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Module 1

BMPF7047D

“Despite vocology, voice science, and basic knowledge of anatomy and physiology, our voice teaching profession is still victimized by and still participating in a pre-science driven culture. Can we reform our profession so that it is evidence based, gender neutral and science driven?” (Edwin, 2020).

From gender neutral voice pedagogy to developing Mechanism M2: a critical analysis of physiology, acoustics, and pedagogy.

Word count: 4099

Critical Evaluation

Introduction

As we delve deep into the 21st century, existing evidence suggests that there is a growing awareness and interest in gender nonconformity, gender neutrality, and inclusivity of gender minorities (Saguy, 2020). The entertainment industry is inevitably following the same trend: we see more and more gender-blind and gender-swapped casting in theatre, including musicals. Good recent examples of this have been Marianne Elliot's 2018 production of "Company" (Sondheim, 1970), where several of the roles were gender-swapped, or "Six" (Marlow & Moss, 2017), where some non-binary actors have performed as queens. This recent trend is most welcome, even though full inclusivity is still a distant goal, due to pre-conceived ideas and biases around gender norms that linger (Knight et al, 2023).

As a singing teacher working across different institutions mostly with young people on Contemporary Commercial Music (CCM), with a particular focus on Musical Theatre (MT), I observe this evolution with curiosity and interest. Simultaneously, I am very invested in the concepts of mix-belt or reinforced falsetto, when they can be used, and strategies to achieve them. For this study, I was initially focused on exploring this register from the point of view of a cisgender female teacher who often struggles to work with cisgender male voices. However, for the reasons mentioned above, I decided instead to investigate both Assigned Male at Birth (AMAB) and Assigned Female at Birth (AFAB) voices (Greer, 2022), compare them, and understand if their similarities outweigh their differences and allow for a more gender-neutral voice pedagogy (from hereafter referred to as GNVP). The objective will be developing an approach to the Laryngeal Mechanism 2 (M2), also known as "head voice" or "falsetto" (Roubeau, 2009 & Lee et al, 2023). It is a vocal quality considered to be essential for mix and belt (Young, 2019 & Roll, 2019), and learning more about it will be immensely beneficial for my practice, as solidifying M2 is frequently a challenge with many students.

This study does not intend to be an answer to specialised work with gender minorities, who deserve an entire study of their own. It is an attempt to move closer towards a more gender-inclusive approach to singing in line with today's values, for everyone (Greer, 2022).

Similarities and differences between AMAB and AFAB people

Physiology

Many researchers have exhaustively compared male and female vocal tracts and larynxes for decades, including Titze in 1989. His article 'Physiologic and acoustic differences

between male and female voices' has been pivotal to my own understanding of this matter and is, despite its antiquity, very frequently cited and referred to by many contemporary researchers, inferring that it is still a relevant piece.

During my analysis, characteristics of the larynx, pharynx, vocal tract, and vocal folds have been considered, and agreement amongst researchers on how they all influence voice quality is so far inconsistent.

Hosbach-Cannon et al (2020), who compared laryngeal height amongst MT and Opera singers, regardless of gender, wrote that larynx height can shape pharyngeal cavity size. This is longer in AMAB than AFAB people and, consequently, the cause of AMAB people's longer vocal tract, according to Rendall et al (2006). From this, a conclusion could be taken that laryngeal height may be influenced by sex and hormonal development in puberty (Skuk et al, 2014) and influence voice, but more research is needed to establish a clear correlation. McCollum et al (2023) still pointed out that male and female larynxes differ geometrically, however, it is not discernible how this dimorphism impacts the voice.

Additionally, Zamponi et al (2021), Rendall et al (2005), and Knight et al (2023) claim that vocal tract size impacts voice quality and the resonance of the sound, whereas Smith et al (2019) believe it has little effect. A similar conflict of opinion is observed regarding density and thickness of the vocal folds, with Rendall et al (2005) and Riede et al (2023) considering it to influence voice range, namely the fundamental frequency (F0), while Titze et al (1989) and Knight et al (2023) claim it influences no more than the weight of the voice (how lyric or dramatic we perceive it to be).

The one factor that appears to find consensus amongst experts in its ability to influence the voice according to sex is the length of the vocal folds (Titze, 1989, Riede et al, 2023, Roers et al, 2009 & Zamponi et al, 2021). According to Zamponi et al (2021), the outset of adolescence provokes the growth of vocal folds (and vocal tract) in both AMAB and AFAB people, although this is much more pronounced in the former group due to the presence of testosterone, as shown in their table included below (Fig. 1). Their measurements are similar to those of other researchers who only measured the membranous part of the vocal folds, including Titze et al (1989) or Lee et al (2023) and, in the case of the vocal tract, those of Smith et al (2019). It is possible to observe that male physiological components are usually larger or longer than female ones, a tendency noticed by all researchers referenced previously, as well as Enver et al (2018), who noticed similar tendencies amongst different ethnicities.

Further comparison between AMAB and AFAB larynxes can be found in Appendix A.

Fig. 1: Vocal alterations after adolescence (Zamponi et al, 2021)

	Mean vocal fold lengths	Mean vocal tract length	Mean voice deepening
Females	1.0 cm	14.1 cm	3–4 semitones
Males	1.6 cm	16.9 cm	1 octave

Range and frequency

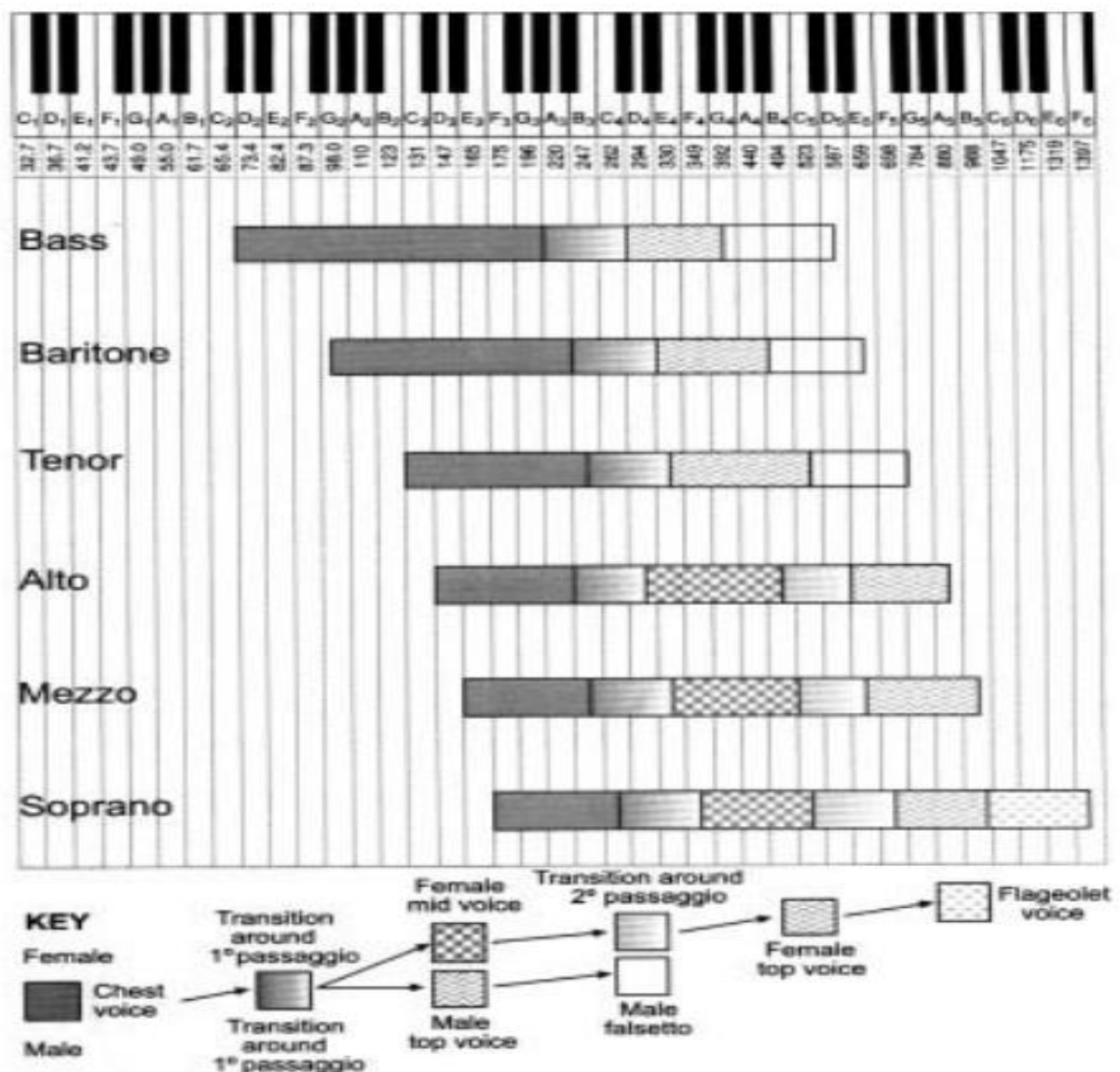
One easily identifiable contrast between AMAB and AFAB voices is their range, with females generally displaying a twice as high pitch in their speaking voices, in comparison to males (McCollum et al, 2023). Researchers have proposed that this contrast is caused by the differing F0 in men and women (Titze, 1989, Chen et al, 2023 & Knight et al, 2023), as well as the dissimilar spacing of formants (reverberations occurring in the vocal tract), which may determine timbre and allow listeners to distinguish between different sounds (Titze et al, 2017).

These variations may be influenced not only by aforementioned physiological factors, but also by psychosocial aspects that may dictate how individuals adjust the pitch of their spoken voice according to how they wish to be perceived by others (Rendall et al, 2005 & Knight et al, 2023). Krahé et al (2021) even suggest that in the past few decades women's F0 has lowered, narrowing the frequency gap between sexes, and reinforcing the theory that sociocultural elements may be involved. From this, I can conclude that available evidence strongly suggests that physiology may not be as determinant in voice frequency as commonly believed.

In 2003 Nair produced a table (Fig. 2) showing how this contrast in frequencies is transposed into singing voices and the different vocal registers. Despite this table displaying potentially unnecessary and outdated distinctions between “falsetto” and “female top voice”, it is a very useful visual guide to the frequencies and ranges of different voice types and shows how M2 can be employed at very similar frequencies for all. This judgement reflects observations made by other researchers (Young, 2019 & Titze, 1989). Even if the extremes of the ranges may seem limited here and possibly not entirely representative of the reality, it is visible that, generally, AMAB voices expand towards lower frequencies below the first passaggio, whereas AFAB ones tend to broaden towards higher pitches beyond it (Young, 2019). However, it must be noted that in their 2023 study Lee et al specified that, even though sex appeared to correlate with how low the subjects could phonate, in higher frequencies it had no influence. In other words, some AMAB participants were able to sing

as high, or even higher than certain AFAB ones. This is a good indicator that developing a higher range in M2 may be a sensible and achievable goal for most people to explore their voice to its vastest potential, whereas lower pitch may be a more difficult aim, albeit not impossible (Walzak et al, 2008). Such a thesis may be confirmed by the difficulties I encountered in finding AFAB voices who could phonate as low as many AMAB ones, without having undertaken hormone therapy. One notable exception would be Helen Leahey, a cisgender female singer who holds Guinness World Record for lowest pitch sung by a female, a D2 (Edwin, 2020). Although I did not find recent peer-reviewed literature studying large samples of subjects to determine the average lowest note for AFAB voices, D2 is considerably lower than the averages documented by some authors, such as C3 (Nair, 2003 & Konomi et al, 2016) or D3, which lowered to approximately G2 after the participants undertook one year of vocal training (Walzak et al, 2008).

Fig. 2: Estimated vocal ranges and registers in AMAB and AFAB voices (Nair, 2003).



Voice and gender

According to Ervin et al's (2023) glossary of gender and sexual orientation, "gender identity is a person's deeply felt, inherent sense of oneself as being female, male, neither, both or fluid. Gender identity is internally experienced and thus is not necessarily visible to others. It does not automatically correspond to the sex assigned to a person at birth, and it can develop and change over one's lifetime." This is relevant to this topic as, for the reasons mentioned above, the voice is frequently an indicator of one's assigned gender at birth and is often one of the causes of dysphoria for people of gender minorities (Greer, 2022).

The combination of gender/sex and voice pedagogy has been a subject of interest for centuries, particularly since women started taking part in the performing arts after the decline of castrati, and Garcia began investigating registers of singers of both sexes, paving the way for many other researchers that came after (Nair, 2003). The significant physiological differences between male and female anatomies analysed above may explain why this field of study has been predominantly of a binary nature in terms of gender.

However, there are several recent researchers from different musical backgrounds who advocate for a more gender-neutral approach to singing. In 2020, Edwin criticized voice pedagogy and its principles led by "cultural and tribal beliefs" that ignore the similarities between AMAB and AFAB voices. He goes on to name performers who have defied those same beliefs, by singing in completely diverse registers from what would be expected from their gender, and admonishes current terminology and information shared by singing teachers that he claims overlook such people.

Similarly, in 2023 Knight et al advocated for GNVP, while questioning the societal biases around voice and gender, and how both tend to be perceived. They alluded to Peynircioğlu et al's study (2017) that exposed an instance of McGurk effect (when auditory ability is outweighed by visual information) during recognition of sung voices. In other words, when confronted with visual and auditory stimuli where the voice and gender of the performer were mismatched, participants' categorisations of voices as soprano, alto, tenor or bass were mostly influenced by the performers' appearance. This hypothesis was heavily supported by subsequent studies (Wannagat et al, 2022, Greer, 2022 & Knight et al, 2023) but was disputed, at least in part, by Huestegge et al (2020), who found that face and voice are processed in equal measure for gender categorization, at least when the stimuli display clear gender congruence. However, they do agree that, in case of incongruency, face is still the dominant factor.

I believe this evidence helps make a case for GNVP, as it dismantles conventions we have been accustomed to for so long and makes me question whether physiological differences between AMAB and AFAB voices are so significant after all.

Strategy

As previously stated, the ultimate objective of this study is to develop a gender-neutral strategy to achieve M2 with untrained singers.

In recent years, several authors and pedagogues have come forward with possible approaches that may help GNVP move forward. Some examples have been cross-training for the voice, which pushes singers to explore opposing sounds and registers regardless of gender or musical style (Edwin, 2008), Estill Voice Technique (EVT), which seeks different vocal qualities, without any of the gendered preconceptions normally attached to them (Accetta, 2022), or simply voice pedagogy that responds to the needs of the singer and their individual characteristics, by creating and adapting exercises and repertoire choices accordingly (Greer, 2022 & Nix, 2017).

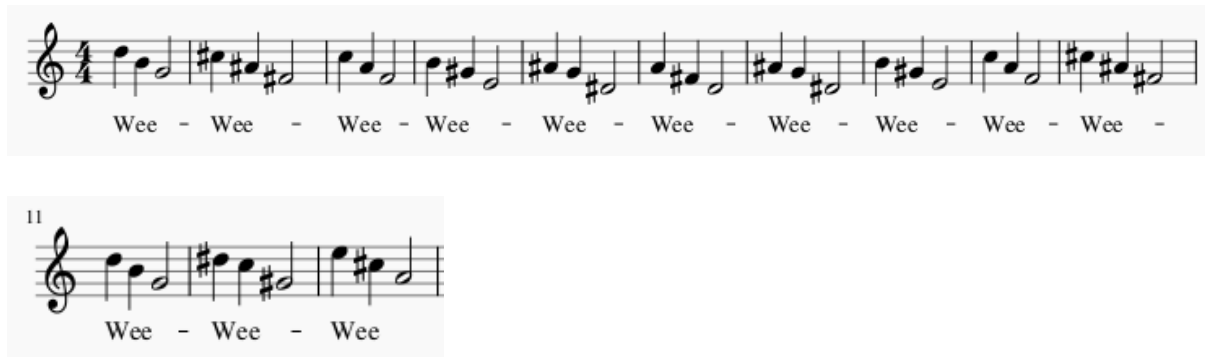
After analysing the literature, I decided to choose a strategy with the vowel /i/, piloted by /w/ to make the sound more melodious rather than strident (Nix, 2017). /i/ was selected due to its low first formant, which helps achieve a lighter phonation, desired for M2 (Young, 2019). Additionally, this is a vowel that both AMAB and AFAB singers need to open in high pitches due to acoustic adjustments required for phonation, according to Bozeman (2010). All other vowels have this impact on AFAB voices, but not AMAB. Even though Bozeman does not clarify why this is, it could be related to the differences in F0 detailed above. At any rate, a vowel that impacts both sexes equally will be more advantageous to GNVP than other ones.

The /wi/ (or “Wee”) sound would be sung in a descending arpeggio pattern (Roll, 2016) starting on a D5, as this is a pitch consistently considered an accessible note for both AMAB and AFAB voices in M2 across the literature (Nair, 2003, Lamesch et al, 2012 & Greer, 2022). The arpeggio would be transposed down by a semitone at a time until A4, and then transposed up again until an E5 (Fig. 3). The rationale behind the decision of a descending pattern as opposed to an ascending one starting at a low frequency lies in the evidence that ascending in pitch may cause a beginner to be “stuck” in their M1 (or chest register) and suddenly switch to M2 when it becomes too high (Herbst, 2021). A descending arpeggio would allow novices to explore their M2 while avoiding tricky passaggios.

The success of this strategy would be identified by hopefully witnessing an expansion in range of the student or client over time. This could occur in higher pitches, but preferably it

would eventually move downwards too, towards the passagio or perhaps even lower, and hopefully blend with M1 or chest register (Herbst, 2021).

Fig. 3: Strategy to train M2



scientific research comparing AMAB and AFAB voices and their physiological features is needed, with a particular focus on their similarities and how those affect the sung voice. Similarly, to the best of my knowledge, there is currently no literature openly dismissing or questioning GNVP, which makes this study unbalanced and partial, at least to some extent. However, there may not be sufficient evidence yet to dismiss it. Perhaps, before the teaching community can start identifying and addressing GNVP's potential limitations, it will first need to embrace it within a significant timeframe, so that more objective and evidence-based conclusions can be taken.

Additionally, even though we know certain singers challenge gender norms (examples in Appendix C), some of whom named by Edwin (2020), Accetta (2022) and Greer (2022), further research on such people would be valuable, so that we can understand what it is that allows those performers to sing the way they do. Is it particular aspects of their physiology? If so, which ones? Is it their vocal technique? Are they using their voices in a healthy way? Detailed understanding of such singers might reveal strategies we are less aware of, or may at least help create more realistic expectations for GNVP.

In relation to methods and strategies, it would be interesting to explore how different vocalisations and approaches could serve GNVP across different registers and musical styles. Although I am weary of overreliance on specific methods or pedagogies, as they may carry a degree of bias for commercial reasons, Accetta's article (2019) about EVT made me wonder whether other vocal techniques that focus more on achieving specific sound qualities regardless of gender could be part of the answer too. Complete Vocal Technique (CVT) could be one example, although there are certainly more. Further independent and impartial studies scrutinising how specific methodologies could assist GNVP would be valuable.

Conclusion

GNVP is a topic that is attracting more and more attention, albeit still being a relatively new one. As this study has shown, there are significant dimorphisms between AMAB and AFAB bodies that impact the voice and, in my view, ignoring them will not help GNVP evolve. It is important to acknowledge those differences to make more informed choices about strategies and approaches.

However, it has also been shown that there are important similarities between sexes, and presented evidence suggests that many of the possible obstacles to GNVP are driven by societal expectations and biases. Additionally, it has been documented that M2 is a

mechanism that may benefit many people regardless of gender and is much more accessible and feasible than aiming for a very low frequency, particularly for AFAB voices.

The lack of recent literature opposing these ideas of a gender-neutral approach to singing suggests there may be an openness in the voice pedagogy community to explore it by leaving certain preconceived ideas behind, and I am fully supportive of this. As Greer wrote in 2022, it is important for voice pedagogues to “not just see with your eyes; rather, hear with your ears and listen with your heart wide open”.

Critical reflection

Reflective practice is something I had never done before, at least not at this level, and I needed to analyse a few of the existing frameworks first. Initially, Driscoll's 3-step model (2007) seemed attractive due to its simplicity and objectivity. I was also captivated by Ghaye's Reflective Cycle (Ghaye, 2010a) as it prioritises development through optimism that allows individuals to flourish (Ghaye, 2010b). However, as I began writing and reflecting, I was drawn to Gibbs's Reflective Cycle (Gibbs, 1988) due to its emphasis on personal feelings, which may provide a clearer overview for reflection, and is considered an appropriate model for those new to reflective practice (Ahmadi et al, 2022). I eventually settled for this one.

Description: What happened?

For this paper, I was directing my research exclusively towards improving my understanding of male voices, until I came across Edwin's article "Culture vs. Science in Voice Pedagogy" (2020), a long tirade criticising the binary approach to voice pedagogy that is, in his view, based on outdated concepts on gender and science. Edwin's words reminded me of my own beliefs and convictions around gender norms in the arts and how I would like to help the industry move forward and become more inclusive. A thorough analysis of physiology, acoustics, and even some sociology was required. This ended up being more challenging and time-consuming than I had anticipated, as these are disciplines beyond my expertise.

Feelings: my emotional response

Edwin's 2020 article made me feel very uncomfortable with where my study was directed. It also led to frustration because, even though the column is peer-reviewed, there is no reference list nor mention of any articles by authors other than himself backing up his points, which left me with a sense of aimlessness.

This was followed by a period of emotional instability also influenced by other general aspects of my life. I often felt elated, excited, and passionate about this topic, but I also doubted myself many times. I found it challenging to gather the necessary information and properly comprehend certain pieces of literature with very complicated and inaccessible language that may have hindered my understanding (Treinkman, 2019).

Evaluation

Good:

When confronted with difficult articles, it was useful for me to break down the information into simple tables or lists (Djuwari, 2021) as it assisted me with summarising the content, as well as with getting a clearer understanding of which details were most relevant to my research.

Moreover, when I was unsure and overwhelmed about how to move forward with my reading and writing, I realised that focusing on the structure and headings of the paper first rather than the contents (Djuwari, 2021) helped me direct my research where I needed it to.

Instead of aimlessly reading and taking notes unsure of what they were leading up to, I found myself gradually filling the gaps in each section of the paper and adding new sections whenever it felt necessary.

Bad:

Finding the right information about GNVP or gender in general was a difficult task. Searches with terms such as “gender-neutral voice pedagogy” or “gender norms in the performing arts” came almost empty or with articles focusing on gender equality and female representation, rather than gender diversity.

Notwithstanding, once I managed to fully immerse myself in the topic, adhering to the word count became a constant challenge and difficulty, as I kept realising that I was writing too much.

Analysis

This entire study delivered very surprising discoveries for me, particularly in how differences in fundamental frequencies between AMAB and AFAB voices are not as dependent on physiology as I had previously assumed. I realised that my perception of AMAB voices has always been biased by the idea of them being very different from mine. However, during the study itself, I also found myself rooting so much for the existence of GNVP, that sometimes I nearly gravitated towards “citation bias” (Irvine et al, 1985 & Gøtzsche, 2022), meaning that I found myself favouring information that supported my enthusiastic views on GNVP and almost overlooked the potential obstacles that I encountered. This required constant reflection about my writing and whether it was as realistic and objective as I intended it to be.

Frequent re-reading of my work with a critical mind was equally essential to control the amount of information that was causing my word count to soar. Extensive synthesis was required which, albeit difficult, helped me draw more coherent conclusions and helped the evaluation become clearer (Djuwari, 2021).

Conclusion & Action Plan

In the physiological domain, there is more I could have explored concerning the pharynx and how laryngeal muscles (thyroarytenoid and cricothyroid) may influence AMAB and AFAB voices differently but did not do so due to my limited understanding of vocal anatomy in general. This is certainly one of many areas of improvement for me (see Appendix D).

In future, I may find it useful to spend more time looking through citation paths of articles that interest me, as it will help me find other experts on specific topics (Guilarte et al, 2021). Even though I did this to some extent, it was so immensely beneficial that I wish I had done more of it from the beginning, rather than spending so much time aimlessly and unsuccessfully browsing the library.

In addition to this, I intend to focus my writing more, as I tended to ramble in the earlier versions of this manuscript. Henceforth it may be useful to map ideas and arguments that I find in the literature, as a supplement to the tables I have already made (Davies, 2019).

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APPENDICES

Appendix A

Comparison between male and female larynxes (Li et al, 2020)

	Male	Female
Larynx tissues	shorter	longer
Mass in vibration	more	less
"Pressure distributions for the divergent angles when the geometry at the glottal entrance is similar"	similar	similar
"Average pressures for the divergent glottal angles"	similar	similar
"Average pressures for the convergent cases"	more	less
"Soft tissue of the vocal folds near the glottal exit"	similar	similar
"Natural rounding at glottal exit"	similar	similar
"Velocity magnitude distributions on the midline of the glottis" (peak)	similar	similar
"Intraglottal velocity distributions"	similar	similar
"Wall shear stresses"	similar	similar
"Entrance loss coefficients"	similar	similar
"Exit coefficients"	(slightly) Bigger (for the uniform and divergent glottal shapes)	(slightly) Smaller (for the uniform and divergent glottal shapes)
Airflows	larger	smaller
"Glottal airflow resistances"	smaller	larger
"Anterior-posterior length of the vocal fold"	larger	smaller
"Glottal volume flow"	higher	lower
"Maximum flow declination rate" during "vocal fold oscillation"	higher	lower
"Air pressures acting on the surface of the vocal folds" during "glottal opening"	higher	lower
"Inferior-superior glottal duct length"	longer	shorter
"Pressures on the lower half of the glottis"	higher	lower
"Force to separate the vocal folds during glottal opening"	more	less
Intraglottal pressures (for the divergent glottal s shapes)	similar	similar

"Velocities in the larynx" "at the minimal diameter location"	similar	similar
"Volume flow through the" glottis	more	less
"Tangential forces for larger glottal convergent angles"		greater
"Entrance loss coefficients"	Similar (except for the uniform glottis for which the values were larger for the male larynx)	Similar (except for the uniform glottis for which the values were larger for the male larynx)

Appendix B

Supporting strategies to improve M2

Semi Occluded Vocal Tract (SOVT) exercises

SOVT exercises, such as lip trills or straw phonation, are repeatedly mentioned in the literature as a great strategy to stretch vocal folds (Titze, 2001) or balance registers (Lee et al, 2023). They may be executed in glides or arpeggios and cover a person's entire range.

Gliding and sliding on /i/ or /u/ vowels

Instead of rigid arpeggios at equally rigid frequencies, freely gliding and sliding in /i/ or /u/ is, according to Wilson (2023), a very good strategy to explore range, which would inevitably include high pitch in M2. Just like SOVT's, it is also an effective way to learn how to unite registers at a more advanced level. It must be noted that Wilson included this vocalisation in an article exclusively aimed at female voices, but I see no reason why it would not work equally well with AMAB people.

Appendix C

Examples of singers who challenge gender norms with their voice. To the best of my knowledge, none of the artists below has undergone hormonal therapy that might have changed their timbre or vocal range.

Sam Smith (brinx, 2022, 3:05)

<https://www.youtube.com/watch?v=v-nDZPuDk6c>



Dimash (Dimash Qudaibergen, 2022, 5:00)

<https://www.youtube.com/watch?v=x8ywNKMMpUY>



Michael O'Haughey (airborne8282, 2023)

<https://www.youtube.com/watch?v=sQRmUKkFbOQ>



Helen Leahey (Healthiest and & Most Interesting Vocals, 2021)

https://www.youtube.com/watch?v=sA1UpgoUB_U



Alex Newell (Broadway Cares/Equity Fights AIDS, 2024)

<https://www.youtube.com/watch?v=isOXnxiTE1k>

Lucia Lucas (UIA Talent Agency, 2023)

<https://www.youtube.com/watch?v=eaG48q0-3oo>



Appendix D**Personal Development Plan (PDP)**

Activity	Objective	Actions	Timescale
Understanding vocal anatomy	Expand my knowledge and understanding of physiology of the voice	Watch the following courses from the Voice Study Centre library of recorded content: - 'Basic Human Anatomy and Singing with Kate Cubley' - 'Vocal Anatomy with ENT Laryngologist Dr Declan Costello'	To be completed by August 2024
Understanding voice acoustics	Learn more about acoustics and voice so that I can explore it more in future papers	Watch the following courses available in the Voice Study Centre library of recorded content: - 'Basics of Voice Acoustics for Voice Pedagogues with Jan Svec' - 'Application of Acoustic Vocal Pedagogy for CCM singing with Chadley Ballantyne'	To be completed by September 2024

Continue learning about GNVP	Remain up to date with any developments in research relating to GNVP	-Monitor publication of any new articles by keeping an eye on any notifications from UWTSD library -Attend any future courses from the Voice Study Centre concerning this topic	Ongoing, with potential limitations after November 2026 due to finishing the MA
Explore cross training for the voice	Understand how cross training can be used in GNVP and to train the voice for different musical styles	-Watch course 'Principles and Applications for Cross training with Kari Ragan' available in the Voice Study Centre library of recorded content -Read book 'Cross-training" in the Voice Studio: A Balancing Act' by Norman Spivey and Mary Saunders-Barton	To be completed by March 2025
Learn more about vocal health	Increase my knowledge on this matter in order to help myself and my students better	Watch the course 'What every singing teacher should know about vocal health with Leda Sceaer', available	To be completed by May 2024

		in the Voice Study Centre library of recorded content	
Train on Acceptance and Commitment Therapy (ACT) for Music Performance Anxiety (MPA)	Become fully trained to support students with MPA	-Complete online training -Attend supervisions with David Juncos -Read one book about ACT	To be completed by September 2024
Improve my academic writing	Get familiar with different approaches to academic writing and discover what works best for me	Browse the library and find articles and books about academic writing	To be completed by December 2025
Complete Estill Voice Technique (EVT) Levels 1 and 2 Courses	Learn about the basics of EVT and gain the ability to apply them in my teaching practice, in order to become more employable for drama schools. It may also help me with exploring GNVP	Attend Level 1 and 2 Course	To be completed by June 2027