

APPLICATION FOR ETHICAL APPROVAL

RESEARCH STUDENTS

This form is to be completed by the student within **SIX** months for full-time students and **TWELVE** months for part time students, after the commencement of the research degree or following progression to Part Two of your course.

Once complete, submit this form via the **MyTSD Doctoral College Portal** at (<https://mytsd.uwtsd.ac.uk>).

This document is also available in Welsh.

RESEARCH STAFF ONLY

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

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

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

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

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

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

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

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

SECTION A: About You (Principal Researcher)

1	Full Name:	Elena Atkinson-Sporle			
2	Tick all boxes that apply:	Member of staff:	☐	Honorary research fellow:	☐
	Undergraduate Student	☐	Taught Postgraduate Student	☒	Postgraduate Research Student
3	Institute/Academic Discipline/Centre:	WAPPAR			
4	Campus:	Carmarthen			
5	E-mail address:	elenaatkinsonsporle@gmail.com			
6	Contact Telephone Number:	+43 676 608 6657			
For students:					



7	Student Number:	2029941
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8	Programme of Study:	MA Professional Practice (Voice Pedagogy)
9	Director of Studies/Supervisor:	Louise Emanuel/Julie Crossman/Debbie Winter

SECTION B: Approval for Research Activity

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

SECTION C: Internal and External Ethical Guidance Materials

	Please list the core ethical guidance documents that have been referred to during the completion of this form (including any discipline-specific codes of research ethics, location-specific codes of research ethics, and also any specific ethical guidance relating to the proposed methodology). Please tick to confirm that your research proposal adheres to these codes and guidelines. You may add rows to this table if needed.				
1	UWTSD Research Ethics & Integrity Code of Practice				☒
2	UWTSD Research Data Management Policy				☒
3	[List any other relevant documents here] Best Practice Guide for Research Integrity and Ethics (Austrian Federal Ministry of Education, Science and Research, 2020)				☒

SECTION D: External Collaborative Research Activity

If there are external collaborators then you should gain consent from the contact persons to share their personal data with the university. If there are no external collaborators then leave this section blank and continue to section E.

1	Institution					
2	Contact person name					
3	Contact person e-mail address					
4	Is your research externally funded?		YES	☐	NO	☐
5	Are you in receipt of a KESS scholarship?		YES	☐	NO	☐
6	Are you specifically employed to undertake this research in either a paid or voluntary capacity?	Voluntary	YES	☐	NO	☐
7		Employed	YES	☐	NO	☐
8	Is the research being undertaken within an existing UWTSD Athrofa Professional Learning Partnership (APLP)?	If YES then the permission question below does not need to be answered.	YES	☐	NO	☐

9	Has permission to undertake the research has been provided by the partner organisation?	(If YES attach copy) If NO the application cannot continue	YES	☐	NO	☐
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Where research activity is carried out in collaboration with an external organisation

10	Does this organisation have its own ethics approval system?	YES	☐	NO	☐
	If Yes, please attach a copy of any final approval (or interim approval) from the organisation (this may be a copy of an email if appropriate).				

SECTION E: Details of Research Activity

1	Indicative title:	Investigating the effectiveness of pitch training and novel foreign language word learning in adults		
2	Proposed start date:	15/07/2024	Proposed end date:	15/02/2025
	Introduction to the Research (maximum 300 words per section) Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the points below: <i>Purpose of Research Activity</i> <i>Proposed Research Question</i> <i>Aims of Research Activity</i> <i>Objectives of Research Activity</i> Demonstrate, briefly, how Existing Research has informed the proposed activity and explain <i>What the research activity will add to the body of knowledge</i> <i>How it addresses an area of importance.</i>			
3	Purpose of Research Activity The purpose of this research is to investigate the use and effectiveness of musical exercises in foreign language novel word learning among adults, contributing to the research within the field of linguistic and music cross-domain learning. Theoretical and practical studies support the potential of this research, including Patel's 2011 OPERA theory and 2022 work by Smit, Milne and Escudero into music perception abilities and ambiguous word learning. As a practitioner teaching language and music, I am continuously seeking ways to develop the efficacy of my teaching tools and increase student engagement. This study seeks to situate the field of research in practical settings, enhancing both theoretical understanding and practical applications. <i>(this box should expand as you type)</i>			
4	Research Question Can musical exercises enhance novel foreign language word learning in adults? <i>(this box should expand as you type)</i>			
5	Aims of Research Activity Musical-linguistic cross-domain research within pedagogy is a nascent field. This research aims to provide insights into the efficacy of musical training as a tool to increase novel word learning aptitude. The musical training will consist of exercises created specifically for a quasi-experiment that concur with general best practices and are supported by previous research. <i>(this box should expand as you type)</i>			
6	Objectives of Research Activity The objectives of this research is to uncover potential educational tools to aid foreign language learning aptitude through musical training. Objective success will be measured through quasi-			

	experiments. Data on subjective experience in this training environment will also be collected with the objective of identifying enjoyable, engaging educational tools. (this box should expand as you type)
	Proposed methods (maximum 600 words) Provide a brief summary of all the methods that may be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed. You do not need to justify the methods here, but should instead describe how you intend to collect the data necessary for you to complete your project.
7	I will take a mixed methods approach to obtain data in my research. This will include a literature review and the following methods: 1. Survey - I will create a semi-structured questionnaire inviting foreign language teachers to share their experiences with educational tools with regards to novel word learning. The majority of the questions will be closed with some using the Likert scale to make the data easy to process and represent visually. Other questions will be open and will extract more rich data from the participants. I will post this on a platform such as Survey Monkey and share this in Facebook foreign language teacher groups. I will also send a link to teachers and companies I have worked with. 2. Quasi-experiment I will undertake a quasi-experiment with my current and new students acting as participants. This will involve multiple sessions over a period of 2-4 weeks, with a follow-up session after 4 weeks to assess the long-term efficacy of various teaching and learning techniques. The experimental group will be trained using musical methods of novel word learning where the control group will be taught using more traditional methods. At the beginning of each session, each group will be introduced to a number of novel words in a language that they have never learned. Information on the languages spoken by participants will be collected before the sessions to ensure that the words are indeed novel. Word recollection tests will be designed to uncover the effects of learning techniques on both long and short-term memory. Qualitative data will be collected during these tests to determine the accuracy and speed of word recollection. The audio from these tests will be recorded for analysis at a later time. 3. Interviews I will conduct semi-structured qualitative interviews to discuss the students' experience. The interview questions will be designed to extract information on student learning experiences and preferences. The audio from these interviews will be recorded for analysis at a later time. (this box should expand as you type)
	Location of research activity Identify all locations where research activity will take place.
8	Elena Coe Vocal Studio, Schlüsselgasse 13/17, 1080, Vienna, Austria (this box should expand as you type)
	Research activity outside of the UK If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, particular cultural and/or legal sensitivities or vulnerabilities of participants. If you live in the country where you will do the research then please state this.

9	I will continually refer to the most current Best Practice Guide for Research Integrity and Ethics provided by the Austrian Federal Ministry of Education, Science and Research. I will not be working with vulnerable participants. <i>(this box should expand as you type)</i>
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10	Use of documentation not in the public domain: Are any documents NOT publicly available?	NO	☒
		YES	☐
11	If Yes, please provide details here of how you will gain access to specific documentation that is not in the public domain and that this is in accordance with the current data protection law of the country in question and that of England and Wales. <i>(this box should expand as you type)</i>		

Does your research relate to one or more of the seven aims of the Well-being of Future Generations (Wales) Act 2015?		YES	NO
12	A prosperous Wales	☐	☒
13	A resilient Wales	☐	☒
14	A healthier Wales	☐	☒
15	A more equal Wales	☐	☒
16	A Wales of cohesive communities	☐	☒
17	A Wales of vibrant culture and thriving Welsh language	☐	☒
18	A globally responsible Wales	☐	☒
19	If YES to any of the above, please give details:		
	<i>(this box should expand as you type)</i>		

SECTION F: Scope of Research Activity

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

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

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

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

SECTION G: Intended Participants

If there are no participants then do not complete this section, but go directly to section H.

	Who are the intended participants:	YES	NO
1	Students or staff at the University?	☐	☒
2	Adults (over the age of 18 and competent to give consent)?	☒	☐
3	Vulnerable adults?	☐	☒
4	Children and Young People under the age of 18? (Consent from Parent, Carer or Guardian will be required)	☐	☒
5	Prisoners?	☐	☒
6	Young offenders?	☐	☒
7	Those who could be considered to have a particularly dependent relationship with the investigator or a gatekeeper?	☐	☒
8	People engaged in illegal activities?	☐	☒
9	Others. Please indicate the participants below, and specifically any group who may be unable to give consent.	☐	☒
	Details of any other participant groups: (this box should expand as you type)		

Participant numbers and source Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?

10	How many participants are expected?	I expect to include 10-20 participants in the quasi-experiments and between 10-20 in the survey. <i>(this box should expand as you type)</i>
11	Who will the participants be?	The quasi-experiment and interview participants will be current and new students of mine. They will all be over 18 and able to give their consent. They are all singers with little to no training, although exact data on their musical experience will be collected before the experiment. The survey participants will likely be my peers and members of various Facebook groups aimed at foreign language teachers. They will likely have a range of training and practical experience, information on which will be collected at the beginning of the survey. <i>(this box should expand as you type)</i>
12	How will you identify the participants?	I will identify the participants as they are students of mine. The survey participants will be identified through Facebook groups as members of foreign language teaching communities. I will also invite former colleagues of mine to participate in the survey. <i>(this box should expand as you type)</i>

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

Information for participants:		YES	NO	N/A
24	Will participants be paid?	☐	☒	☐
25	Is specialist electrical or other equipment to be used with participants?	☒	☐	☐
26	Are there any financial or other interests to the investigator or University arising from this study?	☐	☒	☐
27	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	☒	☐

28	If YES to any question, please provide full details
	I will be using a zoom recorder to capture audio from the experiments and interviews. <i>(this box should expand as you type)</i>

SECTION H: Anticipated Risks

	Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them. If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.	
1	Full risk assessment completed and appended?	Yes ☐ No ☒
2	Risks to participants For example: sector-specific health & safety, emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information	
	Risk to participants: 1. misrepresentation of data 2. emotional distress <i>(this box should expand as you type)</i>	How you will mitigate the risk to participants: 1. I will follow up interviews with a discussion, should clarity on any issues be required. I will also show the participants my interpretation of the data they provide so they can confirm it is a fair representation. 2. I will assure the participants that they can opt out of the research at any time. I will also provide a list of emotional support services should I deem this appropriate. <i>(this box should expand as you type)</i>
3	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities	
	N/A <i>(this box should expand as you type)</i>	
4	Risks to the investigator For example: personal health & safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest	
	Risk to the investigator: 1. Personal safety <i>(this box should expand as you type)</i>	How you will mitigate the risk to the investigator: 1. As lessons take place in my home studio, I will have to ensure that I have appropriate emergency escape routes in place. As a lone researcher, I must ensure trusted individuals are aware of my location at the times I am undertaking the study. My business general liability insurance will also protect me from potential financial harm. <i>(this box should expand as you type)</i>
5	University/institutional risks For example: adverse publicity, financial loss, data protection	

	Risk to the University: 1. data protection 2. adverse publicity <i>(this box should expand as you type)</i>	How you will mitigate the risk to the University: 1. I must ensure that I comply with the data protection requirements set by the university. 2. I will be transparent with the university and the participants with each step of the process. I will be sure to work honestly and rigorously with care and respect. I will be professional and follow the Research Integrity and Ethics Code of Practice. <i>(this box should expand as you type)</i>
6	Environmental risks For example: accidental spillage of pollutants, damage to local ecosystems	
	Risk to the environment: N/A <i>(this box should expand as you type)</i>	How you will mitigate the risk to environment: N/A <i>(this box should expand as you type)</i>

	Disclosure and Barring Service			
	If the research activity involves children or vulnerable adults, a Disclosure and Barring Service (DBS) certificate must be obtained before any contact with such participants.	YES	NO	N/A
7	Does your research require you to hold a current DBS Certificate?	☐	☒	☐
8	If YES, please give the certificate number. If the certificate number is not available please write "Pending"; in this case any ethical approval will be subject to providing the appropriate certificate number.			

SECTION I: Feedback, Consent and Confidentiality

1	Feedback What de-briefing and feedback will be provided to participants, how will this be done and when?
	I will set up an email inbox and give this address to the participants should they wish to see further details of the results. I will then delete this email account after a stated amount of time. Participants can request the results as part of the consent form. <i>(this box should expand as you type)</i>
2	Informed consent Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded in accordance with prevailing data protection legislation.
	For the survey, I will enable a consent page that the participants must read, including terms and conditions, and click accept before they can begin the survey. With regards to the experiment and interviews, I will inform each participant of the aims, methods, anticipated benefits and potential hazards of the research. I will obtain written consent from the participants before the experiment and interviews takes place. The written consent form will include that which I verbally explain to them - i.e, what they are consenting to - their name and the date. I will assure the participants that they can withdraw their consent at any time. <i>(this box should expand as you type)</i>

3	Confidentiality / Anonymity Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case.
	I will allow the survey participants to answer the survey anonymously – I will not know the identity of the participants. They will not have to provide their names, addresses nor any information that could be used to identify them. As the participants of the experiment and interviews are my current singing students, I already know their identities and thus cannot ensure them anonymity. I will not, however, publish any information that could give away their identity, thus maintaining confidentiality. <i>(this box should expand as you type)</i>

SECTION J: Data Protection and Storage

	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 “GDPR” and the Data Protection Act 2018 “DPA”)?	YES	NO
1	“Personal data” means any information relating to an identified or identifiable natural person (‘data subject’). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person. Any video or audio recordings of participants is considered to be personal data.	☒	☐
	If YES, provide a description of the data and explain why this data needs to be collected:		
2	I will be recording the audio from the interviews in order to transcribe these. I will also be collecting written consent forms to undertake both the interviews and experiment. <i>(this box should expand as you type)</i>		
	Does it involve special category data (as defined by the GDPR)?	YES	NO
3	“Special category data” means sensitive personal data consisting of information as to the data subjects’ – (a) racial or ethnic origin, (b) political opinions, (c) religious beliefs or other beliefs of a similar nature, (d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992), (e) physical or mental health or condition, (f) sexual life, (g) genetics, (h) biometric data (as used for ID purposes),	☐	☒
	If YES, provide a description of the special category data and explain why this data needs to be collected:		
4	<i>(this box should expand as you type)</i>		

	Will data from the research activity (collected data, drafts of the thesis, or materials for publication) be stored in any of the following ways?	YES	NO
5	Manual files (i.e. in paper form)?	☒	☐
6	University computers?	☐	☒
7	Private company computers?	☒	☐
8	Home or other personal computers?	☒	☐

9	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☒	☐
10	"Cloud" storage or websites?	☒	☐
11	Other – specify:	☐	☒
12	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of backup procedures, password protection, encryption, anonymisation and pseudonymisation:		
	Audio/visual data will be transcribed and will be shown to participants to check accuracy of reporting. Any USB sticks used to store or transfer data will be password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. The participants in the survey will also not need to provide any information that could be used to identify them.		
	<i>(this box should expand as you type)</i>		

Data Protection			
	Will the research activity involve any of the following activities:	YES	NO
13	Electronic transfer of data in any form?	☒	☐
14	Sharing of data with others at the University outside of the immediate research team?	☐	☒
15	Sharing of data with other organisations?	☐	☒
16	Export of data outside the UK or importing of data from outside the UK?	☒	☐
17	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☒	☐
18	Publication of data that might allow identification of individuals?	☐	☒
19	Use of data management system?	☐	☒
20	Data archiving?	☐	☒
21	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and Data Protection Act (2018) (and any international equivalents, where appropriate):		
	Any USB sticks used to store or transfer data will be password protected. All data transfers will be encrypted and password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. The data will be stored until the completion of the project and then deleted. In accordance with the DPA2018, participants will have the right to ask to see what data is held relating to them, and this data will be deleted immediately if the participant requests this, in which case the data will not be used in the project.		
	I will only store the email addresses of the experiment/interview participants with their written permission in order to contact them to discuss findings, should they request this on the consent form.		
	<i>(this box should expand as you type)</i>		
22	List all who will have access to the data generated by the research activity:		
	I will have access to this as the principal researcher. Also my supervisor, Sophie Scott.		
	<i>(this box should expand as you type)</i>		
23	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	I will have control of the data as the principal researcher.		

	<i>(this box should expand as you type)</i>		
24	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.		
	Any USB sticks used to store or transfer data will be password protected, and will be reformatted at the end of the project in order to destroy the data. The data will be stored until the completion of the project and then deleted. The email account used to contact participants will also be deleted. <i>(this box should expand as you type)</i>		
25	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. <i>(Most relevant to academic staff)</i>		
	It will not be. <i>(this box should expand as you type)</i>		
26	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	YES	☐
27	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding	YES	☐

SECTION K: Declaration

	The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants.		
	In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/		
1	Signature of applicant:	Elena Atkinson-Sporle	Date: 17/07/2024

For STUDENT Submissions:

2	Director of Studies/Supervisor:	Laura James	Date: 23/07/24
3	Signature:	Laura James	

For STAFF Submissions:

4	Academic Director/ Assistant Dean:		Date:
5	Signature:		

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

☒	I have read the guidance notes supplied before completing the form.
☒	I have completed ALL RELEVANT sections of the form in full.
☒	I confirm that the research activity has received approval in principle
☐	I have attached a copy of final/interim approval from external organisation (where appropriate)
☐	I have attached a full risk assessment (where appropriate) ONLY TICK IF YOU HAVE ATTACHED A FULL RISK ASSESSMENT
☒	I understand that it is my responsibility to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice.
☒	I understand that before commencing data collection all documents aimed at respondents (including information sheets, consent forms, questionnaires, interview schedules etc.) must be confirmed by the DoS/Supervisor, module tutor or Academic Director.

RESEARCH STUDENTS ONLY

Once complete, submit this form via the **MyTSD Doctoral College Portal** at (<https://mytsd.uwtsd.ac.uk>).

RESEARCH STAFF ONLY

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Permission Letter

Elena Coe Vocal Coach
Schlüsselgasse 13/17
1080, Vienna, Austria
elenaatkinsonsporle@gmail.com
+436766086657

Dear UWTSD,

RE: Investigating the effectiveness of pitch training and novel foreign language word learning in adults

I confirm that I approve of the research proposed into '*pitch training and novel foreign language word learning in adults*' to be carried out by Elena Atkinson-Sporle, of Elena Coe Vocal Coach during private lessons with the company between July 2024 and February 2025.

Kind Regards,

Elena Atkinson-Sporle
22nd July 2024

Module 6 Questionnaire

Researcher Information

Thank you for your interest in this survey. I, Elena Atkinson-Sporle, am a final-year MA Vocal Pedagogy student at the University of Wales Trinity St David.

Should you have any questions, please feel free to email me at

elenaatkinsonsporle@gmail.com

Tutor contact details:

Sophie Scott

sophie@voicestudycentre.com

Survey Information

The survey consists of nine questions and should take 5-10 minutes to complete.

The survey is open from X to X (dates).

Research project information

This survey will inform a research project entitled "The Impact of Melody on Vocabulary Acquisition in Adult Foreign Language Learners: An Investigation into Effective Learning Strategies". The project investigates how music, specifically melodies, may be used to enhance foreign language vocabulary learning. Previous research reveals that music can help with various aspects of foreign language learning such as pronunciation and motivation, but less is known about the potential impact on vocabulary learning. This investigation compares how melody-centred vocabulary learning strategies compare to traditional methods such as mnemonics and rote learning in many regards, including motivation, semantic understanding and long-term retention. Your input is crucial in helping us develop more effective teaching techniques that can be applied in foreign language education.

Please note: Participants should be professional foreign language teachers with 1+ years of teaching adults.

Consent to survey participation

I voluntarily agree to participate in this research study.

I understand that even if I agree to participate now, I can withdraw at any time or refuse to answer any question without any consequences.

I have had the purpose and nature of the study explained to me in writing.
I understand that in any report on the results of this research, my identity will remain anonymous.
I understand that I will not benefit directly from participating in this research, however, the broader community will learn about best teaching practices.

Inclusion Questions

Do you agree to the above terms? By clicking Yes, you consent that you are willing to answer the questions in this survey.

- Yes
- No

Have you been teaching for at least one year?

- Yes
- No

Questionnaire Questions

1. How long have you been teaching?

- 1-3 years
- 4-6 years
- 7-10 years
- More than 10 years

2. Please list the methods you use in your classroom and private lessons for teaching new vocabulary to adults? (Please select all that apply and provide examples where possible).

- Mnemonics (e.g., associating words with images or stories)
- Songs (e.g. using lyrics to teach vocabulary)
- Keyword Method (e.g. using a familiar word to remember a new word)
- Rote Learning (e.g. repetitive drilling of vocabulary)
- Contextual Learning (e.g. learning vocabulary through reading or conversation)
- Games and Activities (e.g. word puzzles, matching games)
- Technology (e.g. apps, online quizzes)
- Other (please specify)

3. In your opinion, which method do you consider to be most effective for teaching vocabulary to adults?

4. When teaching a list of new vocabulary words, how frequently do you review each word within a single lesson?

- Once
- Twice
- Three times
- More than three times
- I do not have a fixed frequency
- Other (please specify)

5. If you use music in your vocabulary teaching, how do you incorporate it?

6. What is the typical time interval between introducing new vocabulary to your students and assessing their retention of this vocabulary?

- Immediate (within the same lesson)

- Within 1 day
- Within 1 week
- Within 2 weeks
- Within 1 month
- Longer than 1 month
- I do not have a set interval

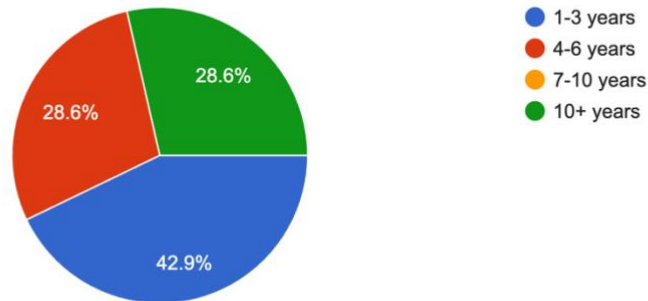
7. Are there any other techniques, strategies, or experiences you've found effective in teaching vocabulary to adult foreign language learners that haven't been covered in this survey? Please feel free to share any details or examples from your teaching practice.

Thank you for participating. Should you wish to receive access to the finished research paper, please write your email address here and you will be given access to a copy upon the research completion.

Questionnaire Data

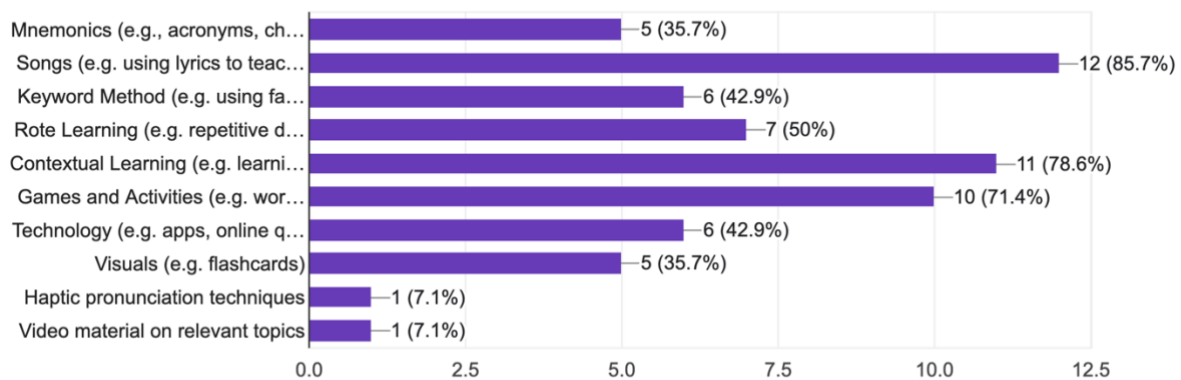
Q1 How long have you been teaching a foreign language to adults?

14 responses



Q2 Please list the methods you use in your classroom and private lessons for teaching new vocabulary to adults? (Please select all that apply and provide examples where possible).

14 responses



Teaching vocabulary perceptions

Participants were given the opportunity to declare the method they perceive to be most effective and explain the reasons for these. Here contextual learning was cited as the most popular method.

Contextual learning = 6

Songs = 1

Flashcards = 1

Games = 2

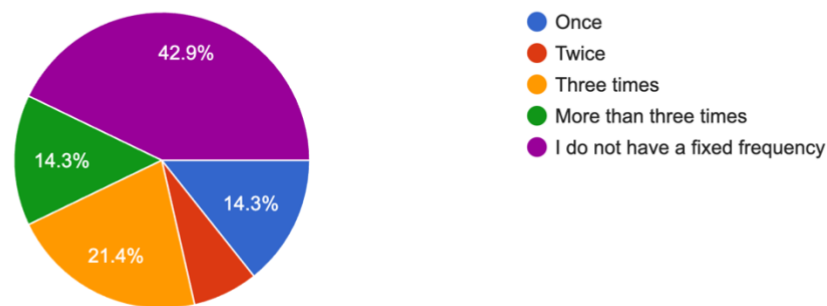
Role play = 1

Q3 In your opinion, which method do you consider to be most effective for teaching vocabulary to adults? Why?
Songs – students enjoy the cultural significance of the songs and are motivated when they like the music.
Contextual learning. They can practice language within structures and contexts and so create neural connections to embed the vocabulary physically and in the brain. With practice and role plays, they can feel the real-life use of the vocabulary.
Contextual learning - having conversations where they need to use key vocabulary.
Contextual learning through reading or conversation along with games and activities has seemed to work best combination with foreign students in an English for Academic Purposes environment.
Contextual learning is the most effective as it gives the students to utilise the language accrued in a real daily situation and remembering it better
Flashcards using spaced repetition because the target vocabulary is repeated until it is memorised. Flashcards apps also allow users to add text, images and audio and practise vocabulary wherever they are so they are very convenient.
games because it lowers their barriers
Conversation and reading. I think that this aligns closest to the way that native speakers acquire vocabulary. I think passive learning vocabulary can be done simply by using the language, and a rich assortment of language input can help associate vocabulary with its context and even convey subtle connotations that go beyond the mere definition of a word. Furthermore it has the benefit of helping retention by embedding the word within an emotionally vivid narrative, event, or memory.
Context, Songs and Lyrics - pick up vocabulary while interested in topic . Acquired language.
Spaced repetition with active recall - prompting them to remember vocabulary words and actively use them, with a few days to a week in between each time

A combination. They each have their merits and some things will stick when taught one way, others - another. Especially with groups.
Games
Contextual
Contextual learning because they learn the vocabulary in context and how to apply it

Q4 When teaching a list of new vocabulary words, how frequently do you review each word within a single lesson?

14 responses

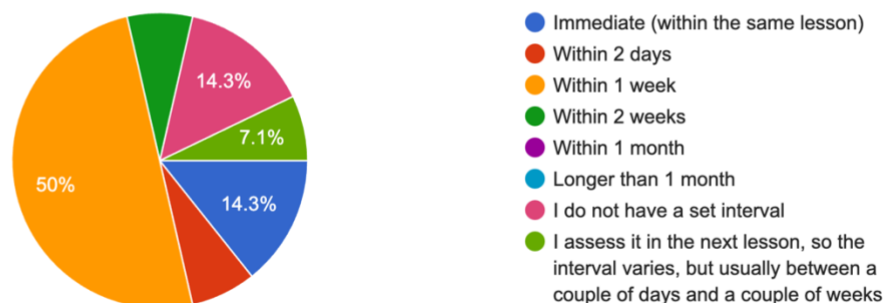


Q5 If you use music in your vocabulary teaching, how do you incorporate it?
Not so often. When I do, I use it for rhythm, stress and intonation where students practice vocabulary and attach emotion, or simple gapfills.
Singing songs, listening to songs.
Sometimes I make up a song. It targets vocabulary or communicative functions within an expressive context.
I give them a choice of a song to learn

Playing songs with selected vocabulary e.g. listen to radio for numbers
Listening to songs using relevant vocabulary to understand the words in context - either with the full lyrics written down or with gaps to fill in
Motivation

Q6 What is the typical time interval between introducing new vocabulary to your students and assessing their retention of this vocabulary?

14 responses



Q7 Are there any other techniques, strategies, or experiences you have found effective in teaching vocabulary to adult foreign language learners that haven't been covered in this survey? Please feel free to share any details or examples from your teaching practice.

No

For notebooks, I teach students how to use examples, explanations, drawings, colours, collocations, synonyms, antonyms, homonyms, definitions, associations, audio recordings, video listening and writing what they hear in the video, word formations, context clues...

Using picture books to learn new words and then having a conversation asking them questions about the pictures and making conversation using the picture book.

Applying new vocabulary within conversation helps make it "stick".

I have noticed that students who are constantly stressed or tired usually struggle to retain new vocabulary, especially those with demanding careers and children.
they create the quiz
I teach intermediate adults within a rather informal setting. None of the participants are doing it for professional reasons and could be described as purely learning out of personal interest. For this reason there isn't a great emphasis on vocabulary learning. More emphasis is given to conveying an array of increasingly complex ideas in various settings and encouraged to do so using the vocabulary they already possess. Through teacher and student contributions as well as reading materials the class encounters new vocabulary, which most students diligently note down. Throughout the course of the conversation with the class I try to repeat the vocabulary and reuse those words as a way to reinforce retention. Students are also encouraged to prepare something to share with the class each week, and many go as far as preparing a written response. This I find also aligns with students' innate desire for nuanced expression of their own opinions and feelings towards a subject that they find interesting. The few classes where there was a clear focus on vocabulary was usually about a specific topic which then led to conversational practice. In summary, my approach is informed by the priority given to communication within which vocabulary acquisition happens as a byproduct of the process. It reflects the needs of my students at this level and what they wish to do with English.

Invitation to Participate in Research

Title: *The Role of Melody in Vocabulary Acquisition Among Adult Beginners in Foreign Language Learning: Exploring Effective Strategies*

You are invited to participate in a research project conducted by Elena Atkinson-Sporle, approved by the University of Wales Trinity St David Research Ethics Committee. The study aims to explore how effective melody is in helping adults learn new foreign language vocabulary.

Why You Were Chosen:

You were selected as part of a convenience sample, either as a current or former student of the researcher in her role as a teaching practitioner. A total of 12 participants, including you, will take part.

Participation Details:

Your participation is entirely voluntary, and you may withdraw at any time without penalty or loss of benefits. The study involves two Zoom sessions:

1. **Session 1** (30–40 minutes): Includes a pre-test, training (with singing and speaking), a post-test, and a short interview.
2. **Session 2** (5 minutes): A delayed post-test conducted 1 week (+/- 1 day) after Session 1.

Confidentiality & Data Use:

- Your data will remain anonymous in the final paper.
- Signed consent forms and original audio/video recordings will be stored securely on the researcher's personal computer until March/April 2025.
- Interview transcripts (with identifying information removed) will be retained until August/September 2027.
- You may request copies of the study, reports, or publications.

- Data may be used for future related research.

Potential Risks:

There are no significant risks, though singing the vocabulary may cause minor discomfort if it is a new experience.

If you have any concerns, please remember you are free to withdraw at any stage of the study.

Should you have any questions about the research at any time, please contact Elena Atkinson-Sporle: elenaatkinsonsporle@gmail.com +43 676 608 6657

Thank you for considering to participate in the study.

The Role of Melody in Vocabulary Acquisition Among Adult Beginners in Foreign Language Learning: Exploring Effective Strategies: *Consent to take part in research*

☐ I..... voluntarily agree to participate in this research study.

☐ I understand that even if I agree to participate now, I can withdraw at any time or refuse to answer any question without any consequences of any kind.

☐ I understand that I can withdraw permission to use data from my interview within two weeks after the interview, in which case the material will be deleted.

☐ I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.

☐ I understand that participation consists of two sessions:

1. An initial session consisting of a pre-test, training session, a post-test and a short interview lasting around 30-40 minutes.

2. A delayed post-test 1 week (+/- 1 day) after the initial training lasting around 10 minutes.

☐ I understand that I will not benefit directly from participating in this research.

☐ I agree to my tests and training being audio-recorded.

☐ I agree to my interview being audio-recorded.

☐ I understand that all information I provide for this study will be treated confidentially.

☐ I understand that in any report on the results of this research my identity will remain anonymous. This will be done by changing my name and disguising any

details of my interview which may reveal my identity or the identity of people I speak about.

☐ I understand that disguised extracts from my interview may be quoted in an academic presentation and/or research paper.

☐ I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.

☐ I understand that signed consent forms and original audio recordings will be retained on the researcher's personal computer until March/April 2025.

☐ I understand that a transcript of my interview in which all identifying information has been removed will be retained until August/September 2027.

☐ I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.

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

Elena Atkinson-Sporle BA(Hons)

Signature of research participant

Signature of participant

Date

Signature of researcher

I believe the participant is giving informed consent to participate in this study

Signature of researcher

Date

Verification Note for Spanish Pronunciation and Cadence

I, Eduardo Andrade Islas, a native Spanish speaker from Puebla City, México, have reviewed the audio-visual materials produced by Elena Atkinson-Sporle for the purpose of evaluating pronunciation accuracy, cadence, and naturalness of spoken and sung Spanish words.

Areas Evaluated:

1. Pronunciation:

- Vowel clarity and accuracy
- Consonant clarity and accuracy, including the production of “r” and “rr” sounds, “l” sound, and other Spanish-specific consonants
- Appropriate use of voiced and unvoiced sounds, such as in “g” and “j”

2. Cadence and Rhythm:

- Consistency with syllable timing as appropriate for Spanish
- Correct placement of stress on syllables
- Naturalness of intonation in spoken and sung forms, maintaining a Spanish-appropriate melody

3. Overall Clarity:

- Ease of comprehension of each word’s meaning as it is pronounced
- No ambiguous or misleading pronunciation that would alter the word’s intended meaning

I confirm that I have reviewed the above areas and, to the best of my knowledge, found Elena Atkinson-Sporle’s pronunciation and cadence in the provided materials to be accurate and comprehensible. Her pronunciation, rhythm, and intonation were clear, and the Spanish vocabulary words chosen were presented in a way that effectively supports learners’ understanding and retention.

Comments/Notes on Specific Words or Areas for Improvement:

The word “lizard” can also be translated as “*lagartija*” when referring to a small specimen. “*Lagarto*” is typically used for larger reptiles, similar to an alligator.

Verifier’s Signature: _____

Date: 13/Nov/2024



snail



sleep



town hall



care

Training slides



town



mattress



boyfriend



bird



bed



trust



lizard



post office

Observational Journal: Training

P1:

Copies intonation of my spoken words

Sings in tune

Cannot pronounce the alveolar trill

P2:

copies intonation of spoken words

Recognises and can emulate phonemes – not always accurately – tries to find english equivalent

Pronunciation became more accurate and refined with each repetition

Changes phoneme sound each repetition

Changed octave halfway through training – comfortable range

P3:

copies intonation of spoken words

Unable to produce alveolar trill sound

Singing on pitch

Pronunciation very good

P4:

copies intonation of spoken words

outside of comfortable singing range

pronounces certain phonemes incorrectly (caracor) (lacarto/lagarto)(nobio/novio)

P5:

Singing on pitch

Pronunciation very good

Appears comfortable singing

P6:

Good alveolar trill sound

Singing on pitch

Pronunciation very good

P7:

Out of range

Cannot repeat melody

First time round was pronouncing sueño/cama incorrectly

Could not hear re-do melody

P8:

Appears uncomfortable singing

No attempt made to produce Spanish phonemes

Good sense of melody

P9:

Comfortable range

No attempt made to produce Spanish phonemes

Eyes closed for most of training

P10:

Can reproduce melodies accurately

Attempts at Spanish pronunciation

P1

Profile

Age	29
Languages spoken	English (Native); German (A1/2)
Musical experience	5+ years saxophone as a child, 6 months piano as an adult

Pre-tests

16/18 non-words (-1 4-word; -1 5-word)

0/12 Spanish words

Training video 1

Post-test

Sleep		Animals		Love		Places	
sueño (colchon- confused)	0	pájaro	3	novio	0	pueblo	2
cama	0	lagarto	1	cuidado	0	correos	0
colchón (cama - confused)	0	caracol	2	confianza	3	ayuntamiento correct number of syllables	1

Delayed post-test

Sleep		Animals		Love		Places	
sueño	0	pájaro	3	novio	3	pueblo	3
cama	0	lagarto	0	cuidado	0	correos	0
colchón	0	caracol	2	confianza	3	ayuntamiento	1

P1 confused the vocabulary of the sleep words, pronouncing the words well but misplacing the semantic meaning. P1 performed the words in the delivered modality.

“[The post-test] was harder than I thought it would be.”

P2

Profile

Age	60
Languages spoken	English (Native); French (A1); Spanish (A0)
Musical experience	45+ years self-taught performance

Pre-tests

13/18 non-words (-2 5-word; -3 6-word)

0/12 Spanish words

Training video 2

Post-test

Sleep		Animals		Love		Places	
sueño	0	pájaro	1	novio	0	pueblo	2
first letter				first letter			
cama	0	lagarto	3	cuidado	0	correos	0
first letter						(number of syllables)	
colchón	0	caracol	3	confianza	0	ayuntamiento	1
first letter							

Delayed post-test

Sleep		Animals		Love		Places	
sueño	0	pájaro	0	novio	0	pueblo	0
		first letter					
cama	0	lagarto	2	cuidado	0	correos	0
colchón	0	caracol	0	confianza	0	ayuntamiento	1

Could often say starting letter , could remember which ones were spoken/sung

P3

Profile

Age	36
Languages spoken	English (Native); French (A1); Spanish (A0)
Musical experience	No formal training, little experience

Pre-tests

13/18 non-words (-2 5-word; -3 6-word)

0/12 Spanish words

Training video 2

Post-test

Sleep		Animals		Love		Places	
sueño	3	pájaro	3	novio	0	pueblo	3
cama	3	lagarto	2	cuidado	3	correos	0
colchón	2	caracol	3	confianza	3	ayuntamiento	3
wrong emphasis							

Sleep		Animals		Love		Places	
sueño	3	pájaro	3	novio	3	pueblo	3
cama	3	lagarto	3	cuidado	3	correos	3
colchón	3	caracol	3	confianza	2	ayuntamiento	3

Summary

“This is the one I was sure I would remember”

P4

Profile

Age	59
Languages spoken	English (Native); French, Spanish, German random vocabulary
Musical experience	No formal training, choir for a year

Pre-tests

/18 non-words (-3 4-word; -5 5-word; -3 6-word)

0/12 Spanish words

Training video 1

Post-test

Sleep		Animals		Love		Places	
sueño	0	pájaro	1	novio	3	pueblo	3
cama	1	lagarto	0	cuidado	0	correos	0
colchón	0	caracol	2	confianza	1	ayuntamiento	0

Sleep		Animals		Love		Places	
sueño	0	pájaro	1	novio	3	pueblo	3
cama	3	lagarto	0	cuidado	0	correos	0
colchón	0	caracol	1	confianza	2	ayuntamiento	0

Summary

- Struggle to find test – delayed by 20 seconds
- “this is so frustrating” in post-test

P5

Profile

Age	30
Languages spoken	English (Native); Cantonese (Native); German C1; French A2
Musical experience	25 years formal piano training

Pre-tests

18/18 non-words

0/12 Spanish words

Training video 1

Post-test

Sleep		Animals		Love		Places	
sueño	3	pájaro	3	novio	3	pueblo	3
cama	3	lagarto	3	cuidado	3	correos	3
colchón	3	caracol	3	confianza	3	ayuntamiento	3

(Some stress on wrong syllable)

Sleep		Animals		Love		Places	
sueño	2	pájaro	3	novio	3	pueblo	3
cama	0	lagarto	0	cuidado	0	correos	3
colchón	3	caracol	1	confianza	3	ayuntamiento	2

P6

Profile

Age	31
Languages spoken	German (Native); English C1/2; Dutch A2; French A2
Musical experience	No formal training, choir for a year

Pre-tests

17/18 non-words (-1 5-word)

0/12 Spanish words

Training video 1

Post-test

Sleep		Animals		Love		Places	
sueño	3	pájaro	1	novio	2	pueblo	3
cama	3	lagarto	0	cuidado	0	correos	3
colchón	3	caracol	3	confianza	1	ayuntamiento	0

Sleep		Animals		Love		Places	
sueño	0	pájaro	0	novio	1	pueblo	2
cama	0	lagarto	0	cuidado	0	correos	1
colchón	2	caracol	0	confianza	0	ayuntamiento	0

remembered the different sounds, number syllables, melodies, confused bed and mattress at first

P7

Profile

Age	69
Languages spoken	English (Native)
Musical experience	No formal training

Pre-tests

16/18 non-words (-1 3-word;-1 5-word)

0/12 Spanish words

Training video 2

Post-test

Sleep		Animals		Love		Places	
sueño	2	pájaro	0	novio	1	pueblo	3
cama	0	lagarto	3	cuidado	0	correos	0
colchón	2	caracol	0	confianza	3	ayuntamiento	3

Sleep		Animals		Love		Places	
sueño	3	pájaro	3	novio	1	pueblo	3
cama	3	lagarto	3	cuidado	0	correos	0
colchón	3	caracol	0	confianza	2	ayuntamiento	1

Some first letters

reported the words circling in head in week after training

P8

Profile

Age	54
Languages spoken	English (Native)
Musical experience	No formal training

Pre-tests

14/18 non-words (-1 4-word;-1 5-word;-2 6-word)

0/12 Spanish words

Training video 1

Post-test

Sleep		Animals		Love		Places	
sueño	0	pájaro	0	novio	0	pueblo	1
cama	3	lagarto	1	cuidado	0	correos no rolled r	3
colchón	1	caracol	0	confianza	0	ayuntamiento	1

Sleep		Animals		Love		Places	
sueño	0	pájaro	1	novio	1	pueblo	0
cama	0	lagarto	2	cuidado	1	correos	0
colchón	1	caracol	3	confianza	0	ayuntamiento	0

“Is that all of them?” after test 2, first letter recalled, swapped sleep and bed

P9

Profile

Age	49
Languages spoken	German (Native); English (C2)
Musical experience	Drum performance BA; 30+ years performance experience

Pre-tests

14/18 non-words (-1 5-word;-3 6-word)

0/12 Spanish words

Training video 2

Post-test

Sleep		Animals		Love		Places	
sueño	0	pájaro	0	novio	0	pueblo	3
cama	0	lagarto	0	cuidado	0	correos	0
colchón	0	caracol	3	confianza	1	ayuntamiento	0

Sleep		Animals		Love		Places	
sueño	0	pájaro	0	novio	0	pueblo	3
cama	0	lagarto	0	cuidado	3	correos	0
colchón	0	caracol	0	confianza	2	ayuntamiento	0

could say number of syllables for some words in delayed post-test

P10

Profile

Age	29
Languages spoken	English (Native)
Musical experience	Music BA; 20+ years performance experience

Pre-tests

14/18 non-words (-1 5-word;-3 6-word)

0/12 Spanish words

Training video 2

Post-test

Sleep		Animals		Love		Places	
sueño	1	pájaro	1	novio	0	pueblo	3
cama	0	lagarto	2	cuidado	0	correos	0
colchón	0	caracol	0	confianza	0	ayuntamiento	3

Sleep		Animals		Love		Places	
sueño	3	pájaro	0	novio	0	pueblo	3
cama	0	lagarto	3	cuidado	0	correos	0
colchón	0	caracol	0	confianza	0	ayuntamiento	0

could recall some syllables and some melodies

Audio file

P1 Post-interview.mp3

Transcript

Speaker 2

Firstly, how would you describe your overall experience of the training session itself?

Speaker 1

So the actually like singing and stuff? Yeah, it was fine. There were a couple of words. I wasn't sure I was hearing the... **pronunciation** correctly. So, like, boyfriend: I didn't know if that was a V sound or B sound. And the snail one: I didn't know if it was a. If it was Caracon or Caracol. I couldn't really distinguish, so I found that hard and I spent a long time worrying about, therefore, if I were saying it right. But that, yeah, it was nice. It was. Fine. OK, went surprisingly quickly.

Speaker 2

So, would you find a written translation as well useful?

Speaker 1

I think in addition, I think hearing it's obviously always really useful, but I think hearing it and seeing it would have been good.

Speaker 2

OK. On a scale from 1 to 10, how much? Did you enjoy the speaking exercises performed during the training.

Speaker 1

One to 10 like 5. They were fine.

Speaker 2

How about singing exercises?

Speaker

Like a solid 8, I guess. I'd say they're nice.

Speaker 2

Were there any particular words that stood out to you? If so, which ones and why?

Speaker 1

I liked bird. 'Pajaro' That was fun to sing. And. That's the only one.

Speaker 2

When actively recalling the vocabulary, what did you visualize or audialise?

Speaker 1

So I tried to remember the like the melody, like the shape of the word. So like pajaro was like steps. Easier than just trying to remember 'novio' - I don't know if that's a B or V - that was how I remembered that one... So with the singing one I visualized the shape of the song, if that makes sense.

Speaker 2

OK. Did the use of images help you in remembering the words? Could you suggest any improvements on the way these were presented?

Speaker 1

I think that the images helped, but I don't know like how or why. I can't really think of any other than perhaps providing so the picture the English word, the Spanish word that might have been better, but apart from that, no.

Speaker 2

How motivated would you be to continue using one or both of the techniques from the training?

Speaker 1

I think I'd be very motivated to keep using the singing one if I was trying to learn a language or, you know, vocabulary of a language.

Speaker 2

Do you have any more thoughts on the training techniques used?

Speaker 1

No, sorry, no.

Audio file

P2 Post-interview.mp3

Transcript

Speaker 1

How would you describe your overall experience of the training session?

Speaker 2

It's been very clear, thank you. Yeah, enjoyable. to begin with you hear all these new words and you think, well, that's tricky and certainly when you were doing the test earlier, I don't. Obviously, I don't know the score because you didn't tell me whether I was right or wrong, which I'm sure is part of it, but you know, as the syllables went up, it got harder and harder. So 4 was fairly easy. I was starting to doubt myself a little bit on five. And by 6 I was 'Ohh no. Ohh no, I really can't remember'. So, I'm sure that's probably reflected in the score.

Speaker 1

On a scale of one to 10, how much did you enjoy the speaking exercises performed during the training portion? So, the training portion is the YouTube video you.

Speaker 2

Watched no, I really enjoyed it. Then that's because I like languages and like music. And I don't mind singing out loud.

Speaker 1

So to reiterate, on a scale of one to 10, how much did you enjoy the speaking exercises?

Speaker 2

Do you mean during the video? When I was just speaking it back, that was fine. It was fine. So 8 probably 8 or 9.

Speaker 1

And the sung modality?

Speaker 2

Yeah. If the question is *enjoy*, I would say I had the same enjoyment of the whole video. So, a nine overall I enjoyed it when it when it came to the test, I was really surprised at how much I remembered the tunes rather than the, you know, every time the video went round and I got the mattress and the sleeping, 'Oh yeah.

Remember this word? Ohh, yeah. Remember this word'. But with the tunes it was, it

was so much different and I'm sure I didn't get them all 100% right, but I felt like I had a better grasp of it.

Speaker 1

Were there any particular words that stood out to you? If so, which ones and why?

Speaker 2

No, no. It's funny, actually. 15 minutes is quite intense to keep concentrating, and so I drifted a couple of times, but when I came back on the lizard, I started thinking.

Ohh, isn't that a musical term or? That sounds like a musical term. So 'lagado' [sic].

So when when you. When I'm hearing a new word, I often try to make little references. Ohh that sounds like this. Or I'll remember that by this. So that was one the post office. The town hall stood out to me because it was so long. And the first time round, I stumbled on it a couple of times because there was all these, like different chunks of sounds, but then by the time it came around the second time I found it quite easy. So that kind of that, that stuck out. Yeah, the post office stuck out because the tune was different and it seemed to yeah, I just, I still can't remember it now it may have begun with a 'C' can't remember.

Speaker 1

Lovely. When actively recalling the vocabulary, you've kind of answered this one.

What did you visualize or audialize?

Speaker 2

When recalling it, I think it probably did hear the tune and I think I saw the picture and the everything that was on screen. So I was just picturing and visualizing my version of what I heard. You know, if I'd have seen it written down, that would have been another step, but I'm guessing that's not what you're researching. So yeah, so I've heard of. Yeah. And I'm very surprised by the tune. I mentioned, when I when I answered a few times there, I quite often would remember little bits like the the 1st letter, you know of some of the words that were spoken. Because that's, you know, that's starting to put together the building blocks of remembering a word. But the tune? Yeah, really made a difference.

Speaker 1

So, did the use of images help you when learning words, could you suggest any improvements to the way these were presented?

Speaker 2

The images probably. Yeah, yeah. Certainly. If I'd have just heard mattress and then the word or sleep, then the word. So yes, it kind of brought the whole picture together. The only other thing, like I said, that would have helped. And I said that might not be part of your research is to see the Spanish word as well, because yeah, I'm quite visual. You know, so seeing that would have given the complete picture.

Speaker 1

On a scale of one to 10, how motivated would you be to continue using one or both of the techniques from your training?

Speaker 2

Yeah, I liked the tune because results are good and language is all part of a.. it's got a **rhythm** anyway, hasn't it? You kind of get a rhythm and it's like for a question. And so, you know, that kind of kind of questioning words like where, you know often go up. So, they have a, you know, a tonal, musical quality to them anyway.

Speaker 1

OK. So just to clarify, would you use one of these techniques if you were learning vocabulary and it was available to you?

Speaker 2

I think I think so, yeah. I think it would.

Speaker 2

The sung or spoken modality?

Speaker 1

I think the sung one. I can only go what I've seen today and you know you've obviously got the results, but I know that I just couldn't remember the words that were just spoken and I think that, you know, my memory for new words isn't particularly good. It does take me a while to remember a word and just to be able to recall it naturally. So, to be able to kind of pick those words out is relatively OK, I would say. I'm sure it wasn't perfect. Yeah, I was quite pleased. So yeah, it's good. Good to have that.

Speaker 2

OK. Any more thoughts on the training techniques used?

Speaker 1

No, I don't think so. No, that's good. That's really good, enjoyed it as well.

Audio file

P3 Post-interview.mp3

Transcript

Speaker 1

So how would you describe your overall experience of the training session?

Specifically the training video?

Speaker 2

Yeah, it's really good. Once they've gone around a couple of times and I've got over the self-consciousness of singing it then I was able to take in some more of the vocabulary, if that makes sense. But the repetition really helped.

Speaker 1

On a scale of one to 10. How much did you enjoy the spoken exercises performed during the training?

Speaker 2

Like an 8.

Speaker 1

OK. And the song exercises?

Speaker 2

Probably A 7, because I'm not a singer

Speaker 1

OK. Were there any particular words that really stood out to you? If so, which ones and why?

Speaker 2

And. One that stood out to me was the 'pajaro'. It was like 'parrot', so that was easier for me to make that connection. And town hall 'ayuntamiento' because that was quite tricky. And post office because that one just will not stick in my head. I can't think for the life of me what that was.

Speaker 1

When actively recalling the vocabulary, what did you visualize or audialize

Speaker 2

I visualized images on the slides and audialized the same way that you had delivered it, so it was really that I was there.

Speaker 1

OK, if you are learning a language, would you continue to use one of these techniques?

Speaker 2

Umm. I think I'll probably carry on using a mixture because the song words were easier to remember what how many syllables were in it. I think that sound and the rhythm of the word more easily. So, with some more complex words I would definitely try and sing them.

Speaker 1

OK. Do you have any more thoughts on the training techniques used?

Speaker 2

No.

Audio file

P4 Post-interview 1.mp3

Transcript

Speaker 1

So first question, how would you describe your overall experience of the training session? The video portion.

Speaker 2

It was very clear. And I thought I would remember more than I actually did.

Speaker 1

On a scale of one to 10, how much did you enjoy the spoken repetition exercises?

Speaker 2

I was what supposed to the singing.

Speaker

Yeah.

Speaker 2

Yeah. So you know spoken. From 1:00 to 10:00 but but. It, yeah.

Speaker 1

And the song exercises.

Speaker 2

So 6 it's OK.

Speaker

OK.

Speaker 1

When actively recalling the vocabulary, what did you visualise or audialise?

Speaker 2

Recalling the vocabulary. Yep, so the sound and the picture. I was trying to associate the picture with what I would try and remember.

Speaker 1

When you say sound, do you mean international melody or the letters, the phonemes that you're hearing?

Speaker 2

So the letters, or how many syllables I think it would be so you would be trying to think about, oh, I think 'pajaro' had three syllables.

Speaker 1

Were there any words that stood out to you? If so, which ones and why?

Speaker 2

So the bird because of the picture and the sound. So they both work together and made it easier to remember.

Speaker 1

Would you continue using one of the methods from the training?

Speaker 2

I would. I do think that you remember things if you have a rhythm attached to it. So even if I don't enjoy singing, you do remember things if there's an actual rhythm attached to it.

Speaker 1

Any more thoughts on the training techniques?

Speaker 2

No, no, no, not particularly, no.

Audio file

P5 Post-interview.mp3

Transcript

Speaker 1

How would you describe your overall experience of the training session? The training session being the video portion, just to specify.

Speaker 2

As you know, I'm also a language teacher and I realize how much more repetition I can make in my classes because I realized that, by the time all the vocabulary comes around, you're like, oh, what was that again? And then I realized in the post test that there's also, you know, the need to maybe just take a second just to kind of bring that back to recall that memory. So, I think it was, it was like nice to experience for myself to know what it's like in the in the eyes of the learner.

Speaker 1

Fascinating. On a scale of one to 10, how much did you enjoy the speaking exercises performed during the training as opposed to the sung?

Speaker 2

like 8 I guess.

Speaker 1

OK. And on a scale of one to 10, how much did you enjoy the singing exercises?

Speaker 2

Enjoy being 10, right? Yeah. also 8.

Speaker 1

Were there any particular words that stood out to you? If so, which? Ones and why?

Speaker 2

'Ayuntamiento' because it was very long. So, I have to kind of break up and like try to imagine words. I guess words that I already know to help me identify what I was hearing. So does that make sense? Yeah. Like, yeah. So that that word was hard.

Speaker 1

OK. When actively recalling the vocabulary, what did you visualise? Or audioalise?

Speaker 2

Umm. I try to remember like letters, so I usually transcribe what I was hearing as I was doing it and that was also the pretest. And then so once I transcribe it, then it

helps me a lot to visualize the word. I find that I learn words better when I can visualize it, and then I couldn't see the Spanish words that you were writing. Right? So, I had to come up with this spelling, real or imagined, to help myself. I forgot your question actually.

Speaker 1

What do you visualise or audialise when actively recalling the words?

Speaker 2

Audialise, yeah, like, or just associate them with sounds I already know in other languages.

Speaker 1

OK. Did the use of images help you in learning the words?

Speaker 2

Yeah, for sure. I think that put everything together. It's hard to say because I didn't do it without the pictures. But I was definitely looking at it and it helps with the recall, I suppose, from my own experience and from the research that I understand.

Speaker 1

OK. How motivated would you be to continue using one or both of the techniques from your training?

Speaker 2

Either spoken or sung, right? If I were to learn a language right? Or to use in my own classroom?

Speaker 1

As a learner, yeah, if you were to learn a language.

Speaker 2

I think. I'm sorry for being very technical about it, but like if someone were to do the work of creating it, it's different than if I were to make the singing myself. Cause I think the singing takes an extra step. But perhaps if I can be convinced that that extra step does ultimately help me learn the vocabulary. And it's worthwhile whether or not someone were to provide me with the singing. Then yeah, I think I'm down to try. I feel like right now, I don't know which one is better or worse. But definitely, if I were to sing it, it would be an extra effort. So, if it pays off, then yes. If not, then probably just out of convenience. I would learn it by reading.

Speaker 1

OK. Any more thoughts on the training techniques used?

Speaker 2

Not. In particular. No. OK.

Audio file

P6 Post-interview.mp3

Transcript

Speaker 1

How would you describe your overall experience of the training session? That is, the video portion of the study.

Speaker 2

The video that was great. Of course with the repetition. And for me it worked fine. The only thing that I found a little bit irritating is the image of the snail. Like what's happening there? But that kind of threw me off a little bit. But that was the only thing. The other thing was really interesting, it really helped that it repeated itself and after a while I knew it's the same words behind each other and it was just like, OK, you were kind of prepared. So, it kind of helped with the memory, I suppose.

Speaker 1

OK. On a scale of one to 10, how much did you enjoy the spoken delivery and exercises?

Speaker 2

That would say 8. 8 or maybe? Even 9 I did enjoy it a lot. To be honest.

Speaker 1

And the sung?

Speaker 2

And the song also. I mean, yeah. Then I would give the song a little bit better. So that would be a 10.

Speaker 1

OK. Were there any particular words that stood out to you? If so, which ones and why?

Speaker 2

Yeah, there was 'colchon' I don't know because I saw the mattress there and I liked it. I don't know. Something stuck. And like the up sounds, especially was the one I like most. I think there were 3 words with it, right? Like went up like that. Yeah. So. Those are my favorites.

Speaker 1

OK, great. When actively recalling the vocabulary, what did you visualise or audioalise to help you remember?

Speaker 2

The sound like even with the spoken there was kind of like this sound thing because you repeated it so often. It was really like for example with the boyfriend stuff with the I always heard novio or at 1st and not nobio. Or is it the other way around? I still don't know. But, so for me this was kind of connected to it.

Speaker 1

OK. Did the use of images help you in learning the words? Could you suggest any improvements to the way these were presented?

Speaker 2

Yeah, I mean, like the AI stuff already mentioned. So that's one thing. And I was already thinking about especially with the post office because I was a little bit confused that I thought it was like in Denmark. I thought because I grew up with those language books, like Deku there or I don't know if the English was like Green Line red line. Whatever. We always had those images clearly from the 70s or 80s from like random shots, but that kind of helped me more to visualize it. I'm not sure if that's possible in that context for your research or if you have to pay like something for those kind of images. But this kind of reminded me to get back into this school thingy. But maybe this is just my personal preference because I grew up with that, but I was just, especially with the scenario man, this snail was really confusing, right?

Speaker 1

How motivated would you be to continue using one or both of the techniques?

Say for example, if there was a program either based in technology, an app or something like this, or a classroom delivery that was based around one or the other.

Speaker 2

Yeah, I think I would. To be honest, I think I would prefer the one with the singing. Definitely with the singing one, but also the other one I also liked a lot. It's really difficult to say, I think to be honest. I like the mix of them.

Audio file

P7 Post-interview.mp3

Transcript

Speaker 1

How would you describe your overall experience of the training session? That is, the video portion of the study.

Speaker 2

Fun. Interesting. I found myself trying to use other tricks to remember the vocabulary as I was doing it. I found that the singing part of it, the stress of the singing, may have gotten in the way of the being able to remember it. I'm a visual learner, so hearing things and repeating them back has never been my best my strength... So I found myself focusing on trying to get that tone right, which I knew I couldn't do and also but trying to visualize the word in my head at the same time so that I could remember it, which is difficult for me to do. So anyway, that's about it. It was. It was. It was like. Also, the vocabulary is really. Some of those words are really long. Of syllables to remember. But anyway, yeah. So that's about it. Anything else you need to know?

Speaker 1

So, sorry, just to get a little more information there, you said you use different strategies. What strategies were you using to help your memories?

Speaker 2

Well, I was trying to visualize the letters, the words. I was trying to break it up into different sounds, you know, as it was going along based on English phonetics, which was probably a mistake, but trying to break that up into those little sounds also. You know, just and trying to remember the number of syllables. I was better at the beginning of the word, remembering that then. Also, I was kind of focused on the like the long or short vowel kind of thing, but anyway so it was just kind of trying to break the word up as I was hearing it and visualize. Units as I was doing that. Clearly it didn't work but.

Speaker 1

So on a scale of one to 10, how much did you enjoy the spoken exercises? So repeating back the spoken delivery?

Speaker 2

How much did I enjoy it? 8.

Speaker 1

OK. And the song exercises.

Speaker 2

About 6-5 or six.

Speaker

OK.

Speaker 1

Were there any particular words? Stood out to. If so, which ones and why?

Speaker 2

Well, the words that of course had the connection to English like trust 'confidante' [sic]. That one, the bird one a little bit, even though I can't remember the end of that one. I associated that with his colors with the beginning of that word. That word stood out. The 'cama'. That word that stood out, and I can't even remember the English equivalent to that. But anyway, so yeah, but just nothing in particular. What stood out like the post office is that the Spanish words did not have much of a correlation to the English word.

Speaker 1

Anyway, OK. Did the use of images help you when learning?

Speaker 2

Yes, yes.

Speaker 1

How motivated would you be to continue using one or both of the techniques from the training if they were provided to you? For example, in such a format?

Speaker 2

I do think that the, you know, like if I wasn't stressed about the singing part, I do think that the singing could be like useful. I do use that in my daily life to like entertain the kids. I used to use singing to teach them to remember their phone numbers and their home addresses. I put it to a melody. So I don't know, maybe. You know, like I might use the singing for the language if I had the word under the picture in Spanish as well as English. I think that that might make it more enjoyable because I could, you know, actually see the word. And when I was singing it then I would see it in my head as well. But you know, like I said, I do use that technique in my everyday life, so I can

see it being very helpful, but I feel like I would, I would need the picture and maybe the word for that to be helpful.

Speaker 1

Do you have any more thoughts in general? The training techniques used.

Speaker

Oh, not really.

Audio file

P8 Post-interview.mp3

Transcript

Speaker 1

How would you describe your overall experience of the training version, the training session being the video portion? Interesting. OK.

Speaker 2

I think if it was repeated a few more times, some more would stick in. Yeah, I think it's probably a good way to learn it.

Speaker 1

OK. On a scale of one to 10, how much did you enjoy this speaking elements? So repeating back what was spoken?

Speaker 2

I would say an 8.

Speaker 1

OK. And how about the singing?

Speaker 2

I would also say an 8. For longer words, it's quite good to have that rhythm.

Speaker 1

OK. Were there any particular words that stood out to you if so?

Speaker 2

Which ones and why.. Sleep 'cama'. Probably because it's like 'calming'.

Speaker 1

When actively recalling the vocabulary in the post training test, what did you visualize or audialise?

Speaker 2

Oh, just the pictures and the words being said or sung.

Speaker 1

On a scale of one to 10, how motivated would you be to continue using one or both of the techniques? From your training.

Speaker 2

Oh yeah.

Speaker 1

Spoken or singing or combination?

Speaker 2

Singing. I think it would help to see the words written as well because some of them I couldn't make out of as a b or v or a p. Yeah, it would definitely help to see them written, especially town.

Speaker 1

Do you have any more thoughts on the training techniques used?

Speaker 2

I think repetition is a good way to do it and then mixing it all up as well. Jumbling them up in a different order [in the test] made you think a bit more because you get used to the order coming up in. It was good to have those like themes. So like the sleep, bed, mattress were all together. So that's one kind of theme. And then the animals all together, those. Kind of things.

Audio file

P9 Post-interview.mp3

Speaker 1

How would you describe your overall experience of the training session? That is, the video that you watched?

Speaker 2

Very mesmerizing.

Speaker 1

On a scale of one to 10, how much did you enjoy the spoken delivery and exercises.

Speaker 2

8. 10 is good, one is bad or?

Speaker 1

Yes. And the song exercises?

Speaker 2

10.

Speaker 1

OK, great. Were there any words in particular that stood out to you, and if so, which ones and why?

Speaker 2

For some reason the three syllables stood out more than the two syllables. The 'caracan'. But not sure whether it's the three notes one, I'm not sure. But the words with 3 syllables stood out more.

Speaker 1

OK. When actively recalling the vocabulary, what did you visualise or audialise?

Speaker 2

I tried to remember two or three syllables.

Speaker 1

OK. Did the use of images help you when learning the words?

Speaker 2

As I failed miserably, not particularly I guess.

Speaker 1

OK. How motivated would you be to continue using one or both of the techniques from this training if it was? Sort of packaged and delivered to you in some form.

Speaker 2

I will definitely go with the with the sung, because melodies speak more to me. I find it easier to memorize.

Speaker 1

Any more thoughts on the training techniques used?

Speaker 2

The drone in the background is quite mesmerising. So it gives you puts you into like in a deep state of relaxation. Which can help or cannot depending on your state of alertness.

Audio file

P10 Post-interview.mp3

Speaker 1

How would you describe your overall experience? The training session, that is the video portion.

Speaker 2

What do you mean? Sorry.

Speaker 1

Did you find it very intensive? Tiring? Engaging? Any thoughts.

Speaker 2

It was straightforward and clear. I wouldn't say it's intensive. I enjoyed the singing ones.

Speaker 1

OK, that comes to my next question. On a scale of one to 10, how much did you enjoy the spoken delivery and exercises?

Speaker 2

And. Yeah, a good seven. Though very good.

Speaker 1

How much did you enjoy this song exercises on a scale of one to 10?

Speaker 2

9 they were fun.

Speaker 1

Any particular words that stood out to you? If so, which ones and why?

Speaker 2

The one for town hall. Because there were so many syllables that I had a feeling if it was just spoken, I wouldn't have been able to remember it.

Speaker 1

OK, when actively recalling vocabulary. What did you visualize or audialise?

Speaker 2

I visualized like the specific sounds within the words that I thought were there.

Speaker 1

Did you audialise or visualize these as letters in some form?

Speaker 2

Audialised.

Speaker 1

OK. Did the use of images help you in learning at all?

Speaker 2

Yes. Yeah.

Speaker 1

How motivated would you be to continue using one or both of the techniques from the training to acquire new vocabulary?

Speaker 2

Yeah, very motivated.

Speaker 1

Any more thoughts on the training techniques used?

Speaker 2

I was surprised that I didn't remember more of the songs because I felt like I could get there quicker or was guessing in my head a lot quicker before they were done in the video. Yeah, I felt like with a bit more practice I could have memorised those songs a lot quicker.

Speaker 1

Do you mean with more repetitions?

Speaker 2

Yes.

Module 6: Quasi-experiment Protocol

Step 1: Send across documents, ask them to read and sign (5 mins)

Step 2: Phonological test (5 mins)

I will read a series of non-words. I will repeat the non-words a second time either in the same order or a different order. Please state 'same' or 'different' depending on how you perceive this second iteration relative to the first.

barch	narb	gerp	bup		
chull	chut	derb	dorch		
ped	neeb	nerg	jib		
gerk	jerm	pim	bup		
kom	nart	pem	gook		
chad	mep	barch	gab		
kerp	peeb	charb	garm	bup	
jert	teeg	jawn	dorl	mep	
gub	teel	meb	jick	darb	
narb	nerch	tem	mord	marn	
kib	barch	jat	nerch	peeb	
nup	jit	dern	meep	tooch	
chull	barp	dook	darb	kom	padge
dorch	dack	gock	tep	chan	tord
derb	nug	cham	neeb	pab	teck
cham	dern	mig	goob	tam	terdge
kom	nart	pem	gook	ped	jawn

Step 3: Vocab pre-test(2 mins)

Open powerpoint, 5 seconds per slide

Step 4: Training video: sound shared – apple tv (16 mins)

You will now watch a training video with the target Spanish vocabulary to be learned.

Some words will be spoken and some will be sung. Please repeat the vocabulary after

each iteration in the mode in which it has been delivered. i.e if the word has been sung, please sing it back.

Step 5: Post-test vocabulary (2-3 mins)

You will now be tested on the vocabulary. You are invited to sing or simply say the Spanish translation of each words.

Step 6: Interview (2-3 mins)

1. How would you describe your overall experience of the training session?
2. On a scale of 1-10, how much did you enjoy the speaking exercises performed during the training?
3. On a scale of 1-10, how much did you enjoy the singing exercises performed during the training?
4. Were there any particular words that stood out to you? If so, which ones and why?
5. When actively recalling the vocabulary, what did you visualise/audialise?
6. Did the use of images help you in learning the words? Could you suggest any improvements to the way these were presented?
7. On a scale of 1-10, how motivated would you be to continue using one or both of the techniques from your training?
8. Do you have any more thoughts on the training techniques used?
9. What's your musical experience – how long have you studied music?