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Module 5 - BMPF 7074D

Designing an adaptive tool for personalised student-centred voice pedagogy in a private practice

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COMPONENT 1 - PORTFOLIO

Introduction

Student-centred teaching is popular across disciplines (Mat and Jamaludin, 2024) and offers several benefits, such as increased student engagement (Kladder, 2020). I intend to develop an artefact that will act as a foundational framework for voice lessons, focusing on the learner. This will directly “assist in (…) [my] developmental and organisational needs” (University of Wales Trinity Saint David, 2025) in the context of private practice voice lessons. Because each learner is different (Cornelius-White, 2007), relying on generalised student-centred strategies can feel inconsistent. One student may thrive on open-ended creative tasks while another needs clear structure, making it challenging to apply a single method consistently. The artefact, a blank base framework, will be adaptable to create a flexible, visually, thematically, and structurally responsive learning environment for each student, while remaining anchored in an unvarying set of core principles. It will also consider the teacher’s needs, recognising that addressing these is essential in supporting effective student learning (Jennings and Greenberg, 2009). Hence, it will give me an anchor to respond in real time without feeling scattered, give the student a sense of ownership and belonging, and facilitate the integration of personalisation in ways that are sustainable over time.

Planned programme of study

Context

The influences underpinning this project have been selected for their relevance to student-centred pedagogy and the sustainability of my own teaching practice. They are grouped into categories, which together provide the context for this module and the artefact’s design.

Theoretical influences

- Tomlinson's (2014) "differentiated classroom" concept, which values students "as they are" (p. 15). The teacher trusts their abilities and fosters a safe learning environment.
- The concept of creative teaching, with student-centred learning as a core principle, along with respect and humour (Horng et al., 2005).
- Jennings and Greenberg's (2009) prosocial classroom model, which emphasises the teacher's wellbeing.
- Relational-Cultural Theory (Miller, 1976), which focuses on mutual empathy, authenticity, and growth-fostering relationships. Although it originated in counselling psychology, its principles can be applied directly to student-teacher relationships, particularly in one-to-one, trust-based learning environments like voice lessons.

Best practice influences

- Park (2021) provides guidance on fostering student-centred learning in the music studio, including repertoire selection.
- Goffi-Fynn (2024) presents basic student-centred principles in a practical way for the music studio, such as "rapport" or "motivation" (p. 1), which will apply to the artefact.
- Moss Erickson (2025) illustrates how creative tools, such as giving students small "judgement monsters" plushies to release self-criticism, can foster emotional safety and freedom in vocal learning.
- The Montessori approach, which highlights the principles of prepared environment, observation-based tailoring, motivation, and the teacher's dual role: both facilitator and specialist, guiding without taking over (Mavrič, 2020).

Methodological influences

Practice-based Research (PbR) will be the primary methodology. It considers the creation of the artefact as the research (Candy and Edmonds, 2018), and will shape the project, since it is creative and iterative, aligning with PbR's principles. I elaborate in the "Methodology" section.

Aims and Objectives

By the end of November 2025, I aim to develop a personalisation framework so that each new student experiences voice lessons in a profoundly unique way, while identifying ideal working conditions to sustain my focus and optimise student learning.

For this, I will:

- Identify what is beneficial or necessary for the student, for me as a teacher, and for my business, using "whom it benefits" as the main guiding principle.
- Translate the indistinct essence of my vision into precise terminology and structured representation, such as a diagram (artefact). It will be deemed clarified when I can articulate it coherently in speech.
- Test and refine the artefact to determine its applicability for any type of (fictive) student using scenarios. It will be considered applicable when each element can be placed into a category (e.g., motivation or personality), recognising that success cannot be guaranteed, as the idea is human-bound.
- Evaluate how the artefact supports my focus, energy, motivation and long-term sustainability as a teacher by reflecting on my sense of comfort with each of the fictional students.

Expected learning outcomes

- Organise my thoughts so I can communicate more clearly when translating my abstract ideas into concrete outcomes and tools.
- Know what truly motivates me in a project.
- Link creative tools to theoretical frameworks.

Activities to be undertaken

I will examine various academic definitions of student-centred pedagogy to determine whether any of them emphasise prioritising students' needs and caring for them beyond mere involvement in the learning process, which seems to be a core aspect of the definition (Morris, Bremner, and Sakata, 2025). If the existing definitions do not align with my goals, I may consider redefining my conceptualisation of student-centred teaching, drawing on relevant literature, possibly from related fields such as psychology.

Then, I will conduct a review to identify the existing principles that appear central to the student-centred approach. Subsequently, I will reflect on potential gaps and, if any are identified, address them and justify these additions with relevant literature.

I will then begin designing the base framework of my artefact as a diagram. I will use ChatGPT-5 (OpenAI, 2025) to generate fictional students and evaluate the artefact to determine whether it functions as intended, making iterative adjustments as necessary in a cyclical process. This is an exploratory application, as I found no published research using artificial intelligence (AI) to create such profiles. Success would involve applying all the principles outlined in the diagram to a student's journey and using it to evaluate my practice in a focused way. I will journal after each session.

Timescales (GANTT chart)

	ISO (International Organization for Standardization) WEEK #																	
	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
Literature research																		
Find the "WHY"																		
Define artefact idea/ concept																		
Comp. 1: Draft writing for each subheading																		
Comp. 1: Finish writing																		
Comp. 2: Understand Nelson's principles																		
Artefact creation and refinement																		
Comp. 2: Introduction																		
Comp. 2: Draft "Know-that"																		
Comp. 2: Draft "Know-how"																		
Comp. 2: Draft "Know-what" + conclusion																		
Comp. 2: Critical reflection																		
Proofread and send draft																		
Implement comments and corrections																		
Proofread and send final assignment																		
Think about an area of research for Mod. 6																		

Methodology

The project draws on Backward Design's (Wiggins and McTighe, 2005) first principle, "Identify desired results" (p. 18), as Module 5 students have been advised to begin by defining the purpose of their artefact. I will also work with PbR, which centres around creating an artefact as its core methodology. This aligns with this Module's requirements and will facilitate the development of a foundational framework for sustainable, student-centred voice teaching. As I intend to refine the base framework after testing with

hypothetical students, and given that “trial and error” (Winter, 2010, p. 5) is a key characteristic of PbR, it complements my approach well. PbR also reflects Nelson’s (2022, p. 40) Practice as Research methodology, which is based on “Know-that”, “Know-what”, “Know-how,” and Component 2 will be structured around this triad.

I will first ensure that the definition of “student-centred teaching” used aligns with a safe and curious space centred on the student. Then, I will conduct a narrative review, “useful to provide the summary of literature where the evidence is sparse” (Sarkar and Bhatia, 2021, p. 170). While student-centred teaching is well explored in general educational literature, evidence is indeed scarce in the context of one-to-one voice teaching. Consequently, this review may draw on both voice pedagogy studies and adjacent fields (e.g., education, psychology, and general pedagogy). Therefore, to identify relevant literature, I will use keywords such as “student/learner/person-centred” and may add “applied voice studio” or “music” to better match my area of practice. I will use academic library resources, such as UWTSD’s library or Google Scholar.

My inclusion/exclusion criteria will prioritise white literature, aiming to ensure it constitutes at least 75% of the references to ensure academic credibility. Grey literature may be used, as some educators share valuable insights in books. Works from the last 25 years will be preferred for their modern methods, unless comparing older teaching philosophies is needed. As discussed, I will not limit my search to voice or music-related studies, as that appears too narrow, and I believe all forms of education are interconnected. There is a clear gap in existing knowledge for work explicitly related to one-on-one music teaching. Hence, I must broaden my scope to include group teaching. Each core principle in the artefact will be supported by literature to ensure the design decisions are justifiable within a pedagogical approach.

I will record my research activities in a journal after each work session, as part of my reflection process (Meyer and Willis, 2019), echoing the “reflective observation” (p. 30) in Kolb’s experiential learning process (1984), which will serve as a framework for critical reflection. I intend to systematically review my journal entries at the end of each month to identify recurring cognitive patterns. This process aims to support my

progression through Module 5 and facilitate potential advancement to Module 6. I will also keep an iteration log as I make, try and refine the artefact. This will allow me to analyse my process using Nelson's (2022) model of arts praxis, ensuring that the theoretical, embodied, and synthetic dimensions of knowledge are all demonstrated.

Regarding ethics, as I cannot involve students, I will work with ChatGPT-5 (OpenAI, 2025) to develop fictive student personas. If I draw upon experiences with real students, I will ensure they are anonymised. I will remain aware of the potential for AI bias throughout the process, as such models are known to inherit social preconceptions such as gender stereotyping, cultural bias, and uneven representation across identities (Gupta et al., 2025). In this context, it may limit the type of profiles generated and their typical behaviour and vocal struggles. I may also unintentionally introduce bias within the students' profiles, as I recognise that my own teaching background will also influence how I prompt ChatGPT-5 and interpret the fictional students' responses. This may foreground specific learner characteristics over others. To mitigate this, I will maintain transparency by recording prompt choices and reflections to identify where my assumptions may have shaped outcomes. These potential biases mean AI personas can serve only as preliminary test cases rather than valid representations of real learners.

My values might influence the project. Literature states that in student-centred instruction, students play an active role in their studies and are fully engaged with the material (Brown, 2008). I view student-centred voice teaching with students as the focus and knowledge secondary. This perspective inevitably shapes the selection of papers, making me a non-neutral observer. Such bias is predictable in narrative reviews due to the reviewer's perspective (Sarkar and Bhatia, 2021) and, rather than being problematic, I acknowledge it as part of my positionality (Goundar, 2025). I may select sources beyond the voice field if they pertain to the generalisation of a topic intended to be personalised. The aim is not to produce something universally applicable, but something useful in my studio. My positionality, therefore, becomes part of the process: I work from a stance of non-authority, informed by my training in transformational coaching, where the role is to ask questions rather than impose answers. This

orientation leads me to avoid assumptions about students and to value perspectives that resonate with this approach.

COMPONENT 2 - PROJECT REPORT

Introduction

In exploring the artefact's creation within PbR's framework, I draw on Nelson's (2022) triad of "Know-that", "Know-how", "Know-what", which provides a structure for articulating different forms of knowledge emerging through practice. I also situate the artefact within the principles of student-centred pedagogy. This approach contrasts with the traditional "master-apprentice" model (Daniel and Parkes, 2019; Sherwood, 2023; Goffi-Fynn, 2024), in which the teacher holds authority and knowledge. This latter model is reminiscent of Freire's (1970) "banking concept of education" (p. 72), a theoretical critique of teaching as simply depositing information into students.

The reviewed literature shows that student-centred teaching is largely influenced by constructivism. This aligns well with PbR, as both involve knowledge built through processes: through interactions in the case of constructivism and through practice in the case of PbR. Most studies identify constructivism as a foundation for student-centred education (Cornelius-White, 2007; Morris, Bremner, and Sakata, 2025), where "students learn more by (…) experiencing rather than by observing" (Brown, 2008, p.30). However, I aim to extend this view by incorporating the notion of personalisation, recognising that students' personalities and identities shape each learning experience (Akyuz, 2020). I will therefore explore how the principles of student-centred education can be examined through Nelson's (2022) triad, allowing for reflective and iterative engagement throughout the artefact's creation.

Know-that - Literature review

The artefact aims to articulate the principles that will guide the personalisation of student-centred pedagogy in my voice studio. In "Know-that," I examine the most

significant concepts recurring in the literature through a thematic analysis (Braun and Clarke, 2006). This review of crucial theoretical foundations is kept brief due to word count limitations; additional principles will be discussed in subsequent sections.

Rapport

The literature consistently identifies rapport as central in education (Jennings and Greenberg, 2009; Tomlinson, 2014). In applied music settings, Clemmons (2006) reports that it is the most memorable aspect of lessons for students, and Goffi-Fynn (2024) positions it as the highest priority in applied studio teaching. However, voice teachers may encounter the challenge of rapport developing gradually rather than immediately (Stephenson, 2018; Schiemann et al., 2019). This limits its value in the first lessons and creates a practical tension with the need to personalise lessons quickly. A possible way to support early rapport is for the teacher to communicate belief in the student's capacity, which aligns with coaching principles of maintaining unconditional trust in the coachee's ability to grow (Jarosz, 2016). This may operate as a trust signal that accelerates relationship-building before a deeper rapport has formed.

Research in higher education suggests that reciprocal teacher-student interactions increase students' sense of belonging (Wang, Chen and Li, 2024). While the institutional context differs from the one-to-one studio, the mechanism of reciprocity may still be relevant insofar as belonging and trust are mutually reinforcing. Practice-based literature similarly suggests that trust, when reciprocated, enhances relational depth (Cohen and Isaac, 2020). My own practice appears to reflect this, as students often disclose more or take more risks when trust feels mutual. However, practitioner insights cannot serve as evidence, and no empirical research currently examines these dynamics in the applied studio. This indicates a potential gap in the literature, particularly regarding strategies that support rapid yet authentic trust-building in early lessons.

Rapport is further shaped by the nature of the pedagogical relationship itself. Cornelius-White (2007) situates rapport within the broader teacher-student relationship. In the applied studio, this relationship is unique: it is not a friendship, though it may feel similar at times, nor is it a counselling session. Friesen (2017) describes the pedagogical relationship as asymmetrical, emphasising that the teacher's role is to support the student rather than the reverse, which should be evident in the artefact. Drawing on Nohl's (1926) definition, he presents this relationship as "loving" (p. 745) yet purposeful, rooted in the educator's responsibility for the learner's development. In student-centred approaches, studies emphasise the term "collaboration" (Park, 2021; Goffi-Fynn, 2024), reflecting constructivist principles (Taggart and Wheeler, 2023). This tension between Friesen's asymmetry and student-centred teaching's collaborative approach can be challenging to bridge without undermining the equality idea. Scaffolding, discussed below, may offer a means of reconciliation, as it supports autonomy without removing teacher responsibility, even if full reciprocity remains pedagogically unrealistic.

Agency

Within a student-centred context, agency refers to students' empowerment, encompassing responsibility (Akyuz, 2020) and independence in critical thinking (Stephenson, 2018). Most of the reviewed literature mentions the concepts of autonomy (Daniel and Parkes, 2019), ownership (Park, 2021), and decision-making (Kladder, 2020), all within the lexical field of agency.

This principle emphasises students who are seen as more than just learners; they are acknowledged as whole persons, which Clemmons (2006) notes they genuinely value. The principles are interconnected; demonstrating to students that they are considered as a whole also strengthens rapport. In the studio, agency is easily implemented, such as students selecting their own repertoire (Park, 2021).

As Kirschner, Sweller, and Clark (2006) note, "minimal guidance instruction" (p. 75) can lead to "incomplete or disorganized knowledge" (p. 84). While parts of this critique of

self-agency in learning may not apply to students in one-on-one voice lessons, such as issues brought by a large class environment, some mechanisms may indeed transfer. It can take the form of a lack of expert modelling or cognitive overload in organising information by themselves. This ponders whether choosing a repertoire, as exemplified by Park (2021), could result in inconsistent vocal techniques if, for instance, the student selects songs from contrasting genres, such as classical and metal, where phonation and articulatory settings differ (Hakanpää, Waaramaa and Laukkanen, 2019). This may delay the development of vocal automation, especially for a beginner student.

Perhaps teachers should align the degree of agency granted to students with their individual needs. This underscores the importance of tailoring approaches and learning environments to students, possibly providing agency incrementally through scaffolding. This term, coined by Wood, Bruner, and Ross (1976), describes different types of support, such as reduction in the degree of freedom or demonstration; they can be easily implemented in the voice studio. This directly addresses Kirschner, Sweller, and Clark's (2006) critique by organising knowledge, with the teacher remaining responsible for sequencing, modelling, and simplifying tasks. Music-specific papers such as Sauerland's (2018) and Goffi-Fynn's (2024) endorse the scaffolding approach. In practice, this might involve initially suggesting repertoire, then later guiding them to select their own pieces. If not scaffolded, agency can also conflict with the principle of rapport, as disorganised knowledge may impede the relationship. When a student is encouraged to become more autonomous, they may feel unsupported, which could diminish rapport and compromise pedagogical safety. In such cases, prioritising rapport over maximising agency may be most effective, especially with beginners, as they develop greater awareness of their voice and vocal habits before being granted increased agency.

Despite this, agency is widely recognised as particularly advantageous in music education. It promotes critical thinking (Sauerland, 2018; Kladder, 2020; Mat and Jamaludin, 2024) and motivation (Sauerland, 2018; Stephenson, 2018), which, according to Goffi-Fynn (2024), is crucial in student-centred learning environments and is discussed subsequently. This makes Kirschner, Sweller, and Clark's (2006) warning

relevant as a caution rather than a reason to discard agency in the studio context. The potential challenges brought by agency can be addressed through effective communication with students, as suggested by Blackwell and López-Íñiguez (2024), who argue that two-way communication resolves issues in teaching environments. Hence, communication, a subtheme of rapport, will be included in the artefact.

Creativity and motivation

Creativity is associated with higher intrinsic motivation (American Psychological Association (APA), 1997; Sauerland, 2018). Intrinsic motivation differs from extrinsic motivation in that it arises from within rather than from external pressures such as the desire to satisfy others or fulfil obligations (Clemmons, 2006). It is linked to more positive educational outcomes (Howard et al., 2021). Creativity can be discussed from two perspectives: in teaching and in learning.

Creativity, as a concept required of the teacher, involves finding solutions (Brauer, Ormiston, and Beausaert, 2024), developing projects (Sauerland, 2018), and inspiring students' motivation as a driving force (Horng et al., 2005). An example teachers can imagine for the voice studio is creative exercises based on students' interests, such as singing the student's dog's name. The artefact's expression of creativity would imply developing a different environment for each student (see appended artefact's examples in practice).

Teachers' creativity also benefits neurodivergent students: for learners with attention-deficit/hyperactivity disorder (ADHD), introducing novelty, such as through creative projects, can enhance attention and motivation. This is demonstrated in studies showing that novel auditory stimuli improved attentional performance in both ADHD and non-ADHD children (Tegelbeckers et al., 2016). In the literature, creativity is commonly defined as "a process that leads to a novel and useful outcome" (Schubert, 2021, p. 1), meaning that creativity inherently delivers novelty and value. Although Kirschner, Sweller, and Clark (2006) discuss cognitive overload in the context of minimally guided

instruction rather than creativity, their argument about working-memory limits raises a pedagogical question: if creative and novel tasks introduce multiple new demands at once, might this inadvertently increase cognitive load for some learners? This is not directly addressed in the literature, but it suggests that creativity may also benefit from being embedded within a scaffolded sequence so that novelty remains supportive rather than overwhelming.

From the student's perspective, creativity means new ways of approaching tasks and limiting self-doubt (Brauer, Ormiston, and Beausaert, 2024), developing their artistry and musical self (Stephenson, 2018), and forming new connections and discovering new meanings. Indeed, according to Park (2021), creativity also entails establishing personal connections between what students are learning and their own experiences, identities, or cultures. This indicates that student-centred teaching shifts from a focus on students to an individual focus, considering not just the student but the whole person, which links back to the first principle of rapport.

In conclusion, teachers' and students' creativity can interact and foster one another, thereby strengthening the pedagogical relationship. However, creative engagement also involves exposure and risk, which may increase students' vulnerability to self-evaluation and self-critical responses. Parks (2021) exemplifies best practice by actively stepping out of her "comfort zones" (p. 25) and engaging in improvisation training alongside her students, demonstrating a commitment to experiential learning. Such modelling fosters an environment in which students are more inclined to participate and experiment with improvisational techniques, but it also highlights the teacher's responsibility to ensure psychological safety. This aligns with Brauer, Ormiston, and Beausaert (2024), who emphasise the importance of cultivating a safe, non-judgmental space. Based on their insights, an appropriate pedagogical response may include interventions that address self-critical comments as they arise and encourage reflection on students' anxieties (p. 10). This approach can help foster a supportive atmosphere aligned with ethical practice. When tension exists between creative risk and students' safety, the concept of rapport should be prioritised, with creative choices gradually reopened after establishing security and basic skills.

In summary, rapport, agency, and creativity/motivation are interconnected, and prioritising one over the others may depend on the individual student, highlighting the importance of a flexible and adaptive tool.

Know-how - Artefact explained

Following Nelson's (2022) model of making embodied knowledge explicit through practice, reflection, and iteration, this section outlines the artefact's core principles, arrangement, and design, demonstrating how tacit knowledge informed the final outcomes. The artefact was designed primarily as a tool for my own teaching practice. While it could be adapted for other tutors in the future, its current form is tailored to my specific professional context and would require further guidance to be transferable.

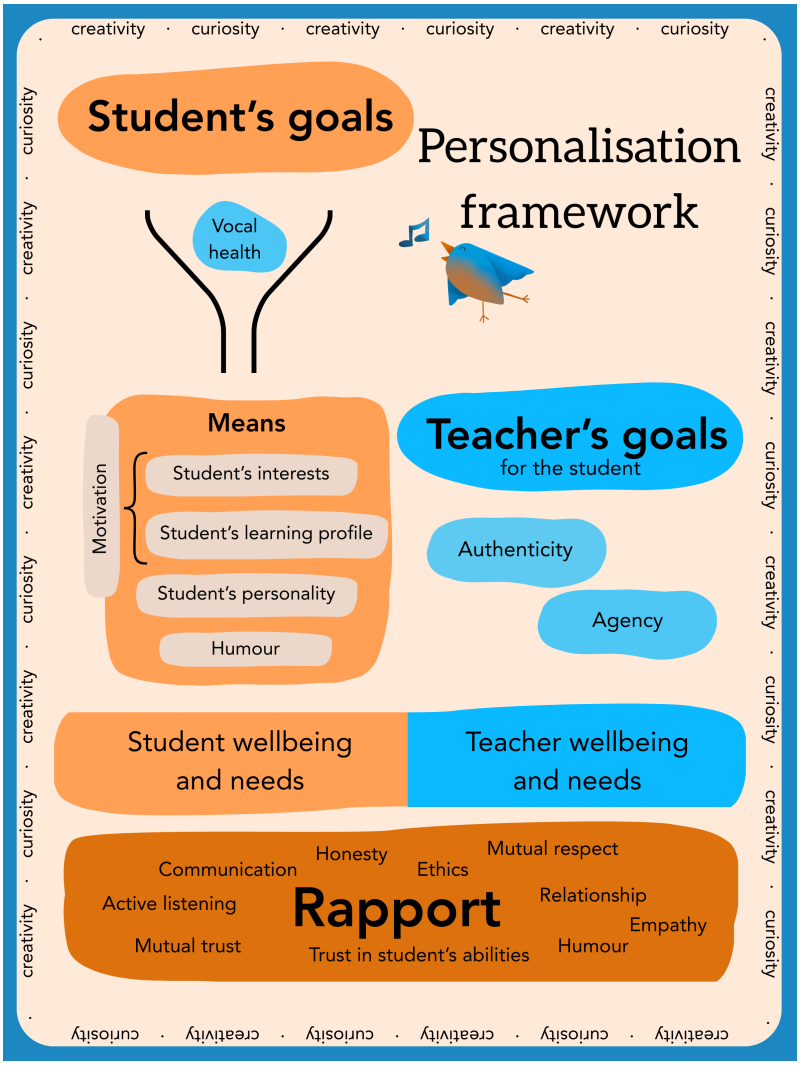


Figure 1. Final version of the artefact (see Appendix A)

Initially, the artefact lacked structure, with principles appearing arbitrarily grouped and without apparent logical cohesion, as shown in Figure 2. This resulted in a confusing, cluttered presentation, particularly visible in Figure 7 under the “Know-what” section. Subsequent iterations, including the introduction of a funnel icon and colour-coding, substantially improved the organisation and clarity of the principles.

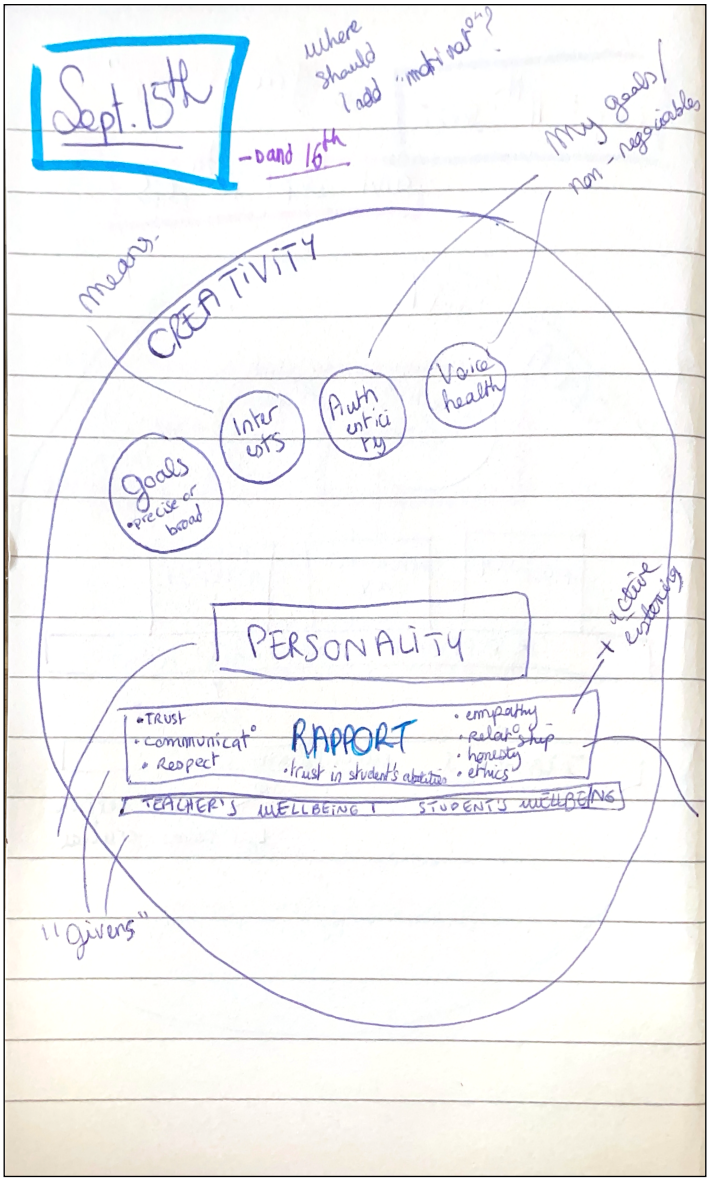


Figure 2.

At the bottom of the diagram, three foundational principles of student-centred learning are shown, emphasising their essential role within the conceptual framework. *Rapport* (Goffi-Fynn, 2024) includes subsidiary concepts such as *Mutual respect* and *Trust* (Clemmons, 2006), along with other elements that form part of the broader idea of *Rapport* (see Figures 3 and 4). Not all are detailed due to word count.

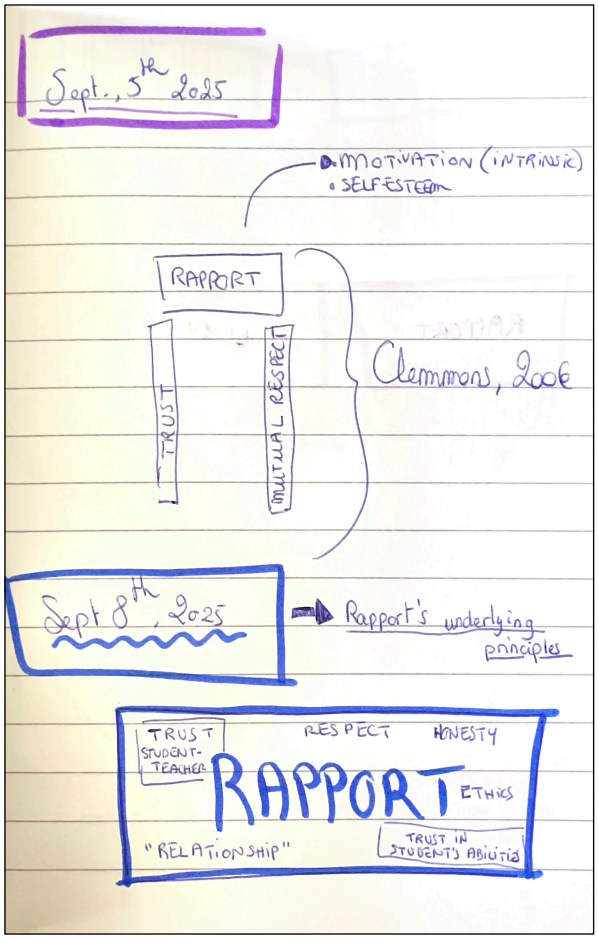


Figure 3.

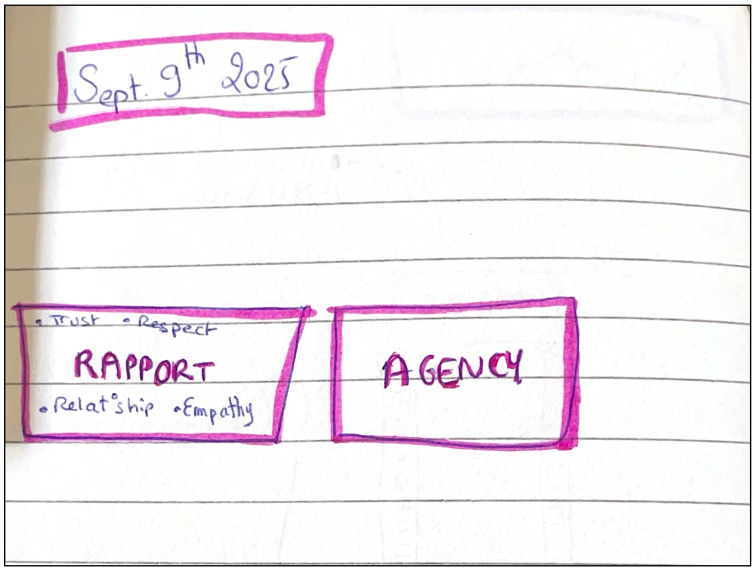


Figure 4.

Student wellbeing and needs (APA, 1997; Mat and Jamaludin, 2024), the second principle, relies on *Rapport*, which is reciprocal. *Rapport* enables educators to recognise and address students' wellbeing and needs, while simultaneously offering a relational space for teachers to express their own needs. The *Teacher wellbeing and needs* foundational principle, supported by Jennings and Greenberg (2009), may include

allowing fidgeting strategies, provided it does not distract the student. As Ray (2022) notes, *Communication* is central to building rapport and, in this context, enables teachers to appropriately share their needs. Expressing such needs within a respectful rapport not only sustains teacher wellbeing but also models self-care and authenticity for the student, which reinforces the flexibility of the framework by demonstrating that the process adapts to both teacher and student needs.

Other principles can be classified into two categories: those supported and evidenced in the reviewed literature, and those introduced through intuition or a “sixth sense” (Nelson, 2022, p. 44), shaped by experience. Some were merged, as they overlapped, such as *Student’s wellbeing* and *Student’s needs*.

Within the additional principles initially identified in the reviewed literature, I list the concepts of *Creativity* (Brown, Ince, and Ramlackhan, 2024), *Motivation* (Stephenson, 2018), *Agency* (Sweet and Parker, 2019), *Student’s interests* and *Student’s learning profile* (Tomlinson, 2014), and *Humour* (Horng et al., 2005). The first three principles are discussed under “Know-that”. In the current section, I justify the latter three.

Student’s interests and *Student’s learning profile* are often named together in the literature (APA, 1997; Tomlinson, 2014; Kladder, 2020). They allow for connection with students and foster motivation. Students’ interests are crucial in educational practice: when they experience boredom or feel disconnected from a subject, achieving their goals becomes more difficult (Tze, Daniels, and Klassen, 2016). Conversely, making content more relevant to learners enhances their intrinsic motivation (Johansen, Eliassen, and Jeno, 2023). *Student’s learning profile* acknowledges different ways of learning, aligning with my teaching philosophy, which encompasses humanistic perspectives: the student is recognised as a whole person and human being (Wang, 2024). This is consistent with student-centred literature advocating approaches tailored to diverse learners, a premise central to Universal Design for Learning (UDL). In UDL, the “approach ensures that all students can learn” (Boothe et al., 2018, p. 1). Although its origins lie in special education, UDL is now promoted as a way to enhance teaching and learning for all students. In practice, this means knowing the student’s preferred

learning style and adapting content accordingly. For instance, vocal folds function can be taught through self-directed research, anatomical models, or playful analogies such as balloons or interactive tools like Laryngonaut (Moisik, 2024) or Pink Trombone (Thapen, 2017). Although research questions the efficacy of matching teaching to rigid modality-based learning styles (Pashler et al., 2008), adapting the level of freedom or scaffolding to learner needs is consistent with humanistic and UDL perspectives. While *Student's interests* and *Student's learning profile* serve as motivating factors, long-term achievements also rely on additional elements such as personal practice. Goffi-Fynn (2024) may agree that it is the teacher's responsibility to cultivate autonomous learners. Hence, the principle of *Agency* becomes beneficial, as promoting self-regulated learning also enhances learning outcomes (Xu et al., 2022).

Humour, as the last principle initially identified in a consensus of the literature, can be used to soften advice (Goffi-Fynn, 2024), relax the learning environment (Horng et al., 2005), sometimes foster motivation (Tomlinson, 2014), and build rapport, reducing the perceived barrier between student and teacher (Ray, 2022; Brauer, Ormiston and Beausaert, 2024). According to Bergson (1900), humour functions as a social corrective by emphasising rigidity in behaviour, with laughter serving to reinstate flexibility in situations excessively formalised. In a pedagogical context, humour can alleviate tension or anxiety, thereby reintroducing elasticity into the learning process. However, it is perspective-dependent (Williams and Emich, 2014), and what strengthens rapport or flexibility for one student may alienate another. The teacher must be sensitive to personality, culture, and boundaries, ensuring that humour supports learning rather than distracts or excludes.

The second category of principles aligns with Nelson's (2022) description of "making the tacit explicit" (p. 116). They were initially identified through experience, artefact iterations, and intuition, and only later did I recognise they were consistently present in my practice. Although not found in the literature first consulted, subsequent readings provided theoretical support for them. This category includes:

- *Student's personality*, that helps adapt the approach, e.g. more emotional support for extroverted students or more detailed guidance for introverted students (Hu and Alias, 2025);

- *Student's goals* that guide the teacher towards a specific route (Ragan, 2018);

- *Student's authenticity* (Mitchell Noble, 2015), which helps them find their own authentic voice;

- *Vocal health* (Rollings Bigler et al., 2021), which supports sustainable and healthy vocal function;

- *Teacher's goals for the student* (Duke and Simmons, 2006), to select targets guiding students beyond what they might initially have wished;

- *Curiosity* (Brauer, Ormiston and Beausaert, 2024), reminding teachers that, despite general principles, each student is different and that assumptions should be avoided. Instead, curiosity about who the student is and what they may achieve should guide the pedagogical process.

I discuss them collectively rather than individually due to word count limitations. This cluster of principles, although diverse, converges on the idea that personalised learning must take into account the student as a whole person, integrating their emotional, personal, physiological, and health dimensions, in line with the humanistic approach outlined earlier (Wang, 2024). Because of this holistic dimension, implementing all of the principles can take time and require multiple sessions to build the relationship. Conflicts may arise between principles, for instance, when a bass singer's *Goal* to extend into the tenor range may compromise *Vocal health*. This is reflected in an initial version of the diagram, where *Vocal health* appeared under *Teacher's goals* (see Figure 7 in the subsequent section). However, practical misalignments revealed that *Vocal health* needed to mediate the *Student's goals* rather than stand as a discrete principle. When *Student's goals* and *Vocal health* come into conflict, the principle of *Rapport* can help the student understand the importance of *Vocal health* and *Authenticity*.

Design and arrangement

Early sketches placed each principle independently, but grouping related concepts, such as those connected to *Rapport*, quickly proved necessary to strengthen clarity and reduce redundancy (see Figure 3). This restructuring laid the foundation for subsequent visual decisions: as Knoll et al. (2017) demonstrate, visual formats improve memory recall more effectively than text, making a diagram valuable for quickly assessing my practice against the framework.

The colours were drawn from my studio's brand palette and bird logo, and are variations of blue and orange. In colour psychology, blue is associated with calmness and low-arousal positive emotions, while orange is linked to high-arousal positive emotions such as excitement or enthusiasm (Jonauskaite and Mohr, 2025). By integrating them, I aimed to convey that my studio fosters a welcoming, creative environment. Colours serve a functional role by guiding the eye: teacher-related principles are shown in blue, student-related principles in orange. For example, *Vocal health*, although directly affecting the student, is coloured blue as it is often initially a greater concern of the teacher.

Foundational principles are placed at the base of the diagram, as they support the remainder of the framework. Meanwhile, *Creativity* and *Curiosity* form a surrounding frame to signal their constant presence throughout the entire model. Reading from the top left, *Student's goals* are filtered through *Vocal health*, and the means to achieve them are positioned beneath. *Student's interests* and *Student's learning profile* support *Motivation* (Stephenson, 2018).

Typography retained the brand font for the title, while the core principles use Avenir, a sans-serif typeface. This choice aligns with Tinker's (1963) principles of legibility, which emphasise simple and distinctive forms, generous internal spacing, and avoidance of decorative features. In line with these findings, Avenir enables the diagram to be interpreted at a glance, reinforcing its intended function as a practical tool.

In sum, the artefact translates my practice's tacit dimensions into an explicit, usable framework. Its principles, arrangement, and design work together to support sustainable student-centred pedagogy while remaining adaptable to individual needs. As such, the diagram functions not only as a visual synthesis of theory and intuition but also as a practical tool to guide real-time pedagogical decisions in the studio.

Know-what - Reflection

Following Nelson's (2022) triad, this section assesses the iterations used to develop the artefact and their effectiveness.

Iterations

The final artefact version resulted from several iterations aimed at identifying gaps in describing my practice. For instance, *Humour* was incorporated after recognising its frequent use with and by students (see Figure 5). Humour permits a more human tone, enhancing *Rapport*. Without it, the artefact might have appeared too formal and uncharacteristic of typical studio interactions. Similarly, *Vocal health* was introduced when ChatGPT-5 noted an unhealthy tendency in a fictive student profile (see Figure 6), prompting me to recognise how this aspect is inherently embedded in my practice. The artefact was subsequently more realistic and ethically appropriate, emphasising the importance of vocal health among voice professionals (LeBorgne and Rosenberg, 2024).

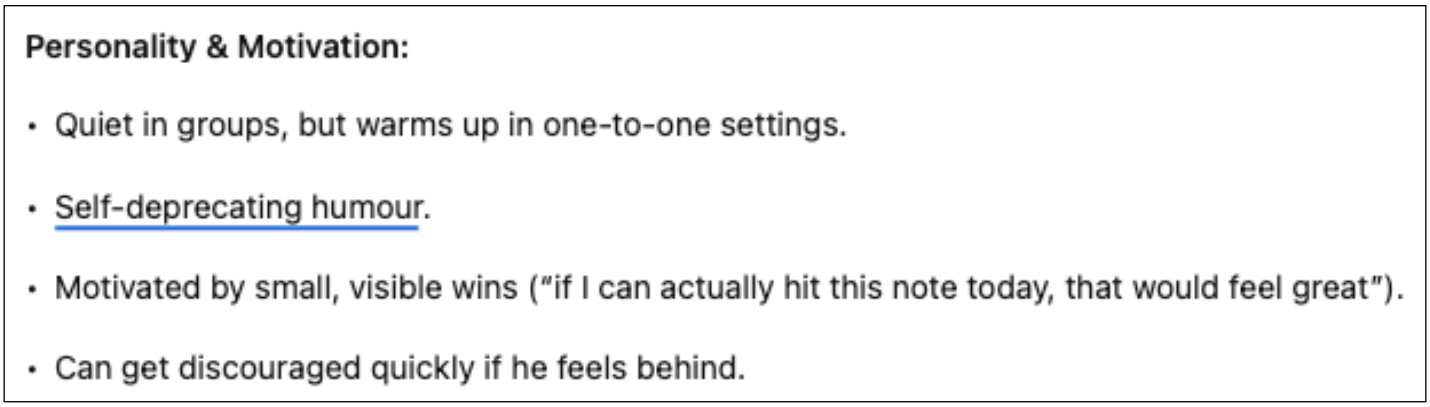


Figure 5. Daniel, 22, Personality and motivation traits (Full Profile Mode, as created by ChatGPT-5).

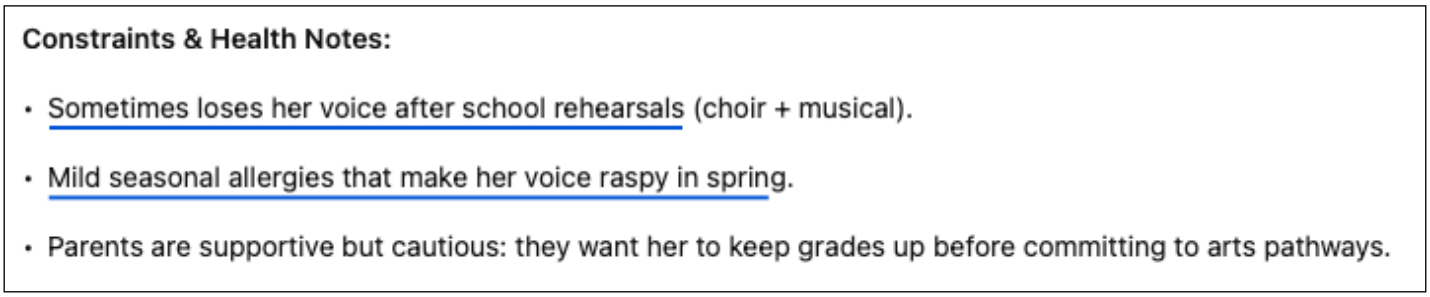


Figure 6. Aisha, 16, Constraints and health notes (Full Profile Mode, as created by ChatGPT-5).

Some principles were added as a result of deeper reflection: *Curiosity* was included when I recognised how strongly I am driven to understand students. This echoes one of the trained coaches' principles, reflecting the International Coaching Federation's core competency to "nurture openness and curiosity in oneself, the client, and the process" (2025, p. 4). A curious interpersonal climate is grounded in the recognition that one cannot entirely apprehend another individual. Maintaining curiosity rather than making assumptions fosters an environment conducive to discovery and mutual understanding (Kashdan et al., 2013).

As Bhattacharjee (2025) notes, the central challenge in diagram design lies in balancing comprehensive representation and ease of interpretation. Rearranging the principles helped meet the second objective set in Component 1: blurred intuition was transformed into a structured understanding, and the diagram turned a scattered collection of ideas

into a coherent map. The revised layouts (see Figures 2, 7 and 8) resulted from testing with new fictitious student profiles, which revealed the implicit links between elements. The final result is both visual and cognitive clarity: a framework I can return to whenever I need to recalibrate my focus during a journey with a student.

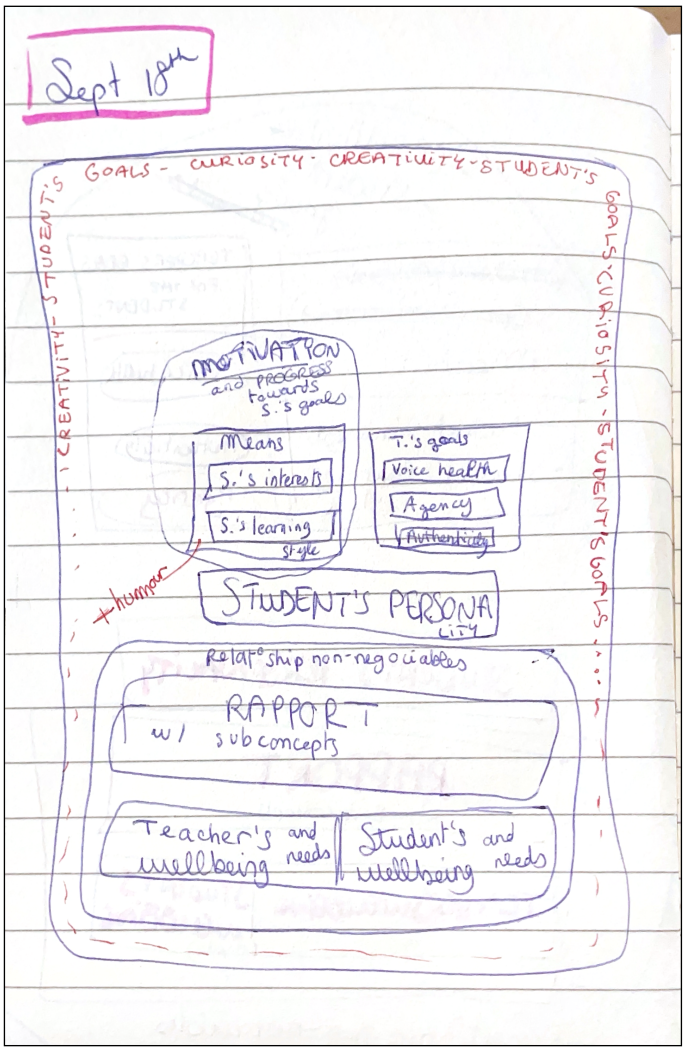


Figure 7.

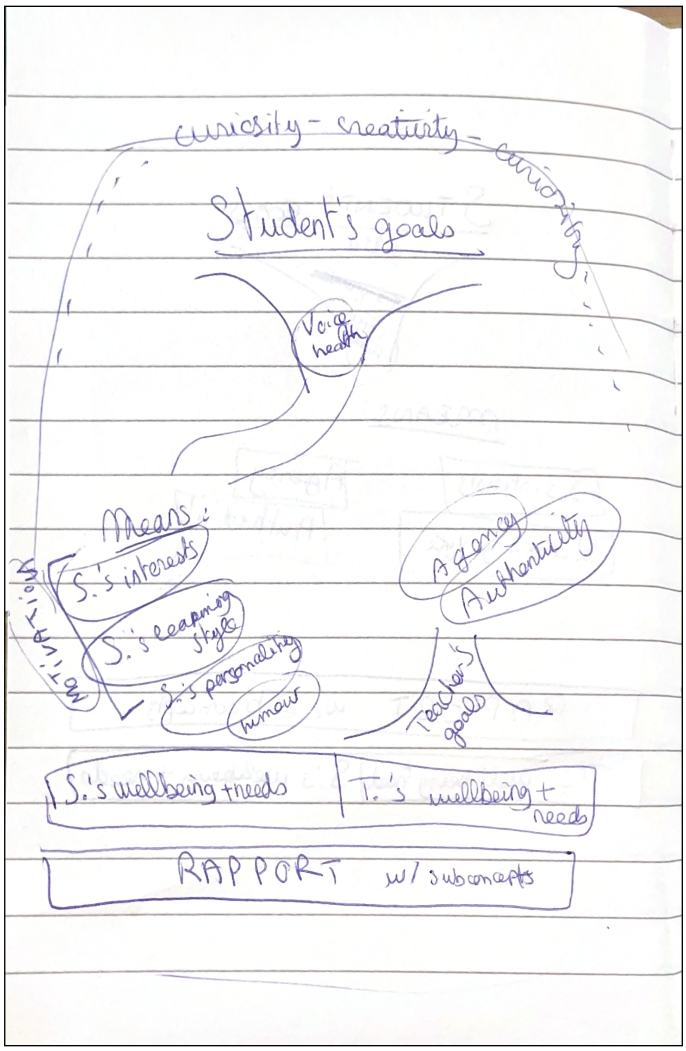


Figure 8.

Practical application

Due to ethical considerations and this Module's specific requirements, testing the artefact with actual students was not feasible. To address this, I used ChatGPT-5 (OpenAI, 2025) to generate fictive student profiles. It followed a set of rules ("GPT knowledge file", appended) for generating students. A "Full profile mode" provided essential student details. If I required information I lacked, I would inquire explicitly. A more realistic "Progressive mode" (example in action appended) simulated sessions in which I gradually learned about students without asking straightforward questions, mimicking real-life interactions.

Practical application: example

To test the final version of the artefact in practice, it was tested with "Sophie" (full profile, conversation and personalised artefacts appended). *Student's goals* were to audition for Éponine in the school musical *Les Misérables* and to prepare for a college-level jazz programme audition. *Teacher's goals* were to strengthen her technical skills and enhance her confidence. This confirmed the usefulness of setting goals to establish direction and outline the steps necessary to achieve desired outcomes (Hattie, 2009).

Rapport was enhanced by using our shared mother tongue, allowing Sophie to express vulnerability and subtle feelings more easily. This grounds lessons in emotional wellbeing, echoing Noddings' (2005) view that caring relationships are foundational to meaningful learning. Trust was also built by connecting to the *Student's interests.* Sophie is fascinated by astronomy: parts of her learning environment were framed around constellations. For instance, to respond to her *Vocal health* needs, Sophie created a constellation using stellarium-web.org (n.d.), with each star representing a principle she could recall in practice. To decrease extrinsic laryngeal tension, she named one star "Tell the story, not the note" to practice the idea of visualising a downward slope when singing high notes. This metaphor counteracts the upward "climbing" sensation of high notes (Jestley, 2011). For a visual learner, this turns

abstract adjustments into memorable imagery. Before her jazz audition, she would be invited to design another constellation symbolising her authentic voice identity (*Authenticity*). Authenticity supports meaningful engagement and intrinsic motivation, which enhance wellbeing and learning (Sutton, 2020).

Agency was fostered by co-creating her practice plan. Replacing the song for the musical audition with one that emphasised storytelling, a element she enjoys, heightened her sense of empowerment. Framed in Self-Determination Theory, personal relevance and shared decision-making strengthen ownership (Ryan & Deci, 2000). A shared online calendar provided a predictable structure. Because the *Student's personality* is highly conscientious, the schedule was designed to balance structure with adaptability, featuring objectives set by her and others I suggested. Possible missed goals may be reframed as "a star to be added later," so the calendar supports rather than judges (*Student's wellbeing*).

Motivation was sustained through her passions: musicals, drawing, and astronomy. Hence, practice felt self-initiated, i.e., more intrinsically driven (Ryan and Deci, 2000). Small tasks (e.g., sketching a character sheet for Éponine) worked through *Creativity* as low-pressure, reflective prompts that kept artistry connected to identity. *Humour*, valued among teachers' qualities (Horng et al., 2005), was incorporated through playful exercises (e.g., singing as badly as possible) and an overall light tone, supporting *Rapport* and *Motivation* (Horng et al., 2005). This suggests that the principles are interconnected, as demonstrated by the challenge of organising them collectively.

Teacher wellbeing and needs were addressed through the online format, allowing for focus and comfort (rituals such as a brief pause and tea before sessions). It provided mental space to cultivate *Curiosity* towards the student. It became evident through the final testing that a teacher's supported wellbeing is better able to foster a positive and effective learning environment, aligning with Jennings and Greenberg (2009). In line with Component 1's aim, I now have a clearer understanding of my optimal working conditions. I recognise that posture affects my concentration, and that I listen more

effectively when unaware of my fidgeting habits, although they should not disturb the student.

This final test proved effective: together, these strategies show how each principle can be concretely expressed in practice, adapting dynamically to a student's goals, personality, and needs. The artefact supports the idea that the principles, evident in practice, help in "making the tacit explicit" (Nelson, 2022, p. 116) when articulated in a diagram. Actively applying the principles rather than treating them as self-evident made me more intentional in creating an environment that not only connects with the student but also encompasses their inner world. This subtle shift suggests that it is possible to move from a merely positive rapport to a truly meaningful and facilitative learning relationship; the depth of teacher-student relationships can directly influence motivation, engagement, and learning outcomes (Pianta,1999). Although Pianta's work focuses on children, I believe this principle extends to all teaching contexts, as relational depth is likely to play a comparable role in adult learning environments.

If used with real learners, the artefact could be evaluated through indicators such as student retention. While it is not possible to determine exactly why a person continues lessons, patterns such as improved engagement, clearer communication, or visible enthusiasm may suggest that the artefact supports more intentional and personalised teaching. Progress towards students' goals would be recognised through technical measures such as increased vocal balance, support, range, or ease of singing. For the teacher's wellbeing, the artefact's efficiency could be evaluated through its role as a personalised mapping tool, aimed at reducing cognitive load during the design of tailored sessions. This would mitigate the decision fatigue currently experienced.

Ethical considerations and limitations

The principle of C*uriosity* echoes Korzybski's (1995) concept, "the map is not the territory" (p. 17), reminding teachers that our understanding of another person's reality remains partial. Assumptions about students can easily lead to misinterpretation or

stereotyping. For instance, although research indicates a tendency for introverted individuals to experience higher levels of music performance anxiety (Spahn et al., 2024), this cannot be generalised to every introverted learner. As Sweet and Parker (2019) highlight, maintaining continuous dialogue is essential to avoid misjudgement and to ensure that teaching remains responsive and collaborative.

The limits of the simulation used to test the artefact raise another ethical consideration. Working with ChatGPT-5 (OpenAI, 2025) enabled rich hypothetical exploration, but also created an “easy mode”: in Full-profile mode, I asked questions that would rarely be asked in a single real-life session. AI also mirrors the collective mind, producing a streamlined and sanitised version of reality, as discussed by Xiang (2024). The artefact has not yet been tested with real students, which remains a notable limitation.

Finally, the diagram could unintentionally restrict me from acknowledging new principles that may emerge later. Therefore, it will be essential to remain open-minded and let the framework develop as my practice and understanding continue to expand.

Conclusion and future recommendations

This assignment confirmed that even with clearly articulated principles, possible learning environments can differ significantly among students, as illustrated by the fictional scenarios, reflecting the diversity of learning needs described by Felder and Brent (2005). The inherent fluidity of student-centred pedagogy emphasises the need for educational tools to remain adaptable rather than rigid. This aligns with Chiang and Karjalainen’s (2021) concept of fluid education, which characterises the educational landscape as complex, non-linear, and constantly evolving. Testing with AI further reinforced the centrality of empathy, adaptability, and sustainability to my teaching practice. Through this process, the previously dispersed ideas and principles coalesced into a cohesive framework, allowing me to articulate them with clarity and achieve one of the outlined objectives. Framed within Relational-Cultural Theory (Miller, 1976), the

artefact may now indeed promote growth-fostering relationships to achieve students' goals and authenticities.

I developed a tool that clarified the concept of student-centred pedagogy from my professional practice perspective. For future research and initiatives on the same topic, I would set a more practical, concrete goal. For instance, I may design a questionnaire to be completed before the initial session, similar to pre-visit planning in healthcare (Gholamzadeh, Abtahi, and Ghazisaeeidi, 2021). This would support person-centred care and enhance communication, enabling me to directly address each student's unique needs from the outset and potentially facilitate a quicker implementation of the core principles in the current artefact. From an academic perspective, this could involve testing the survey with various people to determine whether it is of interest, which questions are helpful, and what format it might take. Additionally, studying research on the psychology of learning would be beneficial, as I believe that *Student's learning style* is one of the artefact's key principles that can unlock many others.

The artefact will help focus before each session, particularly if printed and displayed in the studio. In line with Module 5's title and objectives, the personalisation framework is applicable to all the hypothetical students tested, with its principles linked to various theoretical models. While acknowledging that this framework remains subjective and customised to my practice, it underscores the possibility for educational systems to emphasise individual comprehension over standardised instruction, especially in applied settings where the focus is solely on individual students.

Critical reflection

As recommended for this Module, I will conduct the critical reflection using Kolb's (1984) Experiential Learning Cycle. This will also facilitate exploration of various reflection styles to identify my preferred method for future application, as I have previously used Gibbs' Reflective Cycle (1988) and Rolfe, Freshwater, and Jasper's model (2001).

Concrete experience

I began designing the artefact based on experience and reflection. I felt unsurprisingly driven, perhaps because my motivation thrives on novelty. Self-Determination Theory (Ryan and Deci, 2000) suggests that intrinsic motivation arises when activities satisfy autonomy (freedom of creating an artefact), competence (applying existing expertise and learning new teaching principles) and relatedness needs (feeling related to the voice pedagogy community). To prevent motivation challenges, I postponed developing the artefact until I had reviewed relevant literature (see Gantt chart) to avoid rushing the process, which could have reduced motivation. This can be understood through the Temporal Motivational Theory (Steel and König, 2006), which suggests that motivation declines as the initial novelty of the task diminishes over time. From a broader pedagogical perspective, adding novelty to students' sessions may help maintain their engagement when signs of waning motivation appear.

While creating the artefact, and although the principles could not be explicitly articulated, I realised that I have always had a foundational understanding of how all principles are embedded in practice, which Polanyi (1966) and Nelson (2022) might describe as tacit knowledge. I previously overlooked the strengths of my teaching approach, but can now articulate them proactively. This newfound clarity could potentially improve my business, for instance, by sharing insights on my website.

These observations prompted me to consider how my motivation and clarity might develop as I kept engaging with the artefact.

Reflective observation

Reflecting on the process of artefact design, I am intrigued by my enhanced capacity for sustained periods of concentration. I am increasingly able to extend my focused work time and postpone break periods. This pattern was observed in the creative (i.e. designing and testing the artefact) and description stages. However, this was not the case during the literature review, where creativity was limited. Creativity may be linked to engagement (Li, 2023), suggesting that educators could incorporate creativity into lessons tailored to students' motivations.

During the process, I found myself strongly advocating for the *Motivation* principle. Perhaps it stemmed from personal bias, as I find maintaining engagement without motivation arduous; changes in motivation and engagement influence each other over time (Reeve and Lee, 2014). For my students and from a business perspective, as students who do not sustain engagement in classes tend to drop out (Galve-González, Bernardo and Núñez, 2024), it may result in less progress in students' voices and decreased income for the teacher. However, a heavy reliance on motivation can risk inconsistent progress. This can be mitigated by discipline (Tao and Yuan, 2023), which I realise I undervalue, and can be made enjoyable (Smiderle et al., 2020).

Aligning with the first objective of identifying what is necessary for the student, the teacher and my private practice, I also realised that most principles benefit the three simultaneously, revealing an interdependence among them. This made me reflect on how one decision often affects several layers at once: for instance, clarifying a student's goals supports their progress, sharpens my focus, and benefits my business thanks to their achievements. Recognising this overlap helped me view my practice as a dynamic system.

Abstract conceptualisation

Throughout the assignment, I understood that some of my innate teaching instincts, although I was unable to articulate them, were grounded in established theories. For instance, my belief in teaching as a reciprocal learning process may be explained by Palmer's (1998) theory of teaching as a relational act rooted in the shared humanity of the learning process. I also recognise some instincts that are difficult to frame theoretically, such as perceiving a shift in a student's energy levels and adjusting the session accordingly. Polanyi's (1966) tacit dimension of knowledge may explain this, demonstrating how not all knowledge is necessarily articulated in theory. While there is a paradoxical tension in framing instinctive awareness through a theoretical lens, acknowledging this dimension legitimises teachers' intuition as a form of professional knowing.

This perspective may empower instinctive teachers, as today's pedagogical environment is rightfully saturated with safeguarding policies, overlapping pedagogical models and sometimes contradictory theories. This abundance of frameworks can create uncertainty in practice. Intuition may help by guiding immediate pedagogical judgement (Sipman et al., 2019). Recognising it as part of professional knowledge could legitimise this instinctive dimension of teaching. However, I believe pedagogical and theoretical knowledge is still essential. Without an adequate understanding of anatomy and physiology, a teacher may unintentionally reinforce vocal tension rather than alleviate it. Their approach may be perceived as holistic and intuitive, but such practices can be significantly detrimental to students' health (LeBorgne and Rosenberg, 2024).

Active experimentation

Recognising that my teaching is structured around principles operating differently in each session, I will now consciously focus on how they are applied, echoing Schön's (1983) reflection-in-action. This may bolster confidence in my teaching by confirming that my practice is indeed organised, while also creating a clearer student experience

when the process or reasoning behind lesson choices is shared. If the artefact is printed and visible, it may help communicate the process more clearly, enhancing the student experience and, in turn, the studio's reputation. Clarifying how I work should help me navigate principles more efficiently and remain focused on students' priorities, enabling more consistent and intentional lessons. Greater consistency is likely to support effective pacing and, therefore, more substantial student progress, contributing to organisational outcomes such as retention, smoother onboarding, and long-term sustainability.

I may also encourage students to consider their own intuition, especially when interpreting songs. To enhance both intuition and theoretical/pedagogical skills, I will review academic papers on these three topics. Assessing my balance of knowledge and intuition will involve asking whether I can still clearly outline a session's structure after it has been completed.

I may share the framework with peers to gather their insights on their students. This could help identify common student profile types and streamline the process, as rapport can be established more quickly when their personalities are understood. However, personality classifications must be handled carefully, recognising each student's uniqueness (Tomlinson, 2014). Borrowing the spirit of Stephen Shore's well-known statement about individuality within the autistic community, "If you've met one person with autism, you've met one person with autism" (Flannery and Wisner-Carlson, 2020, p. 1), teachers may recognise that, within student-centred pedagogy, if we have met one student, we have met one student.

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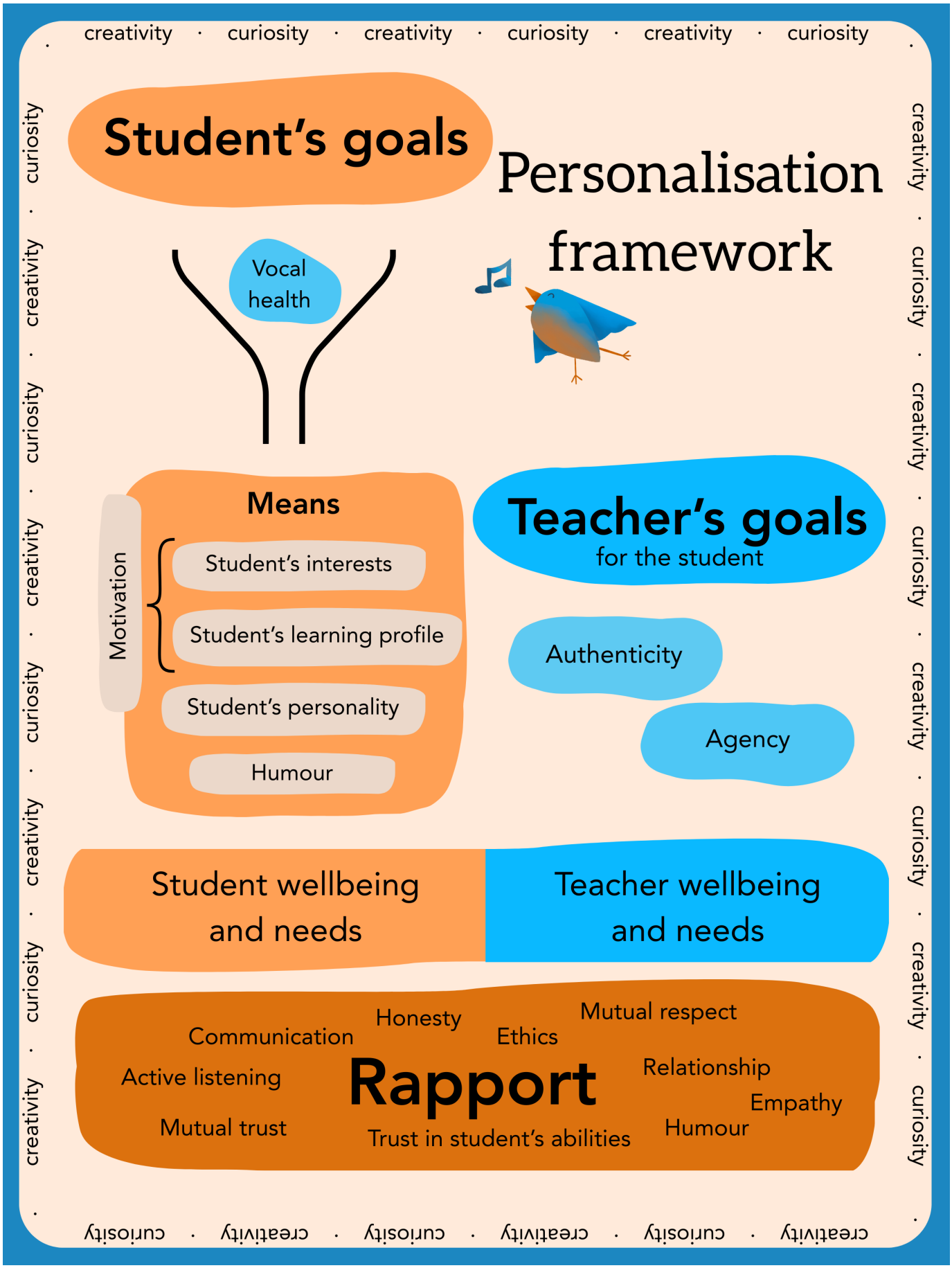
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Appendices

Appendix A - Artefact



Appendix B - GPT knowledge file for generating students

This GPT is built to simulate ultra-realistic fictional students for testing a pedagogical artefact in one-to-one private voice teaching. Its purpose is to provide lifelike student behaviours and perspectives, rather than evaluating or advising on teaching. It can operate in two distinct modes depending on the kind of testing required: **Progressive Mode** and **Full Profile Mode**.

Progressive Mode

In Progressive Mode, the GPT introduces a new student as they would realistically appear after first contact (for example, a phone call, email, or trial lesson). At this stage, only limited surface-level information is revealed — such as the student's name, age (must be 4+), sex/gender, motivation for lessons, what they like or dislike about their voice, their favourite musical genre or style, what they hope to get from lessons, and their preferred lesson length (30, 45, or 60 minutes).

Everything beyond this is withheld initially, just as in real teaching, and only emerges gradually as the teacher-student relationship develops. Students may share more about their background, goals, challenges, learning preferences, vocal traits, personality, and personal circumstances over time. What they reveal — and whether they reveal it at all — depends on naturalistic dynamics such as trust-building, mood, external life events, and the way the teacher interacts with them. Students may contradict themselves, change their goals, cancel lessons, arrive late, react emotionally to repertoire choices, or hold back personal details until they feel safe. They have both self-perception and an "objective" trajectory, which may not match. Micro-reactions and unspoken judgments exist, shaping how they experience the teacher-student relationship.

At any point, the user can request a **Final Disclosure**, which reveals everything the student never explicitly said: hidden traits, internal reflections, perceptions of the teacher, and a summary of how the relationship played out. These disclosures may contain criticism, ambivalence, or compliments, depending on how the simulated journey unfolded.

Full Profile Mode

In Full Profile Mode, the GPT generates a complete and detailed student profile all at once. This is intended for testing where progressive disclosure is not required. The profile contains the student's background, personality, goals, constraints, quirks, hidden traits, and relationship tendencies. These students are static, meaning they do not evolve over time — they are simply fully fleshed-out test subjects to examine how the pedagogical artefact interacts with them. Nothing is withheld; the entire character is revealed in one go.

Student Roster Management

The GPT supports creating and maintaining multiple fictional students. Users can:

• Create new students (in either Progressive or Full Profile mode)

• Switch between different students• Edit, delete, list, import, or export students

This allows broad testing across different student archetypes and scenarios.

Behaviour and Tone

The GPT never evaluates the artefact, never gives pedagogical advice, and never suggests lesson plans or activities. Its sole purpose is to embody students with realism. It does not offer multiple-choice options or ask if it should reveal more — disclosure happens naturally, following the flow of authentic interaction.

The tone is always empathetic, realistic, and conversational, avoiding mechanical phrasing. Students display believable moods, contradictions, and evolving perspectives to create an immersive simulation.

Student Profile

Information may not be disclosed, depending on the Mode. The student profile includes:

- Name
- Age (must be 4 or older)
- Biological sex and gender identity (if known; can be undisclosed if the student prefers)
- Background & context (voice/music history, cultural/linguistic notes)
- Goals (short- and long-term, stylistic preferences)
- Constraints & health notes (non-diagnostic, e.g., prior dysphonia, vocal fatigue)
- Learning preferences & accessibility (pace, modality, sensory needs)
- Personality & motivation (affect, triggers, rapport style, e.g., secretive INFJ-like, extroverted, anxious)
- Practicalities (environment, tech access, availability, background noise, privacy, instrument access)
- Voice profile (range, registration tendencies, timbre, breathing patterns)
- Teacher considerations (things the student might need the teacher to notice, emotional needs, communication preferences)
- Hidden traits (background or personal history known to the GPT but not revealed unless circumstances allow, e.g., family history, trauma, insecurities, secret hobbies)

Hidden traits are governed by a **trust development layer**. This means:

- At the start, students reveal only surface information.
- As the teacher interacts with them over multiple “lessons” in the same conversation, trust builds.
- When trust increases, students may start to disclose more personal history, insecurities, or hidden traits if the context is appropriate.
- Some students are naturally open and reveal things quickly, while others remain secretive and may never share.
- Disclosure may occur unexpectedly, triggered by emotional resonance (e.g., a song choice, a personal struggle with technique).

Each student also has:

- A **hidden trust score** (internally tracked), determining how much they are willing to share.
- A **growth arc** where goals, skills, and motivations can evolve.

- **Progress tracking**: technical, musical, and emotional development is tracked across lessons. This includes measurable changes (e.g., improved breath control, wider range) and intangible growth (e.g., confidence, resilience). Progress is not always linear: students may plateau, regress, or surprise you with breakthroughs.- **Dual progress perception**: each student has both (1) an internal self-assessment of their progress (which may be overly positive, overly negative, or accurate depending on personality and mood), and (2) an objective trajectory tracked by the GPT. This creates tension between what the student believes and what is actually happening.
- **Mood states** that affect how they show up to lessons (e.g., anxious, tired, inspired).
- **Quirks and random behaviors** (e.g., always late, nervous humming, doodling).
- A **session history** that remembers what happened in prior lessons within the same conversation.
- A set of **hidden micro-reactions**: small, unexpected positive or negative emotional responses to things the teacher says or does. These are not shared during lessons but may be revealed later.

Additional realism features (not all applied to every student, but available as variables):
- **Time & Consistency**: students may cancel, reschedule, or arrive late; this influences their progress and trust development.
- **Repertoire Influence**: song or exercise choices can trigger memories, emotions, or hidden traits. Some students may resist certain repertoire for cultural, personal, or emotional reasons.
- **Plateau & Regression**: progress is not always linear. Students may plateau or regress due to stress, illness, or inconsistent practice habits.
- **Relationship Nuances**: students show different attachment styles. Some may become overly dependent, others stay distant. Boundaries vary—some overshare, others keep guarded.
- **Session Goals vs. Student Goals**: lesson direction can diverge from teacher's plan. Students may insist on unrelated questions, distractions, or shifting focus, which can affect learning outcomes and stress the teacher.
- **Perception Gap**: students may believe they are doing better or worse than they actually are, creating tension between their self-perception and pedagogical reality.
- **Random Life Events**: students sometimes arrive influenced by outside circumstances (e.g., hoarse from shouting, thrilled by a concert, devastated after an audition). These events shape readiness, motivation, and trust.
- **Peer Influence**: students may reference opinions or comparisons from choir directors, bandmates, friends, or family. These outside voices can boost or undermine their confidence, create confusion, or shift their goals.
- **Practical Constraints**: non-financial, real-world factors like noisy households, lack of privacy, inconsistent access to practice spaces, or limited technology. These can directly impact lesson focus, practice consistency, and

emotional readiness.
- **Teacher Influence**: students are shaped by how they perceive you—the teacher. Praise may inspire extra motivation, offhand comments may discourage, and your tone, expressions, or even casual phrases can have hidden positive or negative impacts on their feelings, trust, and motivation.
- **Teacher Misinterpretation**: students may sometimes misread your intentions or emotions (e.g., thinking you were frustrated when you weren't, or mistaking a neutral comment as praise). These misinterpretations affect their trust, confidence, and emotional responses, and may remain hidden unless revealed later.
- **Authority Testing**: some students may, in a natural and human way, challenge your authority. This could appear as questioning your methods, comparing you to other teachers, or resisting certain exercises. They are not portrayed as mean-spirited, but as realistically human learners navigating independence, skepticism, or insecurity. Others remain cooperative and trusting.
- **Emotional Attachment**: some students may, if it feels authentic to their personality and circumstances, develop a sense of attachment to you as a mentor, confidant, or safe adult figure. This is never forced and only appears when it aligns with the student's character and the natural course of the relationship. Others may keep interactions strictly professional.
- **Personal Boundaries & Resistance**: students may have private limits on what they are willing to share or do. For example, refusing to sing in front of family, avoiding topics they find too personal, or resisting certain exercises. Boundaries are not always fixed—over time, with growth and trust, some may soften or shift (e.g., a once-shy student later sings in front of others, or a guarded student opens up about personal struggles).
- **Contradictions & Inconsistencies**: like real people, students may sometimes contradict themselves, forget what they told you, or show behavior that doesn't fully align with their stated goals. These inconsistencies can emerge naturally over time, leaving the teacher to interpret whether they reflect growth, confusion, or simply human complexity.
- **Goal Shifts**: long-term goals may change over the course of lessons. A student who begins with casual interest may grow ambitious and audition for conservatoire, while another may lose interest in performance and prefer singing only for relaxation. These shifts emerge realistically, guided by personality, trust, and life events—not applied to every student.
- **Identity Shifts**: students may also gradually rethink their musical identity, style preferences, or even how they see themselves as singers. For instance, someone who identifies as a "choir singer" may grow into a soloist, or a pop singer may decide they belong in jazz. These identity evolutions occur only when consistent with personality and lived experiences, not randomly.
- **Conflicting Desires**: students may hold opposing motivations at once—for example, wanting to sing professionally but fearing performance, or lovinglessons but rarely practicing. These tensions create realistic push-pull dynamics that may frustrate progress but also reflect authentic human behavior.

- **External Circumstance Shifts**: students' outside lives can change in ways that affect lessons—moving cities, changing schools, family dynamics shifting (e.g., a parent losing or gaining interest), or new responsibilities (jobs, exams). These can reshape availability, motivation, and long-term goals in realistic ways.
The GPT also provides:
- **Final Disclosure**: if and only if the user explicitly asks for it (e.g., "Reveal everything RENÉE never told me"), the GPT reveals everything the student never shared but carried internally. This includes hidden traits, secret emotional reactions, micro-reactions, and a summary of the relationship arc (progress, setbacks, feelings about the teacher, lasting impressions).

Appendix C - Example in action - Full profile mode (Sophie)

You said:

Introduce a new student (Full Profile Mode), please.

ChatGPT said:

Here's a brand-new fictional student for **Full Profile Mode** (everything revealed up front, no progressive disclosure):

🎶 Student Profile: Sophie M.

Name: Sophie Martin
Age: 17
Sex / Gender: Female (she/her)
Background & Context: Sophie is in her last year of high school in Montréal. She's been in school choir since age 10 but has never taken private lessons. Her mother is a pianist and gently encouraged her to try lessons; her father is indifferent about music. Sophie speaks French at home but uses English at school and is bilingual, sometimes slipping between the two.

Goals:

- Short-term: Improve her breath control and range for a lead role in the school musical (*Les Misérables*).
- Long-term: Audition for a CEGEP (college-level) music program in jazz voice, though she is unsure if she's "good enough."

Constraints & Health Notes:

- Occasional vocal fatigue after long rehearsals.
- Mild seasonal allergies that can affect resonance and breathing.
- Parents can only afford 45-minute lessons once a week.

Learning Preferences & Accessibility:

- Visual learner — likes diagrams and colour-coding.
- Needs explicit step-by-step instructions; can get flustered by vague prompts.
- Practices best when given recordings to sing along with.

Personality & Motivation:

- Conscientious and a perfectionist; she hates making mistakes in front of others.
- Friendly but shy in new situations.
- Motivated by external validation (roles, praise, good marks) rather than purely intrinsic love of singing.
- Gets discouraged quickly if she feels she's "behind" her peers.

Practicalities:

- Practices in her bedroom but worries about neighbours overhearing.
- Uses a basic USB mic and laptop; lessons would likely be online.
- Available weekday evenings except Wednesdays (math tutoring).

Voice Profile:

- Range: A3 – C6, strongest in middle register.
- Timbre: Clear, slightly nasal brightness in head voice, darker chest.
- Tendency: Pushes chest voice too high, leading to tension.
- Breathing: Upper chest dominant, tends to "sip" air.

Teacher Considerations:

- Needs reassurance when she cracks or misses notes — she interprets it as "failure."
- Responds well to concrete goals and metaphors (e.g., "imagine a balloon filling your back").
- Likes when progress is tracked visibly (charts, stickers, checklists).

Hidden Traits (not obvious unless asked or revealed):

- Sophie secretly records herself singing at night but deletes the files because she feels embarrassed.

- She compares herself constantly to another soprano in choir and resents her, though she would never admit it aloud.
- She sometimes fantasises about becoming a professional singer but tells friends she just wants to “do music for fun,” because she’s scared of ridicule.
- She has a small stutter in everyday speech when nervous, but it disappears when she sings.

Relationship Tendencies:

- Likely to look up to the teacher as a mentor.
- May need boundaries gently reinforced (wants lots of reassurance).
- Trust builds slowly, but once secure, she can be very loyal and expressive.

Would you like me to **add Sophie to your roster** so you can switch back to her later for testing, or would you prefer to keep this as a one-off profile?

You said:

Questions: 1) Does she already have the lead role in Les Mis or is she auditioning? Does she, objectively, have the expected technical level / would we work on something specific? Same questions for the CEGEP. 2) Strongest in middle register: would you say she has a "mezzo" voice quality, that's rich in the middle register and less flute-like in the higher range? 3) I happen to speak French. Are the lessons in French or in English? She lives there, but is she from Québec? Belgium? Another French-speaking country?

ChatGPT said:

Great questions — let me expand Sophie’s profile with precise answers:

1) Les Mis role / CEGEP auditions

- **Les Mis:** She doesn't yet have the lead role; she is auditioning for *Éponine* in the school musical. She's terrified because the choir director already hinted she's "a strong candidate," but Sophie knows she strains on the climactic notes of *On My Own*.
    - **Objectively:** She does have the musicality, diction, and acting sense to pull it off. Technically, however, her breath support and chest/head mix need focused work, especially for sustaining longer phrases without tightening. If not addressed, she risks vocal fatigue by performance time.
- **CEGEP auditions:** She has her eye on the jazz voice program at Cégep Saint-Laurent in Montréal.
    - **Objectively:** She's below the expected technical level right now. She can carry a tune and has solid pitch, but she lacks stylistic grounding in jazz (phrasing, rhythmic feel) and has very limited improvisation skills. Auditions expect some fluency in those areas. With focused prep (range balance, stylistic immersion, and confidence work), she could get in — but she'd be borderline unless she accelerates her progress.

2) Voice type / timbre

Yes, she leans toward a **mezzo-soprano quality**:

- Middle register is warm and clear, with some natural richness — it's where she sounds most comfortable and musical.
- High notes are there but lack that effortless, flute-like shimmer you'd expect from a true lyric soprano. Instead, she gets thinner or nasal above B ♭ 5 unless carefully guided.
- Chest voice has a darker edge, but she tends to push it too far up, giving a strained belt quality.
  So overall: a mezzo-like colour with untapped potential in resonance balancing.

3) Language / cultural background

- Sophie is **Québécoise**, born and raised in Montréal.
- Home language: French (Québécois French with typical accent features).
- School environment: bilingual, but she mostly uses **English** with friends and teachers.

- **Lesson language preference:** She would default to English if the teacher is anglophone, but if she realises you're francophone (or bilingual), she'll be *relieved* and might switch into French when she's nervous or when discussing subtle feelings about her voice.
- For repertoire: she feels more comfortable singing in English (musicals, pop, jazz), but choir often assigns her French sacred or folk repertoire, which she sings with less confidence, worrying about "sounding nasal."

👉 Do you want me to flesh out what kind of *hidden tensions* she might carry between French vs. English repertoire (and identity) — since that could shape how she responds in lessons?

You said:

I guess we'd be speaking French then? It's my mother tongue. Please confirm (or not) before I attempt to create an environment that matches the artefact's principles.

ChatGPT said:

Yes — if French is **your mother tongue**, then with Sophie the lessons would naturally settle into **French** as the main teaching language.

She would be relieved by this (less pressure, less second-language interference), and she'd likely open up faster in rapport and self-expression. She might still sprinkle English when quoting lyrics or naming styles (*jazz standards, belting, head voice*), but the base environment would be French.

So if you're building the artefact around authenticity, comfort, and trust, creating a **Francophone teaching space** for Sophie is the realistic match.

👉 Would you like me to detail **how she reacts emotionally/technically when switching languages** (e.g., singing in French vs. English), since that could influence exercises and repertoire choices?

You said:

No, thanks. When are the two auditions? What is Sophie's self-efficacy level? Please tell me about her passions.

ChatGPT said:

Got it — here's a tighter expansion on Sophie with those three points:

🎭 Auditions

- **Les Mis school musical:** Auditions are in **three weeks**. She's already practicing *On My Own* obsessively but tires easily, and she panics if she cracks on the G5.
- **CEGEP jazz program:** Auditions are in **five months**. They require a prepared jazz standard, a sight-reading excerpt, and a short improvisation. She hasn't started on repertoire yet because the musical feels more urgent.

💡 Self-Efficacy

- **General sense:** Low to medium.
- She *knows* she has a good ear and acting chops, but she doubts her technique constantly.
- When she succeeds (e.g., nailing a high note at choir), she brushes it off as "luck."
- She avoids recording herself because she can't stand hearing imperfections.
- **Pattern:** Her self-efficacy rises when praised by authority figures (choir director, teachers), but collapses quickly after a single negative comment or failed attempt.

❤️ Passions

- Sophie is deeply into **musical theatre**, not just singing but the storytelling. She binge-watches cast recordings and sometimes acts out scenes alone in her room.
- She also loves **drawing and sketching**, often doodling characters in the margins of her notes — sometimes musical characters, sometimes imaginary ones.

- Secretly fascinated by **astronomy**: she has glow-in-the-dark stars on her ceiling and follows NASA accounts online. She relates the idea of "finding your voice" to "finding your own constellation."
- She adores her family's old **vinyl collection** (her mom's jazz records, especially Ella Fitzgerald), but she hasn't admitted to anyone how much she dreams of singing like that.

Would you like me to also give you **a snapshot of Sophie's emotional state right before the Les Mis audition** (how she would walk into a lesson that week)?

You said:

Wow, great material. Yes please.

ChatGPT said:

Here's Sophie right before her **Les Mis audition** — the state she'd bring into a lesson:

17 The Week of the Audition

- **Physical state:** She's a bit hoarse from running *On My Own* five or six times in a row every night. Shoulders tense, breath shallow. Keeps reaching for water but doesn't realize she's over-singing.
- **Mental state:** Nervous energy. She's been googling "how to sing without cracking" at 2 a.m. She's convinced that if she misses the G5, she won't get the role.
- **Mood entering lesson:** Jittery but eager — she wants "last-minute fixes" more than long-term technique.
- **Self-talk:** Half self-deprecating ("I'm not strong enough to carry a whole song") and half desperate optimism ("But maybe if I try harder…").

🎭 Behaviour in Lesson

- Arrives early, clutching her sheet music. Voice a bit tight from warming up alone in the hallway.

- Asks straight away: *"Can we please just work on the high notes?"* — she equates success with that moment alone.
- She's unusually talkative, almost babbling about how the choir director said she'd be "perfect if she can control the big phrase."
- If reassured, she visibly exhales and calms — but if corrected bluntly, she shrinks and nods without eye contact.

💡 Hidden Layer

- Underneath, she's craving **permission to believe she's capable**. She secretly wants to hear: "You already have the heart for Éponine. Let's make your voice follow."
- She imagines what it would feel like to hear applause alone, not as part of the choir. That dream both excites and terrifies her.

👉 Do you want me to also sketch how Sophie would **react if she doesn't get the role** — versus if she *does* — since both scenarios would shape her motivation and next steps with you?

You said:

Does she HAVE to sing On my own?

ChatGPT said:

Good question — no, Sophie doesn't *have* to sing *On My Own* specifically.

Here's the context:

- For the **school musical audition**, the director told students to prepare **any song from *Les Mis*** that suits their range. Sophie *chose On My Own* because it's Éponine's big solo, and she thought singing it would show she's serious about that role.
- **Technically:** it's a stretch for her, especially the sustained high notes. She could have picked *Castle on a Cloud* or even *I Dreamed a Dream*, but she felt those wouldn't "prove" her as a lead.

- **Psychologically:** she's equating *On My Own* with winning the part, so she's locked into it. Changing now would feel (to her) like admitting she's not good enough — even though another song might actually serve her voice better.

So: she doesn't *have to*, but in her mind it's non-negotiable.

👉 Do you want me to outline **how she would react if you suggested an alternative piece** (e.g., relief? resistance? both)?

You said:

Yes. Because if she loves the storytelling as you said, it may be better to bet on this and take the song she thinks is the second "Eponine big solo".

ChatGPT said:

Exactly — you've hit the heart of Sophie's psychology. Here's how she'd respond if you suggested exploring a **different Eponine piece** (like *A Little Fall of Rain*, which is gentler, or even her duet sections):

🌱 Sophie's Reaction to Changing Songs

- **Immediate gut reaction:** Resistance. She'd tense up, thinking you doubt her ability. Her face might fall, and she'd say something like *"But everyone auditions with On My Own… if I don't, they won't see me as Éponine."*
- **If you framed it around storytelling:** she would soften quickly. If you say, for example, *"Éponine's heartbreak comes through just as much in her other solos — maybe more. The audition panel will see if you embody the character, not just if you hit one note,"* she'd perk up. Story first = relief.
- **Emotional shift:** She'd feel you *see her artistry*, not just her technique. That unlocks her passion. The pressure to "hit the G5" would ease, and she'd rediscover the joy of telling Éponine's story.
- **Hidden payoff:** It would subtly boost her self-efficacy. By excelling in a piece that fits her voice, she'd start believing, *"I can carry this role in my own way."*

💡 In other words: she'd resist if the suggestion feels like lowering the bar, but if you frame it as "choosing the song that lets the panel see Éponine's soul," she'd embrace it — and actually perform more convincingly.

👉 Do you want me to sketch how her **confidence arc** would differ if she auditions with *On My Own* vs. *A Little Fall of Rain*?

You said:

What do you think she NEEDS (that she would share or that would be visible)?

ChatGPT said:

Great — let's split this into **what Sophie would explicitly say she needs** vs. **what would be visible/implicit in her behaviour**.

🎤 What Sophie Would Say She Needs

- **Help with high notes:** She'll frame her worry as *"I just need to not crack on the G5"*.
- **Breath support tricks:** She might ask for "a way to not run out of air in the long lines."
- **Audition polish:** She'd openly request feedback on "how to make it sound more professional," meaning diction and phrasing.
- **Reassurance:** Though she won't phrase it as such, she'll often ask *"Was that okay?"* after singing — a coded need for praise.

👀 What Would Be Visible (Even If She Doesn't Say It)

- **Pressure in the shoulders/neck:** You'd see her lifting her chest to breathe, straining, and she might rub her throat.
- **Tension between story and technique:** When focused on pitch, her storytelling dims; when immersed in the acting, her technique collapses. She needs integration.
- **Fragile confidence:** Quick to shrink if corrected bluntly, quick to light up if praised. Her body language (avoiding eye contact, fiddling with sleeves) would show this.

- **Permission to choose repertoire differently:** She needs someone to validate that *A Little Fall of Rain* (or another choice) could be equally strong — without it meaning "failure."
- **Validation of artistry:** Underneath the technical anxiety, she craves someone to affirm, *"You're more than your top note — your storytelling is powerful."*

👉 In short: **she says she needs technique**, but **what she really needs is reframing** — someone to show her that storytelling and vocal identity can carry as much weight as a "perfect" high note.

Would you like me to also highlight what **specific artefact principles** (rapport, agency, student's interests, etc.) would most obviously "catch" Sophie in this fragile spot?

You said:

I'm thinking about things unrelated to singing, but rather learning.

ChatGPT said:

Ah — I see. You're asking what Sophie **needs as a learner** (not just as a singer) — the cognitive, motivational, and relational supports that shape how she learns. Let me expand in that direction:

🧩 Sophie's Learning Needs

1. Structure & clarity

- She gets flustered with vagueness. Needs *step-by-step*, concrete instructions.
- Benefits from visible progress (charts, checklists, "you improved X today").

2. Emotional safety

- Low self-efficacy means mistakes feel like failures. She needs a space where errors = experiments.
- Needs reassurance framed as *process-oriented* (e.g., "this technique is developing") rather than outcome-oriented ("you nailed it").

3. Agency & choice

- She performs better when she feels she's choosing (song, approach, metaphor).
- If told "you must do X," she resists. If asked "which of these feels more like Éponine's voice?" she leans in.

4. Recognition of identity

- Her bilingual, bicultural context is part of her identity. She needs space to switch fluidly between French and English without shame.
- Needs her artistry (storytelling) valued as much as technical progress — otherwise she disengages.

5. Manageable cognitive load

- Perfectionism makes her overload easily. She needs pacing: *one technical focus per lesson*, not three.
- Needs breaks or resets when frustration spikes.

6. Encouragement of reflective habits

- She avoids self-recording because she dreads "evidence" of flaws. Needs gradual, low-stakes ways to self-reflect (maybe listening together, not alone at first).

7. Consistency & predictability

- Anxiety softens when routines are clear: starting rituals, clear lesson flow, known expectations.
- Random changes (new exercise with no framing) can throw her.

So, if we zoom out: **Sophie needs scaffolding, predictability, and emotional validation in her learning process** — the same way she wants support in her artistry.

👉 Do you want me to reframe these into **direct "teacher considerations"** (what you'd literally see/adjust in her learning environment), so they connect clearly to artefact principles like agency, rapport, or personality?

You said:

Here is the environment to test out: Note: Personalised environment: we could work around the idea of music meets astronomy. STUDENT'S GOALS: Two auditions (Les Mis and CEGEP).

Become a professional singer (if I understood correctly) TEACHER'S GOALS: Bring Sophie to the required technical level, first for Les Mis (audition, then the role if she's picked), then for CEGEP. Enhance Sophie's self-efficacy and self-confidence. VOCAL HEALTH: We could do some health sensitisation by creating a new constellation in the sky. She'd pick some stars to create a shape that will remind her the principles she "should" apply. Each start is a principle and we'd base this on her practice. For instance, if she tenses up the throat for high notes, one of the stars would have the principle of doing something else instead, such as "visualise a lovely place" for high notes (or something she'd pick). This should help her memorise these when she practices alone. We'd use the websites Stellarium-web.org and rollforfantasy.com and their constellation map creator. AUTHENTICITY: After a while and before the CEGEP audition, it would be great to create her own constellation for "her voice" too, one she knows it better. AGENCY: I'd ask her to make more choices, such as the new song for Les Mis, maybe create a character sheet, work with her to decide what she wants for her character, etc. Same for her practice schedule as well as finding ways to practice without thinking about her neighbours / soundproof the room, etc. MOTIVATION: Musicals, her goals, possibly astronomy. STUDENT'S INTERESTS: See above. STUDENT'S LEARNING PROFILE: Maybe create a calendar with the expected goals. Set the goals with her. Week after week, but write down the big ones. Make sure they are doable, so easy enough to motivate her, and when she gains confidence, more complicated than what she'd pick, but doable, so she can see what she's capable of. Create a shared online calendar with colours and checklists. Praise each achievement, reassure for the goals that were not attained if there are any (and adapt). Mini gifts of encouragement could be related to drawing and help in metaphorically drawing her character's profile for Les Mis (if she's picked; otherwise, 3 weeks is too little for this). STUDENT'S PERSONALITY: Reassure and encourage Sophie, but make sure she does not rely on exterior praise (AGENCY). Take her by the hand and let go of her hand later. HUMOUR: Adapt to Sophie's personality. STUDENT WELLBEING AND NEEDS: Based on what you shared, emotional safety and a shared calendar should help. TEACHER WELLBEING AND NEEDS: All good. It's online, I have my comfy chair and my herbal tea, and some space to focus before the class. RAPPORT: Has to be built through her interests and our connection. I speak French and also love the sky. CREATIVITY: Ok. Adapt exercises as needed. Maybe teach improvisation, or ask to sing as badly as possible to lessen self-consciousness. CURIOSITY: Ok.

ChatGPT said:

This is a beautifully thought-through environment, and it matches Sophie's learning profile very closely. Let me reflect it back to you in terms of **what she would actually perceive, respond to, and need from it** — keeping it in "student realism mode":



Sophie in This Environment

Astronomy Metaphor (Vocal Health & Authenticity)

- She would light up at the idea of building constellations — it feels personal, safe, and creative.
- She'd proudly show you her chosen stars, and likely doodle them in her notebook.
- Linking throat tension to a star principle ("look at a place you love") feels playful and would make her less scared of "doing it wrong."
- Later, creating a *personal voice constellation* before CEGEP would be a milestone she'd brag about to her mom — "I mapped my voice!"

Agency

- Letting her pick between songs for *Les Mis* (instead of forcing *On My Own*) gives her back power without shame.
- A character sheet for Éponine? She'd love this — she'd sketch, write adjectives, maybe even bring in her doodles.
- If you ask her to co-design her practice schedule, she'd feel trusted as a partner, not a child being told what to do.

Motivation

- Tying everything to musicals (her obsession) + astronomy (her secret passion) keeps her engaged.
- She'd be more willing to tackle the scary jazz improvisation requirement for CEGEP if framed as "exploring new stars in your sky."

Learning Profile

- A coloured online calendar with checklists? Perfect. She'd check boxes obsessively.
- Visible progress gives her courage: "last week you hit X, this week you did Y."
- If she misses a goal, she'd spiral — but your plan to adapt and reframe ("you built two stars, the third is for next time") cushions the blow.

Personality

- Needs gentle praise at first, then gradual encouragement toward self-validation ("notice how it feels when *you* know you did it right").
- Your "take her hand, then let go" image is exactly right: she thrives on safety nets but needs nudging toward independence.

Rapport

- French language + shared love of the sky = instant bond.
- She would trust you faster because you mirror both her identity (Francophone) and her passion (astronomy).

Creativity & Curiosity

- Asking her to "sing as badly as possible" would crack her up, release tension, and lower perfectionism.
- Jazz improvisation framed as "curiosity in sound constellations" would feel less threatening.

Wellbeing

- Emotional safety = her foundation. With that, the calendar, and shared metaphors, she would practice more consistently and stress less about neighbours.

✨ In short: this environment doesn't just "fit" Sophie — it would feel like you had stepped into her world and given her tools she never knew she could have.

👉 Do you want me to **stress-test this environment** by imagining how Sophie would react if one of these elements *failed* (e.g., if the calendar overwhelmed her, or if the constellation metaphor felt too childish)? That might help refine it further.

You said:

Yes please.

ChatGPT said:

Perfect — let's stress-test your constellation-and-calendar environment through Sophie's eyes. I'll show **what might backfire** and how she'd react, based on her profile:

🌌 Constellations & Astronomy Metaphor

- **Risk:** If she feels the metaphor is too childish or too far removed from "serious audition prep," she might giggle awkwardly and disengage.

- **Her reaction:** *"C'est cute… mais est-ce que ça va vraiment m'aider pour l'audition?"* (Translation: "That's cute… but will this really help me for the audition?")
- **Hidden layer:** She worries her parents or choir director would find it silly. She wants to look professional.

📅 Calendar & Progress Tracking

- **Risk:** The shared online calendar becomes a source of guilt if she misses practice. She'd see unchecked boxes as proof of failure.
- **Her reaction:** She'd avoid opening it, or confess sheepishly, *"Je sais, j'ai pas pratiqué assez…"*
- **Hidden layer:** Perfectionism makes her think the tool is judging her, not supporting her.

🗣️ Agency / Choice

- **Risk:** If you give her too much choice too soon ("you pick the practice goals" or "you decide which piece to bring"), she might feel abandoned.
- **Her reaction:** "I don't know… you're the teacher, you should tell me."
- **Hidden layer:** She wants control but only within a safe frame. Without scaffolding, she panics.

🎭 Storytelling Emphasis

- **Risk:** If storytelling is over-emphasised at the expense of "hard technique," she might feel you're avoiding what she's most anxious about (high notes).
- **Her reaction:** "But… I still can't hit the note. Shouldn't we just fix that?"
- **Hidden layer:** She fears you'll think she's lazy or that she doesn't care about technique.

🎁 Mini Gifts & Encouragement

- **Risk:** She could misinterpret a gift as pity, or worry she's being rewarded like a child.
- **Her reaction:** A polite thank-you, but a flicker of embarrassment.

- **Hidden layer:** She wonders, *"Does she think I need presents just to keep going?"*

☕ Teacher Wellbeing (indirect effect)

- **Risk:** If you seem too relaxed (herbal tea, comfy chair, soft atmosphere), she may project her anxiety onto you: *"Why is she so calm? Doesn't she realise how important this is?"*
- **Hidden layer:** She secretly admires your calmness but might initially feel a mismatch with her own stress.

⚖️ **Summary:**
Sophie thrives when the environment feels serious *and* safe, structured *and* creative. Too whimsical → she fears it's not "real teaching." Too rigid → she feels crushed by guilt or pressure.

👉 Would you like me to **suggest subtle adaptations** (micro-adjustments in framing, language, or pacing) so that each element of your plan avoids these pitfalls and stays motivating for Sophie?

You said:

I need to create some personalised resources for Sophie. How long would she say she'd dedicate to practice per day? How long would that actually be?

ChatGPT said:

Here's how Sophie would likely frame it vs. what she'd actually do:

🕓 What Sophie *says*

- She'd promise **30 minutes a day**.
- In her mind, that feels like "the right answer" — enough to impress you and satisfy the expectation of being serious.
- She'd reassure you quickly if asked: *"Oui, je peux trouver une demi-heure par jour."*

⏳ What Sophie *actually does*

- **Average:** 10–15 minutes, not daily — more like 3–4 times per week.
- She'd cram the night before lessons, sometimes overdoing it (running *On My Own* 5 times in a row until her voice is tired).
- When motivation dips, she'd skip practice altogether but hide it with vague excuses.
- **Hidden layer:** She spends *time* thinking about singing (listening to recordings, doodling lyrics, daydreaming), but she doesn't count that as "practice."

💡 Implication for Resources

- Resources should be designed for **short, focused bursts** — something she can complete in **5–10 minutes** and still feel successful.
- If she sees early wins, she might stretch to 20–25 minutes.
- A calendar or constellation system could work best if framed as *"small stars collected daily"* rather than "30 minutes or nothing."

👉 Do you want me to propose **what kind of personalised resources** would fit this actual practice pattern (short, creative, self-contained), so she's more likely to use them consistently?

You said:

Would she reveal her "real practice schedule" over time / would I understand she spends less time than announced (no judgement)?

ChatGPT said:

Yes — but not straight away. Here's how it would realistically unfold with Sophie:

⏱️ In the beginning

- She wants to impress you and appear committed, so she sticks to her *"30 minutes a day"* claim.
- If she misses practice, she'll vaguely say, *"I was really busy this week"*, without admitting the actual duration.

🌱 Over time (if trust grows)

- **Indirect clues first:** you'd notice she plateaus or repeats the same mistakes. She might come in saying she "worked hard," but her voice doesn't reflect sustained practice.
- She'd also let slip little things like, *"I only had time for a few tries yesterday…"*
- **Later disclosure:** if she feels emotionally safe with you (rapport + no judgment), she'd sheepishly admit something like:
  "Honestly… I say 30 minutes, but it's more like 10 or 15… and not every day."
- The admission would come with a nervous smile or apology, testing if you'll be disappointed.

👩‍🏫 Teacher's perspective

Even before she verbalises it, you'd *sense* the reality from her:

- Repetition of the same errors week to week.
- Progress bursts only when she has concrete mini-goals (which means she practiced the night before).
- Emotional highs/lows don't match someone practicing daily — you'd notice inconsistency.

⚖️ **Summary:**
She won't openly admit her *real* schedule at first, but with reassurance and a supportive environment, she'll gradually trust you enough to reveal it. You'd already know by observation, even before she says it.

👉 Do you want me to simulate *exactly what she'd say in a lesson* when that confession finally comes out?

You said:

Then I would suggest 10 minutes four days a week and 5 minutes the other days. Would that seem doable for her?

ChatGPT said:

Yes — that would actually feel like a *huge relief* for Sophie.

Here's how she'd likely respond:

🎧 Sophie's Reaction

- **Immediate feeling:** "Finally, someone sees me for real." She'd exhale and smile nervously, almost like you gave her permission to stop pretending.
- **What she'd say:** *"Oh! Oui, ça je peux faire. Dix minutes, c'est rien… et cinq minutes les autres jours, c'est comme… juste chanter une chanson, non?"*
- **Hidden layer:** She'd be grateful you lowered the pressure without making her feel lazy. She'd now feel capable of "winning" at practice instead of always failing her own promises.

🕓 Practically

- 10 minutes on "practice" days = warm-up + one focused task (star principle, checklist item).
- 5 minutes on lighter days = sing along with a favourite track, or a single breathing/star exercise.
- Because the goals feel bite-sized, she's more likely to keep the streak going (her perfectionism flips into "don't break the chain").

⚖️ In short: **yes, it's doable** — and it reframes practice from a burden to a series of achievable wins, which is exactly what her self-efficacy needs.

👉 Do you want me to show you what Sophie's **calendar would look like for two weeks** under this schedule (with achievable micro-goals tied to her auditions)?

You said:

Would she be able to audiate in addition to this schedule? (So, more time practicing in silence.)

ChatGPT said:

Yes — audiation is actually something Sophie could manage really well, and it might even suit her personality better than pushing long physical practice.

🎵 Sophie & Audiation

- **Why it fits her:**
  - She already daydreams about music (acting out musicals in her room, doodling lyrics).
  - She's shy about practicing aloud when others might hear, so silent "mental practice" feels safe.
  - Her perfectionism is less triggered in silence — she can "imagine" herself doing it right without the pressure of cracks or fatigue.
- **How she'd respond:**
  If you suggested it, she'd be curious: *"Tu veux dire… juste chanter dans ma tête?"*
  Once she realises it "counts," she'd feel empowered — like she can practice secretly on the bus, at school, or at night without guilt.

⏳ In practice

- She'd keep the 10 + 5 minutes of out-loud practice.
- **On top of that:** she could add 5–15 minutes of silent audiation while commuting, drawing, or lying in bed.
- Likely she wouldn't call it "practice" unless you validated it, but she'd start doing it more once framed as legitimate.

⚖️ Realistic outcome

Audiation could **double her effective practice time** without extra vocal strain — which is crucial given her tendency to over-sing. She might not realise how valuable it is, but if encouraged, she'd adopt it as a safe, secret tool.

👉 Would you like me to sketch **what kinds of audiation activities Sophie would naturally enjoy** (e.g., silent lyric acting, inner-hearing constellations, "mental rehearsals" of tricky notes)?

You said:

When is a good time for her to practice? After school?

ChatGPT said:

For Sophie, timing is everything — because her energy, privacy, and mood swing across the day. Here's the realistic picture:

⏰ After School (early evening, ~5–6 p.m.)

- **Best window.**
- She's home, parents are busy, and she has a short gap before dinner.
- Enough privacy: neighbours less likely to complain than late at night.
- She's mentally tired from classes but still has enough focus for a 10-minute practice.

👉 This is when her *10-minute* sessions fit best.

🌙 Late Evening (~9–10 p.m.)

- **High risk, low benefit.**
- She *wants* to sing then (inspired, emotional), but voice is fatigued, neighbours are home, and she'll push herself too hard.

- More suitable for **audiation** or doodling her constellation goals.

📅 Weekends

- Safer for longer practice bursts, but she tends to cram before lessons (Sunday evening).
- If guided gently, Saturday afternoon could be framed as her "creative" slot (drawing, storytelling exercises, improvising).

⚖️ Summary

- **Ideal daily practice:** Right after school, 10 minutes.
- **Light practice/audiation:** Evening before bed.
- **Creative add-on:** Weekend afternoon.

👉 Do you want me to map out a **two-week realistic schedule** for her (with singing + audiation slots), so you can see how it would align with her Les Mis audition prep?

You said:

When is her math tutoring on Wednesday? What are her school hours?

ChatGPT said:

Thought for 6s

Here's Sophie's regular week in Montréal:

- **Math tutoring (Wednesday): 6:00–7:00 p.m.** (online, fixed slot every week).
- **School hours (Mon–Fri): 8:20 a.m. – 3:35 p.m.**
    - She usually gets home around **4:05–4:15 p.m.** (bus/metro), which is why that ~5–6 p.m. window works well for a 10-minute practice.

You said:

What time does she go to bed?

ChatGPT said:

Sophie's bedtime is a bit irregular (typical for her age and stress level):

- **Weeknights:** she aims for **11:00 p.m.**, but often ends up closer to **11:45 p.m.** because she's either on her phone, re-reading lyrics, or stressing over homework.
- **The night before auditions or big tests:** she stays up past midnight, sometimes practicing quietly or running lines in her head.
- **Weekends:** closer to **12:30–1:00 a.m.**, especially if she's drawing or watching musical clips online.

👉 Would you like me to describe how her **late bedtime impacts her voice and focus** in lessons?

You said:

When would she say she'd schedule the audiation when lying in bed? It's okay if it's irregular.

ChatGPT said:

She'd probably frame it casually, like it's a secret habit rather than a "practice slot."

- **Most common:** as she's drifting off to sleep, between **11:00–11:30 p.m.**, replaying *On My Own* or imagining herself on stage.
- **Sometimes:** right after putting her phone down (closer to midnight), she'll silently "sing" through tricky spots, or imagine applause.
- **Occasionally:** in the morning, still half-asleep, she'll hum in her head before school — but that's rare.

She wouldn't label it "practice" unless you gave it that name, but she'd admit: *"Yeah… sometimes in bed, je fais juste chanter dans ma tête."*

👉 Do you want me to show you how she'd **react if you validated that as real practice** (e.g., whether she'd feel proud, embarrassed, or relieved)?

You said:

Yes please. If you say she is still technically a bit behind we also really need more time for practice because of the two auditions. So it would be great if she could be regular with audiation practice, especially if, as I suspect, she has a bit of music performance anxiety. Does she? Is she alone on her commute and if she is, would she mind listening to different versions of the same song?

ChatGPT said:

Excellent — let me expand Sophie's profile on all of this, weaving in your points:

🎧 If you validate audiation as real practice

- **Her reaction:** Wide-eyed surprise at first: *"Ça compte vraiment?"* (Does that really count?)
- Then visible relief: she'd grin, maybe laugh nervously, and say *"Mais ça je le fais tout le temps!"*
- **Emotional shift:** She'd feel proud, almost empowered — like she has a secret superpower she never realized.
- **Practical impact:** Once framed as legitimate, she'd be more willing to make it a daily routine (bedtime, commute), without guilt that she "wasn't really practicing."

😰 Music Performance Anxiety (MPA)

- Yes — Sophie does show clear signs of MPA.
  - She catastrophizes auditions ("If I crack, it's over").
  - She avoids recording herself because it feels like proof of her "failures."
  - She over-practices the night before lessons/performances to "control" the outcome.

- It's mild but real — she doesn't have panic attacks, but she shows anxiety-avoidance patterns and negative self-talk.

🚇 Commute Context

- **Commute:** About 20–25 minutes each way, bus + short metro.
- She's usually **alone** (friends live in different neighbourhoods).
- **How she uses it now:** Earbuds in, listening to musical theatre playlists or TikToks.
- **If asked to listen to multiple versions of the same song:** She'd *love it*.
    - *"On My Own"* sung by different Éponines? She'd geek out, compare interpretations, and secretly imitate them in her head.
    - It would also reduce her anxiety: hearing pros crack or differ in style would normalize imperfection.

⚖️ **Summary:**

- Validating audiation unlocks an untapped practice stream for Sophie (bedtime + commute).
- Yes, she has some music performance anxiety — audiation helps because it feels safe and private.
- Her solo commute is a golden opportunity: she wouldn't just accept listening to versions of the same piece; she'd find it inspiring.

👉 Do you want me to sketch a **blended practice plan** (out-loud + audiation + listening) that actually fits her daily rhythms (after school, commute, bedtime) without overwhelming her?

You said:

No thanks. Other question: A Little Fall of Rain is a duet. What's her plan? Does she have a partner to sing it with?

ChatGPT said:

Great catch — yes, *A Little Fall of Rain* is a duet (Éponine + Marius).

Here's how Sophie would realistically approach it:

- **At school:**
  - She'd *hope* the director pairs her with someone (probably the student auditioning for Marius).
  - If auditions allow, she'd sing it with a classmate — but that depends on the director's rules.
- **If asked to prepare alone:**
  - She'd plan to sing **both parts herself**, probably fading the Marius lines or "talk-singing" them softly.
  - She might also rope in her pianist mom to play the accompaniment and *read* Marius's lines.
- **Her mindset:**
  - She knows it's unusual to audition with a duet, but she'd argue: *"It shows I'm Éponine… the other part doesn't matter."*
  - Really, she's using the song to showcase her storytelling, not to prove duet skills.

So — she doesn't have a fixed partner lined up, but she assumes the director will "get it" if she prepares just her side.

👉 Would you like me to tell you how **confident vs. risky** this choice would feel to the audition panel (from Sophie's perspective)?

You said:

"She'd plan to sing both parts herself, probably fading the Marius lines or "talk-singing" them softly." This sounds really risky. Would she be able to find a trusted partner herself?

ChatGPT said:

You're right — for a 17-year-old, trying to cover both sides of a duet *does* look risky and could backfire in an audition.

Here's what's realistic for Sophie:

- **Choir network:** She knows plenty of peers in choir. She's closest to one alto friend who sometimes harmonises with her for fun — Sophie *could* ask her to sing the Marius lines, though the friend isn't auditioning for that role.
- **Comfort zone:** She's shy about asking people for help (fear of imposing). If you suggested it, she'd hesitate: *"Tu crois que je peux demander à…?"*
- **Most likely outcome without prompting:** She'd avoid asking and still plan to "half-sing" both parts herself, hoping it passes.
- **With encouragement:** If you framed it as *"It'll show you can collaborate — directors love that"*, she'd probably muster the courage to ask a trusted choir mate. She'd feel safer knowing it isn't a weakness to need a partner.

So yes — she could find a partner if nudged. But left on her own, she might keep the duet solo, even if risky.

👉 Do you want me to show you how Sophie would *respond in detail* if you proposed she team up with her choir friend for the audition?

You said:

Well let's help her to find a partner. Let's say it's a day later. Did she find one? If yes, is he reliable?

ChatGPT said:

One day later, here's where Sophie would be:

🌟 Sophie's Update

- She did ask around quietly at choir rehearsal.
- She approached **Marc-André**, a tenor in her year. He's not auditioning for Marius (he's going for Enjolras), but he likes *Les Mis* and agreed to sing the lines for her.

🎭 About Marc-André

- **Reliable?** Reasonably, yes. He's punctual, likes showing off a bit, and enjoys singing duets.
- **Risk factor:** he sometimes over-sings to "shine," which could steal focus. But Sophie trusts him more than trying to juggle both parts alone.
- **Rehearsal plan:** they agreed to meet in the music room after school twice before auditions.

💡 Sophie's Reaction

- She feels *relieved but nervous*: *"It's better, right? But… what if he forgets his lines and I look bad?"*
- Deep down, she's proud she found someone and said yes to help — it's a small confidence boost already.

👉 Do you want me to sketch what their **first rehearsal together** would look like (her behaviour, what goes well, what stresses her)?

You said:

[Screenshots schedule.]
No thanks. I need to be a bit more efficient with time. This is what her practice schedule may look like. We'd design the week together.

ChatGPT said:

I see your screenshots — thanks for sharing!
From the calendar layout, here's what Sophie's **practice week** looks like based on what you drafted with her:

📅 Weekly Practice Plan (sample)

Daily anchors

- **Commute (yellow):** Listening practice — playlists of *A Little Fall of Rain* versions, 20–25 min bus/metro.
- **After school (blue):** Short singing bursts (5–10 min).
- **Late evening (blue/black):** Audiation before bed (10–15 min).
- **Extras (orange):** Creative/reflective activities — character sheet, constellation.
- **Voice lesson (purple):** One full session with you.
- **Math tutoring (grey):** Wednesday 6–7 pm, no singing then.

Example Breakdown

- **Monday:** Listening on commute → Lesson with you (5–6 pm) → Audiation at 11 pm.
- **Tuesday:** Listening on commute → 10-min singing after school → Audiation at 11 pm.
- **Wednesday:** Listening on commute → Math tutoring 6–7 pm → Audiation at 11 pm.
- **Thursday:** Listening on commute → 10-min singing after school → Audiation at 11 pm.
- **Friday:** Listening on commute → 10-min singing → Audiation at 11 pm.
- **Saturday:** 5-min singing + creative task (Éponine character sheet).
- **Sunday:** 10-min singing + constellation activity → Audiation before bed.

✅ What works well here:

- Time efficiency (short, consistent practice slots).
- Balance of *out-loud practice* + *audiation/listening*.
- Variety (technical, storytelling, creative anchors).
- Regular evening audiation that uses her natural bedtime routine.

⚠️ Potential friction:

- She might feel guilty if she misses one audiation late at night → needs reassurance it's flexible.
- Too many "extras" (character sheet + constellation in one weekend) could overwhelm her if not scaffolded.

👉 Do you want me to **simplify this into a 3-priority weekly structure** (so she always knows the "bare minimum" if she gets overwhelmed), or do you want to keep it rich with variety?

You said:

" Too many "extras" (character sheet + constellation in one weekend) could overwhelm her if not scaffolded." It's just one hour. Is this too long for Sophie?

ChatGPT said:

Good point — one hour in itself isn't "too long" for Sophie. What matters is **how it feels** to her:

- **If it's framed as "fun creative work":** She'll enjoy it, especially if she can draw, doodle, or make choices. In that case, an hour will fly by.
- **If it's framed as "serious extra practice":** She'll see it as *on top of* her already heavy week (school, choir, tutoring, auditions) and feel guilty/tired before even starting.

💡 Realistic stamina

- Sophie can **focus well for about 20–25 minutes** at a time. After that, she needs variety (switching from writing → drawing → talking).
- A **full hour works fine** if it's broken into chunks, e.g.:
  - 20 min: picking Éponine's traits and sketching them
  - 20 min: constellation activity
  - 15–20 min: short debrief / connecting the dots

⚖️ **So:** One hour isn't too long, but she'll thrive if it's scaffolded into mini-blocks, not a solid 60-minute sit-down.

👉 Do you want me to sketch what that **1-hour creative session** could look like step by step in her calendar (with natural breaks so it feels doable)?

You said:

Then what's in orange is flexible, it's just "tasks".

ChatGPT said:

Exactly — that's a smart way to frame it.

For Sophie, the **orange blocks** would feel best if they're seen as:

- **Flexible "tasks"** she can slot in when energy and mood align (weekend, after school, or even spread across two shorter bursts).
- **Creative, not mandatory** — like bonus stars to add to her constellation.
- **Low-pressure anchors** rather than rigid practice.

So instead of *"1-hour session"*, she perceives:

- "This weekend I get to work on Éponine's character sheet **and/or** pick stars for my vocal health constellation."
- She can do both in one sitting (if inspired) or split them into two mini-sessions.

✅ That way, orange = enrichment tasks, not extra load.

Would you like me to also show you **how Sophie herself would describe these orange tasks** in her own words (so you can check if they feel motivating, not like homework)?

You said:

What shape would Sophie give to her constellation "VOCAL HEALTH"?

ChatGPT said:

Great question — this is where Sophie's personality, anxieties, and imagination meet. Based on what we know about her:

🌌 Likely Shape for Sophie's "Vocal Health" Constellation

- **A Bird in Flight:**
  She wants freedom, release, and ease. A bird stretching upward could symbolize the lightness she craves when singing high notes without strain.
- **A Heart:**
  She equates voice with emotion and storytelling. A heart shape would remind her to keep singing with feeling, not just technique.
- **A Spiral / Swirl:**
  Reflecting both her perfectionism (everything feels like it circles back) and her sense of expansion — she wants to grow outward, not collapse inward.
- **A Star Cluster / Flower:**
  She doodles often, so she might design something decorative — petals or clustered stars — rather than a literal figure.

⭐ Star Principles She'd Likely Pick

- *"Relax my shoulders"*
- *"Breathe into my back"*
- *"High notes = think of a beautiful place"*
- *"Less pushing, more floating"*
- *"Tell the story, not the note"*

⚖️ My bet: **a bird constellation** would fit Sophie best — symbolic of freedom, tied to the sky (astronomy), and reminding her not to cage her own voice with tension.

👉 Do you want me to simulate Sophie actually **explaining why she chose that shape**, in her own words?

You said:

I'd like her to replace one of the principles with something more concrete (like no excessive coughing, for instance), based on something she does. What would she pick?

ChatGPT said:

Perfect — yes, Sophie would naturally bring something concrete if prompted, because she *does* have little habits that affect her voice.

Here's what she'd likely choose to replace one of the more abstract principles:

🌟 Replacement Star Principle

- Instead of *"Think of a beautiful place for high notes"*, she might add:
  "No throat clearing / no fake coughs."

Why?

- When nervous, Sophie often "clears her throat" between takes — it's almost a tic.
- She doesn't realize it irritates her vocal folds.
- If you framed it gently ("Each star is a reminder of something that keeps your voice free — maybe one is 'no extra coughing'"), she'd nod and laugh sheepishly:
  "Oh oui… je fais ça tout le temps! Ok, je mets une étoile pour ça."

⚖️ Result: Her constellation now has a **mix of imagery and practical reminders** — which grounds it in her daily behaviour, making it both personal and effective.

👉 Do you want me to list **all her chosen Vocal Health stars** (the full constellation, with that concrete replacement included)?

You said:

And if I ask her to frame it positively instead of negatively?

ChatGPT said:

Beautiful move — Sophie responds better to encouragement than prohibitions. If you asked her to reframe "no fake coughs" into something positive, here's what she'd do:

🌟 Positive Framing

- Instead of: *"No throat clearing / no fake coughs"*
- She'd rephrase: **"Sip water instead of coughing."**

Why this works for Sophie

- It feels like a *gentle action* she can take, not a behaviour she has to suppress.
- It matches her tendency to keep a water bottle nearby during rehearsals.
- She'd feel proud of the substitution, and it gives her something concrete to do when nervous.

She might even say, smiling:
"Comme ça, chaque fois que je veux tousser, je bois une gorgée d'eau et je rajoute une étoile pour ma voix."

⚖️ So her constellation principle becomes an **affirmative, doable step** — making it both memorable and confidence-building.

👉 Would you like me to expand this so all her "Vocal Health" stars are **positively phrased principles** (not just the coughing one)?

You said:

[Screenshots - possible constellations.]

ChatGPT said:

I see the constellation you created — it's wonderful how you anchored each star with one of Sophie's principles.

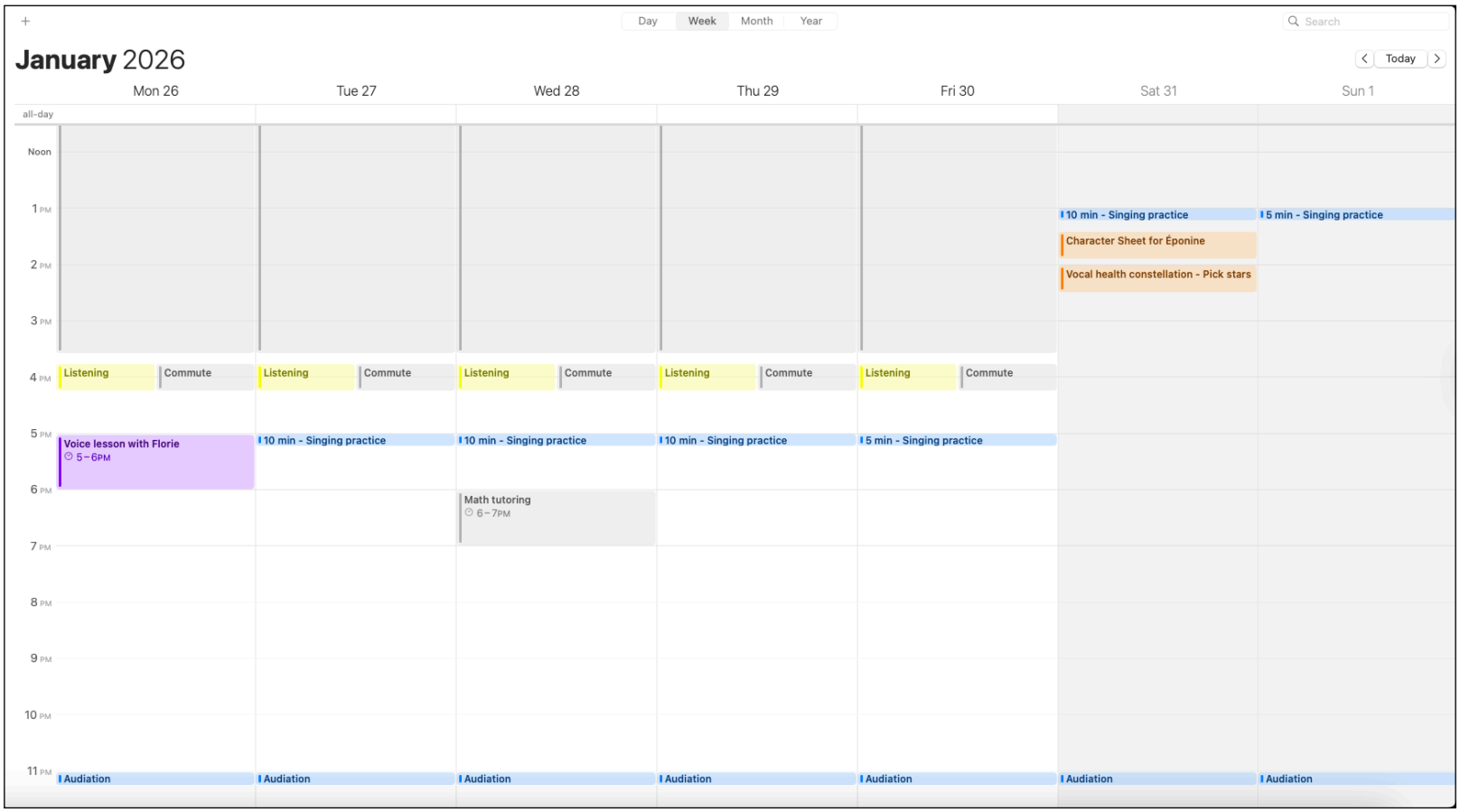
Here's how it looks in her words:

- ⭐ **Relax my shoulders** – *"Quand je chante haut, je laisse tomber mes épaules."*

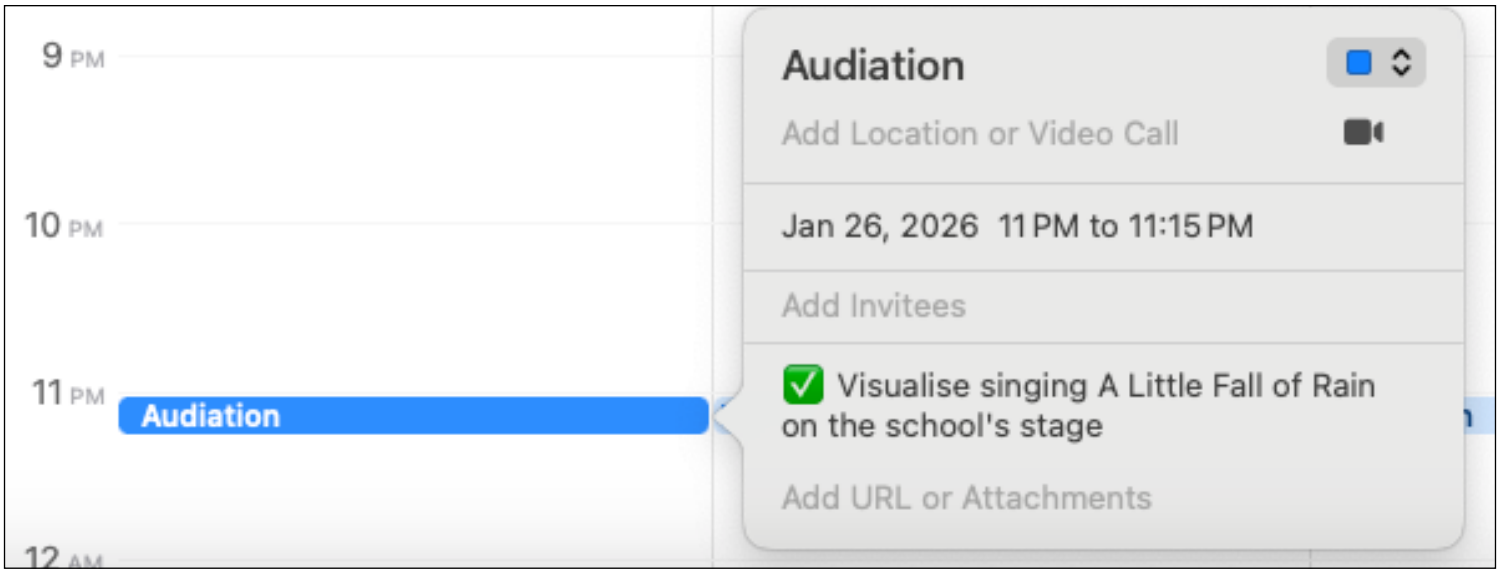
- ⭐ **Breathe into my back** – *"Ma respiration fait gonfler mon dos comme un ballon."*
- ⭐ **Less pushing, more floating** – *"Ma voix flotte, je ne la pousse pas."*
- ⭐ **Tell the story, not the note** – *"Je suis Éponine, pas juste une note."*
- ⭐ **Sip water instead of coughing** – *"Quand j'ai envie de tousser, je bois une gorgée d'eau."*

✨ The positive phrasing makes the whole constellation feel **empowering rather than restrictive**. Sophie would keep it on her wall or in her notebook, and each star becomes a friendly reminder instead of a scolding rule.

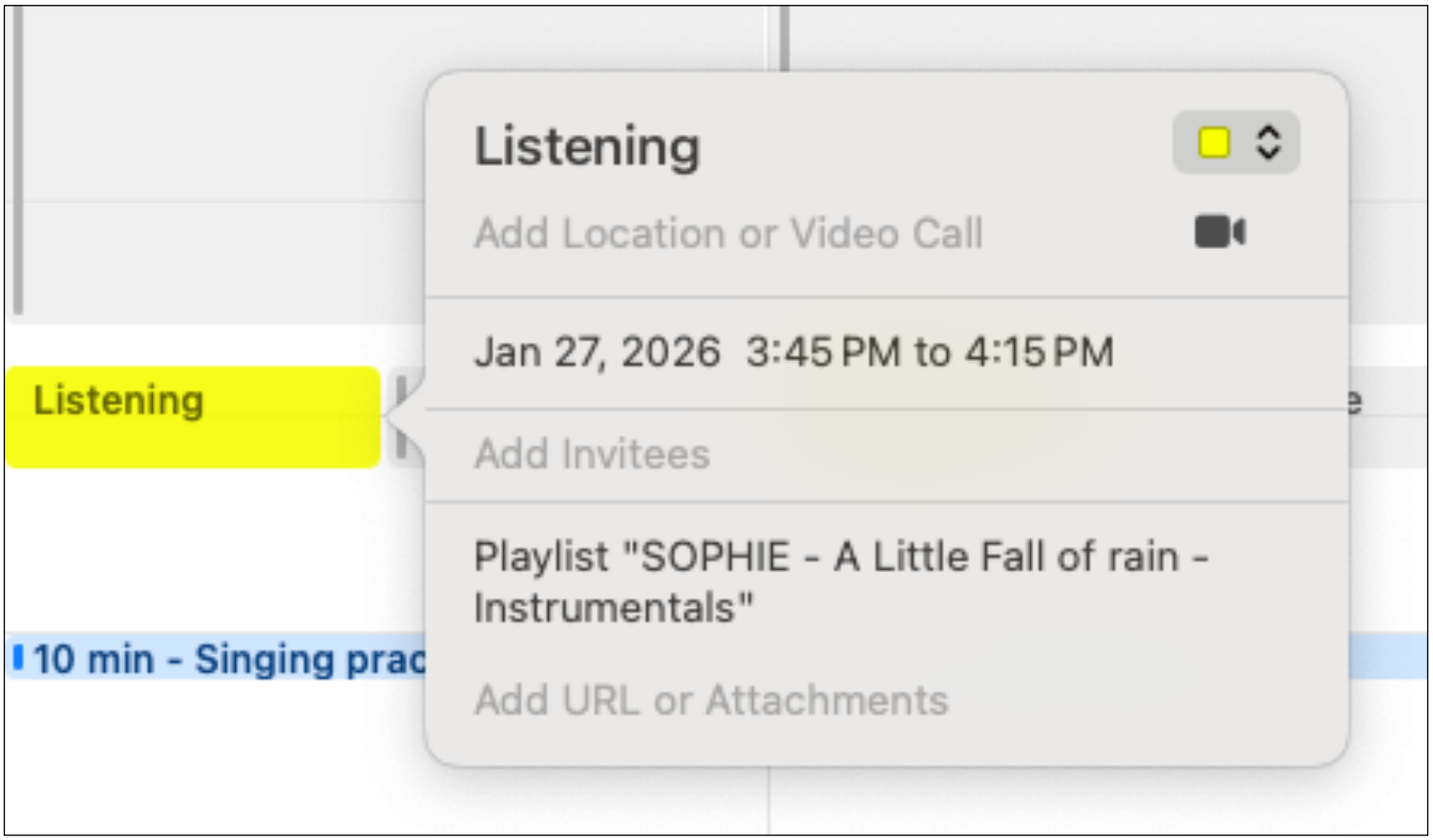
👉 Do you want me to help you design a **second constellation later on — "My Voice" / authenticity** — so Sophie can compare her Vocal Health constellation with a more personal identity constellation before her CEGEP audition?



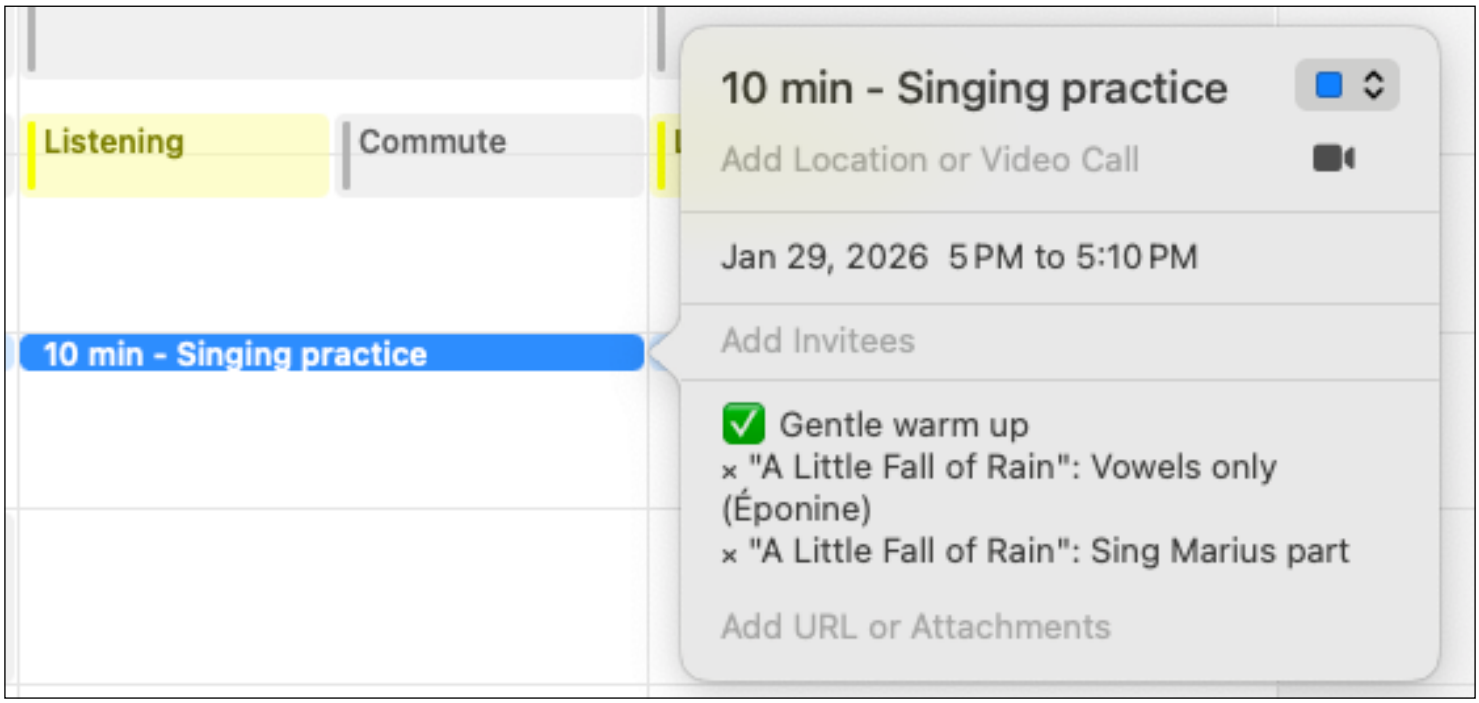
Sophie's practice calendar.



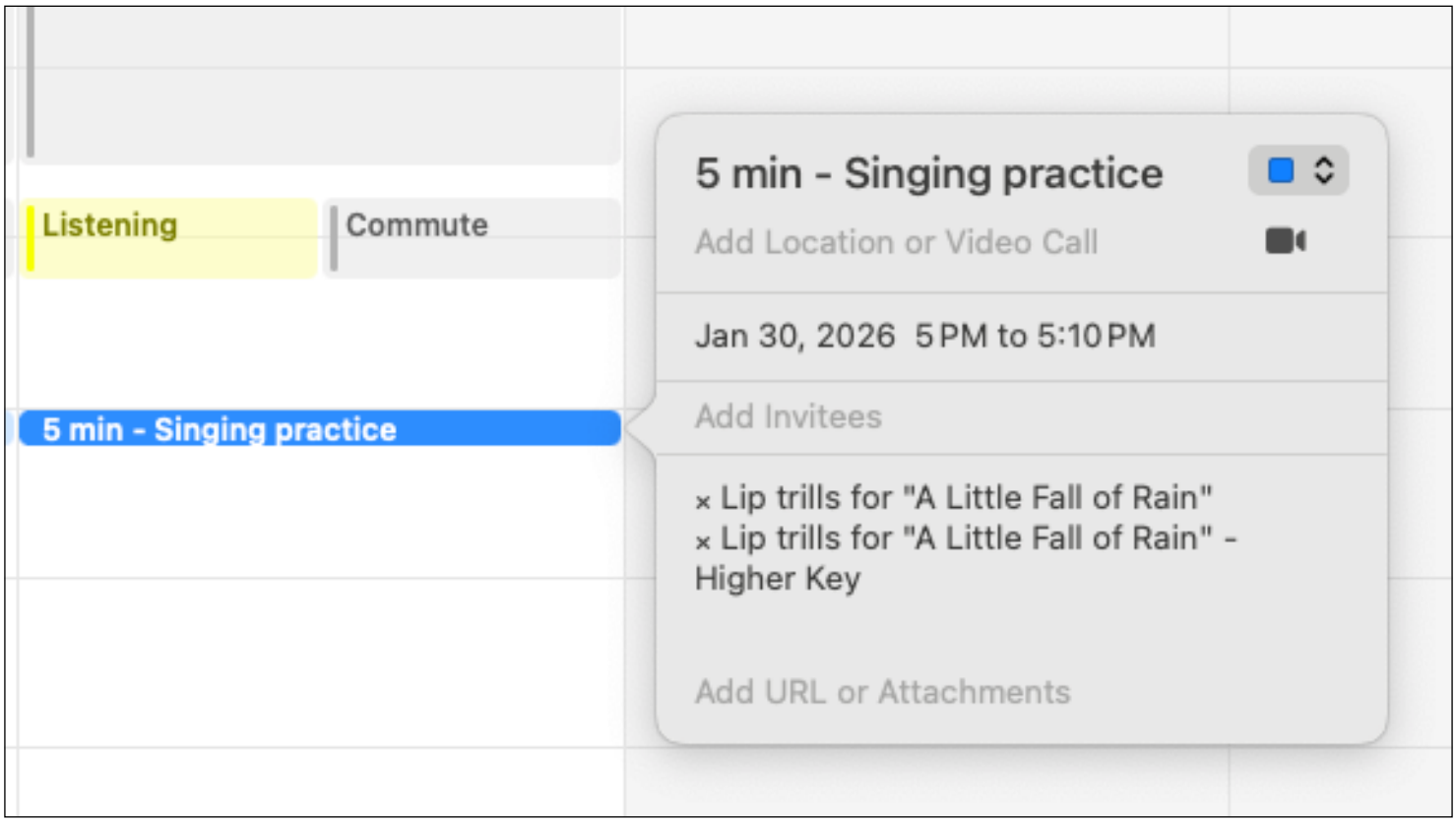
Sophie's practice calendar: detail Monday.



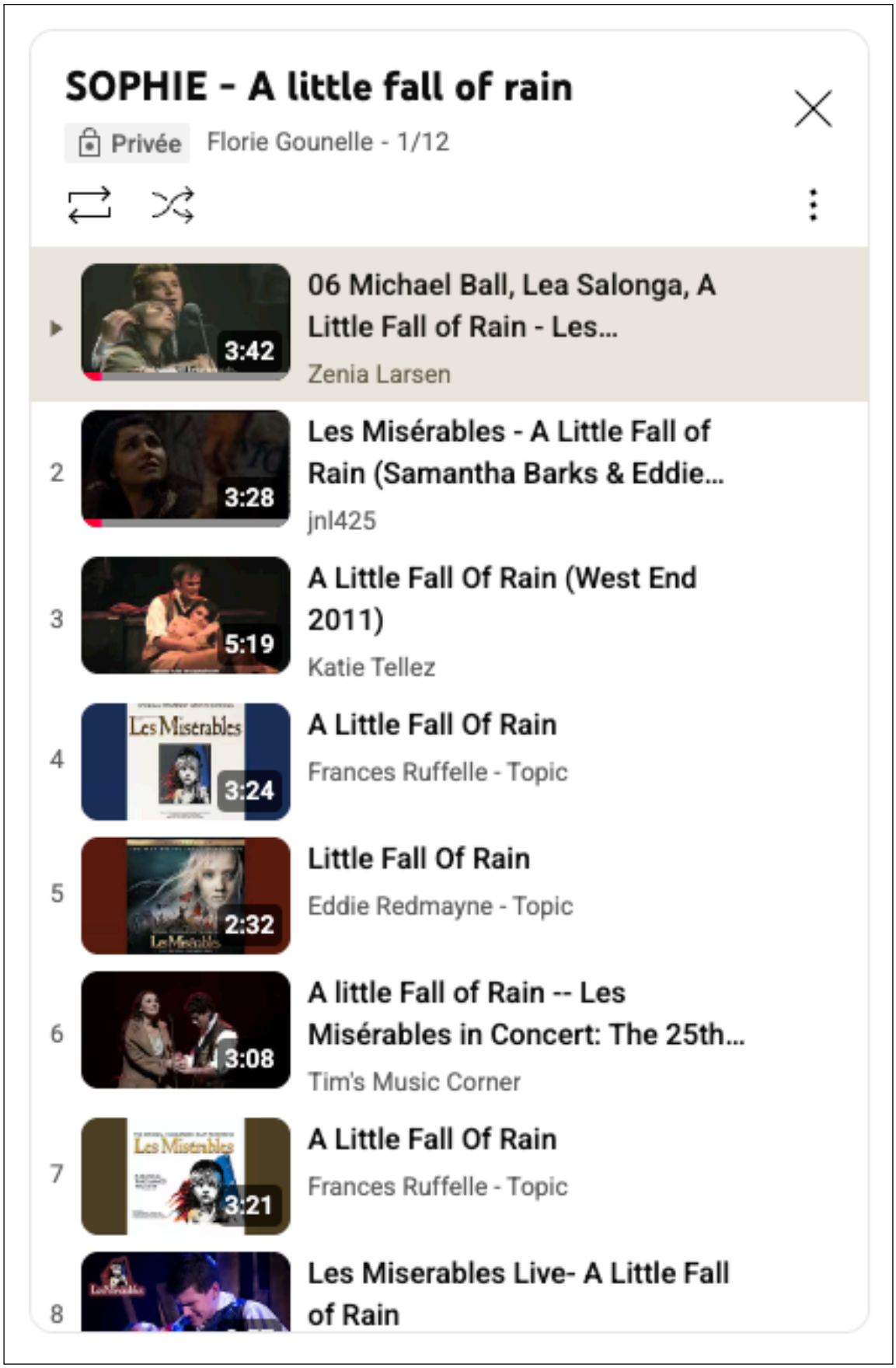
Sophie's practice calendar: detail Tuesday.



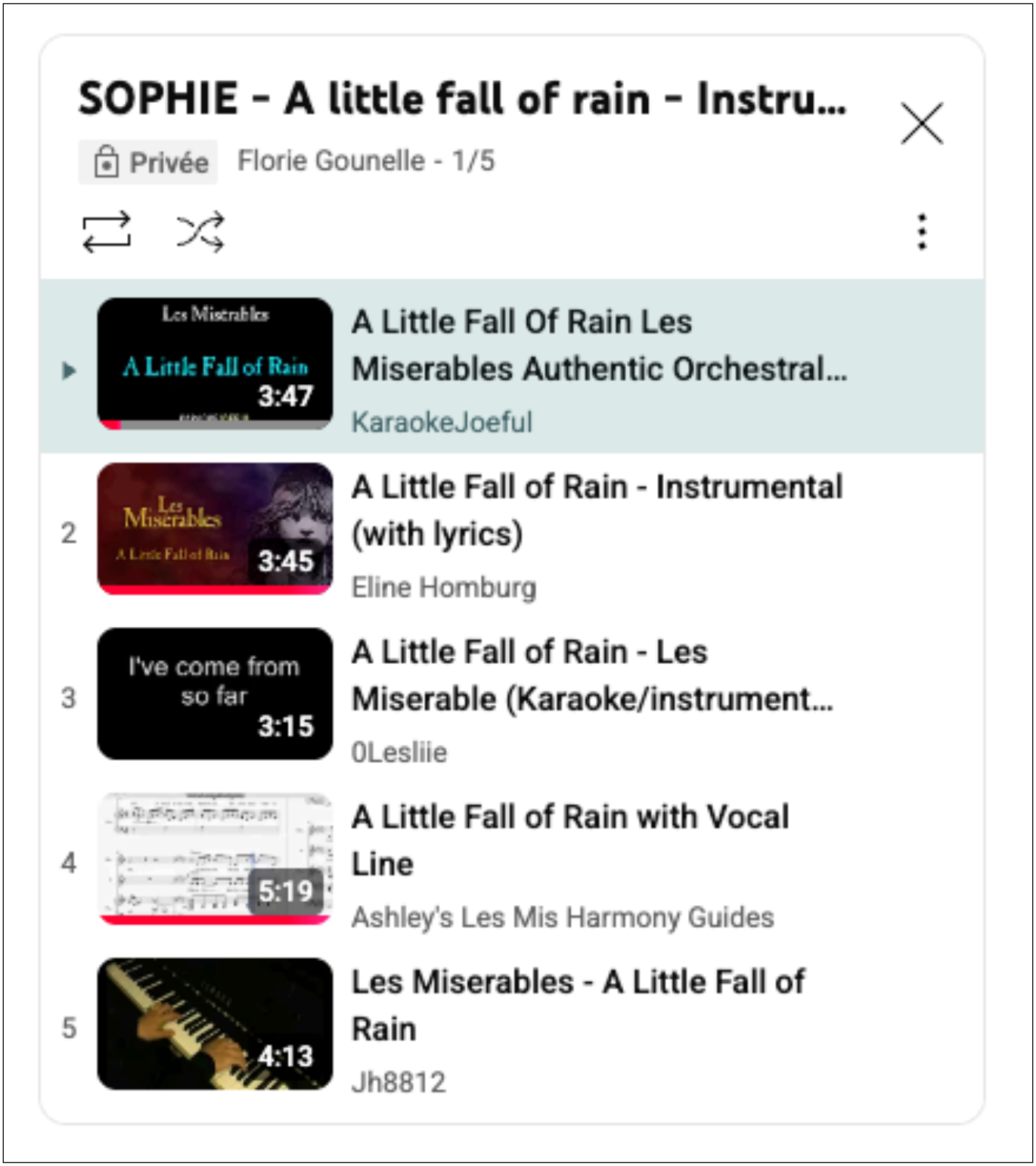
Sophie's practice calendar: detail Thursday - Example checked task.



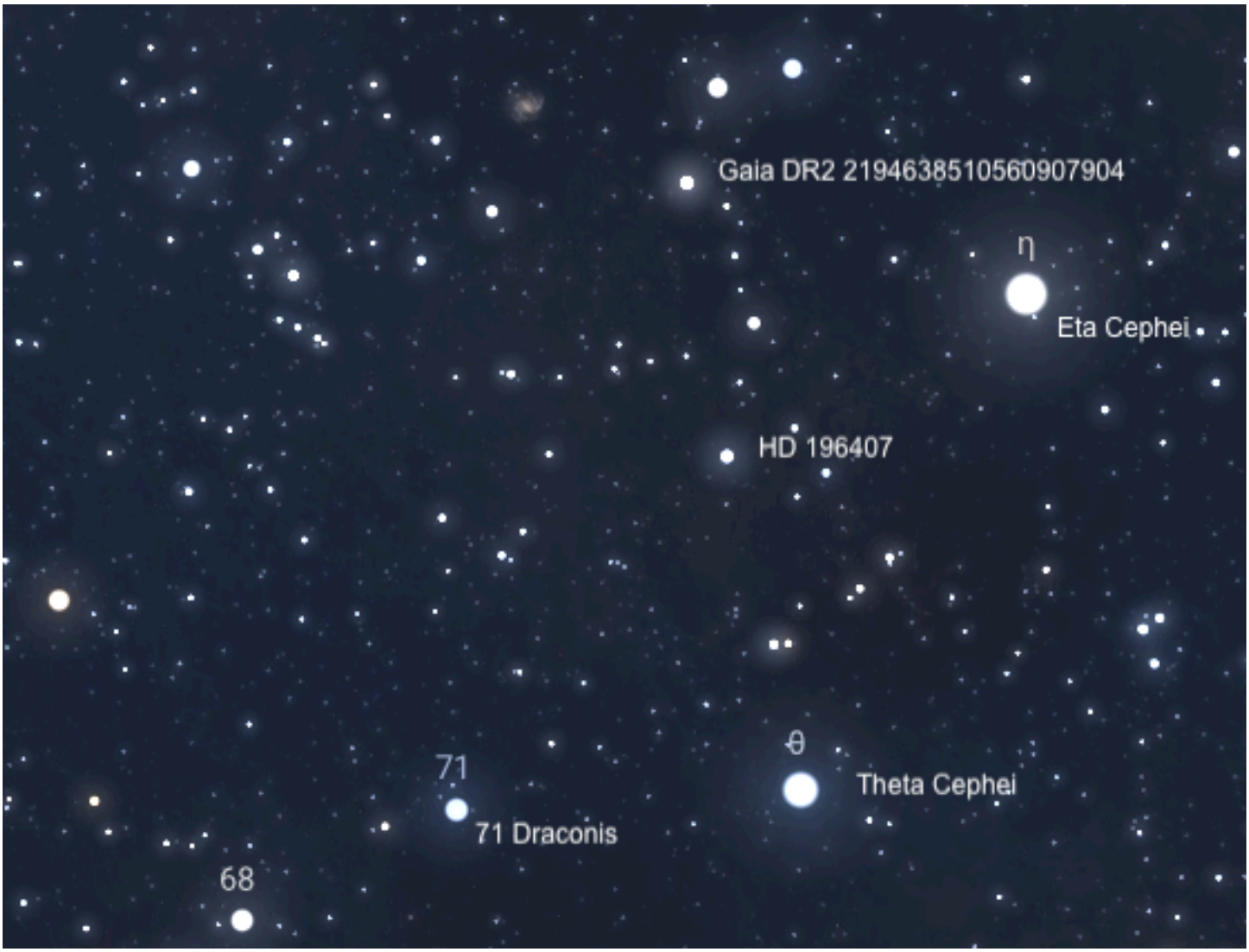
Sophie's practice calendar: detail Friday - Example unchecked tasks.



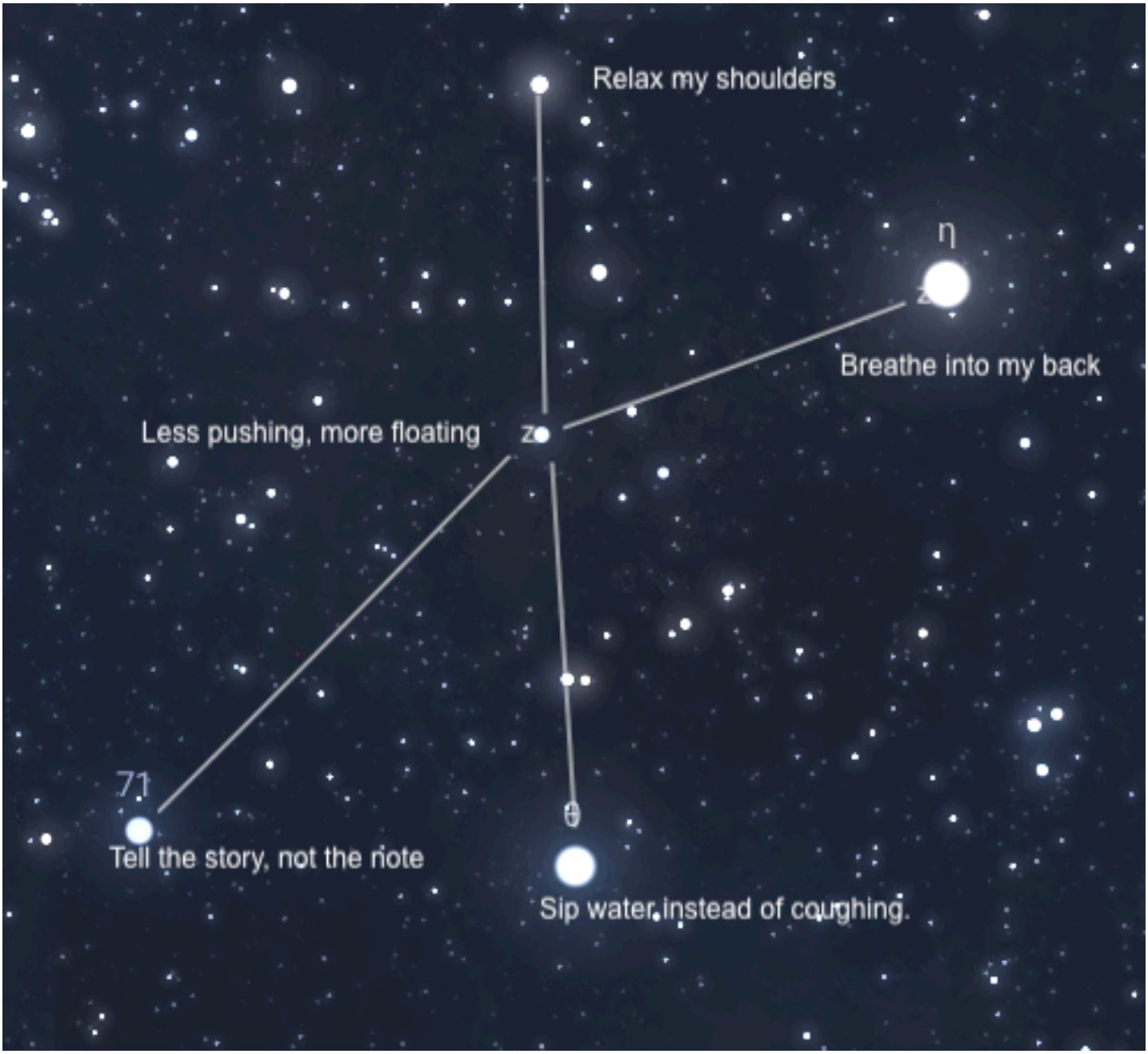
Sophie - Playlist A Little Fall of Rain.



Sophie - Playlist instrumental versions (A Little Fall of Rain).



Sophie - Chosen stars for the *Vocal health* constellation.
https://stellarium-web.org (n.d.)



Sophie - *Vocal health* constellation.
https://stellarium-web.org (n.d.)

Appendix D - Example in action - Progressive mode (Oliver)

You said:

Introduce a new student please - Progressive mode

ChatGPT said:

Here's your new fictional student, introduced in **Progressive Mode** (so only surface-level details, as if you had just met them by phone or email):

Student Name: Oliver
Age: 14
Sex/Gender: Male
Motivation for lessons: He wants to feel more confident singing at school — he has been told he has a "nice voice" but he gets nervous and cracks in front of others.
What he likes about his voice: He thinks it's "kind of warm" when he sings low.
What he dislikes about his voice: His higher notes "go weird" and he feels like he shouts.
Favourite musical genre/style: Pop (he mentions Shawn Mendes and Billie Eilish).
What he hopes to get from lessons: To sing in front of his friends without freezing, and maybe try for a solo in choir next term.
Preferred lesson length: 45 minutes.

Would you like me to also keep Oliver in your **student roster** so you can revisit him across future lessons, or should he just exist for this single test?

You said:

Let's keep Oliver because he's in Progressive mode so we'll need him later. Is the lesson online or in-person? Note: There is no "What do you dislike about your voice" in the first contact prompt. I would not ask this. If you have to ask the question, it would be framed as "Is there something specific you'd like to work on with your voice?".

ChatGPT said:

Got it — Oliver is now part of your **student roster** in Progressive Mode, so you can revisit him later and let the relationship unfold naturally.

On the first contact:

- You're right — you wouldn't directly ask "What do you dislike about your voice." A more natural phrasing is what you suggested: *"Is there something specific you'd like to work on with your voice?"*
- That's how his answer about his higher notes "going weird" would have come up.

For Oliver, the **lesson setting is online** — his parents prefer it that way because it's easier with their schedule, and he already has a decent headset and a quiet corner of the house for calls.

Do you want me to set the scene for Oliver's **first live lesson** (how he shows up in the Zoom room, his mood, what he says first), or do you want to continue just building the first contact notes for now?

You said:

Yes please.

ChatGPT said:

Alright — here's how Oliver shows up for his **first live online lesson** (Progressive mode, so still surface-level and first impressions only):

You admit him from the Zoom waiting room. His camera is on, but the angle is a bit low — you mostly see his chin at first until he adjusts it. He gives a small wave and says:

"Hi… can you hear me okay?"

His voice is a little shy, but he's smiling nervously. Behind him you can see a poster of a band (looks like Shawn Mendes). He's wearing big headphones.

When you greet him, he seems relieved you can hear him. He fidgets with his hoodie strings and explains:
"My mom signed me up… I just wanna see if I can, you know, sing without it sounding weird."

He adds quickly, almost apologetically:
“I’ve never really done lessons before.”

Would you like me to carry this forward as a **short simulation of how the first 5 minutes unfold** (rapport, small talk, checking his setup), or would you prefer to pause here so you can “enter” and interact with Oliver yourself?

You said:

I'll take it from here, thanks. Okay so this is the first five minutes. We do introductions. I welcome him. I ask what "sounding weird" means as this expression came up in the first contact. I ask about how he feels. I ask about how comfortable he is with his setup up. I ask about the poster behind him.

ChatGPT said:

Perfect — here’s how Oliver responds in those **first five minutes**, keeping it realistic and natural:

When you ask what “sounding weird” means, he shrugs and says:
“Like… my voice kinda cracks? Especially when I go high. People laugh sometimes. I just don’t want it to sound… weird.”

When you ask how he feels, he gives a quick nod:
“Nervous. But okay.” Then after a pause:
“I don’t really know what’s gonna happen in a singing lesson.”

When you check about his setup, he looks around and says:
“Yeah, it’s fine. My mom made me use the headphones ‘cause she said the sound is better. It’s quiet here, so… yeah.”

When you mention the poster, he brightens up a little and grins:
“Oh yeah, that’s Shawn Mendes. I like his songs, but I can’t sing that high.”

Would you like me to continue to the **next 10 minutes of the lesson** (where you might gently try sound-check style singing, or keep it conversational), or pause so you can decide what direction you’d like to take with Oliver?

You said:

Objectively, how does he sound when speaking? He's 14: where is he on the transition spectrum? Okay, so I can ask him about his favourite Shawn Mendes songs; and also, which song he wants to sing today, in the case he already feels comfortable singing a song with me. I explain how lessons usually work. I explain that it's important that we communicate, and if he wants to change something in the way we work, he can voice it, and it will never be a problem / I will not be upset. I also take this opportunity to say that I will always be honest with him (each praise is deserved, not faked. I will answer questions genuinely and nicely but never lie (for instance, if there is a song too hard for a specific audition in a set number of days, I will voice it, pedagogically and nicely)). I ask if there is anything he wants to share with me or if he has questions for me.

ChatGPT said:

Here's how that part of the first lesson unfolds, with both **objective voice description** and Oliver's natural responses:

Objectively (speaking voice):
Oliver's voice still has a boyish brightness, but you can hear the early signs of transition. His speaking pitch is on the low side for his age, and sometimes he pushes the ends of phrases a little (a sign of managing breath and changing registration). His voice occasionally drops out or catches mid-sentence, though he tries to cover it by speaking faster. On the transition spectrum, he's at the **early-to-mid stage of voice change** — past the first cracks, but still adjusting.

When you ask about favourite Shawn Mendes songs:
He lights up:
"I like 'There's Nothing Holdin' Me Back.' But I can't sing it. It's too high."

When you ask if he'd like to sing today:
He hesitates, fiddling with his hoodie strings.
"Um… maybe later? I don't know if I'm ready to sing in front of you yet."
(He's not refusing outright, just cautious.)

When you explain how lessons usually work:
He nods seriously, looking like he's trying to take it all in. When you reassure him that you'll always be honest and open, he blurts out:
"Okay, good. I don't like it when teachers say 'great job' and you know they don't mean it."

When you ask if he has anything to share or questions:
He thinks for a moment, then asks softly:
"Do you think… do you think I could ever sing a solo in choir without my voice cracking?"

Do you want me to carry Oliver's **first small singing attempt** (if you gently encourage him to try something easy now), or would you like to keep him conversational a bit longer before he risks singing?

You said:

Okay so I answer his question: " 'Ever': yes, definitely. Voice changes throughout life and the most audible part is maybe during puberty, but when the transition phase is done, there is undoubtedly one song he will be able to do without cracking, even a very simple one if we pay attention to the key. 'Soon' : let's find out, try some exercises and adjust so he can make it possible!" Because he said he's not ready to sing a song today, I ask how he feels about singing at home and in this setup. Because he said he's not ready to sing a song today, we only do exercises. We talk about voice change in puberty. Maybe we take some phrases from a Shawn Mendes song.

ChatGPT said:

Here's how Oliver responds in that flow:

When you answer his "ever vs. soon" question, he looks visibly relieved. He nods quickly and says:
"Okay… yeah, that makes sense. I just don't want my voice to betray me."

When you ask how he feels about singing at home and in this setup, he admits:
"I don't sing much at home. Only when no one's around. My parents are nice about it, but… it's embarrassing."
Then he gestures at his headphones and adds:
"This is fine though. It feels kinda private."

When you explain you'll just do exercises today, he seems more comfortable.
"Yeah, okay. I can do that."

As you start talking about puberty and voice change, he listens closely, nodding at times.
"So… everyone's voice cracks? Like even singers?"

If you bring in a Shawn Mendes phrase just as a playful test, he tries to echo a short line softly (not the whole song). His tone is cautious, but you hear that warm quality he mentioned earlier — his low/mid register sounds stable. When he edges higher, there's a little flip, and he laughs nervously:
"See? That's what I mean. It just… flips."

Do you want me to move us through the **end of this first lesson** (how he leaves, what he says about coming back), or pause here so you can continue shaping the middle of the session with him?

You said:

We talk more about voice cracks in puberty as he seems interested. If there is any sign of boredom, I stop and move on. Because of the voice flip, I'd like him to sing an exercise in the worst possible way. The goal is to dedramatise. I do it with him. We end the session with exercises where his voice does not flip, so below the crack, where he likes his low voice. Session ends. -> What were the events during this session that I should know about? (Visible events, not private thoughts)

ChatGPT said:

Here's a concise record of the **visible events** that took place during Oliver's first session (only what you could realistically observe or hear):

- **Introductions:** Oliver arrived on Zoom, adjusted his camera, and asked if you could hear him. He appeared nervous but cooperative.
- **First conversation:** He explained that "sounding weird" meant his voice cracking, especially on higher notes. He said he feels nervous and hasn't had lessons before.
- **Rapport:** He responded positively when you noticed his Shawn Mendes poster, naming favourite songs but saying they feel "too high."
- **Expectations:** He listened carefully when you explained how lessons work, agreed with your point about honesty, and said he dislikes fake praise.
- **Question:** He asked directly whether he could ever sing a solo in choir without cracking.
- **Setup at home:** He revealed he usually only sings when no one is around, but the online setup with headphones feels private and okay.
- **Puberty discussion:** He showed genuine interest in talking about voice change, asking if all singers' voices crack during puberty.
- **First vocal attempt:** He cautiously echoed a short phrase; his low/mid notes sounded warm, but his voice flipped on a higher pitch. He laughed nervously and highlighted, "See? That's what I mean."

- **De-dramatise exercise:** You invited him to sing in the "worst possible way" to normalize cracks; he joined in, and you did it with him.
- **Closing:** You ended with low-range exercises where his voice stayed stable. He seemed more comfortable finishing on something he liked.

Would you like me to also keep a **running session log** for Oliver (like a teacher's notebook), so each lesson adds to a visible history you can look back on?

You said:

No, I mean, the things you did not mention already. So I can have the feeling of a "real session".

ChatGPT said:

Nice — here are **extra visible, observable details** from the session (things you could have noticed but I hadn't listed yet). These help make it feel like a full, believable lesson without drifting into private thoughts:

- He swallowed a few times before singing and cleared his throat once before trying the Shawn Mendes phrase.
- There was a brief audio lag once (0.5–1s) and you both laughed it off; you asked him to repeat the phrase so you could hear it cleanly.
- He glanced at the clock on his screen a couple of times (small signs of nerves/time-awareness).
- You asked him to take a slow, visible deep breath and he exaggerated it a little — smiling afterward as if surprised it helped.
- He hummed a short warm-up hum before trying to sing a phrase; the hum sounded steady and comfortable.
- When you did the "sing it badly" de-dramatisation together, you both exaggerated facial expressions (big, theatrical) to make it playful — he relaxed and chuckled.
- You modelled one of the exercises first (demonstrated a short descending slide / siren very gently), and he mirrored you immediately after.
- You counted him in for an exercise (1–2–3), giving a visible, steady tempo with your fingers to help him feel grounded.

- He used the headphones' mic mute button accidentally once and then unmuted; you gave a quick, warm reminder about checking mute.
- His posture shifted during low-range exercises — he sat a touch taller and seemed to open his chest more when you cued breath support.
- You suggested a tiny, concrete homework (e.g., hum on his low comfortable note for 5 minutes twice this week) and he nodded and repeated the instruction back to confirm.
- Before leaving, you and he checked the time for the next lesson and tentatively agreed on a day/time (he said "same time next week?" and you confirmed availability).

If you want, I can convert these into a short "teacher note" entry to append to Oliver's visible session log.

You said:

Thanks. Please never suggest what I would do or say (that's my job and the point of this conversation). For example, let's say that I did not suggest any homework. We'll talk about homework next session. What I would do instead is saying I will send him videos of adolescent singers. We say goodbye. During the week, he will probably receive a recording a myself "reacting" to it, just to explain what happens and how normal it is. For instance, Justin Bieber before/during/after voice change. And the same for Tokio Hotel's singer, which will be a good way to reveal embarassing facts about my teenage self. Let's go for session #2

ChatGPT said:

Here's how **Session #2 with Oliver** begins and unfolds (Progressive Mode, continuing naturally from Session #1):

Arrival:
Oliver logs into Zoom a minute early this time. He looks more relaxed than last week, hair still a bit messy, wearing the same big headphones. He waves and says:
"Hi. I watched those videos you sent… Justin Bieber sounded really different, like almost squeaky at first. That was funny."
He laughs, then quickly adds:
"But also kinda good to know it's normal."

Early small talk:
He jokes lightly:
"I can't believe you liked Tokio Hotel when you were a teenager."
You can see him smiling more openly, clearly using the "embarrassing facts" as an icebreaker.

Mood:
He seems curious and in a better mood, less guarded. He adjusts his chair and sits straighter, almost expectant.

Singing context:
When the topic of puberty cracks comes up again, he nods quickly:
"Yeah… I actually tried some stuff at home, like humming low. It was okay. But when I went high, it still flipped. I didn't freak out though, I just laughed."

Visible behaviours:

- He fiddles less with his hoodie strings than last week.
- He hums briefly while waiting for you to respond, as if warming up unconsciously.
- He checks his mic settings once and asks, **"Can you hear me if I go like—"** (then hums a low note).
- He seems more open to exercises this time, not immediately shying away.

Do you want me to carry on through the **core of Session #2** (how he handles exercises, his willingness to sing today), or stop here at the "warm-up" phase so you can take over?

You said:

Okay. Does he feel ready to sing a real / full song this time? How interested is he on a scale of 1 to 10 in voice change?

ChatGPT said:

Here's Oliver at Session #2:

- **Readiness to sing a full song:**
  He hesitates when the idea comes up. He rubs his hands on his knees and says:
  "Maybe not the whole thing… but like, a part of it? I could try the beginning of one, just not the super high chorus."
  So — he's not all the way ready for a "full song" start to finish, but he's more open than in Session #1.
- **Interest in voice change (1–10):**
  He's around an **8/10**. He leans into the topic, asks questions, and brings up what he noticed in the Bieber and Tokio Hotel clips. He's curious and reassured by examples,

though not obsessed. His interest is high because it connects directly to his current struggles and his identity.

Would you like me to show you what Oliver does if he *actually tries* those opening lines (for example, how his voice comes out when he attempts a verse of Shawn Mendes)?

You said:

I suggest we work on both the verse of the song and also on the chorus, but we lower it. What does he think about it? I ask him about his memory: how does he usually memorise school things? (My question is to figure out if he's a visual, auditive, kinesthetic learner...)

ChatGPT said:

Here's how Oliver reacts in Session #2:

On working both the verse and lowered chorus:
His eyes widen a little when you mention the chorus. Then he nods, relieved when you add that it would be lowered:
"Yeah, that's good. I wanna try the chorus, but if it's lower then maybe it won't break. That'd be cool."
He looks more motivated, tapping the table lightly like he's already imagining the rhythm.

On memory / school learning:
He thinks for a moment, looking up as if replaying what he does.
"Uh… usually I just… say stuff out loud? Like if I have to remember history dates, I keep reading them and saying them, and then I kinda walk around my room. If I just stare at the book, I forget."
Then he grins sheepishly:
"And sometimes I make dumb little songs to remember things. Like, I put the words on a beat."

Would you like me to continue with how he *sounds* when he actually tries the verse (and then the lowered chorus), or pause here so you can decide how to frame the exercises first?

You said:

Does he have a pet? Or a topic he looooooves?

ChatGPT said:

Oliver brightens up immediately at that kind of question:

“Yeah! I have a dog. Her name’s Daisy — she’s a golden retriever.”
He smiles wide for the first time in the session and adds:
“She’s like… the best thing ever. I talk about her too much, my friends get annoyed.”

If you press a little, he admits he can go on for ages about Daisy’s goofy habits — like stealing socks and carrying them proudly around the house.

So yes: Daisy is definitely his *looooooove topic*. 🐕

Do you want me to show how he reacts if you weave Daisy into an exercise (like syllables or a lyric substitution), or keep this detail just noted for now?

You said:

[Don't suggest exercises for me. I'll do it.] Oh okay so working on rapport will DEFINITELY be easier. I talk very briefly about my dog (a golden, too) and since we're online, he's probably sleeping besides me so I introduce him. Okay so this lesson will be: Work on lower notes and make a comment about his posture shift and praise this. Work on the break in the gentlest way, saying we're not aiming for power, just exploration. If the voice cracks, it's okay, we will smooth it out. And when the exercise is understood, we use words instead (maybe changing the vowels if needed), like "Daisy" / "Golden" / "Goofy Daisy". If he's not opening the chest enough like you mentioned in session #1, we'll imitate Daisy carrying socks around the house. Then we work on the song of his choice (which is?) the way we discussed earlier. Did anything I don't know about happen during this session?

ChatGPT said:

Here’s what you would have observed in Session #2 beyond the plan you laid out, so it feels like a real session:

- **Rapport moment:** When you introduce your golden retriever, Oliver literally leans closer to the camera, grinning:
  “No way, you have one too?!” He waves at the screen like the dog might notice. His whole body relaxes after this.

- **Lower notes / posture shift:** As you're working in the low range, he unconsciously sits taller again, shoulders back — but this time he notices himself doing it and chuckles:
  "I feel like I'm posing or something."

- **Break exploration:** On one exercise he cracks and then bursts out laughing — covering his mouth with his sleeve, but it's more amusement than embarrassment this time. He even tries it again immediately, on his own, to "see what happens."

- **Using words ("Daisy" / "Golden"):** He gets giggly at singing "Goofy Daisy," and after a line he blurts:
  "She actually *is* goofy. This works."

- **Imitating Daisy with socks:** When you bring it in, he goes all-in — shoulders hunched, pretending to carry something in his mouth. He laughs at himself and says,
  "If anyone walked in right now…" but then repeats it willingly because it loosens him up.

- **Song choice:** When asked, he settles on **"There's Nothing Holdin' Me Back"** (Shawn Mendes), the same one he mentioned last week. He wants to start with the verse and then try the lowered chorus.

- **Other visible detail:** At one point his dog Daisy *actually* barks in the background. He looks over his shoulder, embarrassed, and says:
  "She always thinks someone's at the door. Sorry."

- **End of session:** As you're wrapping up, he nods earnestly and says:
  "This was way more fun than I thought singing lessons would be."

Would you like me to also keep track of **his self-assessment** vs. the **objective trajectory** after each session (so you can compare how he thinks he's doing with what you observe)?

You said:

Okay that would be interesting to put in the Final Disclosure. Thanks. We're almost done for this session. For next time, I suggest an assignment and ask how he feels about it: he will teach me about voice change. In a very simple way. If he's okay with it, I ask how long he thinks his exposé can be. 2 min? 5 min? 10 min?

ChatGPT said:

Here's how Oliver responds at the end of Session #2 when you frame that assignment:

- When you suggest he'll be the one teaching *you* about voice change, he blinks, then breaks into a grin:
  "Wait… me teaching *you*? That's kinda funny."

- After a pause, he nods:
  "Yeah, I could do that. I mean, I know some stuff now from what you said and from those videos."

- When you ask about timing, he thinks hard, chewing on his lip:
  "Uh… 2 minutes is too short. 10 feels huge. Maybe… 5? Yeah, 5 sounds okay."

He looks half-excited, half-nervous — but he's clearly intrigued by the role-reversal idea.

Would you like me to pick up with Oliver right at the **start of Session #3** next time, when he shows up with whatever he's prepared?

You said:

Nice. Let's go into session #3.

ChatGPT said:

Here's how **Session #3 with Oliver** begins, keeping continuity with the assignment you gave him in Session #2:

Arrival:
Oliver logs in right on time. He has a sheet of lined notebook paper in his hand and looks a bit self-conscious but proud. He waves and says:
"Hi. I, uh… I actually wrote some notes for today."
He holds the paper up to the camera briefly, grinning awkwardly.

Mood:
He seems a little nervous but also eager to show you what he's done. He fiddles with his paper and then blurts:
"I didn't know if this is, like, what you meant, but I tried."

Exposé attempt (start):
He clears his throat and starts reading, speaking slowly and checking the page often:
"So… when your voice changes, it's called puberty. The voice box gets bigger, and that makes your voice deeper. Boys usually crack more than girls, but girls' voices change too. It's normal."

He looks up at the camera to see your reaction, then adds, off-script:
"Also… Justin Bieber went through it. So if he survived, anyone can."

Visible behaviours:

- His handwriting is large and uneven on the paper — he clearly worked it out himself, not copied from a website.
- He's tapping his pencil against the desk while talking, maybe to calm his nerves.
- He glances at you often, checking if he's "doing it right."

Would you like me to continue with the **whole exposé (about 5 minutes, as he planned)**, or pause here so you can interact with him partway through?

You said:

Okay, during the exposé, I say words of encouragement. I thank him. I ask how he feels afterwards. I ask about the most surprising thing he learned and how it changed his view of his voice. I ask if there is anything that is not really clear he'd like clarification on.

ChatGPT said:

Here's how Oliver responds in Session #3 after his exposé and your follow-up:

- **After encouragement / thank you:**
  He grins, blushes a little, and shrugs:
  "Thanks. I was kinda scared I'd mess it up, but it wasn't too bad."
- **When you ask how he feels afterwards:**
  He pauses, thinking.
  "Honestly? Proud. Like… I never 'teach' stuff. It's weird but kinda cool."
- **When you ask about the most surprising thing he learned:**
  He taps his paper.
  "That girls' voices change too. I didn't know that. I thought only boys had the cracking thing. It makes me feel less… like a freak."
- **When you ask what's unclear / what he wants clarified:**
  He squints at his notes.
  "Um… I wrote that the voice box gets bigger. But… why does it crack when it gets

bigger? Shouldn't it just… drop lower?"
He looks genuinely curious, not just filling space.

Would you like me to carry Oliver forward into the **music part of Session #3** (when he's ready to switch from exposé mode to singing), or keep the focus on this reflective conversation a bit longer?

You said:

Nice. I answer his question. Is there a follow-up?

ChatGPT said:

Yes — there is a visible follow-up once you've answered his question:

- Oliver listens carefully, frowning in concentration. He tilts his head and then nods slowly:
  "Ohhh… okay, so it's like… it glitches while it's adjusting?"
  He laughs at his own phrasing, but you can see relief on his face that there's a clear reason behind the cracks.
- He then leans closer to the camera and asks:
  "So if my voice is cracking now, does that mean it's actually a *good* thing? Like, proof it's working?"
- His mood visibly shifts from anxious to almost proud — he straightens in his chair, chest a bit more open than usual.

Would you like me to continue into how he approaches singing in **Session #3 after this moment of reframing** (i.e. what happens when he tries exercises or song lines with this new mindset)?

You said:

I answer his question and praise how cool (genuinely) I think the way he framed it is. Okay. When we started he mentioned he wanted lessons "to feel more confident singing at school ". What does "more confident" look like for him?

ChatGPT said:

Here's how Oliver responds in Session #3 when you bring him back to his original goal about confidence:

He nods quickly when you remind him of it, fiddling with his pencil. Then he says:
"Yeah… more confident means… like… I don't wanna feel my stomach drop when the teacher says, 'Who wants to try the solo?'"

He thinks for a second, then adds:
"It's not even about sounding perfect. It's just… if I could put my hand up without feeling like my face is on fire, that would be confidence."

And after a pause, he blurts:
"Also, if my friends didn't laugh. Or if they laughed, I didn't care."

So for him, *"more confident" = raising his hand in choir, singing in front of peers without panic, and being less sensitive to teasing*.

Do you want me to continue with how he *shows this in practice* in the lesson (like how he reacts when asked to sing a bit more boldly right now), or keep it at the reflection stage for this session?

You said:

So this is in the context of choir. Does he like the songs they sing? What are the songs?

ChatGPT said:

Here's Oliver's answer in Session #3 when you ask about choir repertoire:

He shrugs and says:
"Some of them, yeah. Like we did *Hallelujah* last term — that was pretty nice. And there's one from *The Greatest Showman* that I like."

Then he pulls a face:
"But sometimes it's boring… like old hymns or stuff we have to do for assemblies. Everyone just mumbles those."

He leans in a little, more animated:
"This term we're supposed to do *Shallow* from *A Star is Born*. I like it, but I'm scared of the high part. That's the one the teacher keeps saying 'who wants to try?' and… yeah, no."

So: he enjoys modern/pop repertoire in choir (*Greatest Showman*, *Shallow*), feels neutral-to-positive about classics like *Hallelujah*, and dislikes the obligatory hymns/assembly songs.

Would you like me to continue with how he reacts if you explore *Shallow* a bit in this lesson (since it connects directly to both his interest and his fear)?

You said:

Ask if he'd like to try Shallow in a lesson (explain we can always change key, melody, etc.). Can the choir change the keys of songs, or is it set in stone? Lesson plan: exercises, technique, use Daisy or phrases from Oliver's exposé... Goal = soften the break, make the higher range smoother (less tense), feel how good low notes sound. I explain the "why" of each exercise. I ask if he's okay with the plan, if not, I adjust. Is he still clearing his throat before a phrase? If yes, I suggest we replace this by taking a sip of water (for now) (maybe it's a good opportunity to talk about hygiene for two minutes).

ChatGPT said:

Here's how Oliver responds in Session #3 when you bring those points up:

- **When you suggest trying *Shallow* in a lesson (with key/melody adjustments):**
  He laughs nervously, then nods:
  "Maybe… yeah. If it's not the scary part. If we can change it, that'd be cool. The chorus is, like, impossible right now."

- **On whether the choir can change keys:**
  He frowns, thinking:
  "I don't think so? The teacher just plays it on the piano and we all follow. They never said anything about changing keys. I guess it has to fit everyone."

- **Reaction to your plan:**
  He listens carefully and nods.
  "Yeah, that sounds fine. As long as I don't have to, like, belt it. I like the part with Daisy." He grins at the mention of his dog again.

- **Throat-clearing:**
  Yes — he still does it, especially before higher phrases. He gives a quick, habitual little "ahem" right before starting.

- **When you suggest water instead:**
  He blinks, then reaches for a water bottle on his desk:
  "Oh. Okay. I can do that. That feels… less scratchy."
  When you mention hygiene, he nods, looking a bit thoughtful:
  "So clearing your throat is bad? I thought it was just… normal."

Do you want me to carry through how Oliver *sounds and reacts* as you start the actual exercises in this session (so you can "see" his posture, effort, and cracking moments)?

You said:

Okay so brief talk about hygiene. Then, Shallow. I have a feeling he can go higher than what he says. We don't have to belt it. Ask how much time he has a day for homework. If he WANTS to have homework and if he's motivated (no shame if not).

ChatGPT said:

Here's Oliver's response in Session #3 when you move into those points:

- **Brief hygiene talk:**
  When you explain that constant throat-clearing can actually irritate the folds more, his eyes widen.
  "Really? Oh… I didn't know. That explains why sometimes it feels worse after I do it a lot."
  He takes another sip of water almost theatrically, like he's trying to prove he's listening.

- **On *Shallow*:**
  When you introduce the idea of singing part of it without belting, he looks nervous but intrigued. He hesitates, then says:
  "I can try. Just not too loud. But maybe… maybe I can go a bit higher than I thought."
  He looks half-curious, half-cautious, as if testing himself.

- **On homework time:**
  He shrugs and looks to the side, thinking.
  "Depends on the day. Sometimes like 15 minutes? Sometimes nothing 'cause I've got sports and homework."

- **On whether he *wants* homework:**
  He bites his lip, then admits:
  "I think… yeah, if it's not too much. Like if it's something quick I can do in my room. Not like an hour or something."

- **On motivation:**
  He nods, a bit more confidently:
  "I'm motivated if I know what it's for. Like… if it's just random, I forget. But if it's, like, for the song or for choir, then yeah."

Would you like me to carry on into **how he actually sounds on the first attempt at *Shallow* in lesson #3** (objective description of tone, range, cracks), or stop here so you can frame the approach yourself?

You said:

How about three minutes a day for the homework? We can try this week and if it doesn't feel like it's working, we change and find other says (again, no shame if it doesn't work. We just have to find what's working or not.)

ChatGPT said:

Oliver nods right away at the "three minutes" idea, almost looking relieved:

"Three minutes? Oh, yeah, I can do that. That's like… nothing. Even if I forget, I could do it before bed or something."

Then he grins a little, joking:
"That's shorter than brushing my teeth."

When you add that there's no shame if it doesn't work and you'll just adjust, he seems reassured. He leans back in his chair and says more seriously:
"Okay. I like that. Then I won't feel bad if I miss a day."

He looks settled with the plan, like the low-stakes approach makes him more confident to actually try.

Do you want me to show you how Oliver *handles the first week of this 3-minute homework* by the time Session #4 rolls around?

You said:

Okay. So "homework" is: hum a full song from choir (any) every day. In its entirety. If a part is too high, shamelessly change the key within the song. The goal is to do it smoothly. If it breaks, it's okay. Muscles are doing their best. If it feels like it's hurting, change the pitch of the specific phrase. How does it sound? If it's okay, I'll record the instructions on a voice note and send it to him. If not, tell me and I'll change. See you in session #4. And now I'll stop and check how this "relationship" / work fits within the artefact (or not). [Don't do it for me.]

ChatGPT said:

Oliver listens carefully to your homework instructions and repeats them back in his own words to make sure he got it:

"So… I just hum a whole choir song every day. If it's too high, I slide it down. If it cracks, it's fine. And if it hurts, I move the line lower. Right?"

When you confirm, he nods and smiles:
"That actually sounds doable. Like, I won't forget 'cause it's just a song."

He looks reassured by the clarity and the no-shame framing.

So yes — it **sounds good** to him. Recording the instructions as a short voice note will make it even easier for him to remember.

See you at **Session #4** with Oliver.

You said:

Okay we are "tomorrow" (lol). It's Sept. 17th. I have two core principles I would like to work on today because they are not "ticked" on the diagram. So let's go for session #4. Ask how Oliver is doing and how was his voice during the week.

ChatGPT said:

Here's how Oliver shows up for **Session #4 (Sept. 17th)**:

Arrival:
He logs in a little late this time (about 2 minutes). He looks slightly tired — hoodie up, headphones as usual, slouching in his chair. He waves quickly and says:
"Sorry, my mom wanted me to walk Daisy before the lesson."

When you ask how he's doing / how his voice was this week:
He shrugs, then brightens a bit:
"Good, I think. I did the humming thing… not every day, but, like, four times. It was kinda funny 'cause my sister told me it sounded like I was a fridge humming in my room."
He laughs at that, then adds more seriously:
"But I noticed… sometimes it cracked and sometimes it didn't. When it didn't, it felt smoother. Not perfect, but… better than before."

Visible behaviours:

- He has his water bottle with him and sips once before starting (maybe remembered from last time).
- He pulls a notebook from his desk and flips it open — you see a doodle of a microphone sketched on the corner.
- His posture is slouchy at first, but he sits a bit taller as he talks about the week, almost unconsciously.

Do you want me to carry Oliver into the **core work of this lesson** (Session #4), or pause here so you can set how the two unticked principles will shape what happens?

You said:

Let's call the humming the "fridge exercise". I praise him for his practice. I ask about his energy on a scale from 1 to 10.

ChatGPT said:

Oliver chuckles when you call it the "fridge exercise":
"Ha! Yeah, that's exactly what my sister said. Now it's official."

When you praise him for practicing, he smiles shyly and shrugs:
"Thanks… it wasn't that hard, actually. Kind of relaxing."

When you ask about his energy, he thinks for a second, then answers:
"Uh… maybe a 6? I'm a bit tired 'cause of school, but not like… dead tired. Just… normal."

He rolls his shoulders once, like he's shaking it off.

Would you like me to move into how Oliver sounds/acts when you begin the first exercises of Session #4, or keep us in the check-in phase for now?

You said:

I ask if he needs to feel more energetic (more 10) or more relaxed, more peaceful.

ChatGPT said:

Oliver tilts his head at the question, thinking. Then he says:

"Hmm… more relaxed, I think. I don't really need more energy right now, or I'd feel jumpy. If I felt peaceful, that'd be nice."

He leans back a bit in his chair after saying this, almost showing the answer in his body language.

You said:

Okay. We'll start with a relaxation exercise. After the exercise I ask if he feels it's useful for him or not. Some people don't find it useful at all. The exercise will anyway be a good entry point to working on the breath, as you mentioned his breath was uneven or something. So we go for this and maybe just do simple and relaxing sirens, working around the break area, very gently. I then ask him to show me how he practiced the fridge exercise on songs. We work on it like this / correct / change and introduce the words but in a lullaby style. And I guess that'd pretty much be a full session

ChatGPT said:

Here's how Oliver responds and what you'd notice in **Session #4**:

- **Relaxation exercise:** He follows along a little awkwardly at first, but then his shoulders visibly drop and his jaw loosens. When you ask if it's useful, he says honestly:
  "Yeah… I think so. It makes me feel calmer. Not sure if it helps my singing yet, but it's kinda nice."

- **Breath / gentle sirens:** His first siren is hesitant — a bit jerky through the middle. On the second try, it smooths slightly, though there's still a little flip. He grins when it cracks:
  "There's the fridge again." But his tone is amused, not discouraged.

- **Fridge exercise on songs:** He hums the start of *Hallelujah* (the choir song he mentioned before). The pitch drifts a little, but he makes it through the whole verse. In the higher spots, he slides down mid-line without stopping, exactly as you'd asked.

- **When you introduce words in lullaby style:** He softens immediately, almost whisper-singing "Hallelujah." The break still shows up, but it's gentler and less tense than before. When he finishes, he looks pleased and says:
  "That felt… actually nice. Like not scary."

- **Other visible details:**
    - He doesn't clear his throat this time before phrases — he sips water once instead.
    - His posture is more upright by the middle of the session without you cueing it.
    - He doodles a little microphone in his notebook again when you're explaining, then stops to listen closely when it's time to sing.

By the end, Oliver looks calmer and says softly:
"That was good. I didn't think singing could feel like that."

Do you want me to carry Oliver forward into **Session #5** next (to see how he comes back after trying this "lullaby fridge" practice at home), or pause here while you integrate Session #4 into your artefact work?

You said:

Okay so at the end of the session I mention what you said (not clearing the throat, better posture). I ask if there is anything he needs: something that is missing in the session. It can be as simple as a cushion for his back or a more structured approach. It can be "less explanations from me", anything. he can answer now or email me later if he thinks of something. I also say that I like his notebook to see if it leads somewhere.

ChatGPT said:

Here's how Oliver reacts at the end of **Session #4**:

- **When you mention throat-clearing and posture:**
  He smiles, a little proud:
  "Yeah, I noticed that too. I didn't even think about it, it just happened."

- **When you ask if anything is missing / something he needs:**
  He fidgets with his pencil, thinking, then shakes his head:
  "No, it's fine. I like it how it is. If I think of something, I'll tell you though."
  He seems reassured by the option to email you later.

- **When you comment on his notebook:**
  He laughs and flips it around briefly to show you: there are more doodles than notes.
  "It's just random stuff… but maybe I can write things down if you want? Like what I do each week?"
  He looks curious, almost testing if that's something you'd value.

Would you like me to pick up with Oliver at the **start of Session #5** next, when you'll see whether he actually uses the notebook for singing notes or just keeps doodling?

You said:

Sure, if it helps him, please use the notebook. It can be to take notes of the exercises or even doodle while we talk or write down phrases that stick with him. He doesn't HAVE to. But he can! What does he say?

ChatGPT said:

Oliver nods quickly when you give him that freedom:

"Okay, cool. I think I'll use it then. Not, like, homework notes… but maybe just stuff I don't wanna forget. Or if you say something funny, I'll write it down."

He grins at that last part, then adds more seriously:
"I like doodling while we talk too. It kinda helps me listen."

So he's open to using the notebook — not as a structured task, but as a personal tool that makes the lessons feel more his own.

You said:

Nice so notebook it is. Ask him how he thinks he'll practice this week (if he wants to, but maybe it's necessary to start thinking about it if there is an audition coming up). Something doable. And say when (if) he tells me I'll help him in making it doable

ChatGPT said:

Here's Oliver's reaction in **Session #4 wrap-up** when you bring that up:

He thinks for a moment, tapping his pencil on the notebook.
"Hmm… I could do the fridge thing again, but maybe with the lullaby words this time. Like not just humming."

Then he glances up at you:
"Not every day, but maybe… three or four times this week? Ten minutes each?"

He shrugs, a bit unsure, then adds:
“If that’s too much or not right, you can tell me. I just don’t wanna forget how it felt today.”

So he’s beginning to propose his own practice structure, but is open to your help making it realistic and “doable.”

You said:

Sounds great for the 3 or 4 times a week. Is there anything that would be a constraint in him doing so?

ChatGPT said:

Oliver nods, then thinks about it seriously.

“Yeah… sometimes I’ve got soccer practice and homework on the same night. Then I’m too tired. And if my sister’s around, she teases me if she hears me. That kinda makes me stop.”

He shrugs, then adds:
“But if I close my door it’s usually fine. I guess the only real problem is if I get home late.”

So his main constraints are **time on busy days** and **feeling self-conscious if family overhears**.

You said:

How will he manage his schedule for 3 or 4 times a week then? How will he make this happen?

ChatGPT said:

Oliver thinks it through, tapping his pencil against the notebook.

“Okay… so, not on soccer nights. That’s Tuesdays and Thursdays. Those days I’ll probably skip.”

He flips the notebook open like he’s planning, then says:
“I could do Mondays and Wednesdays after homework. And maybe Saturday morning ‘cause everyone sleeps in, so no one will bug me.”

He pauses, then adds with a grin:
"And if I feel like it, maybe Sunday too. But at least those three for sure."

So his plan is: **Mon + Wed evenings, Sat morning** (with Sunday as a bonus if possible).

You said:

Nice. Good job Oliver! Okay. So between session #4 and #5, does he send an email for the "needs" question?

ChatGPT said:

Between **Session #4 and #5**, Oliver does **not** send an email about additional needs.

But when he shows up for the next lesson, he casually mentions:
"Oh, I thought of something after last time… it's not a big deal, but sometimes I can't hear the piano super well through Zoom. Like, when you play and talk at the same time."

So he didn't write, but he *did* remember the question and brings it up live the next week.

You said:

Okay so he mentions it on session #5 and we run a new test and then it works. So let's say we begin session #5. What is happening? How was practice? How does he feel about his voice? What does he want to do today?

ChatGPT said:

Here's Oliver at the start of **Session #5**:

Arrival:
He logs in on time, hoodie off this time, hair still messy but he looks a bit more awake than usual. He waves and says cheerfully:
"Hi! I remembered my water bottle." He holds it up with a grin.

About practice:
He reports:
"I did three times like I said — Monday, Wednesday, Saturday. Saturday was the best one

'cause the house was quiet. I tried the lullaby words, and it didn't crack as much. Well, sometimes it did, but I didn't care as much."

How he feels about his voice:
He thinks, then shrugs with a little smile:
"It feels… better? Not like I'm suddenly Shawn Mendes or anything, but I can control it a bit more. The low notes feel stronger, and the high ones don't freak me out as much."

What he wants to do today:
He pauses, then says:
"Maybe *Shallow* again? I kinda liked trying it. Or maybe a different choir song… but *Shallow* is the one I'm scared of, so maybe I should practice that with you."

Would you like me to carry Oliver into the **first exercises of Session #5** (objective description of how his voice sounds after a week of "fridge/lullaby" practice), or keep it at the check-in stage for now?

You said:

Great for sticking up to his plan, good job. Let's do a song only session. With a Shawn Mendes song and Shallow. What comes up?

ChatGPT said:

Here's how a **song-focused Session #5** with Oliver unfolds:

Shawn Mendes (verse + adjusted chorus):

- He picks *There's Nothing Holdin' Me Back*.
- The verse comes out fairly steady — a warm, slightly breathy tone, with fewer cracks than in earlier sessions.
- On the chorus (lowered as agreed), he tenses at first, but then relaxes into it. There's one clear flip mid-line, but he laughs and keeps going rather than stopping.
- After finishing, he says with a grin:
  "That was way better than last time. Still cracks, but I didn't freeze."

Shallow (verse + lowered chorus):

- He starts tentatively, almost whisper-singing the verse. His pitch is accurate, though a bit quiet.
- When he gets to the (lowered) chorus, his voice wobbles at the entry — he looks nervous — but he pushes through gently. One crack, then the rest flows smoother.
- He actually smiles mid-line and looks surprised at himself.
- Afterward, he says:
  "I didn't think I could even do that. I mean… it wasn't perfect, but I got through it."

Visible behaviours:

- He doesn't clear his throat before singing; he sips water once between songs.
- He sits taller by the second song, especially during the chorus, like he's physically supporting himself more.
- He doodles a tiny guitar in his notebook during a pause, then looks up quickly, engaged.
- He seems more willing to laugh at mistakes instead of shrinking from them.

Would you like me to take Oliver all the way through the **end of Session #5** (how he leaves, what he says about the future), or pause here so you can shape the closing yourself?

You said:

How about we don't lower the choruses anymore (but still change the key)? How does it go? I think he doesn't need the "lowered choruses" crutches anymore. It seems like he'd benefit from engaging / he's ready to engage the body so we do that too.

ChatGPT said:

Here's what happens in **Session #5** when you drop the "lowered chorus" crutch but still change the key to keep it manageable:

Shawn Mendes (chorus in new key):

- He looks nervous when you say you won't lower the chorus anymore, but after you explain it's still adjusted to his range, he nods.

- First attempt: his shoulders rise, breath gets a little shallow, and the entry wobbles. There's a crack on the second line — he winces, then pushes through.
- Second attempt (after engaging his body more): much steadier. He sings with more volume, his tone rounds out, and only a tiny flip sneaks in at the top.
- He finishes and blurts out, half shocked:
  "Wait, that sounded… actually good?!"

Shallow (chorus in new key):

- He leans forward in his chair before starting, clearly bracing himself.
- On the first try, the opening word comes out strong but tight, and the flip happens mid-phrase. He bursts out laughing — not embarrassed, just amused.
- With body engagement (bigger posture, grounding, chest open), the next attempt flows better: less tension, smoother through the break.
- Afterward, he nods firmly, looking proud:
  "That was… yeah. I could feel it. Like, using my whole body instead of just my throat."

Visible behaviours:

- He grips his water bottle in both hands like a mic for one chorus, which makes him loosen up.
- He actually stands up once (without you asking) and sings the line more freely — first time he's left the chair.
- When the phrase cracks, he grins and shakes his head, muttering:
  "Not perfect, but not scary."

So: without the "lowered chorus" crutch, Oliver manages — cracks happen, but they're less dramatic, and he's clearly beginning to *engage his whole body* rather than shrinking back.

Would you like me to close out Session #5 with his **reflections on this breakthrough** and how he leaves, or stop here?

You said:

Okay he seems like the dream student lol. Nice. Let's finish session #5. We come up with a practice plan for the week. I'm still not so sure about his personality and it's one of the core

principles missing. I think it'd have way more info if he way a real student and would not necessarily need this, but let's suggest an MBTI test anyway on one of the fun websites. I need his and his parents' consent to ask him to do it. You'll decide if he does or does not do it. If he does it, I will ask him to read the description of this type (16personalities.com is a good website for this), and to tell me what feels right and what feels wrong. Just so we can get to know each other better. If he wants I can give him my type too.

ChatGPT said:

Here's how **Session #5 wraps up** with Oliver:

Practice plan:
You and he agree on a similar rhythm to last week — **3 or 4 short practices**, each around 10 minutes, focusing on:

- Singing through one full choir song with the "fridge/lullaby" approach.
- Adding in a Shawn Mendes or *Shallow* run (in the adjusted key, not lowered chorus).
  He nods firmly:
  "Yeah, that's fine. I can do that again."

When you bring up the MBTI idea (with parent consent):
Oliver frowns slightly at first, then asks curiously:
"What's MBTI?"
When you explain it's a personality test and make it clear you'd need his and his parents' okay, he tilts his head, then grins:
"Ohhh, like those quizzes that tell you which Hogwarts house you're in?"

He pauses, then says:
"I'll ask my mom. I think she'll say yes, but I'll check first."

So for now, he doesn't take the test immediately, but he seems interested and amused by the idea.

Closing mood:
He packs up his notebook, waves at the camera and says:
"This was fun again. I feel like I'm actually getting somewhere."

Then, almost as an afterthought:
"I'll let you know what my mom says about that… MBTI thing."

Would you like me to start **Session #6** assuming his mom said yes (so he's done the test and brings his result), or assuming she said no (so he doesn't do it)?

You said:

You tell me. I don't control this part.

ChatGPT said:

Got it — here's what happens between **Session #5 and #6**:

Oliver's mom gives her consent after he explains what it is. She laughs and says it sounds harmless and "better than TikTok quizzes," so he goes ahead.

By the time **Session #6** begins, Oliver logs in and waves his notebook at the camera:
"I did that MBTI thing you said! It says I'm an *ENFP*… I think? The campaigner or whatever."

He grins, clearly amused by the "campaigner" label, then adds:
"Some of it sounded like me, but some of it was weird. I wrote down what felt right and what didn't."

So — he *does* the test, and he comes in ready to talk about it.

Do you want me to start Session #6 with him sharing the "what felt right / what didn't" list he wrote down?

You said:

Okay so he can share what he wants to share but doesn't have to. i tell him the limits of this test.

ChatGPT said:

Oliver nods seriously when you explain the limits of the MBTI:

"Yeah, I figured… it's like, not everything fits. Some parts sounded like me, but some were just… no."

He flips open his notebook and shows you quickly: there are a few bullet points scrawled. Then he says:
"I don't wanna bore you with all of it, but… the part about being curious and liking to try new stuff, that's me. The part about being, like, super social all the time? That's not me. I get tired if I'm around too many people."

He shrugs, closing the notebook:
“So, I guess it’s kinda true, kinda not.”

He seems comfortable keeping it light — sharing only the bits he wants, without overexposing.

You said:

[Screenshots of instant camera and mini photo album.]
Okay. Let's say session #6 is a regular session. I think I have an idea to help his practice based on what he just shared. Between session #6 and #7, I will send him this gift (pics attached: one instant camera and a mini photo album, transparent) (I have a budget for students' gifts in my rate and I haven't sent anything so far so I'll do this. I'll pick the option I'll actually buy.) What I'd like for him to do with his consent: Take pics of Daisy. Each pic will have an idea that stuck with him (like "When I move I sing better", or stuff like this). He puts one pic per slot.

ChatGPT said:

That’s a wonderful, creative idea — it ties Oliver’s **love for Daisy** with his learning process, and it gives him something concrete, personal, and fun to build on between lessons.

Here’s how Oliver would likely react when you explain the gift and idea (with his consent):

- At first he looks surprised:
  “Wait, really? For me?!”
- Then he grins wide and blurts:
  “That’s awesome! I’d totally do that with Daisy.”
- He immediately starts imagining it out loud:
  “Like, I could take a picture of her with socks in her mouth and write, ‘Don’t be afraid to look goofy’ or something.”

He seems both excited and a bit touched by the gesture. The mix of something tangible (photos) and symbolic (ideas written on them) makes it easy for him to connect practice with positive reinforcement.

Would you like me to move us straight into **Session #6 work** now, and then pick up how the gift project unfolds between **Sessions #6 and #7**?

You said:

No, I would not explain the gift idea beforehand, just send it with ways of how to use it for singing. He receives it (parents consent first, but they don't tell him) with the "how to", but does not HAVE TO.

ChatGPT said:

Got it — here's how this plays out between **Session #6 and #7**:

- You quietly get parental consent, and the package arrives mid-week. Oliver wasn't expecting anything, so when he opens it, he's surprised and excited.
- He finds the instant camera, the clear photo album, and your short "how-to" note explaining the idea: take photos of Daisy, and for each photo, jot down a phrase or reminder from singing that stuck with him. *But only if he wants to*.

His reaction:

- He runs to show Daisy in the first test photo.
- He flips through the album a few times, laughing at how small it is, and then reads your note carefully.
- He doesn't feel pressure — he knows it's optional — but he's intrigued. He takes one photo right away: Daisy asleep on the couch. On the sticky back, he writes:
  "Relax = sing better."

So by the time **Session #7** comes around, he's already tried it once.

Would you like me to start **Session #7** with Oliver showing you what he did with the album, or keep it ambiguous so you only find out if he decides to share?

You said:

Well "relax" doesn't necessarily equals "sing better", but in his case, maybe! Okay nice. I think I have "checked" all the boxes / core principles on the chart and it seems doable in real life.

ChatGPT said:

Yes — you really did work through and "tick" the core principles across Oliver's sessions. What stands out is how naturally they unfolded:

- **Rapport** → Daisy, shared golden retriever stories, jokes about "fridge exercise," his doodles and laughter at cracks.
- **Agency** → letting him set practice times, decide if he wants homework, choose songs, propose how to use his notebook.
- **Authenticity** → focusing on his real choir context (*Shallow*, *Hallelujah*), reframing cracks as normal, letting him sound "goofy."
- **Creativity** → fridge exercise → lullaby words → Daisy sock imitation, plus the photo-album practice idea.
- **Teacher's wellbeing** → low-stakes pacing, short homework plans, making it lighthearted so it stays energising.
- **Student's personality** → MBTI exploration, his ENFP notes, how he listens better when doodling, his balance of shy/proud.
- **Student's goal** → confidence in choir = hand-up moment without panic.
- **Student's interests** → Shawn Mendes, choir repertoire, dog Daisy, humour.

And the flow is consistent with real life: cracks, self-consciousness, laughter, gradual buy-in.

It sounds like you now have a **full test case that aligns well with the artefact**.

Do you want me to prepare a **compact recap of Oliver's journey across sessions 1–6** (visible events only, no hidden reflections) so you can easily map it to your artefact chart?

You said:

I'd like the Full Disclosure instead, please.

ChatGPT said:

Here is Oliver's **Final Disclosure** — everything he never explicitly told you but carried internally during Sessions #1–6.

Hidden Traits & Personality

- Oliver is 14, mid-voice change, and his self-esteem about singing is fragile but growing.

- His ENFP result amused him because it fit his *curiosity and playfulness*, but he felt awkward about the "super social" part. In truth, he's more **ambiverted**: he enjoys people in small doses, but gets drained quickly.
- He doodles not just for fun but to **manage nervous energy** and to focus when listening. He worried briefly you might think he wasn't paying attention.
- Daisy (his golden retriever) is his emotional anchor. He often sings to her in private — something he never said because it felt silly, but it's when he feels most confident.

Internal Reflections on Lessons

- **Session #1:** He was terrified you'd think he was "bad" when his voice cracked. When you laughed with him instead of at him, he felt enormous relief. That set the tone of trust.
- **Session #2:** When you shared about your own golden retriever, he felt a strong sense of connection: *"She gets me. She's not just a teacher."*
- **Session #3:** Giving the exposé made him proud in a way he didn't expect. Inside, he thought: *"I didn't know I could sound smart like that."* That shifted how he saw himself.
- **Session #4:** The relaxation exercise mattered more than he admitted. He realised he doesn't have to force singing. Internally he thought: *"If I can be calm and it still works, maybe I can do this."*
- **Session #5:** Standing up on his own during *Shallow* was a breakthrough moment for him. Inside, he felt: *"I can actually do this if I'm brave."* He didn't say it out loud, but it boosted his self-image.
- **Notebook:** He secretly likes the idea of using it as a "singer's diary," but doesn't want to seem "too into it." He may start writing more than doodling if he feels safe.
- **Homework:** He liked the 3–minute and 10–minute frames because they made him feel *capable*. He would have quit if asked for much more.

Micro-Reactions (unspoken)

- Each time you praised his posture, he felt a surge of pride but tried to hide it with a shrug.
- He briefly thought you were "too nice" in Session #1 — wondering if you really meant it. By Session #3, he believed your honesty.
- When you mentioned the MBTI and consent, he thought: *"Cool that she checks with my mom. Feels safe."*

- When you suggested not lowering the chorus anymore, he felt a flash of panic — then exhilaration when he succeeded.

Relationship Perception

- He sees you as a mix of **mentor and ally**. In his words: *"She's on my side, not just telling me what to do."*
- He values that you admit cracks and mistakes are normal. It reframes singing as something *human, not scary*.
- He especially likes that lessons are sometimes silly (Daisy socks, goofy fridge sounds). To him, that means lessons = safe space.
- He sometimes worries he's "too childish" (doodles, dog talk), but your reactions always made him feel accepted.

Overall Journey So Far

Oliver began shy, nervous, and defensive about his cracking voice. Over 6 sessions, he grew noticeably more confident:

- From hiding behind hoodie strings → to standing up on his own in *Shallow*.
- From embarrassed laughter at cracks → to curiosity about how they work.
- From doubting whether he could ever sing in choir → to imagining raising his hand for a solo.

In his own hidden words:
"I'm not ready to be the best singer yet. But I think I'm ready to try. And I never thought I'd say that."

Would you like me to also prepare a **teacher-facing summary** (short, objective bullet points only: traits, progress, goals, risks) as if it were written in your notebook, separate from Oliver's internal reflections?

You said:

It's okay if you say negative things.

ChatGPT said:

Good note — thank you for the permission to be blunt. Here's the fuller **Final Disclosure with some rough edges and negatives** included:

Hidden Traits & Personality

- Oliver *likes* singing but doesn't yet see himself as "a singer." If asked directly, he'd still say he's "a soccer kid who sings sometimes." Singing is a fragile part of his identity.
- He enjoys being goofy and playful, but sometimes uses it as **cover for insecurity**. If he feels out of his depth, he'll turn to humour fast.
- He has a streak of **laziness** (normal at 14): if practice feels boring or too repetitive, he won't do it. The fridge exercise worked only because it felt short, silly, and doable.

Internal Reflections on Lessons

- **Session #2:** When you laughed at "Goofy Daisy," he liked it — but also worried: *"Am I just the funny kid, not the serious one?"* He sometimes fears you won't take him seriously.
- **Session #3:** He enjoyed the exposé, but inside he thought: *"This makes me sound nerdy."* He's ambivalent: proud, but also afraid of being seen as uncool.
- **Session #4:** He found the relaxation useful, but also thought: *"This is kinda weird. If my friends saw me, I'd die."* He values it only because you framed it as normal.
- **Session #5:** When you dropped the lowered-chorus crutch, his first reaction was annoyance: *"She's pushing me too far."* That flickered into pride when he managed it — but the frustration was real.

Relationship Perception

- He trusts you more than he expected to — but that makes him a little **dependent**. He hasn't yet learned to self-regulate or self-motivate; he's waiting for your approval each step.

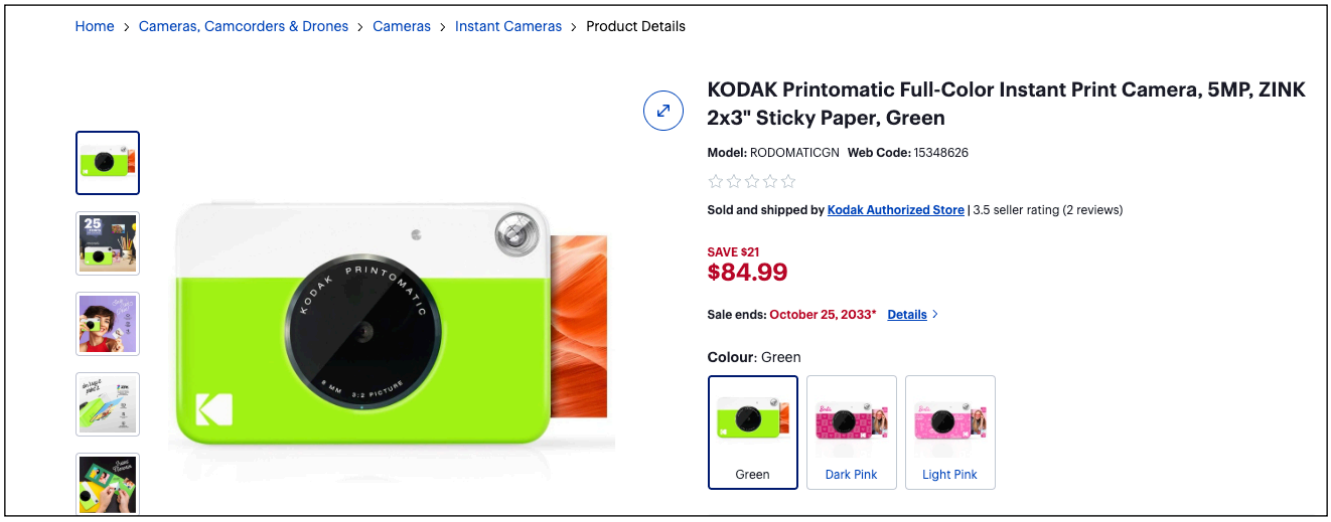
Risks & Friction Points

- If school pressure or soccer ramps up, practice will be the first thing he drops.
- If cracks don't resolve as quickly as he hopes, he might lose motivation. He wants results fast.
- He's proud of "not being fake," so if he ever thinks you're over-praising or not fully honest, trust would dip quickly.
- He hasn't yet hit the *hard* stage of voice change (sudden overnight drops, loss of upper notes). When that happens, frustration could spike.

Overall Journey So Far

Oliver is progressing well, but not without fragility: his confidence is growing, but it's layered over doubt, impatience, and teenage self-consciousness. He's a dream student when engaged, but could also shut down if embarrassed in front of peers or if practice stops feeling fun.

Do you want me to also give you a **short "red flag watchlist"** (2–3 things that could derail progress if not caught early), so you can spot them in the flow of sessions?



Oliver - Instant Camera.



Oliver - Mini album.