants to take part in research, Carling Connor May 2023

Title of project: ·An exploration of teaching strategies and resources (in the UK) from singing teachers working with students ages 11 to 14 years in a class format for a private, part-time arts school

- I understand that even if I agree to participate now, I may or refuse to answer any question without any consequences of any kind.
- I understand that I may withdraw consent at any time up to the project being finished and submitted for grading.
- I have had the purpose and nature of the study explained to me in writing.
- I understand that participation involves completion of an online questionnaire.
- I understand that I will not be paid for participating in this research.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that my identity will remain anonymous in any report on the results of this research. This will be done by changing any personal names or business names given and disguising any details of my responses which may reveal my identity or the identity of other people I speak about.
- I understand that anonymised extracts from my responses may be quoted in the written report and presentation and possibly in future published papers or at conferences.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.
- I understand that signed consent forms and questionnaires will be retained in a password protected laptop until August 2023.
- I understand that a transcript of my responses in which all identifying information has been removed will be retained for two years until May 2025.
- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.

· I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

No identifying information will be asked for and all data collected will adhere to GDPR.

There will be an option at the end of the questionnaire to provide an email address in order to have a copy of the final research report sent to you, upon completion. This is your choice and not a requirement.

If you wish to withdraw consent at any time up to the final report being submitted, or wish to contact the researcher regarding this project, please email carling.connor.research@gmail.com.

*

Mark only one oval.

yes, I voluntarily agree to participate in this research.

No, I do not agree to participate in this research.

APPENDIX 2c - Questionnaire**Criteria****2. Do you live and teach in the UK? ***

Mark only one oval.

yes

no

3. Do you teach students between the ages of 11-14, in a class format, for a private business (such as an after-school/weekend performing arts school or your own business).*

Mark only one oval.

yes

no

4. Do you teach singing to students ages 11-14 years in this / these class(es)?*

Mark only one oval.

Yes

No

Given Circumstances

This section will ask questions about the context in which you teach and what elements you include in a typical singing class for 11-14 year olds. No identifying information will be asked.

5. How many students are in the singing class you teach? If you teach more than one instance of a singing class to this age, please say how many in each class. *

6. Are the 11-14 year old students in your singing class;

Mark only one oval.

grouped together by ability (for example, beginner/intermediate/advanced classes)

grouped together by age alone (a mixed ability group)

Other:

7. Is your class

Mark only one oval.

Mixed gender (boys and girls together)

Single gender (boys only or girls only)

Other:

8. Is your class (or the part-time school in which you teach);

Mark only one oval.

auditioned / interviewed for acceptance.

anyone may join.

9. Are you responsible for creating your curriculum and lesson plans or are they provided to you by your employer/organisation?

Mark only one oval.

I create the curriculum / lesson plans.

The curriculum / lesson plan is provided to me.

Other:

10. Please list and describe what elements you include during a typical group singing class for students ages 11-14 years old.

11. Thinking about your class of 11-14 year olds, what repertoire have your students found most engaging?

12. Thinking about your class of 11-14 year olds, what repertoire have your students found least engaging?

13. How do you navigate students' desired repertoire with educational outcomes, their physical developmental stages and age appropriateness?

14. When thinking about student engagement, please explain what resources / activities your students have found most engaging in the 11-14 year old classroom?

15. When thinking about student engagement, please explain what resources / activities your students have found least engaging in the 11-14 year old classroom?

16. How do you evaluate how engaging an exercise / activity has been with this age group (11-14 years)?

17. Where do you source activities / exercises for the singing class of 11-14 year olds? Please include any book titles, websites and programs.

18. Please describe how you developed your classroom strategies for the 11-14 year old singing class? Please include any resources (books, websites, study programs, etc) of note.

19. How educated do you feel about the developing adolescent voice?

Mark only one oval.

Extremely

Very

Somewhat

Not at all

Prefer not to say.

General Impressions

This section will ask about your general impressions of yourself and the students you teach in the 11-14 year old group. No identifying information will be asked.

20. How would you describe your students in this age group (11-14 years old) in the singing classroom?

21. How would you describe yourself as a teacher when teaching this age in a group class (11-14 year old students)?

Ideal Professional Development

22. What elements would ideally be present in a professional development class or document/resource designed for the singing teacher of a private, part-time group class of students ages 11-14 years old?

23. Is there an existing professional development program that you are interested in pursuing? If so, please include it /them here.

Would you like a copy of this report sent to you?

24. Upon completion, would you like a copy of the research report to be sent to you by email? If so, please leave an email address in the field below. Please note, by leaving an email you may no longer be fully anonymous to the researcher. This does not alter the confidentiality agreement. Alternatively, you can email carling.connor.research@gmail.com at a later time for a copy of the report.

Thank you and final comments

Thank you for your time while participating in this survey. Any questions, comments or requests for copies of the report, can be emailed to carling.connor.research@gmail.com.

If you have found any part of participating in this research distressing, you can find help from <https://www.mind.org.uk>.

APPENDIX 3 - Respondents Questionnaires

Appendix 3a - Respondent 1 Questionnaire

Criteria

Do you live and teach in the UK?*

yes

no

Do you teach students between the ages of 11-14, in a class format, for a private business (such as an after-school/weekend performing arts school or your own business).

*

yes

no

Do you teach singing to students ages 11-14 years in this / these class(es)?*

Yes

No

Given Circumstances

This section will ask questions about the context in which you teach and what elements you include in a typical singing class for 11-14 year olds. No identifying information will be asked.

How many students are in the singing class you teach? If you teach more than one instance of a singing class to this age, please say how many in each class.

*

always between 1-18 roughly

Are the 11-14 year old students in your singing class;
grouped together by ability (for example; beginner/intermediate/advanced classes)
grouped together by age alone (a mixed ability group)

Other:

Is your class

Mixed gender (boys and girls together)

Single gender (boys only or girls only)

Other:

Is your class (or the part-time school in which you teach);

auditioned / interviewed for acceptance

anyone may join

Are you responsible for creating your curriculum and lesson plans or are they provided to you by your employer/organisation?

I create the curriculum / lesson plans

The curriculum / lesson plan is provided to me

Other:

Please list and describe what elements you include during a typical group singing class for students ages 11-14 years old.

Warm up, maybe a rhythm or vocal based game, the learning of a song including harmonies

Thinking about your class of 11-14 year olds, what repertoire have your students found **most** engaging?

anything where we're putting our own creative spin on it. For example coming up with a 'Moana' medley and adding sound scapes. Medleys tend to work really well, as it's not something they would have done before even if they know the individual song. Disney is always an engaging option, as the songs and stories are familiar to them, as long as there is something added such as the harmony or medley element.

Thinking about your class of 11-14 year olds, what repertoire have your students found **least** engaging?

Unfamiliar musicals written for children. They sometimes find it hard to remember songs and material when there has been a week between practice and if it is something they do not already have even a vague idea about it can sometimes become disheartening and disengaging for them. That being said, once the first few weeks of rehearsals have passed and they have started to remember the songs, they can start to find it more engaging.

How do you navigate students' desired repertoire with educational outcomes, their physical developmental stages and age appropriateness?

I always let the students give me any of their requests at the beginning of term of material they would like to work on if we're not doing a show. I then look at this material and decide if it is appropriate or not and what I would be able to add to it as a teacher in order for them to learn something new (e.g. adding harmonies, turning something into a round). If the entire back plot to a musical was not age appropriate then I wouldn't teach any songs from that show even if they were individually fine. If a musical is generally suitable but there are one or two moments of inappropriate language in a song, then I will rewrite those passages to make them ok. I do find that there is plenty of age appropriate material out there though that I don't really have to do this most of the time. In terms of physical developmental stages, I would avoid particularly 'belty', low, or extremely high numbers in order to protect their voices or just adjust the vocal tone or notes to accommodate this.

When thinking about student engagement, please explain what resources / activities your students have found **most** engaging in the 11-14 year old classroom?

They love taking solos, so I usually have a solo section in the songs and divide it up between whoever wants one. They particularly enjoy creating their own songs in small groups with a particular stimulus, for example creating jingles to adverts. Those who want to be pushed often ask to take on harmonies, so I create simple harmonies for small groups. They also love taking it in turns with leading warm ups or demonstrating how to do particular exercises.

When thinking about student engagement, please explain what resources / activities your students have found **least** engaging in the 11-14 year old classroom?

Anything too 'babyish' or simple.

How do you evaluate how engaging an exercise / activity has been with this age group (11-14 years)?

They'll be talking about it at break, or sometimes even practicing after the lesson. They'll also request to do it again next lesson.

Where do you source activities / exercises for the singing class of 11-14 year olds? Please include any book titles, websites and programs.

I've just built up warm up exercise that I have used in rehearsals personally or rounds and songs that I remember using from childhood at drama groups.

Please describe how you developed your classroom strategies for the 11-14 year old singing class? Please include any resources (books, websites, study programs, etc) of note.

How educated do you feel about the developing adolescent voice?

Extremely

Very

Somewhat

Not at all

Prefer not to say

General Impressions

This section will ask about your general impressions of yourself and the students you teach in the 11-14 year old group. No identifying information will be asked.

How would you describe your students in this age group (11-14 years old) in the singing classroom?

Generally eager to learn. Sometimes a bit insecure. Can be a bit chatty, but usually enthusiastic

How would you describe yourself as a teacher when teaching this age in a group class (11-14 year old students)?

energetic, focused, able to start incorporating more technical skills

Ideal Professional Development

What elements would ideally be present in a professional development class or document/resource designed for the singing teacher of a private, part-time group class of students ages 11-14 years old?

Warm up suggestions, game suggestions, singing repertoire

Is there an existing professional development program that you are interested in pursuing? If so, please include it /them here.

Appendix 3b - Respondent 2 Questionnaire

Criteria

Do you live and teach in the UK?*

yes

no

Do you teach students between the ages of 11-14, in a class format, for a private business (such as an after-school/weekend performing arts school or your own business).

*

yes

no

Do you teach singing to students ages 11-14 years in this / these class(es)?*

Yes

No

Given Circumstances

This section will ask questions about the context in which you teach and what elements you include in a typical singing class for 11-14 year olds. No identifying information will be asked.

How many students are in the singing class you teach? If you teach more than one instance of a singing class to this age, please say how many in each class.

*

8-14

Are the 11-14 year old students in your singing class;
grouped together by ability (for example; beginner/intermediate/advanced classes)
grouped together by age alone (a mixed ability group)
Other:

Is your class

Mixed gender (boys and girls together)

Single gender (boys only or girls only)

Other:

Is your class (or the part-time school in which you teach);
auditioned / interviewed for acceptance
anyone may join

Are you responsible for creating your curriculum and lesson plans or are they provided to you
by your employer/organisation?

I create the curriculum / lesson plans

The curriculum / lesson plan is provided to me

Other:

Please list and describe what elements you include during a typical group singing class for students ages 11-14 years old.

Warm-up, tech, material learning/embedding or task based work like Acting Through Song, cool-down

Thinking about your class of 11-14 year olds, what repertoire have your students found **most** engaging?

Popular pop/ccm influenced Musical Theatre

Thinking about your class of 11-14 year olds, what repertoire have your students found **least** engaging?

80's/90's MT, with too complex harmonic structures often

How do you navigate students' desired repertoire with educational outcomes, their physical developmental stages and age appropriateness?

Establishing the requirements of the rep. Is it to engage and just encourage them to sing, if so, I let them pick. If it's to work on harmonies, I'll choose something that is specific to that. If it's ATS/performance work, ensuring students are able to engage and work in detail on performance and so the rep is appropriate in context/character etc.

When thinking about student engagement, please explain what resources / activities your students have found **most** engaging in the 11-14 year old classroom?

Singing solo in front of the group. Often something they struggle with initially but it encourages quick and vast development and confidence and the groups are always supportive of their peers.

When thinking about student engagement, please explain what resources / activities your students have found **least** engaging in the 11-14 year old classroom?

Things which don't allow the students autonomy.

How do you evaluate how engaging an exercise / activity has been with this age group (11-14 years)?

Allow but manage feedback from the groups and often I can the students aren't engaging with the material.

Where do you source activities / exercises for the singing class of 11-14 year olds? Please include any book titles, websites and programs.

Create my own exercises depending on tech/level/requirements for the students and their class work.

Please describe how you developed your classroom strategies for the 11-14 year old singing class? Please include any resources (books, websites, study programs, etc) of note.

Experience and recognising what the aim of the class is and realising what the students want out of the class too.

How educated do you feel about the developing adolescent voice?

Extremely

Very

Somewhat

Not at all

Prefer not to say

General Impressions

This section will ask about your general impressions of yourself and the students you teach in the 11-14 year old group. No identifying information will be asked.

How would you describe your students in this age group (11-14 years old) in the singing classroom?

Mostly polite but can be difficult to share ideas openly. It can be a bit of a slog sometimes.

How would you describe yourself as a teacher when teaching this age in a group class (11-14 year old students)?

Firm, fair, I hope that I clearly layout expectation but allow for students personalities and creative ideas throughout the classes.

Ideal Professional Development

What elements would ideally be present in a professional development class or document/resource designed for the singing teacher of a private, part-time group class of students ages 11-14 years old?

Something which merges the science and the realities of classroom teaching. And honest and realistic approach to classroom engagement.

Is there an existing professional development program that you are interested in pursuing? If so, please include it /them here.

Vocal Process is my go to for anything voice based

Appendix 3c - Respondent 3 Questionnaire

Criteria

Do you live and teach in the UK?*

yes

no

Do you teach students between the ages of 11-14, in a class format, for a private business (such as an after-school/weekend performing arts school or your own business).

*

yes

no

Do you teach singing to students ages 11-14 years in this / these class(es)?*

Yes

No

Given Circumstances

This section will ask questions about the context in which you teach and what elements you include in a typical singing class for 11-14 year olds. No identifying information will be asked.

How many students are in the singing class you teach? If you teach more than one instance of a singing class to this age, please say how many in each class.

*

I have a singing class with 18 students, and also musical theatre classes with 22 students.

Are the 11-14 year old students in your singing class;
grouped together by ability (for example; beginner/intermediate/advanced classes)
grouped together by age alone (a mixed ability group)
Other:

Is your class

Mixed gender (boys and girls together)

Single gender (boys only or girls only)

Other:

Is your class (or the part-time school in which you teach);
auditioned / interviewed for acceptance
anyone may join

Are you responsible for creating your curriculum and lesson plans or are they provided to you
by your employer/organisation?

I create the curriculum / lesson plans

The curriculum / lesson plan is provided to me

Other:

Please list and describe what elements you include during a typical group singing class for students ages 11-14 years old.

Singing warm up - technical exercises, some singing games, rounds and short songs. I will focus on voicing confidently, having clear diction and efficient use of breath. I will do rep classes where I encourage harmony singing as well as both collaboration and autonomy among the students. The rep is pop and musical theatre. I will incorporate contextual awareness and characterisation within rep too. I also encourage solo singing opportunities and duets and small ensembles.

Thinking about your class of 11-14 year olds, what repertoire have your students found **most** engaging?

Musical theatre

Thinking about your class of 11-14 year olds, what repertoire have your students found **least** engaging?

Music without lyrics and foreign language

How do you navigate students' desired repertoire with educational outcomes, their physical developmental stages and age appropriateness?

All repertoire I choose has the students' consideration in mind - I will inevitably choose both popular choices and more obscure pieces to broaden their awareness of material. I am very aware of content (race appropriate, age appropriate, language appropriate and explore the impact of different genders performing pieces)

When thinking about student engagement, please explain what resources / activities your students have found **most** engaging in the 11-14 year old classroom?

Repertoire the students grow to understand, through both research, repetition and rehearsal. I will also opt to use material that they are likely to "like" - pop influenced musical theatre and material with a teen influence. (School of Rock, Grease, We Will Rock You, Charlie and the Chocolate Factory and Shrek have all been received well, as much as Dear Evan Hansen, Guys and Dolls and Come From Away)

When thinking about student engagement, please explain what resources / activities your students have found **least** engaging in the 11-14 year old classroom?

Anything that's too complex with harmony and contemporary lyrics.

How do you evaluate how engaging an exercise / activity has been with this age group (11-14 years)?

I can usually tell by body language and facial expressions, but I will always ask them why they think I'm doing something specific with them and ask what they are learning in the present. I will also do something more than once as there will be familiarity and understanding the next time they do it - students this age I have recognised don't always say what they like so it's good to gauge it on the second and third time.

Where do you source activities / exercises for the singing class of 11-14 year olds? Please include any book titles, websites and programs.

I make all of the tech exercises myself, or use exercises I have learned from my own lessons or with permission from other teachers. Songs for warm ups and rounds I take from children's singing books, and through web search engines. Repertoire is music that I have researched, purchased or sourced myself.

Please describe how you developed your classroom strategies for the 11-14 year old singing class? Please include any resources (books, websites, study programs, etc) of note.

I gained a PGCE in 2012 which equipped me with classroom management tools, but a lot of it came from trial and error and experience of the classroom.

How educated do you feel about the developing adolescent voice?

Extremely

Very

Somewhat

Not at all

Prefer not to say

General Impressions

This section will ask about your general impressions of yourself and the students you teach in the 11-14 year old group. No identifying information will be asked.

How would you describe your students in this age group (11-14 years old) in the singing classroom?

Confident, outgoing and relatively interested. They dont like sitting for too long.

How would you describe yourself as a teacher when teaching this age in a group class (11-14 year old students)?

I am always coming across enthusiastic and sometimes feel as though im performing as it then brings the energy of the room up. In rehearsals i can be quite picky, which the students on the whole enjoy because they see that i care and it makes them care more.

Ideal Professional Development

What elements would ideally be present in a professional development class or document/resource designed for the singing teacher of a private, part-time group class of students ages 11-14 years old?

It would be useful if there was more scientific information on the changing voice for both male and female students going through puberty. I would also enjoy a resource book similar to Boals "Exercises for Actors and Non-Actors" for singing education.

Is there an existing professional development program that you are interested in pursuing? If so, please include it /them here.

Not that i have found

Appendix 3d - Respondent 4 Questionnaire

Criteria

Do you live and teach in the UK?*

yes

no

Do you teach students between the ages of 11-14, in a class format, for a private business (such as an after-school/weekend performing arts school or your own business).

*

yes

no

Do you teach singing to students ages 11-14 years in this / these class(es)?*

Yes

No

Given Circumstances

This section will ask questions about the context in which you teach and what elements you include in a typical singing class for 11-14 year olds. No identifying information will be asked.

How many students are in the singing class you teach? If you teach more than one instance of a singing class to this age, please say how many in each class.

*

15

Are the 11-14 year old students in your singing class;
grouped together by ability (for example; beginner/intermediate/advanced classes)
grouped together by age alone (a mixed ability group)
Other:

Is your class

Mixed gender (boys and girls together)

Single gender (boys only or girls only)

Other:

Is your class (or the part-time school in which you teach);
auditioned / interviewed for acceptance
anyone may join

Are you responsible for creating your curriculum and lesson plans or are they provided to you
by your employer/organisation?

I create the curriculum / lesson plans

The curriculum / lesson plan is provided to me

Other:

A curriculum is provided but it is my responsibility to plan lessons around it.

Please list and describe what elements you include during a typical group singing class for students ages 11-14 years old.

Posture, performance, breathing, warm ups and registers.

Thinking about your class of 11-14 year olds, what repertoire have your students
found **most** engaging?

Musical Theatre and CCM

Thinking about your class of 11-14 year olds, what repertoire have your students

found **least** engaging?

Classical, older music

How do you navigate students' desired repertoire with educational outcomes , their physical developmental stages and age appropriateness?

I find doing the repertoire they like is more beneficial overall however for exams it's sometimes required to focus on things they will not understand/like. I make sure to spend 10 mins each lesson on a contemporary piece so they engage or I use it as a warm up.

When thinking about student engagement, please explain what resources / activities your students have found **most** engaging in the 11-14 year old classroom?

Musical games such as a "riff off", warm ups that are fun, allowing them to be creative allowing 10 mins for creating their own harmonies/songs/lyrics etc

When thinking about student engagement, please explain what resources / activities your students have found **least** engaging in the 11-14 year old classroom?

Rehearsing the same piece over and over is their least favourite thing, they need feedback or other goals each time they perform.

How do you evaluate how engaging an exercise / activity has been with this age group (11-14 years)?

Whether they are focused on the task at hand without chatting. I find this age group with often tell you straight if they haven't enjoyed something though.

Where do you source activities / exercises for the singing class of 11-14 year olds? Please include any book titles, websites and programs.

Experience! Other teachers and workshops from organisations such as the Voice College. Please describe how you developed your classroom strategies for the 11-14 year old singing class? Please include any resources (books, websites, study programs, etc) of note.

The Voice College, experience as a performer and student.

How educated do you feel about the developing adolescent voice?

Extremely

Very

Somewhat

Not at all

Prefer not to say

General Impressions

This section will ask about your general impressions of yourself and the students you teach in the 11-14 year old group. No identifying information will be asked.

How would you describe your students in this age group (11-14 years old) in the singing classroom?

If they enjoy the repertoire they are engaged however this age brings up issues with self confidence and feeling self conscious in front of peers.

How would you describe yourself as a teacher when teaching this age in a group class (11-14 year old students)?

Firm but fair.

Ideal Professional Development

What elements would ideally be present in a professional development class or document/resource designed for the singing teacher of a private, part-time group class of students ages 11-14 years old?

Classroom management, understanding the changing voice, breathing, posture.

Is there an existing professional development program that you are interested in pursuing? If so, please include it /them here.

No

Appendix 3e - Respondent 5 Questionnaire

Criteria

Do you live and teach in the UK?*

yes

no

Do you teach students between the ages of 11-14, in a class format, for a private business (such as an after-school/weekend performing arts school or your own business).

*

yes

no

Do you teach singing to students ages 11-14 years in this / these class(es)?*

Yes

No

Given Circumstances

This section will ask questions about the context in which you teach and what elements you include in a typical singing class for 11-14 year olds. No identifying information will be asked.

How many students are in the singing class you teach? If you teach more than one instance of a singing class to this age, please say how many in each class.

*

24

Are the 11-14 year old students in your singing class;
grouped together by ability (for example; beginner/intermediate/advanced classes)
grouped together by age alone (a mixed ability group)
Other:

Is your class

Mixed gender (boys and girls together)

Single gender (boys only or girls only)

Other:

Is your class (or the part-time school in which you teach);
auditioned / interviewed for acceptance
anyone may join

Are you responsible for creating your curriculum and lesson plans or are they provided to you
by your employer/organisation?

I create the curriculum / lesson plans

The curriculum / lesson plan is provided to me

Other:

Please list and describe what elements you include during a typical group singing class for students ages 11-14 years old.

Vocal warm up Stretch and alignment Breathing exercises Learning song - 2-3 part harmonies Vocal cool down

Thinking about your class of 11-14 year olds, what repertoire have your students found **most** engaging?

Musical theatre and pop

Thinking about your class of 11-14 year olds, what repertoire have your students found **least** engaging?

Classical and pre 1980s musical theatre

How do you navigate students' desired repertoire with educational outcomes , their physical developmental stages and age appropriateness?

I adjust the key of songs to suit the students voices. I also adjust the tempo. Create harmonies to suit students voices. I change lyrics to ensure they are appropriate

When thinking about student engagement, please explain what resources / activities your students have found **most** engaging in the 11-14 year old classroom?

Warm up songs (instead of just typical scales) fun creative songs with repetition which they can step and click to. They also like to creat movements on a circle to make the warm up more enjoyable. It's a great team building exercise too. Making funny sounds during warm up such as high larynx, mid larynx, low larynx. Students following my hand signals throughout exercises.

When thinking about student engagement, please explain what resources / activities your students have found **least** engaging in the 11-14 year old classroom?

Sheet music Traditional scales

How do you evaluate how engaging an exercise / activity has been with this age group (11-14 years)?

The smiles on their faces I often ask them what their best but was. Feedback from students and parents

Where do you source activities / exercises for the singing class of 11-14 year olds? Please include any book titles, websites and programs.

YouTube Instagram Google Own musical collection Backing tracks - karaoke version Pitch switch (change key and tempo) Apps

Please describe how you developed your classroom strategies for the 11-14 year old singing class? Please include any resources (books, websites, study programs, etc) of note.

Wandsworth music service teaching Teaching experience Learning through teaching (on the job) Estil MA voice pedagogy lectures

How educated do you feel about the developing adolescent voice?

Extremely

Very

Somewhat

Not at all

Prefer not to say

General Impressions

This section will ask about your general impressions of yourself and the students you teach in the 11-14 year old group. No identifying information will be asked.

How would you describe your students in this age group (11-14 years old) in the singing classroom?

Tricky at times. Self confidence has dropped as they hit 12/13 years old. Afraid of voice cracking Suddenly Associate themselves as altos

How would you describe yourself as a teacher when teaching this age in a group class (11-14 year old students)?

Encouraging and enthusiastic Understanding

Ideal Professional Development

What elements would ideally be present in a professional development class or document/resource designed for the singing teacher of a private, part-time group class of students ages 11-14 years old?

Vocal warm ups Strategies to help with self confidence in adolescents Illustrations of voice change to show students

Is there an existing professional development program that you are interested in pursuing? If so, please include it /them here.

Appendix 3f - Respondent 6 Questionnaire

Criteria

Do you live and teach in the UK?*

yes

no

Do you teach students between the ages of 11-14, in a class format, for a private business (such as an after-school/weekend performing arts school or your own business).

*

yes

no

Do you teach singing to students ages 11-14 years in this / these class(es)?*

Yes

No

Given Circumstances

This section will ask questions about the context in which you teach and what elements you include in a typical singing class for 11-14 year olds. No identifying information will be asked.

How many students are in the singing class you teach? If you teach more than one instance of a singing class to this age, please say how many in each class.

*

10-20

Are the 11-14 year old students in your singing class;
grouped together by ability (for example; beginner/intermediate/advanced classes)
grouped together by age alone (a mixed ability group)
Other:

Is your class

Mixed gender (boys and girls together)

Single gender (boys only or girls only)

Other:

Is your class (or the part-time school in which you teach);
auditioned / interviewed for acceptance
anyone may join

Are you responsible for creating your curriculum and lesson plans or are they provided to you by your employer/organisation?

I create the curriculum / lesson plans

The curriculum / lesson plan is provided to me

Other:

Both. If they are working towards a particular show I must teach that material, if not I'm free to create my own lesson plans

Please list and describe what elements you include during a typical group singing class for students ages 11-14 years old.

Vocal technique, musicianship, repertoire learning, song interpretation, performance, vocal styling, song writing, technology use, audition technique.

Thinking about your class of 11-14 year olds, what repertoire have your students found **most** engaging?

Anything where there's a learning objective

Thinking about your class of 11-14 year olds, what repertoire have your students found **least** engaging?

Anything where we just sing it and there's no particular learning angle

How do you navigate students' desired repertoire with educational outcomes, their physical developmental stages and age appropriateness?

Repertoire choices don't worry me too much so long as there's something to learn from it so I often give them choices of what they want to sing.

When thinking about student engagement, please explain what resources / activities your students have found **most** engaging in the 11-14 year old classroom?

Technology based lessons: vocal recording, performing for camera etc. And any vocal technique that they feel benefits them.

When thinking about student engagement, please explain what resources / activities your students have found **least** engaging in the 11-14 year old classroom?

Overly rehearsed material with no new angle on what we're adding to it

How do you evaluate how engaging an exercise / activity has been with this age group (11-14 years)?

If they're chatting a lot it's usually a sign that I lost them and need to move on

Where do you source activities / exercises for the singing class of 11-14 year olds? Please include any book titles, websites and programs.

My own experience mostly

Please describe how you developed your classroom strategies for the 11-14 year old singing class? Please include any resources (books, websites, study programs, etc) of note.

Trial and error mostly. I have a huge amount of training as a one-on-one voice teacher so I often adapt these ideas to suit a group situation

How educated do you feel about the developing adolescent voice?

Extremely

Very

Somewhat

Not at all

Prefer not to say

General Impressions

This section will ask about your general impressions of yourself and the students you teach in the 11-14 year old group. No identifying information will be asked.

How would you describe your students in this age group (11-14 years old) in the singing classroom?

Mostly enthusiastic and willing to learn

How would you describe yourself as a teacher when teaching this age in a group class (11-14 year old students)?

Focussed and organised

Ideal Professional Development

What elements would ideally be present in a professional development class or document/resource designed for the singing teacher of a private, part-time group class of students ages 11-14 years old?

Everything that a one on one voice teacher should learn: anatomy, registration, acoustics, performance skills, song interpretation, musicianship strategies etc

Is there an existing professional development program that you are interested in pursuing? If so, please include it /them here. Institute for Vocal Advancement

Appendix 3g - Respondent 7 Questionnaire

Criteria

Do you live and teach in the UK?*

yes

no

Do you teach students between the ages of 11-14, in a class format, for a private business (such as an after-school/weekend performing arts school or your own business).

*

yes

no

Do you teach singing to students ages 11-14 years in this / these class(es)?*

Yes

No

Given Circumstances

This section will ask questions about the context in which you teach and what elements you include in a typical singing class for 11-14 year olds. No identifying information will be asked.

How many students are in the singing class you teach? If you teach more than one instance of a singing class to this age, please say how many in each class.

*

20

Are the 11-14 year old students in your singing class;
grouped together by ability (for example; beginner/intermediate/advanced classes)
grouped together by age alone (a mixed ability group)
Other:

Is your class

Mixed gender (boys and girls together)

Single gender (boys only or girls only)

Other:

Is your class (or the part-time school in which you teach);
auditioned / interviewed for acceptance
anyone may join

Are you responsible for creating your curriculum and lesson plans or are they provided to you
by your employer/organisation?

I create the curriculum / lesson plans

The curriculum / lesson plan is provided to me

Other:

a mix of both depending what we are doing each term

Please list and describe what elements you include during a typical group singing class for students ages 11-14 years old.

a vocal warm up, an outline of the lesson, working to learn a single song (just lyrics and tune no harmonies), and a review/debrief of the lesson

Thinking about your class of 11-14 year olds, what repertoire have your students

found **most** engaging?

Disney (such as Encanto) or modern/popular music

Thinking about your class of 11-14 year olds, what repertoire have your students

found **least** engaging?

pre-1980s music /classical / rock and musicals from 1930-1950s

How do you navigate students' desired repertoire with educational outcomes , their physical developmental stages and age appropriateness?

I try to ensure I either fit with the curriculum that is required to be taught for an event in which I just try to find engaging ways to make sure each student is comfortable with the repertoire and have learnt the lyrics/melody within the time limits. If it is my own curriculum for that term, I try to find a range of music/rep that allows students to have fun, sing comfortably and explore their own vocal abilities without requiring any unhealthy vocal techniques and still keep the music appropriate lyrically.

When thinking about student engagement, please explain what resources / activities your students have found **most** engaging in the 11-14 year old classroom?

Student-led warm ups, call and response learning techniques, clear backing tracks, choir moves or actions to assist learning

When thinking about student engagement, please explain what resources / activities your students have found **least** engaging in the 11-14 year old classroom?

'adult teaching methods' such as expecting students to sight read, expecting students to pre-learn melodies prior to the session, lecturing or standing at the front and teaching verse by verse

How do you evaluate how engaging an exercise / activity has been with this age group (11-14 years)?

If students pick up the exercise or song quickly, this is usually a positive sign. If a few or all of the students take their time, talk a lot or move around alot, then it usually isnt a winner.

Where do you source activities / exercises for the singing class of 11-14 year olds? Please include any book titles, websites and programs.

Fellow singing teachers, spotify playlists for warm ups, youtube.

Please describe how you developed your classroom strategies for the 11-14 year old singing class? Please include any resources (books, websites, study programs, etc) of note.

started my MA Vocal pedagogy, went on training days with my performance school, engaged in teaching adults and children outside the institution

How educated do you feel about the developing adolescent voice?

Extremely

Very

Somewhat

Not at all

Prefer not to say

General Impressions

This section will ask about your general impressions of yourself and the students you teach in the 11-14 year old group. No identifying information will be asked.

How would you describe your students in this age group (11-14 years old) in the singing classroom?

11-14 years is a large age gap. I find that breaking down ages from 9-12 and 13-18 is much easier. Overall students in our institution usually want to be there as their parents have to pay for them to attend, so it is usually positive in the singing classroom. Also they are very keen for everyone to succeed in the classroom, so if one is off of focus, the others will club together to encourage them to participate.

How would you describe yourself as a teacher when teaching this age in a group class (11-14 year old students)?

again, due to a large age gap, it is a balancing act of how to act within the classroom. Some of them require more support than others, and some of them dont respond to overly excitable enthusiasm from myself.

Ideal Professional Development

What elements would ideally be present in a professional development class or document/resource designed for the singing teacher of a private, part-time group class of students ages 11-14 years old?

Ideas to deal with classroom discrepancies, support when designing an engaging program

Is there an existing professional development program that you are interested in pursuing? If so, please include it /them here.

APPENDIX 4 – Coded References**Appendix 4a – GOAL ORIENTED, GAMIFICATION**

Files\\Respondent 1 - § 1 reference coded [0.89% Coverage]

Reference 1 - 0.89% Coverage

I then look at this material and decide if it is appropriate or not and what I would be able to add to it as a teacher in order for them to learn something new (e.g. adding harmonies, turning something into a round)

Files\\Respondent 2 - § 4 references coded [3.40% Coverage]

Reference 1 - 0.50% Coverage

Warm-up, tech, material learning/embedding or task based work like Acting Through Song, cool-down

Reference 2 - 1.69% Coverage

Establishing the requirements of the rep. Is it to engage and just encourage them to sing, if so, I let them pick. If it's to work on harmonies, I'll choose something that is soeicific to that. If it's ATS/performance work, ensuring students are able to engage and work in detail on performance and so the rep is appropriate in context/character etc.

Reference 3 - 0.55% Coverage

Experience and recognising what the aim of the class is and realising what the students want out of the class too.

Reference 4 - 0.66% Coverage

Firm, fair, I hope that I clearly layout expectation but allow for students personalities and creative ideas throughout the classes.

Files\\Respondent 3 - § 1 reference coded [0.53% Coverage]

Reference 1 - 0.53% Coverage

but i will always ask them why they think im doing something specific with them and ask what they are learning in the present.

Files\\Respondent 4 - § 3 references coded [1.06% Coverage]

Reference 1 - 0.28% Coverage

Musical games such as a "riff off", warm ups that are fun,

Reference 2 - 0.49% Coverage

allowing them to be creative allowing 10 mins for creating their own harmonies/songs/lyrics etc

Reference 3 - 0.29% Coverage

they need feedback or other goals each time they perform.

Files\\Respondent 5 - § 1 reference coded [0.39% Coverage]

Reference 1 - 0.39% Coverage

Making funny sounds during warm up such as high larynx, mid larynx, low larynx.

Files\\Respondent 6 - § 6 references coded [3.07% Coverage]

Reference 1 - 0.61% Coverage

Both. If they are working towards a particular show I must teach that material, if not I'm free to create my own lesson plans

Reference 2 - 0.81% Coverage

Vocal technique, musicianship, repertoire learning, song interpretation, performance, vocal styling, song writing, technology use, audition technique.

Reference 3 - 0.23% Coverage

Anything where there's a learning objective

Reference 4 - 0.36% Coverage

Anything where we just sing it and there's no particular learning angle

Reference 5 - 0.71% Coverage

Repertoire choices don't worry me too much so long as there's something to learn from it so I often give them choices of what they want to sing.

Reference 6 - 0.35% Coverage

Overly rehearsed material with no new angle on what we're adding to it

GAMIFICATION

Files\\Respondent 7 - § 4 references coded [3.67% Coverage]

Reference 1 - 0.65% Coverage

a vocal warm up, an outline of the lesson, working to learn a single song (just lyrics and tune no harmonies), and a review/debrief of the lesson

Reference 2 - 1.13% Coverage

I try to ensure I either fit with the curriculum that is required to be taught for an event in which I just try to find engaging ways to make sure each student is comfortable with the repertoire and have learnt the lyrics/melody within the time limits.

Reference 3 - 1.20% Coverage

If it is my own curriculum for that term, I try to find a range of music/rep that allows students to have fun, sing comfortably and explore their own vocal abilities without requiring any unhealthy vocal techniques and still keep the music appropriate lyrically.

Reference 4 - 0.70% Coverage

Also they are very keen for everyone to succeed in the classroom, so if one is off of focus, the others will club together to encourage them to participate.

Files\\Respondent 4 - § 1 reference coded [0.28% Coverage]

Reference 1 - 0.28% Coverage

Musical games such as a “riff off”, warm ups that are fun,

Files\\Respondent 5 - § 1 reference coded [0.39% Coverage]

Reference 1 - 0.39% Coverage

Making funny sounds during warm up such as high larynx, mid larynx, low larynx.

Appendix 4b – ADAPTATION

Files\\Respondent 1 - § 9 references coded [4.83% Coverage]

Reference 1 - 0.25% Coverage

anything where we're putting our own creative spin on it.

Reference 2 - 0.29% Coverage

For example coming up with a 'Moana'¹ medley and adding sound scapes.

Reference 3 - 0.52% Coverage

Medleys tend to work really well, as it's not something they would have done before even if they know the individual song.

Reference 4 - 0.67% Coverage

Disney² is always an engaging option, as the songs and stories are familiar to them, as long as there is something added such as the harmony or medley element.

Reference 5 - 0.89% Coverage

I then look at this material and decide if it is appropriate or not and what I would be able to add to it as a teacher in order for them to learn something new (e.g. adding harmonies, turning something into a round)

Reference 6 - 0.66% Coverage

If a musical is generally suitable but there are one or two moments of inappropriate language in a song, then I will rewrite those passages to make them ok.

Reference 7 - 0.88% Coverage

In terms of physical developmental stages, I would avoid particularly 'belty', low, or extremely high numbers in order to protect their voices or just adjust the vocal tone or notes to accommodate this.

Reference 8 - 0.45% Coverage

Those who want to be pushed often ask to take on harmonies, so I create simple harmonies for small groups.

Reference 9 - 0.22% Coverage

able to start incorporating more technical skills

Files\\Respondent 2 - § 2 references coded [1.00% Coverage]

Reference 1 - 0.50% Coverage

Warm-up, tech, material learning/embedding or task based work like Acting Through Song, cool-down

Reference 2 - 0.50% Coverage

Create my own exercises depending on tech/level/requirements for the students and their class work.

Files\\Respondent 3 - § 3 references coded [0.94% Coverage]

Reference 1 - 0.38% Coverage

Rep the students grow to understand, through both research, repetition and rehearsal.

Reference 2 - 0.16% Coverage

I make all of the tech exercises myself

Reference 3 - 0.39% Coverage

or use exercises i have learned from my own lessons or with permission from other teachers.

Files\\Respondent 4 - § 1 reference coded [0.49% Coverage]

Reference 1 - 0.49% Coverage

allowing them to be creative allowing 10 mins for creating their own harmonies/songs/lyrics
etc

Files\\Respondent 5 - § 4 references coded [0.76% Coverage]

Reference 1 - 0.25% Coverage

I adjust the key of songs to suit the students voices

Reference 2 - 0.12% Coverage

I also adjust the tempo.

Reference 3 - 0.21% Coverage

Create harmonies to suit students voices.

Reference 4 - 0.18% Coverage

Pitch switch (change key and tempo)

Files\\Respondent 6 - § 1 reference coded [0.35% Coverage]

Reference 1 - 0.35% Coverage

Overly rehearsed material with no new angle on what we're adding to it

Files\\Respondent 7 - § 2 references coded [1.39% Coverage]

Reference 1 - 1.20% Coverage

If it is my own curriculum for that term, I try to find a range of music/rep that allows students to have fun, sing comfortably and explore their own vocal abilities without requiring any unhealthy vocal techniques and still keep the music appropriate lyrically.

Reference 2 - 0.19% Coverage

choir moves or actions to assist learning

Appendix 4c – FAMILIARITY

Files\\Respondent 1 - § 4 references coded [3.38% Coverage] Reference 1 - 0.67% Coverage

Disney¹ is always an engaging option, as the songs and stories are familiar to them, as long as there is something added such as the harmony or medley element.

Reference 2 - 1.86% Coverage

Unfamiliar musicals written for children. They sometimes find it hard to remember songs and material when there has been a week between practice and if it is something they do not already have even a vague idea about it can sometimes become disheartening and disengaging for them. That being said, once the first few weeks of rehearsals have passed and they have started to remember the songs, they can start to find it more engaging.

Reference 3 - 0.21% Coverage

They'll also request to do it again next lesson.

Reference 4 - 0.64% Coverage

I've just built up warm up exercise that I have used in rehearsals personally or rounds and songs that I remember using from childhood at drama groups.

Files\\Respondent 2 - § 3 references coded [0.62% Coverage]

Reference 1 - 0.22% Coverage

Popular pop/ccm influenced Musical Theatre

Reference 2 - 0.07% Coverage

80's/90's MT,

Reference 3 - 0.33% Coverage

Is it to engage and just encourage them to sing, if so, I let them pick

Files\\Respondent 3 - § 7 references coded [3.87% Coverage]

Reference 1 - 0.19% Coverage

Music without lyrics and foreign language

Reference 2 - 0.72% Coverage

All rep i choose has the students consideration in mind - i will inevitably choose both popular choices and more obscure pieces to broaden their awareness of material.

Reference 3 - 0.38% Coverage

Rep the students grow to understand, through both research, repetition and rehearsal.

Reference 4 - 0.56% Coverage

I will also opt to use material that they are likely to "like" - pop influenced musical theatre and material with a teen influence.

Reference 5 - 0.76% Coverage

(School of Rock, Grease, We Will Rock You, Charlie and the Chocolate Factory and Shrek have all been received well, as much as Dear Evan Hansen, Guys and Dolls and Come From Away)

Reference 6 - 0.28% Coverage

Anything thats too complex with harmony and contemporary legit.

Reference 7 - 0.98% Coverage

I will also do something more than once as there will be familiarity and understanding the next time they do it - students this age i have recognised don't always say what they like so it's good to guage it on the second and third time.

Files\\Respondent 4 - § 2 references coded [0.61% Coverage]

Reference 1 - 0.12% Coverage

Classical, older music

Reference 2 - 0.49% Coverage

I make sure to spend 10 mins each lesson on a contemporary piece so they engage or I use it as a warm up.

Files\\Respondent 5 - § 3 references coded [0.93% Coverage]

Reference 1 - 0.20% Coverage

Classical and pre 1980s musical theatre

Reference 2 - 0.57% Coverage

Warm up songs (instead of just typical scales) fun creative songs with repetition which they can step and click to.

Reference 3 - 0.16% Coverage

Sheet music Traditional scales

Files\\Respondent 7 - § 3 references coded [1.65% Coverage]

Reference 1 - 0.23% Coverage

Disney (such as Encanto) or modern/popular music

Reference 2 - 0.30% Coverage

pre-1980s music /classical / rock and musicals from 1930-1950s

Reference 3 - 1.13% Coverage

I try to ensure I either fit with the curriculum that is required to be taught for an event in which I just try to find engaging ways to make sure each student is comfortable with the repertoire and have learnt the lyrics/melody within the time limits.

Annotations

¹ Disney

Appendix 4d – STUDENT LED

Files\\Respondent 1 - § 4 references coded [1.88% Coverage]

Reference 1 - 0.24% Coverage

anything where we're putting our own creative spin on it

Reference 2 - 0.60% Coverage

I always let the students give me any of their requests at the beginning of term of material they would like to work on if we're not doing a show

Reference 3 - 0.59% Coverage

They particularly enjoy creating their own songs in small groups with a particular stimulus, for example creating jingles to adverts.

Reference 4 - 0.45% Coverage

They also love taking it in turns with leading warm ups or demonstrating how to do particular exercises.

Files\\Respondent 2 - § 2 references coded [0.90% Coverage]

Reference 1 - 0.24% Coverage

Things which don't allow the students autonomy.

Reference 2 - 0.66% Coverage

Firm, fair, I hope that I clearly layout expectation but allow for students personalities and creative ideas throughout the classes.

Files\\Respondent 3 - § 2 references coded [0.49% Coverage]

Reference 1 - 0.39% Coverage

I encourage harmony singing as well as both collaboration and autonomy among the students

Reference 2 - 0.10% Coverage

through both research,

Files\\Respondent 4 - § 1 reference coded [0.49% Coverage]

Reference 1 - 0.49% Coverage

allowing them to be creative allowing 10 mins for creating their own harmonies/songs/lyrics etc

Files\\Respondent 5 - § 1 reference coded [0.38% Coverage]

Reference 1 - 0.38% Coverage

They also like to creat movements on a circle to make the warm up more enjoyable

Files\\Respondent 6 - § 2 references coded [0.98% Coverage] Reference 1 - 0.71% Coverage

Repertoire choices don't worry me too much so long as there's something to learn from it so I often give them choices of what they want to sing.

Reference 2 - 0.27% Coverage

And any vocal technique that they feel benefits them.

Files\\Respondent 7 - § 1 reference coded [0.10% Coverage]

Reference 1 - 0.10% Coverage

Student-led warm ups,

Appendix 4e – MORALE (CONFIDENCE AND COMMUNITY)**CONFIDENCE**

Files\\Respondent 1 - § 4 references coded [2.34% Coverage] Reference 1 - 1.02% Coverage

They sometimes find it hard to remember songs and material when there has been a week between practice and if it is something they do not already have even a vague idea about it can sometimes become disheartening and disengaging for them.

Reference 2 - 0.42% Coverage

They particularly enjoy creating their own songs in small groups with a particular stimulus, for

Reference 3 - 0.45% Coverage

Those who want to be pushed often ask to take on harmonies, so I create simple harmonies for small groups.

Reference 4 - 0.45% Coverage

They also love taking it in turns with leading warm ups or demonstrating how to do particular exercises.

Files\\Respondent 2 - § 4 references coded [1.72% Coverage]

Reference 1 - 0.33% Coverage

Is it to engage and just encourage them to sing, if so, I let them pick

Reference 2 - 0.16% Coverage

Singing solo in front of the group

Reference 3 - 0.78% Coverage

Often something they struggle with initially but it encourages quick and vast development and confidence and the groups are always supportive of their peers.

Reference 4 - 0.44% Coverage

Mostly polite but can be difficult to share ideas openly. It can be a bit of a slog sometimes.

Files\\Respondent 3 - § 6 references coded [2.21% Coverage]

Reference 1 - 0.19% Coverage

Music without lyrics and foreign language

Reference 2 - 0.37% Coverage

All rep i choose has the students consideration in mind - i will inevitably choose both

Reference 3 - 0.31% Coverage

choices and more obscure pieces to broaden their awareness of material.

Reference 4 - 0.28% Coverage

Anything thats too complex with harmony and contemporary legit.

Reference 5 - 0.47% Coverage

I will also do something more than once as there will be familiarity and understanding
the next time they do it

Reference 6 - 0.59% Coverage

It would be useful if there was more scientific information on the changing voice for
both male and female students going through puberty

Files\\Respondent 4 - § 1 reference coded [0.73% Coverage] Reference 1 - 0.73%
Coverage

If they enjoy the repertoire they are engaged however this age brings up issues with self
confidence and feeling self conscious in front of peers.

Files\\Respondent 5 - § 4 references coded [0.88% Coverage]

Reference 1 - 0.28% Coverage

Self confidence has dropped as they hit 12/13 years old.

Reference 2 - 0.12% Coverage

Afraid of voice cracking

Reference 3 - 0.20% Coverage

Suddenly Associate themselves as altos

Reference 4 - 0.28% Coverage

Strategies to help with self confidence in adolescents

Files\\Respondent 7 - § 4 references coded [1.69% Coverage] Reference 1 - 0.68% Coverage

just try to find engaging ways to make sure each student is comfortable with the repertoire and have learnt the lyrics/melody within the time limits

Reference 2 - 0.10% Coverage

Student-led warm ups,

Reference 3 - 0.70% Coverage

Also they are very keen for everyone to succeed in the classroom, so if one is off of focus, the others will club together to encourage them to participate.

Reference 4 - 0.21% Coverage

Some of them require more support than others

COMMUNITY

Files\\Respondent 1 - § 1 reference coded [0.45% Coverage]

Reference 1 - 0.45% Coverage

They also love taking it in turns with leading warm ups or demonstrating how to do particular exercises.

Files\\Respondent 2 - § 6 references coded [3.00% Coverage]

Reference 1 - 0.33% Coverage

Is it to engage and just encourage them to sing, if so, I let them pick

Reference 2 - 0.78% Coverage

Often something they struggle with initially but it encourages quick and vast development and confidence and the groups are always supportive of their peers.

Reference 3 - 0.23% Coverage

Things which don't allow the students autonomy

Reference 4 - 0.55% Coverage

Experience and recognising what the aim of the class is and realising what the students want out of the class too.

Reference 5 - 0.44% Coverage

Mostly polite but can be difficult to share ideas openly. It can be a bit of a slog sometimes.

Reference 6 - 0.66% Coverage

Firm, fair, I hope that I clearly layout expectation but allow for students personalities and creative ideas throughout the classes.

Files\\Respondent 3 - § 5 references coded [3.54% Coverage] Reference 1 - 0.72% Coverage

All rep i choose has the students consideration in mind - i will inevitably choose both popular choices and more obscure pieces to broaden their awareness of material.

Reference 2 - 0.65% Coverage

I am very aware of content (race appropriate, age appropriate, language appropriate and explore the impact of different genders performing pieces)

Reference 3 - 0.56% Coverage

I will also opt to use material that they are likely to “like” - pop influenced musical theatre and material with a teen influence.

Reference 4 - 0.53% Coverage

but i will always ask them why they think im doing something specific with them and ask what they are learning in the present.

Reference 5 - 1.08% Coverage

I am always coming across enthusiastic and sometimes feel as though im performing as it then brings the energy of the room up. In rehearsals i can be quite picky, which the students on the whole enjoy because they see that i care and it makes them care more.

Files\\Respondent 4 - § 1 reference coded [0.49% Coverage]

Reference 1 - 0.49% Coverage

I make sure to spend 10 mins each lesson on a contemporary piece so they engage or I use it as a warm up.

Files\\Respondent 5 - § 1 reference coded [0.20% Coverage]

Reference 1 - 0.20% Coverage

It's a great team building exercise too.

Files\\Respondent 6 - § 1 reference coded [0.71% Coverage] Reference 1 - 0.71% Coverage

Repertoire choices don't worry me too much so long as there's something to learn from it so I often give them choices of what they want to sing.

Files\\Respondent 7 - § 7 references coded [2.90% Coverage]

Reference 1 - 0.19% Coverage

choir moves or actions to assist learning

Reference 2 - 0.48% Coverage

If a few or all of the students take their time, talk a lot or move around alot, then it usually isnt a winner.

Reference 3 - 0.13% Coverage

11-14 years is a large age gap

Reference 4 - 0.30% Coverage

I find that breaking down ages from 9-12 and 13-18 is much easier.

Reference 5 - 0.72% Coverage

Overall students in our institution usually want to be there as their parents have to pay for them to attend, so it is usually positive in the singing classroom

Reference 6 - 0.70% Coverage

Also they are very keen for everyone to succeed in the classroom, so if one is off of focus, the others will club together to encourage them to participate.

Reference 7 - 0.38% Coverage

again, due to a large age gap, it is a balancing act of how to act within the classroom

Appendix 4f – Teacher Attributes

Files\\Respondent 1 - § 1 reference coded [0.31% Coverage]

Reference 1 - 0.31% Coverage

energetic, focused, able to start incorporating more technical skills

Files\\Respondent 2 - § 3 references coded [1.72% Coverage] Reference 1 - 0.51% Coverage

Allow but manage feedback from the groups and often I can the students aren't engaging with the material.

Reference 2 - 0.55% Coverage

Experience and recognising what the aim of the class is and realising what the students want out of the class too.

Reference 3 - 0.66% Coverage

Firm, fair, I hope that I clearly layout expectation but allow for students personalities and creative ideas throughout the classes.

Files\\Respondent 3 - § 1 reference coded [1.08% Coverage] Reference 1 - 1.08% Coverage

I am always coming across enthusiastic and sometimes feel as though im performing as it then brings the energy of the room up. In rehearsals i can be quite picky, which the students on the whole enjoy because they see that i care and it makes them care more.

Files\\Respondent 4 - § 1 reference coded [0.07% Coverage]

Reference 1 - 0.07% Coverage

Firm but fair.

Files\\Respondent 5 - § 1 reference coded [0.23% Coverage]

Reference 1 - 0.23% Coverage

Encouraging and enthusiastic Understanding

Files\\Respondent 6 - § 2 references coded [0.51% Coverage]

Reference 1 - 0.39% Coverage

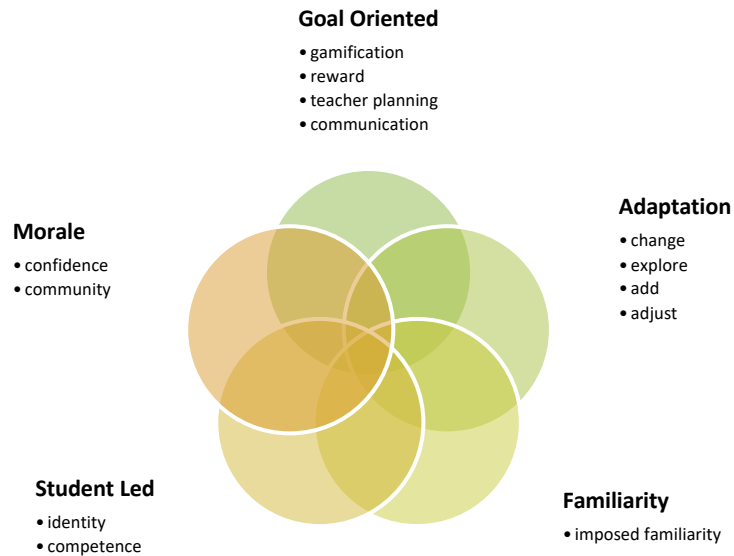
If they're chatting a lot it's usually a sign that I lost them and need to move on

Reference 2 - 0.12% Coverage

Focussed and organised

APPENDIX 5 - TIP SHEET

TIP SHEET FOR GROUP SINGING CLASS TEACHERS WITH STUDENTS AGES 11-14 YEARS



This tip sheet was compiled from available research on adolescents and singing engagement, and a survey of group class singing teachers.

Teens are goal oriented.

- 1 discuss and outline clear goals with links to relevance
- 2 increase positive feedback
- 3 focus feedback on larger errors, not small ones
- 4 post execution, have students self-assess before or in place of, teacher feedback
- 5 nurture the relationship between teacher and student with communication and mutual trust

'Gamify' exercises.

-Riff offs

-Fun warm ups

-divide them into small group and have them create jingles for adverts or other reasons.

**when gamifying, be mindful of the pressures of winning and losing, this age group can be sensitive and anxious.*

Adapt material.

ADJUST.

Adolescent voices between 11-14 years are developmentally at their peak vocal change. You may need to adjust material (even from day to day) so students don't become disheartened and disengaged.

CHANGE

Students occasionally love to bring in songs where the lyrical content may not be 'school appropriate'. Just change it (make it a game or do it yourself before class).

Harmonies too hard / too easy? Change 'em.

Song sits too high / low? Change it, or adjust the pitches or registers, or all of it!

EXPLORE

Take a familiar song (a current hit, or same artist / show, or piece they know and like from class) and play with them. Medleys have been a hit with other teachers.

ADD

Song too easy (in your estimation or theirs)? Add harmonies, make it a round, incorporate those goal oriented challenges to it, get them to choreograph to it.

***Stick to one adaptation at a time, not all of them at once (at least to start, better to build up than do too much and overwhelm them).**

ACTIONS

ADJUST

- tone / register
- tempo
- pitches

CHANGE

- lyrics
- harmonies
- key of piece

EXPLORE

- make a medley
- soundscapes
- their own vocal ability

ADD

- Harmonies
- Rounds
- New angle to the song
- actions

They love familiar things.

It relates to their sense of being able to be competent at it (especially around their peers).

Let them pick the songs whenever possible. Their engagement is linked to how significant and relevant the material is. **Music is significantly** tied to their **identity** at this age, and they have **strong feelings** about it.

Don't feel you have to take a negative 'first impression' of a song as the way they will always feel about a song. Repeated exposure increases enjoyment (usually). Find an angle to make it **relevant** to them.

TEACHERS SAID STUDENTS WERE;

More engaged

- Popular music / CCM
- Pop-influence Musical Theatre
- Teen – influence
- Songs and stories familiar to them
- Where to aim is 'to engage and just encourage them to sing (...) I let them pick'
- I make sure to spend 10 mins each lesson on a contemporary piece, so they engage or I use it as a warm up'.
- Requests to do it again
- The repertoire they like is most beneficial, overall'
- Specific repertoire mentioned in survey;
- Disney, School of Rock, Grease, We Will Rock You, Charlie and the Chocolate Factory and Shrek Dear Evan Hansen, Guys and Dolls and Come From Away

Less engaged

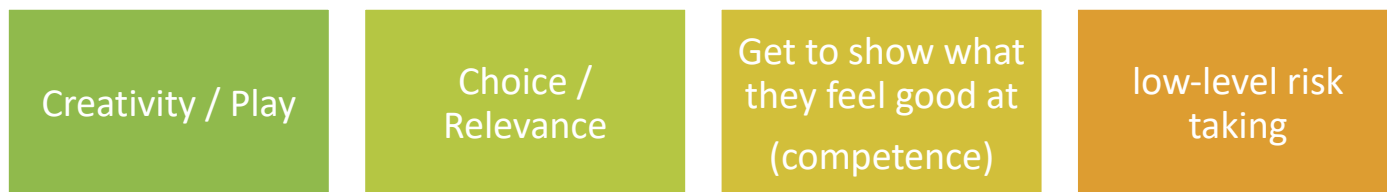
- Unfamiliar musicals'
- Hard to remember'
- Too much time between rehearsals
- Music without lyrics or foreign language
- Contemporary legit'
- Classical, older music -Pre 80s / 90s Musical Theatre

***Use the tools (adjust, change, explore, add) to incorporate learning outcomes to familiar material.**

They love being in charge.

Give them a space to be creative, play and dictate some of what goes on. This lets them self-select skills they feel competent in, incorporating low level risk taking, increasing engagement through enjoyment, building self-confidence, autonomy and identity.

CHARACTERISTICS OF STUDENT-LED ACTIVITIES



Create class morale through community and confidence building.

Students, for the most part, will innately try to cultivate a motivating environment. Young adolescents (11-14 years old) are dealing with a reduction in vocal range and pitch control. They also tend to have a lower view of their competence and fear comparison to peers – which can contribute to an appearance of apathy or hesitation to participate.

Have high expectations for community building behaviour.

Low level risk taking (demonstrating a **small** vocal section, warm up, or technical exercise) gives them a chance to get positive feedback from their peers and goes a long way to increase participation and engagement.

Lots of positive feedback, tell them what they did right.

Teachers need to wear a lot of hats.

Counsellor, coach, parent (within reason).

Be observant and sensitive to the 'vibe' in the room, be flexible where you can.

Students have reported that when they feel their teacher gives choice and initiative, they will more readily tell you what they need, and like.

If they can see and feel that you care, they will as well.

THE MANY HATS, WHAT TEACHERS HAVE SAID ABOUT THEMSELVES IN THE CLASSROOM



Extra Bits.

I hope this helps you, dear teacher ☺.

If you would like more detail (or just the references even cause you'd never stop printing if I put them here), I'm happy to send you my research piece from which this tip sheet was created, carlingconnor@gmail.com.

