Appendix 1

Schema Designed in Module BMPF7013F

Diagnostic Checklist of Mindset Characteristics

Before Profiling the student, please become familiar the characteristics associated with Fixed and Growth Mindsets:
Fixed: Belief – Intelligence is static. Desire to look smart and therefore a tendency to:
• Avoid challenges • Give up easily if presented with obstacles • See effort as a waste of time • Ignore useful negative feedback as deemed critical • Feel threatened by the success of others
These characteristics can result in achieving less than the potential.

Growth: Belief – Intelligence can be developed Desire to learn and therefore a tendency to:
• Embrace challenges • Persist if presented with obstacles • See effort as path to mastery • Learn from criticism • Find inspiration in the success of others
These characteristics can result in achieving a higher level of achievement.

Ask the Student to complete the MAP profile first and the CMS (adapted to singing) profile second:

Mindset Assessment Profiling Tool (Jones, 2019)

Student to answer strongly agree, agree, disagree, or strongly disagree for each question:

1) Your intelligence is something very basic about you that you can't change very much,
2) No matter how much intelligence you have, you can always change it quite a bit.
3) You can always substantially change how intelligent you are.
4) You are a certain kind of person, and there is not much that can be done to really change that.
5) You can always change basic things about the kind of person you are.
6) Music talent can be learned by anyone.
7) Only a few people will be truly good at sports – you have to be "born with it".
8) Maths is much easier to learn if you are male or maybe come from a culture that values maths.
9) The harder you work at something, the better you will be at it.
10) No matter what kind of person you are, you can always change substantially.
11) Trying new things is stressful for me and I avoid it.
12) Some people are good and kind, some are not – it is not often that people change.
13) I appreciate when parent, coaches, teachers give me feedback about my performance.
14) I often get angry when I get feedback about my performance.
15) All human beings without a brain injury or birth defect are capable of the same amount of learning.
16) You can learn new things, but you can't really change how intelligent you are.
17) You can do things differently, but the important part of who you are can't really be changed.
18) Human beings are basically good, but sometimes make terrible decisions.
19) An important reason why I do my schoolwork (or further education), is that I like to learn new things.
20) Truly smart people don't need to try hard.

Creative Mindset Scale Tool (adapted to singing by Daniels [2023])

Student to answer strongly agree, agree, disagree, or strongly disagree for each question:

1) Everyone can sing well at some point if he or she is given appropriate conditions.
2) You can either sing or you can't – even trying very hard you cannot change much.
3) Anyone can develop his or her singing abilities up to a certain level.
4) You have to be born a singer – without innate talent you can only be an amateur.
5) Practice makes perfect – perseverance and trying hard are the best ways to develop and expand one's capabilities.
6) Singing can be developed, but one either is or is not a true singer.
7) Rome wasn't built in a day – singing requires effort and work, and these two are more important than talent.
8) Some people are singers, others aren't – and no practice can change it.
9) It doesn't matter what singing level one reveals – you can always increase it.
10) A true singing talent is innate and constant throughout one's entire life.

Decide if your student has a fixed, growth or mixed mindset.

Now you have the results from both sets of profiling systems, you need to analyse the scores and understand how best to align goal setting dependent upon the results.

Whether your student has a fixed, growth of mixed mindset, you should:

- Allocate time boundaries: short/mid/long term goals - keep small and manageable,
- Limit goals to maintain focus and cognition. Split bigger goals into sub sections,
- Keep the 'why' at the heart of the goal,
- Clear, specific, and written down goals,
- Be clear about any apprehensions the student may have about their voice.

If your student has a fixed mindset, remember:

- They may well blame lack of ability over effort and will stop trying.
- You should avoid blaming the mindset and refocus it.
- Embrace failure by reframing it and utilise distraction methods.
- Frame response to non-attainment of ability or goal with 'yet', e.g. "you can't do it "yet".
- Acknowledge some of your own or celebrity failures to normalise it.

If your student has a growth mindset, remember:

- They will blame effort over ability and will keep trying.
- Constructive criticism is valued.
- Sharing relevant inspirational success stories is valuable to their motivation.

Student Reflection

Each lesson, ask your student the following questions:

1) How do you feel you are progressing with your goals this week?
2) What steps did you take to start accomplishing them?
3) Were you lacking knowledge to work on the goals?
4) Do you fully understand what you were trying to achieve?
5) Did you believe you could accomplish these goals when you started?
6) Do you believe you can accomplish them now?
7) Do you need more information to facilitate this?
8) Do you feel more or less able to accomplish similar future singing goals?

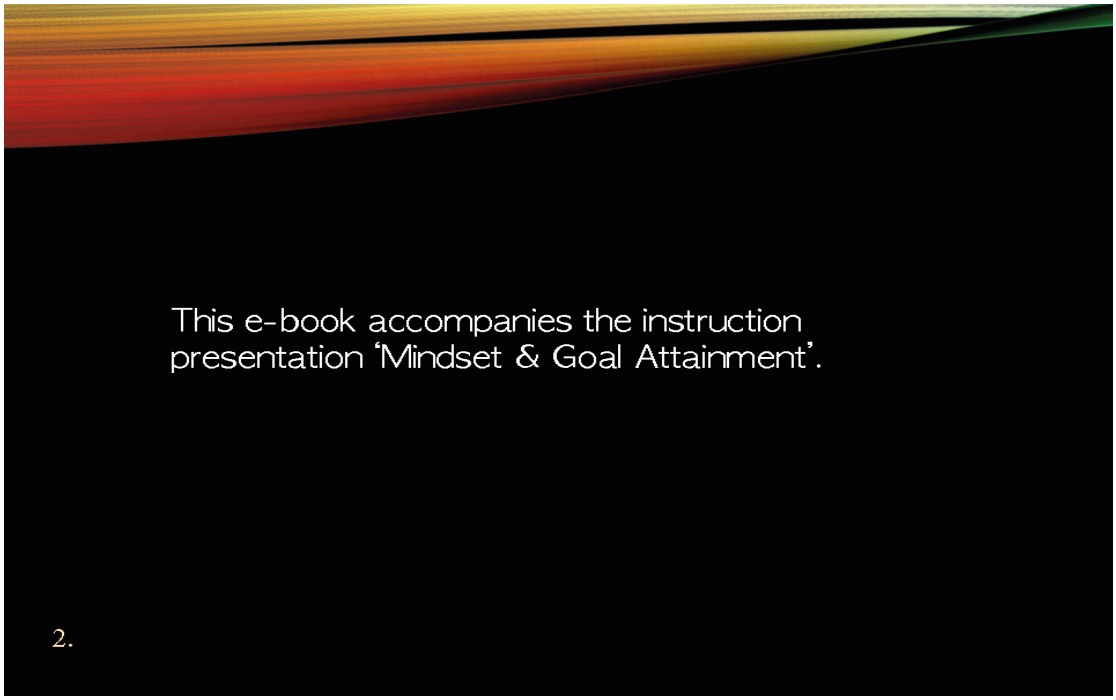
Record the answers the student gives each lesson in the online document to measure and analyse student development (to be developed in module 6).

Consider the following in any discussions with your student:
• Fixed mindset will blame ability, so distract and refocus with new goal, consider progress made so far. • Growth mindset will blame effort, so discuss how this may be developed going forward. • Consider what has been learnt so far. • Teacher/student reflective feedback is important for motivation for attaining goals. • Teacher to be in full knowledge of vocal aspects discussed within goal set and prepared for unexpected student responses. • Be mindful of a growth mindset who constantly succeeds, complacency and risk aversion can set in triggering a fixed mindset. • Student should journal their responses as part of the record keeping element of the document.

Appendix 2

Completed Schema - Participant's Handbook (e-book and video tutorial)





WHAT YOU WILL NEED TO DO…
(each element is explained in this book).

- Familiarise yourself with the characteristics of 'fixed' and 'growth' mindsets - this information can be found on page 4.
- Choose 1 or more adult students to work with over the next 4 weeks.
  Week 1:
- Profile your student's singing mindset (see p.6.).
- Set 1-3 short term goals.
  Week 2-4:
- Ask your student to log 5 responses on the 'Student Reflection' record each week (p.11).
- Discuss the 'Student Reflection' record responses along with your student's over-all goal attainment each week, whilst being careful to consider the information on p.12 when you feedback to your student.
- Complete the 'Student Goal Engagement' record yourself each week (p.13).
- After conducting this 3 times over 3 weeks, consider if any improvements or changes were made in the way you presented feedback and information to the student and whether any improvements or other changes were noticable in the 'Student Reflection' record or in their attainment of or attitide towards the goals set. Please send me copies of the Mindset Profile, Student reflection records student goal engement records. Any further observations you note will be disussed in the second interview.

3.

Characteristics of 'fixed' and 'growth' mindsets

Fixed mindset students:

- Believe intelligence/ability/talent is static and innate
- Have a desire to look smart and therefore:-
- Avoid challenges
- Give up easily if presented with obstacles
- See effort as a waste of time
- Ignore useful negative feedback as deem it critical
- Feel threatened by the success of others

These characteristics can result in achieving less than their potential.

4.

Growth mindset students:

- Believe intelligence/ability/talent can be developed
- Have a desire to learn and therefore:-
- Embrace challenges
- Persist if presented with obstacles
- See effort as a path to mastery
- Learn from criticism
- Find inspiration in the success of others

These characteristics can result in a higher level of achievement.

5.

Singing Mindset Profiling

Once you have chosen 1 or more adult students to work with, you will need to find out if they have a fixed or growth singing mindset. A printable PDF of the Singing Mindset Profiling Tool is provided and can be used in the lesson.

The profile is to be filled out by the student and consists of 10 questions requiring a selection of: strongly agree; agree; disagree or strongly disagree as a response. Using a Likert scale of 1-4, you will be able to determine if the student has a mindset that is either fixed; fixed with a little growth, growth with a little fixed, or growth singing mindset. The scores that represent the student's mindset are clearly labeled on the Singing Mindset Profiling Tool teacher sheet. An example of using this is on the accompanying slide video presentation.

6.

TEACHER'S SHEET

Here is an example of a filled in sheet. Please note the scoring system at the bottom of this page. Do not explain the scoring system to your student as this could affect the results.

Singing Mindset Profiling Tool

Consider each statement and decide if you strongly agree, agree, disagree or strongly disagree. Write your choice as the corresponding number in the far right column.	Strongly Agree	Agree	Disagree	Strongly Disagree	Write your answer number in this column
1. Everyone can sing well at some point if he or she is given appropriate conditions.	4	3	2	1	3
2. You can either sing or you can't – even trying very hard you can't change much.	1	2	3	4	2
3. Anyone can develop his or her singing abilities up to a certain level.	4	3	2	1	4
4. You have to be a born singer – without innate talent you can only be an amateur.	1	2	3	4	1
5. Practice makes perfect - perseverance and trying hard are the best ways to develop and expand one's capabilities.	4	3	2	1	3
6. Singing can be developed, but one either is or is not a true singer.	1	2	3	4	1
7. Rome wasn't built in a day – singing requires effort and work, and these two are more important than talent.	4	3	2	1	4
8. Some people are singers, others aren't – and no practice can change it.	1	2	3	4	3
9. It doesn't matter what singing level one reveals, you can always increase it.	4	3	2	1	3
10. A true singing talent is innate and constant throughout one's life.	1	2	3	4	1
				Total:	25

Add the scores together the student has written to give the total.

Score 10-15 Fixed mindset
Score 16-24 Fixed mindset with some growth mindset
Score 25-34 Growth mindset with some fixed mindset
Score 35-40 Growth mindset

This student scored 25 and although leaning more towards a growth mindset, does exhibit some fixed mindset beliefs that need considering.

Research suggests that your student will likely possess traits of both growth and fixed mindsets, but any score is entirley possible.

Aside from this research project, It would be interesting to revisit this profiling tool and find out if your student's mindset changes over the year.

7.

What to consider…

Now you know your student's singing mindset, re-look at the characteristics for that mindset (p.4-5). It is likely you will need to consider both sets of characteristics which can seem a contradiction, but fostering a growth mindset is the desired result and you should consider the following:

Whether you student has a fixed, growth or mixed mindset, you should:

- Allocate time boundaries: short/mid/long term goals - keep small and manageable,
- Limit goals to maintain focus and cognition. Split bigger goals into sub sections,
- Keep the 'why' at the heart of the goal,
- Clear, specific, and written down goals,
- Be clear about any apprehensions the student may have about their voice.

8.

If your student has a fixed mindset, remember:

- They may well blame lack of ability over effort and will stop trying.
- You should avoid blaming the mindset and refocus it.
- Embrace failure by reframing it and utilise distraction methods. Frame response to non-attainment of goal with 'yet', e.g. "you can't do it "yet".
- Acknowledge some of your own or celebrity failures to normalise it.

If your student has a growth mindset, remember:

- They will blame effort over ability and will keep trying.
- Constructive criticism is valued.
- Sharing relevant inspirational success stories is valuable to their motivation.

If they are mixed mindset, use the most dominant traits as your framework to work from. I.e., a heavier weighting of growth mindset won't mind some gentle critique.

9.

You should now set 1-3 goals that are possible to achieve or at least show signs of development over the next 3 weeks. Examples of these might be learning lyrics by rote, increasing practice time and journaling practice, singing a scale in tune. Explain these to your student but don't tell them their mindset. tell them at the end of the sessions if they wish to know.

Next steps for weeks 2-4

It is important you are clear about the considerations listed on the previous pages. You need to conduct your lesson in the way that you usually would, but do allocate time to discuss how the student is getting on with their goal(s). Each week ask them to fill out the Student Reflection Record which is quick and easy (a PDF printable of this is provided).

10.

If your student has a fixed mindset, remember:

- They may well blame lack of ability over effort and will stop trying.
- You should avoid blaming the mindset and refocus it.
- Embrace failure by reframing it and utilise distraction methods. Frame response to non-attainment of goal with 'yet', e.g. "you can't do it "yet".
- Acknowledge some of your own or celebrity failures to normalise it.

If your student has a growth mindset, remember:

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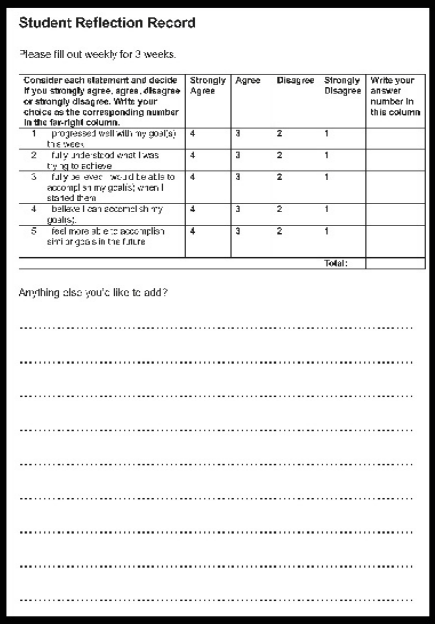
9.

Student Reflection

This record asks 5 questions which are repeatedly asked each week:

1. I progressed well with my goal(s) this week.
2. I fully understood what I was trying to achieve.
3. I fully believed I would be able to accomplish my goal(s) when I started them.
4. I believe I can accomplish my goal(s).
5. I feel more able to accomplish similar goals in the future.

These questions have answers for the student to select on the printable PDF, but do encourage them to write more after the lesson to further their reflection if they are receptive to this.



Student Reflection Record

Please fill out weekly for 3 weeks.

Consider each statement and decide if you strongly agree, agree, disagree or strongly disagree. Write your choice as the corresponding number in the far-right column.		Strongly Agree	Agree	Disagree	Strongly Disagree	Write your answer number in this column
1	progressed well with my goal(s) this week.	4	3	2	1	
2	fully understood what I was trying to achieve	4	3	2	1	
3	fully believed I would be able to accomplish my goal(s) when I started them	4	3	2	1	
4	believe I can accomplish my goal(s).	4	3	2	1	
5	feel more able to accomplish similar goals in the future	4	3	2	1	
					Total:	

Anything else you'd like to add?

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11.

Discussion with Student

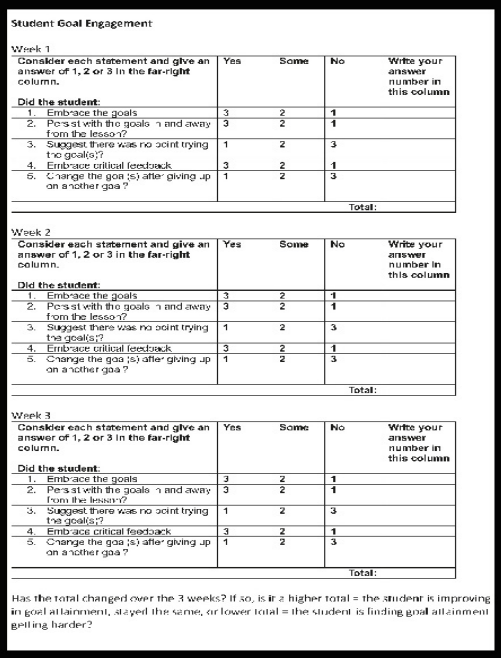
Once your student has answered the questions, talk through their responses with them remembering the following:

- Fixed mindset will blame ability, so distract and refocus with new goal, don't forget to consider any progress made so far though.
- Growth mindset will blame effort, so discuss how this may be developed going forward.
- Consider what has been learnt so far.
- Teacher/student reflective feedback is important for motivation for attaining goals.
- Be mindful of a growth mindset who constantly succeeds, complacency and risk aversion can set in triggering a fixed mindset.
- Student should journal their responses as part of the record keeping element of the document.
  It will help them see how they have developed over time.

12.

Student Goal Engagement

Following each lesson, you should complete the Student Goal Engagaement Record. This is the final printable PDF. The answers you provide on this each week, combined with the student responses, should evidence either a change or stasis in the student's goal attainment or attitude towards it.



Student Goal Engagement

Week 1

Consider each statement and give an answer of 1, 2 or 3 in the far-right column. Did the student:	Yes	Some	No	Write your answer number in this column
1. Embrace the goals	3	2	1	
2. Persist with the goals in and away from the lesson?	3	2	1	
3. Suggest there was no point trying the goal(s)?	1	2	3	
4. Embrace critical feedback	3	2	1	
5. Change the goal(s) after giving up on another goal?	1	2	3	
			Total:	

Week 2

Consider each statement and give an answer of 1, 2 or 3 in the far-right column. Did the student:	Yes	Some	No	Write your answer number in this column
1. Embrace the goals	3	2	1	
2. Persist with the goals in and away from the lesson?	3	2	1	
3. Suggest there was no point trying the goal(s)?	1	2	3	
4. Embrace critical feedback	3	2	1	
5. Change the goal(s) after giving up on another goal?	1	2	3	
			Total:	

Week 3

Consider each statement and give an answer of 1, 2 or 3 in the far-right column. Did the student:	Yes	Some	No	Write your answer number in this column
1. Embrace the goals	3	2	1	
2. Persist with the goals in and away from the lesson?	3	2	1	
3. Suggest there was no point trying the goal(s)?	1	2	3	
4. Embrace critical feedback	3	2	1	
5. Change the goal(s) after giving up on another goal?	1	2	3	
			Total:	

Has the total changed over the 3 weeks? If so, is it a higher total = the student is improving in goal attainment, stayed the same, or lower total = the student is finding goal attainment getting harder?

13.

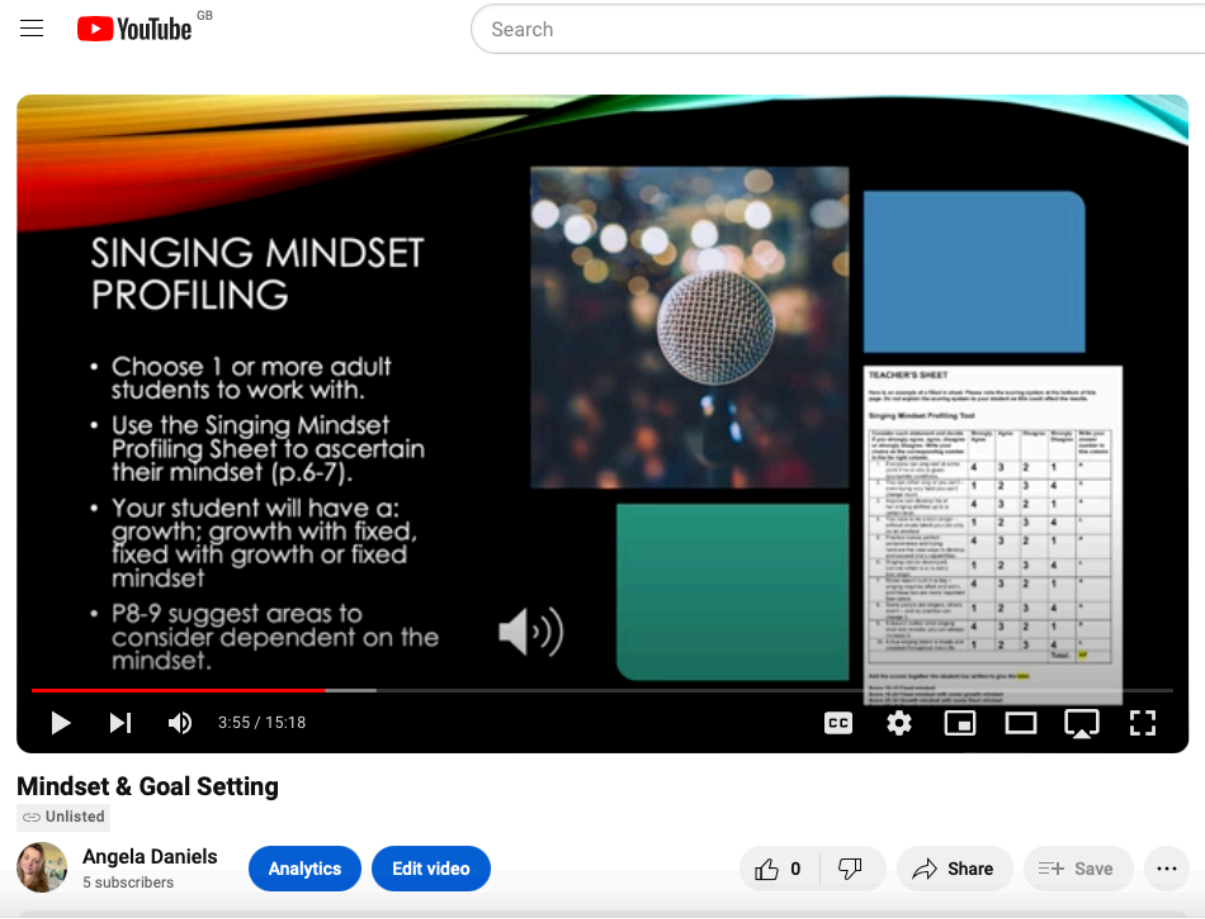
There are no right or wrong answers, this is research to find out how worthwhile understanding the student's mindset is in conjunction with feeding back on goal attainment accordingly.

Please note how it helped you with your teaching if at all and if you felt any development was evident form the student as a direct result.

14.

Thank you

The tutorial video was made available via a private link on YouTube: https://youtu.be/dXzCLv28KvU



Appendix 2:a

Profiling and Record Template Forms

TEACHER'S SHEET

Here is an example of a filled in sheet. Please note the scoring system at the bottom of this page. Do not explain the scoring system to your student as this could affect the results.

Singing Mindset Profiling Tool

Consider each statement and decide if you strongly agree, agree, disagree or strongly disagree. Write your choice as the corresponding number in the far right column.	**Strongly Agree**	**Agree**	**Disagree**	**Strongly Disagree**	**Write your answer number in this column**
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2. You can either sing or you can't – even trying very hard you can't change much.	1	2	3	4	2
3. Anyone can develop his or her singing abilities up to a certain level.	4	3	2	1	4
4. You have to be a born singer – without innate talent you can only be an amateur.	1	2	3	4	1
5. Practice makes perfect - perseverance and trying hard are the best ways to develop and expand one's capabilities.	4	3	2	1	3
6. Singing can be developed, but one either is or is not a true singer.	1	2	3	4	1
7. Rome wasn't built in a day – singing requires effort and work, and these two are more important than talent.	4	3	2	1	4
8. Some people are singers, others aren't – and no practice can change it.	1	2	3	4	3
9. It doesn't matter what singing level one reveals, you can always increase it.	4	3	2	1	3
10. A true singing talent is innate and constant throughout one's life.	1	2	3	4	1
				Total:	25

Add the scores together the student has written to give the total.

Score 10-15 Fixed mindset
Score 16-24 Fixed mindset with some growth mindset
Score 25-34 Growth mindset with some fixed mindset
Score 35-40 Growth mindset

This student scored 25 and although leaning more towards a growth mindset, does exhibit some fixed mindset beliefs that need considering.

Student Reflection Record

Please fill out weekly for 3 weeks.

Consider each statement and decide if you strongly agree, agree, disagree or strongly disagree. Write your choice as the corresponding number in the far-right column.	**Strongly Agree**	**Agree**	**Disagree**	**Strongly Disagree**	**Write your answer number in this column**
1. I progressed well with my goal(s) this week.	**4**	**3**	**2**	**1**	
2. I fully understood what I was trying to achieve.	**4**	**3**	**2**	**1**	
3. I fully believed I would be able to accomplish my goal(s) when I started them.	**4**	**3**	**2**	**1**	
4. I believe I can accomplish my goal(s).	**4**	**3**	**2**	**1**	
5. I feel more able to accomplish similar goals in the future	**4**	**3**	**2**	**1**	
				Total:	

Anything else you'd like to add?

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Student Goal Engagement

Week 1

Consider each statement and give an answer of 1, 2 or 3 in the far-right column. **Did the student:**	**Yes**	**Some**	**No**	**Write your answer number in this column**
1. Embrace the goals	**3**	**2**	**1**	
2. Persist with the goals in and away from the lesson?	**3**	**2**	**1**	
3. Suggest there was no point trying the goal(s)?	**1**	**2**	**3**	
4. Embrace critical feedback	**3**	**2**	**1**	
5. Change the goal(s) after giving up on another goal?	**1**	**2**	**3**	
			Total:	

Week 2

Consider each statement and give an answer of 1, 2 or 3 in the far-right column. **Did the student:**	**Yes**	**Some**	**No**	**Write your answer number in this column**
1. Embrace the goals	**3**	**2**	**1**	
2. Persist with the goals in and away from the lesson?	**3**	**2**	**1**	
3. Suggest there was no point trying the goal(s)?	**1**	**2**	**3**	
4. Embrace critical feedback	**3**	**2**	**1**	
5. Change the goal(s) after giving up on another goal?	**1**	**2**	**3**	
			Total:	

Week 3

Consider each statement and give an answer of 1, 2 or 3 in the far-right column. **Did the student:**	**Yes**	**Some**	**No**	**Write your answer number in this column**
1. Embrace the goals	**3**	**2**	**1**	
2. Persist with the goals in and away from the lesson?	**3**	**2**	**1**	
3. Suggest there was no point trying the goal(s)?	**1**	**2**	**3**	
4. Embrace critical feedback	**3**	**2**	**1**	
5. Change the goal(s) after giving up on another goal?	**1**	**2**	**3**	
			Total:	

Has the total changed over the 3 weeks? If so, is it a higher total = the student is improving in goal attainment, stayed the same, or lower total = the student is finding goal attainment getting harder?

Appendix 3

Support Team Contacts for Mental Health -
compiled from Mental Health Foundation (2024)

The Samaritans offer emotional support 24 hours a day - in full confidence.

Call free on 116 123 – or email jo@samaritans.org.uk .

Shout

For free, confidential support, 24/7, text SHOUT to 85258.

Shout can help with urgent issues such as:

- Abuse
- Anxiety and stress
- Bullying
- Depression or sadness
- Loneliness or isolation
- Panic attacks
- Self-harm
- Suicidal thoughts

Find out more at https://giveusashout.org/get-help/

Anxiety UK is run by and for those with anxiety, offering an extensive range of support services designed to help support those affected by anxiety disorders, anxiety and anxiety-based depression.

Services available include:

Helpline services - 03444 775 774, open from 9:30am to 17:30pm Mon to Friday, along with a text service 07537 416905 and ‘Ask Anxia’ chatbot service, available 24/7 for all anxiety queries at anxietyuk.org.uk..

Anxiety UK also offer fast access to a range of psychological therapy services, including counselling, Cognitive Behavioural Therapy (CBT), Compassion Focused Therapy (CFT), clinical hypnotherapy and Eye Movement Desensitisation and Reprocessing (EMDR) therapy, with appointments available in person, online and by telephone.

The Mind Infoline

Mind offer an information line to answer questions about:

- types of mental health problem
- where to get help
- drug and alternative treatments
- advocacy.

Call the Mind infoline on 0300 123 3393 (UK landline calls are charged at local rates, and charges from mobile phones will vary considerably). Or email info@mind.org.uk .

The Campaign Against Living Miserably (CALM) is leading a movement against suicide.

You can talk to CALM about anything.

Call the CALM helpline on 0800 58 58 58 or use their webchat **here**.

The helpline and webchat are both open 5pm to midnight, 365 days a year.

Your GP may be the first person you talk to about your mental health problems. If you have a good relationship with your doctor, you may find it helpful just to know there is someone you can talk to about the feelings you are having. Your GP may refer you to specialist services if he/she feels they will help you. You can find information about talking to your GP about your mental health in our guide.

If you are unhappy with your own doctor, you can ask to see another doctor at the same practice or make an appointment with a different practice in your area. If you are unsure where to find other doctor's surgeries, look in your local Yellow Pages or try the NHS Choices website.

Appendix 4

Mindset Profiling Tool

Dweck's MAP Tool adapted by ssbperformance.com (Jones, 2019).

Carol Dweck's Growth vs. Fixed Mindset Assessment

Place a check in the column that identifies the extent to which you agree or disagree with each statement.

	Strongly Agree	Agree	Disagree	Strongly Disagree
1. Your intelligence is something very basic about you that you can't change very much.				
2. No matter how much intelligence you have, you can always change it quite a bit.				
3. You can always substantially change how intelligent you are.				
4. You are a certain kind of person, and there is not much that can be done to really change that.				
5. You can always change basic things about the kind of person you are.				
6. Music talent can be learned by anyone.				
7. Only a few people will be truly good at sports – you have to be "born with it."				
8. Math is much easier to learn if you are male or maybe come from a culture that values math.				
9. The harder you work at something, the better you will be at it.				
10. No matter what kind of person you are, you can always change substantially.				
11. Trying new things is stressful for me and I avoid it.				
12. Some people are good and kind, some are not – it is not often that people change.				
13. I appreciate when parents, coaches, teachers give me feedback about my performance.				
14. I often get angry when I get feedback about my performance.				
15. All human beings without a brain injury or birth defect are capable of the same amount of learning.				
16. You can learn new things, but you can't really change how intelligent you are.				
17. You can do things differently, but the important part of who you are can't really be changed.				
18. Human beings are basically good, but sometimes make terrible decisions.				
19. An important reason why I do my schoolwork is that I like to learn new things.				
20. Truly smart people don't need to try hard.				

Circle the number in the box that matches each answer.

	Strongly Agree	Agree	Disagree	Strongly Disagree
1. Ability mindset – FIXED	0	1	2	3
2. Ability mindset – GROWTH	3	2	1	0
3. Ability mindset – GROWTH	3	2	1	0
4. Personality/character mindset – FIXED	0	1	2	3
5. Personality/character mindset – GROWTH	3	2	1	0
6. Ability mindset – GROWTH	3	2	1	0
7. Ability mindset – FIXED	0	1	2	3
8. Ability mindset – FIXED	0	1	2	3
9. Ability mindset – GROWTH	3	2	1	0
10. Personality/character mindset – GROWTH	3	2	1	0
11. Ability mindset – FIXED	0	1	2	3
12. Personality/character mindset – FIXED	0	1	2	3
13. Ability mindset – GROWTH	3	2	1	0
14. Ability mindset – FIXED	0	1	2	3
15. Ability mindset – GROWTH	3	2	1	0
16. Ability mindset – FIXED	0	1	2	3
17. Personality/character mindset – FIXED	0	1	2	3
18. Personality/character mindset – GROWTH	3	2	1	0
19. Ability mindset – GROWTH	3	2	1	0
20. Personality/character mindset – FIXED	0	1	2	3
Total				
Grand Total				

Strong Growth Mindset = 45 – 60 pts.
Growth Mindset with some Fixed ideas = 34 – 44 pts.
Fixed Mindset with some Growth ideas = 21 – 33 pts.
Strong Fixed Mindset = 0 – 20 pts.

Creative Mindset Profiling Questions (Karwowski and Brzeski, 2017, p.381)

Table 1
Descriptive Statistics and Factor Loadings of Items From the Creative Mindsets Scale (Study 1)

Items	*M*	*SD*	Skewness	Kurtosis	Growth-mindset factor (30%)	Fixed-mindset factor (20%)
(1) Everyone can create something great at some point if he or she is given appropriate conditions	3.70	.98	−.71	−.07	.55	−.22
(2) You either are creative or you are not—even trying very hard you cannot change much	2.84	1.06	.10	−.88	−.22	.72
(3) Anyone can develop his or her creative abilities up to a certain level	3.64	.92	−.81	.31	.38	.13
(4) You have to be born a creator—without innate talent you can only be a scribbler	2.90	1.05	.06	−.81	−.16	.68
(5) Practice makes perfect—perseverance and trying hard are the best ways to develop and expand one's capabilities	4.18	.75	−1.05	2.16	.57	−.06
(6) Creativity can be developed, but one either is or is not a truly creative person	3.58	.94	−.59	−.12	.05	.53
(7) Rome wasn't built in a day—each creativity requires effort and work, and these two are more important than talent	3.79	.93	−.65	−.08	.55	−.12
(8) Some people are creative, others aren't—and no practice can change it	2.87	1.07	.12	−.90	−.19	.70
(9) It doesn't matter what creativity level one reveals—you can always increase it	3.60	.88	−.66	.22	.60	−.29
(10) A truly creative talent is innate and constant throughout one's entire life	3.01	1.11	−.02	−.98	−.07	.50

Note. Structure matrix is presented in case of exploratory factor analysis results.

Appendix 5

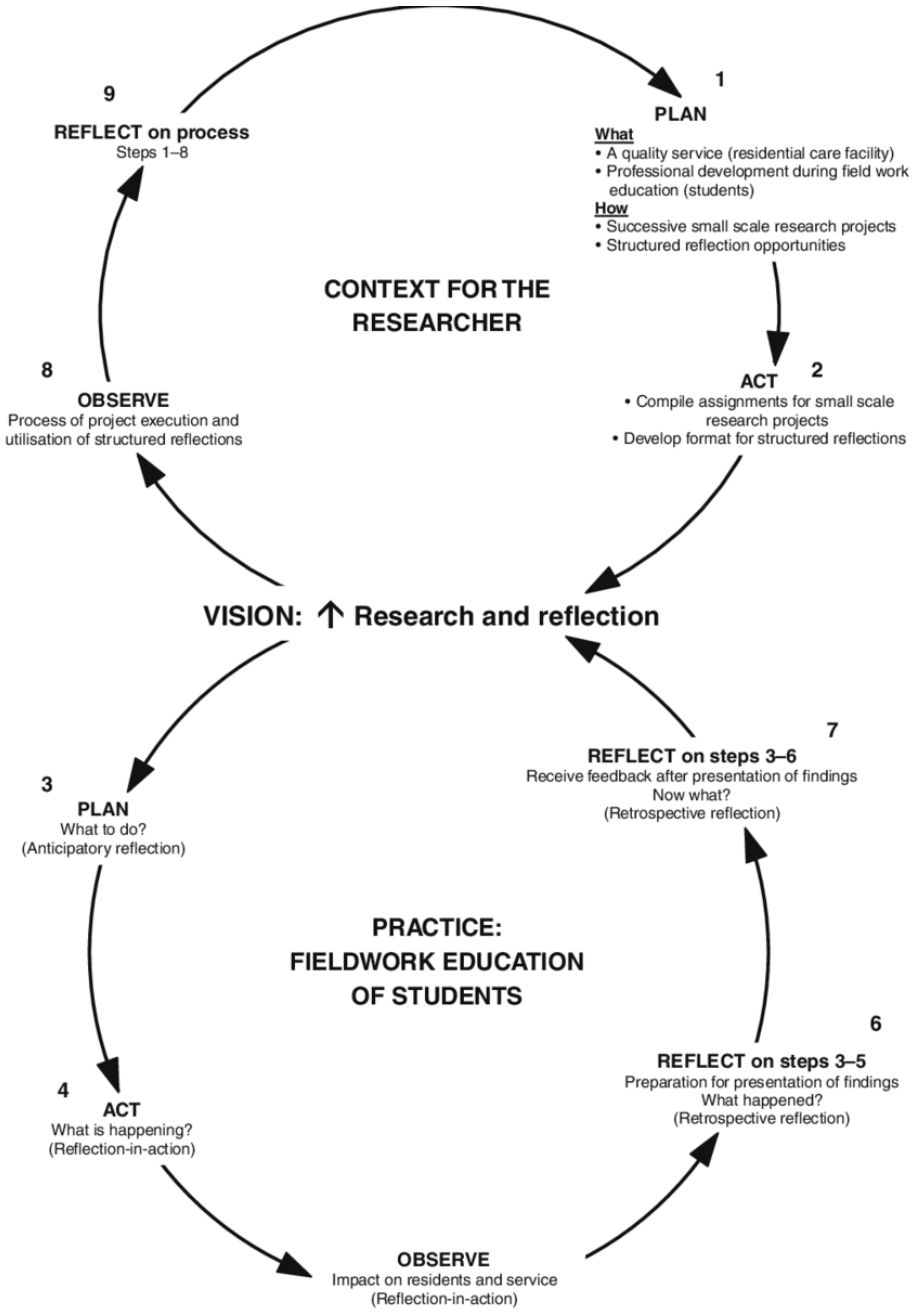
The Singing Mindset Profile

Developed from the Creative Mindset Profile in module BMPF7013F (Daniels, 2023)

	CMS Profile Questions	Reframed for transferability to the singing lesson
1.	Everyone can create something great at some point if he or she is given appropriate conditions.	Everyone can sing well at some point if he or she is given appropriate conditions.
2.	You are either creative or you are not – even trying very hard you cannot change much.	You can either sing or you can't – even trying very hard you cannot change much.
3.	Anyone can develop his or her creative abilities up to a certain level.	Anyone can develop his or her singing abilities up to a certain level.
4.	You have to be born a creator – without innate talent you can only be a scribbler.	You have to be born a singer – without innate talent you can only be an amateur.
5.	Practice makes perfect – perseverance and trying hard are the best ways to develop and expand one's capabilities.	Practice makes perfect – perseverance and trying hard are the best ways to develop and expand one's capabilities.
6.	Creativity can be developed, but one either is or is not a truly creative person.	Singing can be developed, but one either is or is not a true singer.
7.	Rome wasn't built in a day – each creativity requires effort and work, and these two are more important than talent.	Rome wasn't built in a day – singing requires effort and work, and these two are more important than talent.
8.	Some people are creative, others aren't – and no practice can change it.	Some people are singers, others aren't – and no practice can change it.
9.	It doesn't matter what creativity level one reveals – you can always increase it.	It doesn't matter what singing level one reveals – you can always increase it.
10.	A truly creative talent is innate and constant throughout one's entire life.	A true singing talent is innate and constant throughout one's entire life.

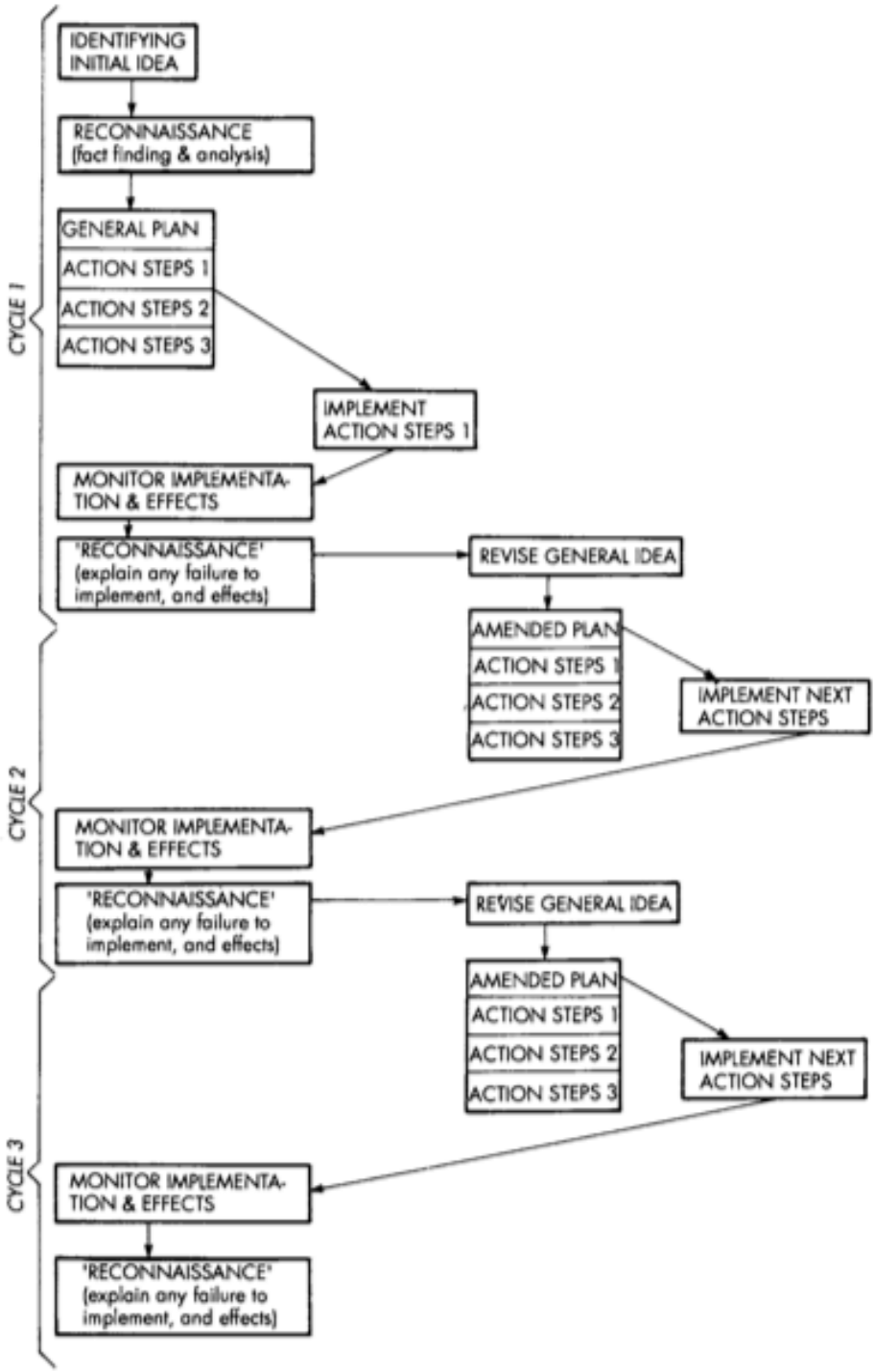
Appendix 6

Action Cycles Promoting Reflection and Research (Du Toit and Wilkinson, 2010, p.11)



Appendix 7

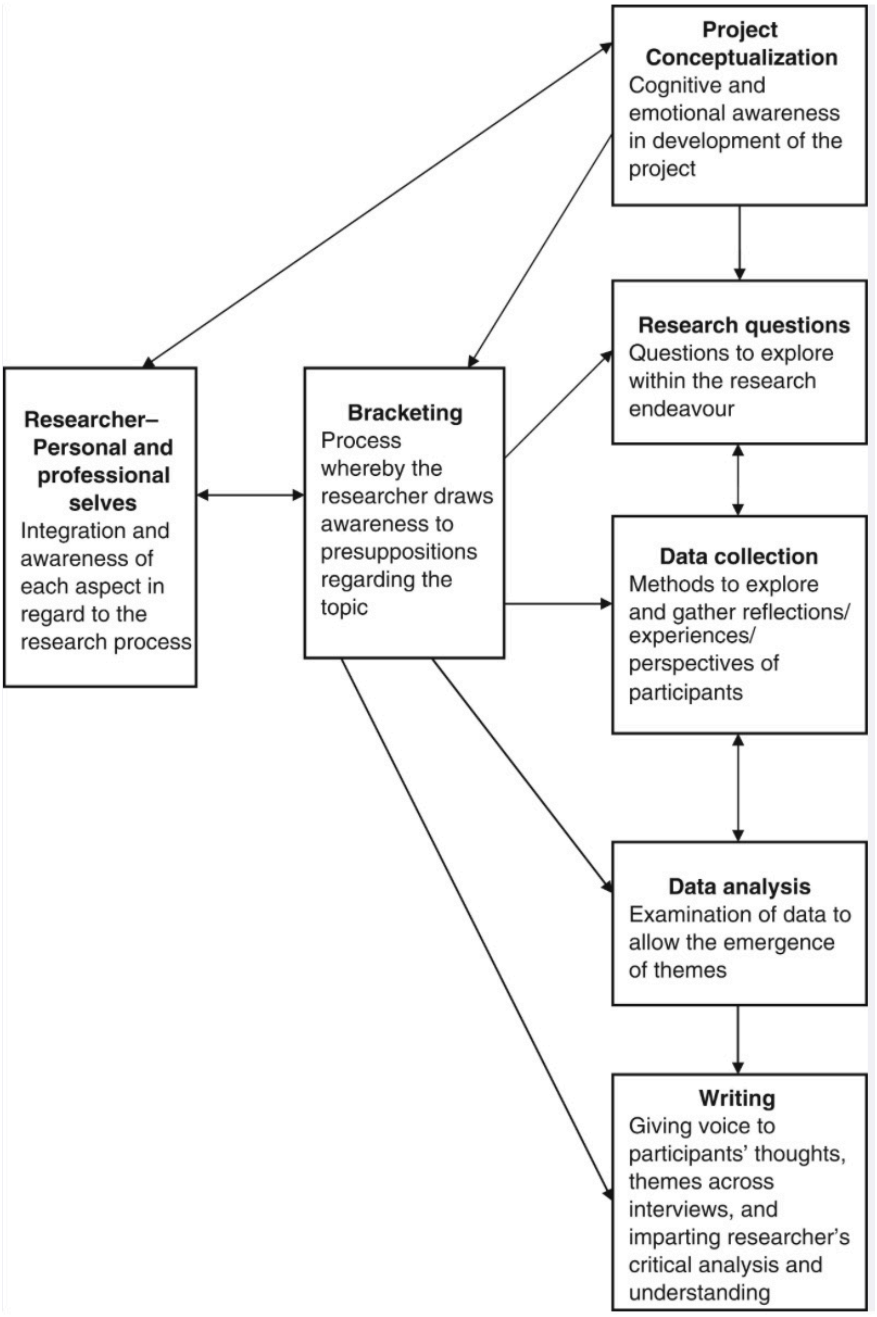
Elliott's Revised Version of Lewin's Model of Action Research (Elliott, 2001, p.71)



Appendix 8

Bracketing in Qualitative Research

Diagram shows conceptual framework to aid bracketing in qualitative research (Tufford and Newman, 2010, p.88)



Appendix 9

Semi-Structured Interview 1

Purpose:

- to gain insight into current teacher understanding or mindset,
- ascertain if and how goal setting is utilised as a measurable construct of student development,
- determine if and how student development is measured,
- discover how much importance is placed on understanding student psychology,
- understand the value placed by the teacher on their own pedagogical development.

1) Do you consider student psychology, i.e. their self-belief, self-image, and thoughts about their general and singing ability, either important or integral to the singing lesson?
   - Have you implemented anything in your lessons so far with this in mind?
2) Can you explain what the term 'mindset' means to you?
3) Have you heard of fixed and growth mindset and if so, can you define them? If not, what do you think they mean?
   - If you are familiar with these terms, have you included them in your teaching model before?
4) Do you think it would be useful to know your student's mindset?
   - Why?
5) Do you use goal setting in your lessons?
   - If yes, do you drive it or does your student or do you both?
   - Do you measure your student's goal progress?
   - If no, how do you measure student progress if at all?
6) Would you value a method of tracking student development other than graded exams?
7) Do you adapt vocabulary and terminology in instruction and feedback dependent on the individual student, if so, can you give an example?
8) Are you flexible in modifying your lesson approach if offered a framework that is proven to work? **No, my lessons work well as they are | I'm happy as I am but open to trying another idea | Yes! I value new information that potentially benefits my lessons and develops me as a teacher.**
9) How important is developing your knowledge surrounding student psychology to your singing teacher?
10) Had you considered developing this area of knowledge before now or do you believe that it has little impact in delivering a lesson?

Appendix 10

Semi-Structured Interview 2

Purpose:

- to find out how useful the schema was during implementation,
- to ascertain how measurable student development became
- determine if and how student development is measured,
- discover how much importance is placed on understanding student psychology,
- understand the value placed by the teacher on the use of this schema as it stands or if developed further.

1) Was implementing this schema an easy or hard task?

2) Have you used a similar process before?

3) Has this research enhanced your knowledge of mindset.
   If yes, do you think it would be useful to your teaching going forward?
   Would you consider profiling students going forward? Why/ why not?

4) How did you implement goal setting into your lessons for this research task?
   Is this the same or different to your usual process. If different, how?

5) How easy was it to consider feedback to the student based on the tutorial video and booklet I gave you?

6) Although this research was conducted over a short period of time, did you experience notable progression? Would longer have been more useful?

7) Did the outcome of implementing the schema match with your initial thoughts when initially embarking upon it, i.e., did you think it would be easier, harder, more useful, less useful etc.

8) Has any/all of the schema impacted your teaching going forward?

9) Did the schema feel well structured?
   Did you feel supported by the info provided?
   Would you have preferred more info?
   Did you learn anything new from it?

10) Can you see value in the schema as it stands, or would you prefer it to be further developed to be of use?

11) Do you have further ideas on what should have been included?

12) Results sheets: did you see evidence of improvement on the forms?
    Did you take notes from the discussions with your student, did it flag anything new up?
13) Did you find there to be a clear link between mindset and goal attainment?

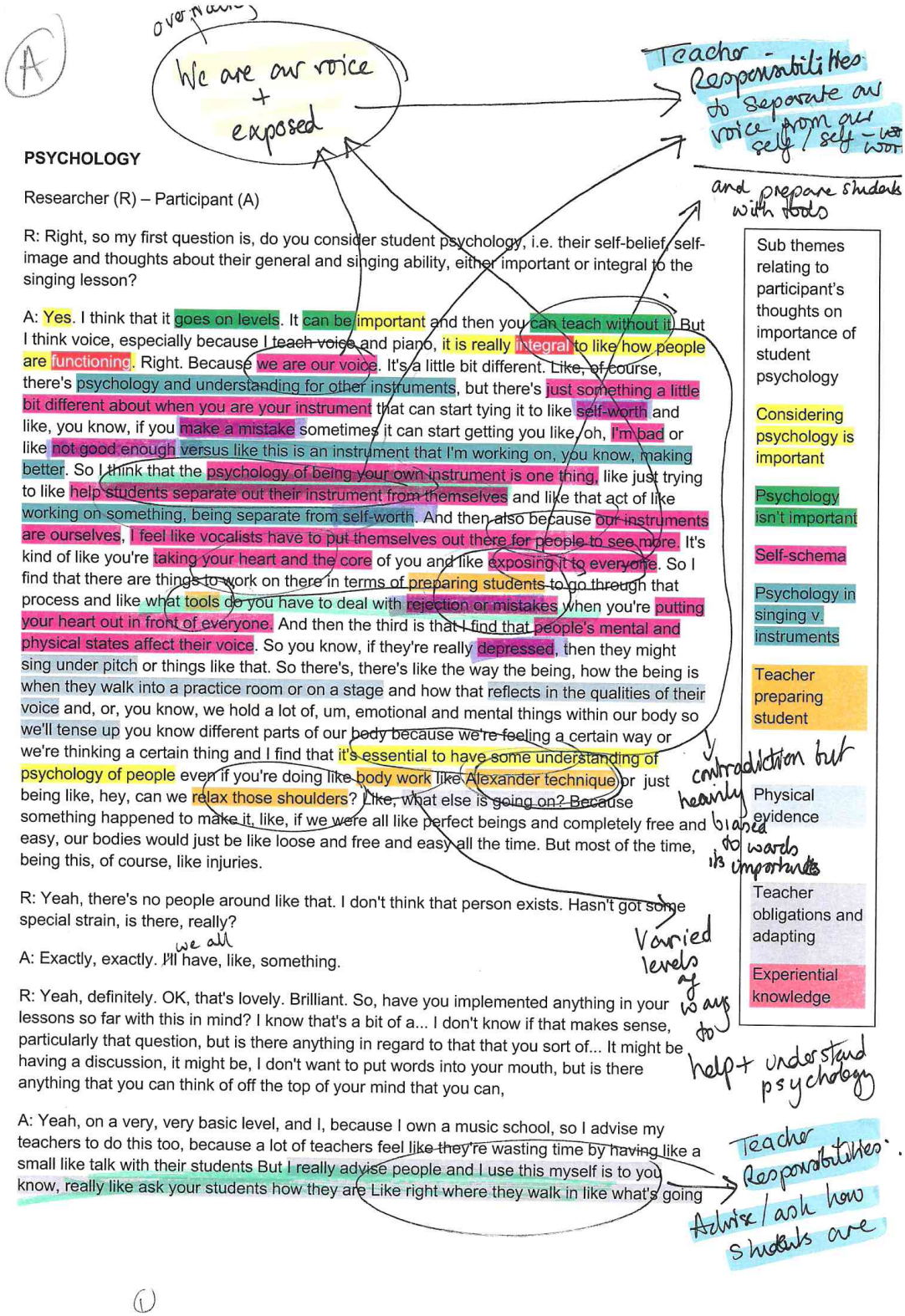
14) What does teacher competency or vocal competency mean to you? (p.6)

15) Do you feel this schema or similar should be used in teaching where possible?

Appendix 11

Interview 1: Coded Transcripts

PA:



PSYCHOLOGY

Researcher (R) – Participant (A)

R: Right, so my first question is, do you consider student psychology, i.e. their self-belief, self-image and thoughts about their general and singing ability, either important or integral to the singing lesson?

A: Yes. I think that it goes on levels. It can be important and then you can teach without it. But I think voice, especially because I teach voice and piano, it is really integral to like how people are functioning. Right. Because we are our voice. It's a little bit different. Like, of course, there's psychology and understanding for other instruments, but there's just something a little bit different about when you are your instrument that can start tying it to like self-worth and like, you know, if you make a mistake sometimes it can start getting you like, oh, I'm bad or like not good enough versus like this is an instrument that I'm working on, you know, making better. So I think that the psychology of being your own instrument is one thing, like just trying to like help students separate out their instrument from themselves and like that act of like working on something, being separate from self-worth. And then also because our instruments are ourselves, I feel like vocalists have to put themselves out there for people to see more. It's kind of like you're taking your heart and the core of you and like exposing it to everyone. So I find that there are things to work on there in terms of preparing students to go through that process and like what tools do you have to deal with rejection or mistakes when you're putting your heart out in front of everyone. And then the third is that I find that people's mental and physical states affect their voice. So you know, if they're really depressed, then they might sing under pitch or things like that. So there's, there's like the way the being, how the being is when they walk into a practice room or on a stage and how that reflects in the qualities of their voice and, or, you know, we hold a lot of, um, emotional and mental things within our body so we'll tense up you know different parts of our body because we're feeling a certain way or we're thinking a certain thing and I find that it's essential to have some understanding of psychology of people even if you're doing like body work like Alexander technique or just being like, hey, can we relax those shoulders? Like, what else is going on? Because something happened to make it, like, if we were all like perfect beings and completely free and easy, our bodies would just be like loose and free and easy all the time. But most of the time, being this, of course, like injuries.

R: Yeah, there's no people around like that. I don't think that person exists. Hasn't got some special strain, is there, really?

A: Exactly, exactly. I'll have, like, something.

R: Yeah, definitely. OK, that's lovely. Brilliant. So, have you implemented anything in your lessons so far with this in mind? I know that's a bit of a... I don't know if that makes sense, particularly that question, but is there anything in regard to that that you sort of... It might be having a discussion, it might be, I don't want to put words into your mouth, but is there anything that you can think of off the top of your mind that you can,

A: Yeah, on a very, very basic level, and I, because I own a music school, so I advise my teachers to do this too, because a lot of teachers feel like they're wasting time by having like a small like talk with their students But I really advise people and I use this myself is to you know, really like ask your students how they are Like right where they walk in like what's going

Sub themes relating to participant's thoughts on importance of student psychology

- Considering psychology is important
- Psychology isn't important
- Self-schema
- Psychology in singing v. instruments
- Teacher preparing student
- Physical evidence
- Teacher obligations and adapting
- Experiential knowledge

on in your life? Obviously, you don't have to share with me, but just like Hey, what's going on? So then I'm taking those like subtle things that they say or or facial expressions and things to kind of like gauge just emotionally and psychologically how this person is when they come into the room. And then I do use that to inform like what we're going to do that day. So if someone is just looking a little bit more like vulnerable then we might not go into up on certain things as much as we normally would. Or maybe it's a more sing for joy type of lesson, like let's throw out like technique, I'll just accompany you and let's just sing some things that you love today because you're, you're having a hard week, but singing makes you happy. Like let's not get in there and be like your a vowel is not good today, you And then drawing on past experiences of my own, of how I wish teachers had been with me. So one of the things that I do in all of my lessons, just for a psychological thing, is I really make sure that I tell my students one thing they did really well before I say like, okay, now let's work on this thing. Because for me, I had gotten into this really bad place because I only heard what I was doing wrong. And so like through college, even though I was like winning competitions and like getting all the lead roles in like college shows and stuff just inside I was just like I am the worst singer ever like I can do nothing wrong.

R: Was it imposter syndrome? Sorry what was that? Sorry was it like imposter syndrome? Um because you were winning all these things but you were still feeling that you weren't good enough so that's the thing that wasn't quite connecting.

A: Yeah, because all I heard in my lesson was like, fix this, fix this, fix this, fix this.

R: Oh, because of external what was being said to you. So it was kind of going against what the results you were getting effectively, wasn't it?

A: Yeah, I see what you're saying. Yeah, except for I think that, especially certain personalities tend to go like fixate on the negative, or maybe that's human nature that, you know, like, I remind myself like that in like my business, you know, like one client is giving me problems, but 200 clients are awesome. And I'm like, you know, so I think we tend to gravitate toward.

R: Oh, wait, there'd be 5,000 people that say nice stuff. One person will be horrible. You're like, everybody hates me. Like, don't be stupid. But yeah, you know, when you're being logical, you go, come on, really? But we do hang in on that, don't we? Completely.

A: And my teacher was awesome. I loved her. She wasn't mean or negative or abusive. It's just that we always just fix things. And I never heard, hey, we're going to try to fix this. But if you go out and sing and make that mistake, no one really is going to care and you're still gonna sound okay.

R: So you felt from your perspective you wanted a bit more balance with the positive balance in there?

A: Yes. So like I really try, like psychologically with my students, to be like, Hey, just letting you know, this song sounds good. If you went out and sang this, people would be like, that was really nice. I liked it and my job is to like help you improve. Bring it up, yeah. So, but I, yeah, but I just want you to know that like, you could go out tomorrow and sing this. So I'm just, from like a psychological perspective, I try to bring a lot more like balance and like real talk so that they don't just think that like, everything's terrible.

Sub themes relating to participant's thoughts on importance of student psychology

Considering psychology is important

Psychology isn't important

Self-schema

Psychology in singing v. instruments

Teacher preparing student

Physical evidence

Teacher obligations and adapting

Experiential knowledge

MINDSET

R: Yeah, of course. Okay, that's lovely, thank you. Can you explain what the term mindset means to you, if anything?

A: Oh.

R: If it means nothing to you, and you've not even thought about it, just say nothing at all. But if you have any thoughts?

A: So to me, my thoughts on that word is setting up an atmosphere that you come with a notion of, of like in your mind and your body what's going to happen. So I think I, cause I didn't read it or anything about it, this is just what I feel about it. In that mindset in general makes a big difference on how people perceive situations. And so if you can set up the expectation before a situation happens, like this is going to go well, or this is going to be fun, or something like that, then that colors our perceptions of how the experience went, and often I think brings in some subliminal messages to people to have that experience.

R: Sure. Cool. Thank you. Have you heard of fixed and growth mindset?

A: Yes.

R: And if so, can you define them? Don't worry if you can't. Don't worry. This is exactly why I didn't want to get into this before this interview. It's not to try and trick people or test them. It's purely who knows what and how interesting is it to anyone.

A: So a fixed mindset is going in and feeling like you know everything or you need to know everything or everything is the way it has always been. And then the growth mindset is being open to growing and learning new things and looking at things differently. The way that I use this in my studio is actually more, I actually use it more for children when I teach them piano. I think with my voice students, I do a lot more with actually just like, like positive psychology type things or like setting up situations to go well. But one of my specialties within my studio is really young children on piano. And we often do like a mix of voice and piano too, we sing them a lot. And what I am trying to teach them is a more growth mindset. So when I teach piano, there's not really, not really like a right answer. We, we talk about things in like a spectrum of ways that you could look at music, piano, like, um, and those young children's like a combination of like their motor skills and like we draw on everything. And I try to guide them away from like there's an answer like this is the answer I'm going to give it to you and you're going to do it and it's gonna make me happy and like everything's like an exploration and I also find that this is tangent but I find it personally interesting because you can see the children that have already gotten really fixed. Like, they don't have an easy way, it's hard for them to think outside the box or to think about other things. Like, they really want me to tell them the answer and then they wanna just do that. And like, their creativity is kind of like stifled and stuff, so we try to bring that out versus the other young children I work with that you can tell that they've been raised with more of a growth mindset because they can right off the bat think about like several answers to a question. They're really creative they also make inferences easier so like one of the ways that they teach is is, okay, so you figured this thing out. I'm gonna give you a pattern that's similar, and what can you infer about this pattern based on your knowledge of pattern A? And they'll be like, oh, well, if the scale is made up of these kinds of notes, if I wanna do another scale, I'm gonna do this, no matter where I am on the piano. And you're like, yeah, great. I agree. Okay.

Sub themes relating to participant's mindset knowledge

- Interpretation of mindset
- Current opinion of Fixed and Growth
- Current use of mindset in lessons
- Mindset in singing v. instruments
- Usefulness of understanding mindset
- Reading student

Static thought.

teache can govern this

fixed - X no almost right with growth

recognises mindset more in piano lessons

sets up situations to go well in voice lessons.

Blames lack of creativity for lack of growth mindset and inferences.

3

will they consider it after school? Compare to Int. 2.

currently sees mindset from different perspective + her under

R: So, have heard about with fixed mindset it being more of a belief that it's all skills and talents are innate, we're born with them? And, not all, like, we're talented and skilled at everything, but any skills or talents we might have are innate, and you can't, you can't develop them if you have a fixed mindset. You're just like, well, I wasn't born being able to do that and therefore I don't believe I can do anything with that and the growth is more of a oh yeah no I feel that that's you know I can't do it in the moment but I think I could. Is that something else that you sort of consider as part of those at all?

A: You know I actually haven't considered it of someone just being like I am like this from birth I know that people do think that because, you know, especially with adults, they'll come in and be like, well, I'm not talented, or they'll do that to their children and be like, well, they're just going to be whatever, I guess.

R: Which is a really interesting point of this project is those external influences and how they affect us, that parental control, helicopter parenting comes into all that sort of flapping around going oh no you can't you can you should you do you know it's like just back off.

A: Yeah exactly, just let them do their thing.

R: But it has an effect on an adult because if you go back further and further, that's why I love psychology because you sort of think if you go back further it can be an adult you know 50 60 year old but if you went back and back and drilled back far enough you go oh your mother or your father made you insisted that you wouldn't and you just held that belief, but if we work with that and unpick that, so they sort of call it neuroplasty, I think that's how you pronounce it, so you can start kind of reconfiguring and that's definitely something I want to go into after this because that whole, I think it'd be so, so useful, I think. Like you said, it's so personal. It's like stripping your clothes off almost. Somebody's coming to your lesson for the first time, and they're saying, sing. You know, obviously I don't do that, because, whoa. You know, but most, by and large, people that come, the adults, they look terrified, like they're about to vomit. You know, it's like, please don't. You don't need to. It's little old me, you know

A: To your point about about having that fixed brain mindset from like youth, I've lost like a couple of adult piano students that stopped playing because they just keep telling me they're horrible and I'm like you're actually doing really well.

R: Because they can't compare to anybody else, they just think in their own heads I'm rubbish. You think if you could see all the different people I'm teaching, you'd see, it's like this kind of like, you know, this dichotomy. There's people there, there's people there, you're about there. Don't worry, just crack on. You know, but they don't know that.

A: Yeah. Some people won't believe you no matter what.

R: That's an interesting point you've raised there, actually, really interesting. Okay, so, do you think, I was going to say, if you are familiar with these terms, have you included them in your teaching module, but I don't, because you're thinking it from a different perspective, so that's fine, let's not worry about that. Do you think it would be useful to know your students' mindset about whether it's fixed or growth, whether they feel they have innate skills and can't be changed or if they could?

A: Yes, because I feel sometimes when people are fixed, sometimes a lot of new things or too much positive reinforcement right off the bat scares them or scares them away because

Sub themes relating to participant's mindset knowledge

- Interpretation of mindset
- Current opinion of Fixed and Growth
- Current use of mindset in lessons
- Mindset in singing v. instruments
- Usefulness of understanding mindset
- Reading student

external influences

recognises mindset issues more in piano teaching - also on p.3.

link to feedback discovered in mod 5.

(4)

they're just like, I can't do this. And also some people have this preconceived notion of like part like wrapped up into that is like a reason to quit. Well I tried it and I was terrible. The end. Some part of them really wants to do it and some part of them really wants to quit because they knew they couldn't do it. And they're letting that override and that's

GOAL SETTING

R: the saddest thing isn't it? Just keep going. Brilliant. Okay um do you use goal setting in your lessons? If yes, do you drive it or does your student drive the goals or do you both drive goals or maybe you don't at all?

A: Yeah, I do and it's, it's always student driven. Because that's part of my belief, like how I teach in, actually like related to growth mindset is that I don't want to tell people what to do. And like, and I don't want them to look to me to tell them what to do. Like my goal is to try to have them figure out things about themselves with my guidance and then have them make their goals or have them make their practice schedule like we didn't discuss and like I talked about like options and we talked about their life like they're like you know there's someone's like how much should I practice I'm like well what's your life like like do you think you can practice every day like let's not set that goal if you realistically if you don't think that you can practice every day and they'll be like oh you're right i could realistically practice like three times a week how long should i do that for well look at your life again like how because i'm trying to have them really think through the process and set them up for themselves up for attainable goals rather than set themselves up . . .

R: for failure of an hour a day seven days a week which pretty much most people can't manage. So neither should you, right? You know, so, okay.

A: And I get nudges, you know, like other goals can be like, oh, I really think that this would be a great concert for you to do. Like, what song do you want to work on to get there? Like, do you want to do this concert or event? Okay, let's talk about what song you're going to work on. Like, what can you manage? Like, how hard of a song can you manage? Like how much do you have time to practice and really try to involve them in their goals. I think it's really valuable to have like some sort of end points or markers that things just aren't like nebulous. I think that's human nature that if there is some sort of even small end goal or reward or something that can help keep you on track and interested in it.

R: Okay, so just to clarify that, so with it, because obviously you're looking for a bit of autonomy there from your students, so presumably you help them a little bit with their goals, but you try and get them to drive it is where you're going with this, isn't it? You're trying to get them to really, but obviously your guide.

A: Right, I'm like a guide and an accountability buddy. It's like, you know, hey person, when do you want to learn this song by? Oh, in three weeks. Or when do you want to get this thing done by? Yeah, and then it's just like, okay, well I'll help you get there, and then...

R: Yeah. Cool, cool. Okay. Do you measure your students' goal progress? Tricky one, isn't it, Ines? Tricky as in singing.

A: Um, I mean, I don't think I have, like, any fixed form of measurement. I'm not like, oh, we're one third through this thing. We make each track of generally how people are doing and, you know, if they're getting ready for an event, like, and they didn't do part of their work, I'm like,

Sub themes relating to participant's use of Goal Setting

Is goal setting currently utilised and how

Student/teacher driven

Developing student autonomy/accountability

motivation

Measuring goal progress

Perceived usefulness of tracking tool

Teacher Empathy

yes

Autonomy

Realistic

Attainable.

maintain interest / motivation

"Guide + accountability buddy"

No fixed measurement

maybe we should cut this song shorter so that we set you up for success because you have to sing it, but you didn't memorize all three verses, so let's do two.

R: Sure, and is that kind of more verbally done? Do you write things down? Do they journal? Do you journal? Is it just a mental note kind of thing?

A: I have some students that keep journals and or most of my students record their lessons okay yeah right I used to keep a journal but I don't anymore like as long as I see people like pretty much every week I can keep all their stuff in my head yeah so like I said

R: something sounds a bit like I'm being judgmental my ends I'm not at all. We all do it all differently, you know, and to be honest I'm very similar to you with that. So, do you have any sort of way of measuring student progress at all other than goals? Is there anything, I don't know what there would be that you could do with that, but do you at all? Try to steal all your ideas basically. That's why I'm here. I'm not doing anything. Carry on.

A: So there's two kinds of students, right? There's students that have projects that they need to complete, like, I'm in a school musical and I need to sing this role without my voice hurting or, you know. So that's a different kind of measurement than kind of like my general I, I, this way, so I'm very neurodivergent, and so I have a lot of weird learning disability and stuff, but my flop side of that, is my gift, is that once I hear a person's voice, I remember everything about it. Okay. So all my measurements are in my head, so if I hear someone, like we have our first lesson, I've taken like all these like, measurements in my head, like their psychological state, you know, like maybe someone's like really shy and really breathy, and they have a break at this certain note, and blah, blah, blah. I'll remember it. Like I still remember like, the first lesson of all of my current students, and like what we've done in these different areas like so my measurements are in my head but I have this really like freakish memory for them and I can like go back and like remember your first lesson where you couldn't sing this E? And they'll be like, oh yeah!

R: That's quite clever. I can't remember what I had for dinner yesterday at the moment but yeah.

A: I can't remember anything else. I have like brain farts everywhere. But there's something about people's voices and so when I hear them it's like I have this past present like future like map out in my head like what was, what is, and then like the dichotomy of a few different ways it could be. And so each student is different. I think I'm doing the usual things of like, you know, better breath support, you know, better vocal fold closure, not too hard, not too light, just right. You know, working over transitions, you know, keeping my students like stylistically appropriate for whatever style of music they want to sing. Um, but, yeah, all my measurements are there, like, okay, so last week, you know, they were, uh, 50% where I want them to be on breath, and like, this lesson, they gained like 10 more percent.

R: Okay, that's lovely. Yeah, that's great. Would you value a method of tracking, uh, student development and progression? Would you value a method of tracking student development or progression other than graded exams?

A: Hmm, so for like in a university level. So university is a whole different kettle of fish. Because my university students have to have all their stuff learned by certain dates and they have skills they have to master so they have to fill out a form at the end of every semester that says like these are the exercises that I worked on and like these are the skills that I think I

record keeping

Keep things in head.

Teacher's Abilities

Acknowledges student individuality

Uni students have to complete things

Sub themes relating to participant's use of Goal Setting

Is goal setting currently utilised and how

Student/teacher driven

Developing student autonomy/accountability

motivation

Measuring goal progress

Perceived usefulness of tracking tool

Teacher Empathy

gained this semester. I think in everything tends to need to be more like measured to prove that a topic is worth study at a university or in a school, right? So in a school setting, I would definitely value that. I think that it would be really helpful for like the students and for administrators to see a tangible student progress. Because it's kind of subjective right now, right? Like you have all the studio teachers and the students come to the recitals and the finals and stuff and then you're like, oh I can hear that they're getting better. Or I can, their tone's getting better or their French is getting better or whatever. So I think especially in school settings that it would be really valuable.

R: So what's the oldest you teach currently? Uni age or do you go any older?

A: Uh I have students all the way up to 70 years old.

R: And so would you value that for them? Would you find that helpful for them?

A: Maybe for certain personalities.

R: Ah, that was interesting.

A: Yeah. Right? So there are certain personalities that are really, really gold-driven, and getting that proverbial gold star on the report card just makes them feel really good. even though I personally try to encourage people away from that model to find self-fulfillment, that I think that there are definitely a lot of adults, especially that they're just gonna be like that probably forever, and it would make them feel really good to see the things. Or I had this one adult who would get like really discouraged and be like I haven't made any progress at all like once a month and I'd be like remember like I can say concrete things to her yeah remember when you couldn't sing that high up and it like you just couldn't and now you sing five notes above like I had to give like tangible examples of the things that she had improved upon to get her out of her weird funk.

R: Yeah. I mean, do you ever record? I mean, you said you recorded, but do you ever play back older recordings to help prove a point?

A: I don't record anything. My students record their lessons.

R: So they could go back and listen, couldn't they?

A: Yeah, so she could listen to that and be like but I think that her personality just really needed someone to just be like no you did here's xyz because she could listen back to her recordings she had them all

R: yeah yeah it's sometimes trying to get them back to listening to how they were I get that with people they go you've come on so much they go oh yeah and they'll know they have and they'll say so if you listen to one of your earlier and then I really don't want to listen to one of my earlier recordings and you can't get them so I was like but please because you're going to see how good you are now forget about that you know it's like before and after photos isn't it almost it's that sort of thing I don't want to look at that you know but that is exactly that.

Measuring Valued in school since its subjective

potentially Valued Measuring for goal

more beneficial than self-fulfillment

Records but needs teacher to affirm

Links to earlier study on reticent to listen back to recording

Sub themes relating to participant's use of Goal Setting

Is goal setting currently utilised and how

Student/teacher driven

Developing student autonomy/accountability

motivation

Measuring goal progress

Perceived usefulness of tracking tool

Teacher Empathy

ADAPTING VOCABULARY

R: Do you adapt your vocabulary or terminology when you're instructing or feeding back on your goal setting, or anything really, I suppose, within the lesson, dependent on the individual student?

A: So, yeah, so I do. Yeah. Especially because I teach like people from like six years old to 70 years old. So I have a wide range of developments and then also a range of like student types, right? So if I'm teaching my college students, I'm a lot more technical with my terminology because most of them are studying to become teachers. Like, Moogle College is a big teacher college. So not a lot of performance majors, there's a lot of people that are studying to become teachers, so I try to be really technical with them and I also do a lot more explaining like what I'm doing like all right, we're going to do this exercise because here's what I hear in your voice and This is how this can be achieved Whereas I'm obviously not really doing that as much with a six-year-old No, we don't do that quite I'm just kidding. Right? And then in my like older teens and my adults that aren't in like a university setting, my explanations tend to be more like, I still kind of explain like why we're doing some things for both personalities, some I don't because that would overthink it and go down a weird rabbit hole. But I want them to be able to choose the exercises at home as they get to know their own bodies. So it's it's a little bit like technical light like, hey we're doing this exercise how did it make you feel? Oh I felt like singing was easier in this way. Okay so when you're feeling like this, this is something you can choose to do in your warmup or your exercise to try to achieve that feeling again. Or if they're preparing for certain types, styles of music, like if they sing two or more styles of music, having them have these different sets of exercises and talk to them about like why they have those and what it's gonna achieve for that. But it's a little less like, this is, you know, this like technical name for this thing. Yeah, yeah, and you sort of, you do do that, I sort of quite intuit, I do, quite intuitively. You sort of think, there's literally no point, even with some adults, you think, there's no point in me talking about palettes and goodness knows what else, because they're just, they're, you can see them glazing over you, like, yeah, I've lost them now. Gotta read the room like you said earlier, even though it's one of them... Right? I just want to think. The person wants to think.

R: I get people coming to me and all they want to do is sing along a karaoke sometimes. I'm getting paid for this, this does not feel right. But you've kind of got to go with what their level of need is at that moment and then try. Eventually, you might just go, let's try this exercise, shall we? You sort of get it around that way. Would you say you change your vocab and terminology around how you perceive their mindset to be that day or their schema or how they're feeling or any of those sorts of things? Because, I mean, you've talked more from a technical perspective there, I think. So would you say you do it more on a psychology basis at all? I know that's a bit of a broad thing to say, isn't it?

A: I do. We kind of touched on it earlier when you're taking the reading of how a person is that day. I might not be as like really talk about like this note or whatever like just get away from that and be like general like you know we're gonna breathe and we're gonna sing this and you know depending on what's going on with them I might you know focus more on just like changing what I'm saying to like, this one was right, like this thing. So let's just do that and like not even say any of like the other things on the other side of the spectrum. I suppose particularly they've come in with clearly having been crying. Any negative stuff, you're just going to park a little bit, well, we'll deal with that next week, perhaps. Yeah, let's see if we could have this lesson without you still crying.

Sub themes relating to adapting vocabulary and feedback

Reasons for changing vocab

Promoting autonomy

Reading student

Experiential knowledge

TEACHER OPENESS TO NEW FRAMEWORKS AND DEVELOPING KNOWLEDGE

R: That's goal number one, talking of goals, isn't it? Okay, cool. Oh, where are we now? Are you flexible in modifying your lesson approach if offered a framework that is proven to work? So obviously, you have your sort of way of doing things, and we all settle into our patterns. But if somebody says, how about this? Would you give it a go if it's been proven to work? And I suppose I'm thinking more on the goal-setting mindset kind of psychology side of things rather than anything technical because that's not what I'm doing within this project. So I suppose I ought to be a bit more specific about that question. But yeah.

A: Oh, gotcha, gotcha. Yeah, I mean, obviously I'm in the MA program right now. So, you know, So we're learning about all kinds of new things. So just as a person, I'm interested in learning about new things in general and just learning about having more tools in my toolbox. Because the more tools you have in your toolbox, the easier it is for you to connect with a wider variety of people and brain types and personality types.

R: I had that similar conversation with somebody the other day, actually, interestingly. And I was thinking the people that have come back to me to be participants are by and large doing the MA in the middle of it, having done it, and you're sort of thinking a lot of these answers are going to be of a similar ilk in some ways because you're all wanting to develop, wanting to learn, that's why you're doing this like you've just said. So the chances of me asking some of these questions are going oh god no I'm really not interested in that. It's so rare because you've already agreed to sort of take part so I have to sort of reflect on that when I'm sort of reflecting on you know my findings here because I'm like well actually it's kind of almost an unfair test. However what it does I mean I had one lady who expressed an interest and I don't know if she was on the MA or not I can't remember but she expressed an interest and was all fine. And I sent the initial email about trying to give a bit more detail. And then she came back, she said, I'm really sorry, but upon reflection, I'm too busy for all this. I think it's too intrusive for my students. And I was a bit taken aback, I thought I hadn't given you that much info. So the whole point is I'm trying not to be too intrusive. And yes, there will be little bits to do, but it's not gonna be, you know, this awful difficult, you know, but anyway, but what was interesting about that was her perception and I thought does that mean she's got a fixed mindset then she's got this sort of idea of I do things how I do them bugger off of your ideas so I'm although I'm not going to name her or name and shame I can't remember her name anyway but it's an interesting perspective you sort of think yeah she's elected not to take part so in a way I have got that sort of you know feeding in but yeah so but anyway sorry I'm going off on one. So yes, you would be interested in modifying your lesson approach. How important is developing your knowledge surrounding student psychology to your singing teaching?

A: Very important. I mean, there's just different things, you know, from my background. It's like, you know, I had like excellent technical teachers. I and then but they were not like thinking about who I was ever. They're like, I have this way that I do this thing. And I am listening to your voice and like giving you a personalized vocal instruction. But I am the way I am and it's a bit scripted isn't it?

R: It's a bit like... Sorry, sorry, carry on. I just can't, I can't edit. It just made me think. But it just reminds me of when you get a salesperson on the phone or something and then they come to you, carry on, carry on, and then then you say something and then they completely override what you've just said and then sort of answer with something that they were about to go on to

Sub themes relating to teacher's flexibility to developing knowledge and studio

Yes

Reasons for being open

Experiential knowledge

Epistemology to learn + gain 'more tools in toolbox.

MY NOTE: epistemology of someone not taking part.

Exp. knowledge experience of technical teachers Not considering student's psychology

but you've kind of thrown them a bit. It's a bit like that, isn't it? You're like, what? What am I talking about? So you have to adapt, I think, as a teacher. And I think we're quite similar in our approach from what you've been saying, and that need to see everybody as an individual, you know, because by and large, yeah, everything's going to be roughly similar in what you're doing, singing, you know, and all of a sudden... But how people respond, you know, is going to be different, and you've got to kind of just work with that, which is what you're saying.

A: Yeah, and yeah, so like in terms of that, like seeing people in the visual and then like I have the other aspect of like my learning abilities, like disabilities and like being neurodivergent. I keep an eye out for those things because I wish people would help me. Like a whole time growing up, like sheet music just looked like this crazy thing. Like I can read it. It wasn't an ability of understanding what's on the page. It's just that my brain like reverses everything and it looks like a big blob. And so people are like, well, it's right here. And I like, you know, like, you're like, okay, you know. So I keep an eye on my students in that regard too. If they look like they're having not a hard time because they don't understand it, but because it's hard to see and things like that, like a huge breakthrough. And I was like halfway through college, we had this really dense opera score. And so I highlighted all of my parts and it was like this miracle I could see them.

Sub themes relating to teacher's flexibility to developing knowledge and studio

Yes

Reasons for being open

Experiential knowledge

R: Is this like, I know they say with dyslexia and they put things onto different colored paper and that helped. Is that kind of, is it like a dyslexia? Do you have that with reading in general or just with music? Do you mind me asking? You don't have to answer, I don't want to be nosy.

A: No, no, no, In like a weird way. If I don't concentrate on things, I can see them.

R: So like reading words or numbers, if I just kind of like do it really fast and zone out, you can kind of see them. And if I concentrate on them, they make no sense. I don't have that, but I can kind of understand that, because for me, I prefer busking along the chords on the piano to somebody else composing. I've learned to play piano and do it all the conventional way. But I struggle with that. It's that kind of seeing it, computing it, putting it onto the piano. And there's something there that I've always had a little bit. I've always struggled with sight reading a bit. And it's got easier over time because you sort of develop and learn and get better at it, but it was never my strong point. And so I always say to people, I hate sight reading, I'm like, me too, but hey, let's try it anyway, you know. But you need a level of understanding for that. But I think that kind of puts you on a bit of a, on a front foot really in a way, doesn't it? Because you've got that real to be able to see that in other people or similar and understand why they might be struggling, whereas I might not pick up on that, you know, particularly in the same way, because I think I don't, you know, because it's not a struggle I've had. So, yeah. But anyway, that's just an interesting point. And yeah, cool. Okay. Did you have you found that sort of just by doing it and doing it and doing it just got easier over time or was it just because you said we're trying to read music it was all my music's color coordinated now and then you start with that and that works and it but that's kind of your method yeah so especially it's helpful like again going towards like people's psychology

A: Um I often will see students that either have diagnosed or undiagnosed reading disorders or dyslexia or this more reversing things around. And they'll have some shame about it or some feelings about not being able to read this thing or having a hard time with sheet music or whatever. And I get to show them my music, because it's all on my iPad, I'll be like, let's just

color coordinate this and see if it helps. And then it will, like it would help. And you've had that happen with some of your students, and so it's absolutely the same.

R: Brilliant. I'm going to remember that actually, that I'm going to really remember that. That's going to help me, I think, with some people. It must do, surely.

A: Yeah, and also, I think it trains the brain for like, patterns, so I started doing it with all my small children because like when they're reading music people tend to go one note at a time but it's really patterns like yeah okay these are two A sections so if you color in the matching parts a matching color with the young students it helps them like oh I've seen this before I don't have to like approach it like it's something new. Because they completely dissect and it's looking like that because he's been doing it it's like no because that's repeated there and all of a sudden they go, oh, I haven't got to learn nearly as much now. I was like, no, that's the same set. Once you've done that, you've done that. And it's like, yeah. You're seeing it in color. But people have like, just back to the psychology, they'll have like shame or feel like they don't, why do I need to do this and other people don't? And it makes them feel better. I can show them like my professional music on my iPad and it's just like a rainbow. I'm like this is what I do. I think that's fabulous though because that really will help them to completely, in fact that goes along with something I sort of did in my last project with when I was looking into the goal setting about, what was it called, I can't remember what it was exactly called, but one of the things you could, one of the techniques you can employ is to actually talk about people who have been extremely successful who started off with struggles or putting something about yourself that you've struggled with and it's a real fit, it's a recognised, you know, so that's really kind of useful that you've said that actually because that's a nice practical way of backing up that research theory I found anyway, so that's lovely.

R: Okay, right, sorry, I must try and tie this up now for you. So, this is the last one. Had you considered developing this area of knowledge before now or do you believe that it has little impact? I think in delivering the lesson, I think we've covered this off, to be honest. Because you said you're doing your MA. So when I say developing this area, I haven't been very specific there. I am just talking about the whole integral mindset with goal setting and how you might change how you speak to the student and as a framework, as an overall sort of way of putting it into a lesson, is that something that you've sort of considered developing before?

A: Not just in life, like, or developing more from here.

R: Sorry, for within your singing lessons, yes, that's a really badly worded question. Apologies. badly word question.

A: Yes. Um, it is something that I think about a lot, for a couple of reasons. I had a very, very strange upbringing, but my parents are psychologists. And we didn't have like normal conversations, you know, like, how was your day? It would be like psychoanalyzing things or like books that we read or... So I was introduced to a lot of psychology and stuff just... That's like life. Like my life is having discussed and read all these books and like just endless discussions and like every day was like rehashed. My parents are very neurodivergent, much more than I am. Like rehashed and like, why do you think that person did that? And like, you know, but, and then at the same time, I was also raised with a very fixed mindset.

Sub themes relating to teacher's flexibility to developing knowledge and studio

Yes

Reasons for being open

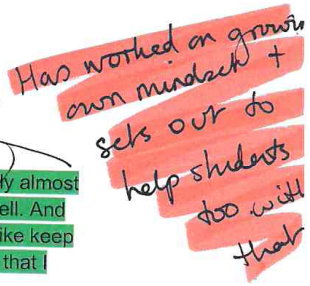
Experiential knowledge

"open to tools"

ER: "Shame"

Backs up theory in mod 5: Explaining your struggles to a student

Upbringing in psychology + fixed mindset

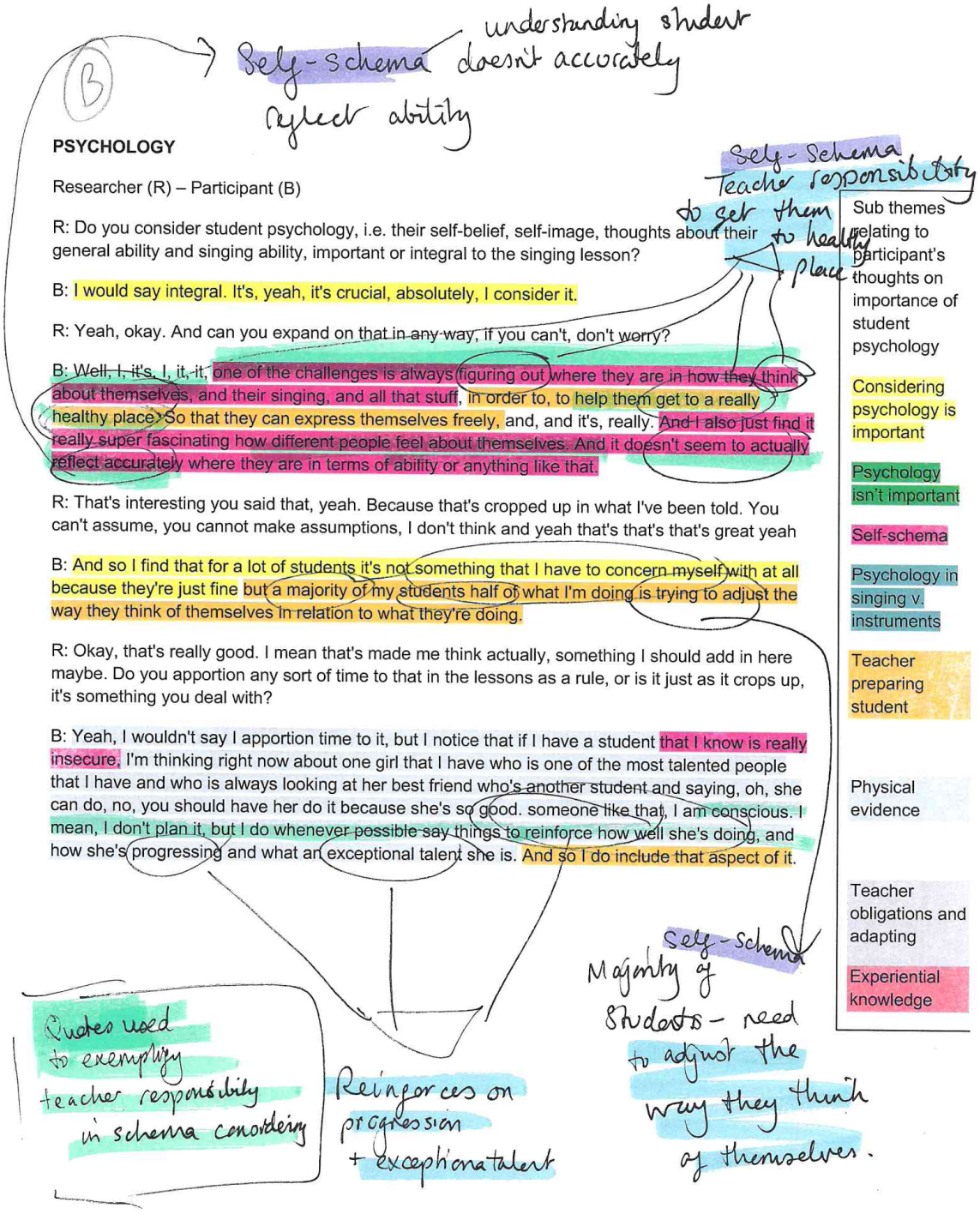


Like, this is how you do things, like blah, blah, blah. And so in my adult life, for probably almost 20 years now, I've been working on developing the growth mindset within myself as well. And then like helping the students, like try and help my students head there so that we all like keep learning and growing and trying new things as we age. So those two things are things that I think about you know constantly. Yeah, so it's a big deal for you. Yeah.

R: Okay. Well, you'll be relieved to hear probably. That was the last question for now.

Transcribed with Cockatoo

PB:


B
Self-schema
understanding student doesn't accurately reflect ability
PSYCHOLOGY
Researcher (R) – Participant (B)
R: Do you consider student psychology, i.e. their self-belief, self-image, thoughts about their general ability and singing ability, important or integral to the singing lesson?
B: I would say integral. It's, yeah, it's crucial, absolutely, I consider it.
R: Yeah, okay. And can you expand on that in any way, if you can't, don't worry?
B: Well, I, it's, I, it, it, one of the challenges is always figuring out where they are in how they think about themselves, and their singing, and all that stuff, in order to, to help them get to a really healthy place. So that they can express themselves freely, and, and it's, really. And I also just find it really super fascinating how different people feel about themselves. And it doesn't seem to actually reflect accurately where they are in terms of ability or anything like that.
R: That's interesting you said that, yeah. Because that's cropped up in what I've been told. You can't assume, you cannot make assumptions, I don't think and yeah that's that's that's great yeah
B: And so I find that for a lot of students it's not something that I have to concern myself with at all because they're just fine but a majority of my students half of what I'm doing is trying to adjust the way they think of themselves in relation to what they're doing.
R: Okay, that's really good. I mean that's made me think actually, something I should add in here maybe. Do you apportion any sort of time to that in the lessons as a rule, or is it just as it crops up, it's something you deal with?
B: Yeah, I wouldn't say I apportion time to it, but I notice that if I have a student that I know is really insecure, I'm thinking right now about one girl that I have who is one of the most talented people that I have and who is always looking at her best friend who's another student and saying, oh, she can do, no, you should have her do it because she's so good. someone like that, I am conscious. I mean, I don't plan it, but I do whenever possible say things to reinforce how well she's doing, and how she's progressing and what an exceptional talent she is. And so I do include that aspect of it.
Self-schema
Teacher responsibility to get them to healthy place
Sub themes relating to participant's thoughts on importance of student psychology
Considering psychology is important
Psychology isn't important
Self-schema
Psychology in singing v. instruments
Teacher preparing student
Physical evidence
Teacher obligations and adapting
Experiential knowledge
Self-schema
Majority of students - need to adjust the way they think of themselves.
Quotes used to exemplify teacher responsibility in schema considering
Reinforces on progression + exceptional talent

MINDSET

R: That's brilliant. That's lovely. Thank you. That's a great answer. Okay, so can you explain what the term mindset, in inverted commas, means to you? Would you be able to describe what it means to you? Explain is not the right word. Describe what it means to you. If anything.

B: It may not be exactly what you're asking.

R: No, no, no. It doesn't matter. No, no, no. That is important, is what it means to you. That's what I'm driving at. So yeah, yeah.

B: Well, when I first got the request and was thinking about it, I guess that there are two different aspects of it. There's an overall mindset, kind of like what you mentioned. How does this build it as a student of singing? Is it someone who doesn't think they can really do it, has trouble with basic things and stuff like that, and would love to be able to but doesn't really think that they can? Or are they somebody who's, I can do anything, oh, I've done this before and I'm so great, or any of the million levels in between. I also consider their mindset on the day, how they are when they walk in the room. This is particularly because I'm finding that since COVID, my students are having more mental health issues.

You know, there would frequently, you know, I mean, I've often had a student with mental health issues and that, you know, that they struggle with. But I find that anxiety and depression have just, so many people have it. And so whenever any of my students are coming in the door and we are doing the basic how did it go how was your singing blah blah blah blah I always have my antenna up for you know is are they very anxious today are they are they perfectly fine and happy and you know I I pay attention to that. And actually, part of my, the thing that I'm doing my research on is using a mindfulness exercise at the beginning of the lesson. And my research is on using it to try to stimulate sensory awareness, using a body scan to do that. But one of the reasons that I'm not studying, because it's been studied to death, but that I use it a brief exercise is that it can be dealt with. But it's also a tool for them that they tell me they take home to help them get grounded when things seem too much. So just paying it to end, and even if it's not the extreme of something that would qualify as mental health. You know, are they worried about a test later? Are they breaking? You know, are they mad at their boyfriend or things like that? All of those things can, can influence the lesson. So I don't I don't I mean, I'm looking forward to hearing your your program because I have no program, I have no plan about how to deal with things, but it's certainly something that I notice and I take into consideration in how I'm dealing with them, whether it means just being gentler with them or maybe saying, well, let's sing and get happy or whatever. It's an element that I take into consideration for sure.

Mindfulness

anxiety + depression

No plan - needs a plan

R: Cool, cool. Okay, brilliant. Okay, so moving on from that, have you heard of a fixed and growth mindset? And if so, can you define them?

B: I believe I've heard of them and I can't define them. Okay. The terms seem familiar, but I don't actually know what they are. I can guess.

R: But I mean, I will fill you in, but we'll keep going for now. We'll leave you hanging. Oh, okay. Sorry, I forgot what I said. If not, what do you think they mean? That is the next question.

B: Oh, okay. Well, I would think that a fixed mindset would be someone who's rather set in their ways and has an idea of this is the way things go and that a growth mindset would be how can we open out, how can we find new things, how can we go forward? That's my guess.

Sub themes relating to participant's mindset knowledge

- Interpretation of mindset
- Current opinion of Fixed and Growth
- Current use of mindset in lessons
- Mindset in singing v. instruments
- Usefulness of understanding mindset

Reading student

R: That's great. OK. And what I was going to ask were, are these ideas that you've included in your teaching model, but probably not because you...

B: Don't know what they are.

R: Exactly. OK, so I was going to say, do you think it would be useful to know your students' mindset? But clearly you do. And I think you've already explained why so I think we've probably sort of covered that so I don't need to necessarily kind of worry too much. Moving on to goal setting…

GOAL SETTING

R: Do you use goal setting in your lessons at all?

B: Very little and I haven't really had not really thought about it I've come across it a lot in my current research and have to learn a lot more. I think that what I've read makes it very clear that it is extremely helpful and important. I mean, we have the pieces that we're working on for juries, but, and our juries are very weird. We don't grade the juries. It's really more of like a final performance and a chance to show off.

R: So what's jury? What do you mean by juries?

B: Juries, oh yeah, okay, that's probably an American thing. American music conservatory thing, because I didn't know what they were when I first went to the conservatory. It's what we call the, like, at the end of a semester, you go and you sing, like, three songs for all of the voice teachers and they grade you.

R: Okay, we do similar, a similar idea.

B: Yeah, so that they call it Juries and we call ours Juries even though that's not what we do. We, you know, they have an opportunity, they, you know, we work on certain songs and it's their chance to get up and show what we've worked on.

R: More of a showcase rather than a...

B: It's more of a showcase, I like that. Because we've been trying, we've been looking for a differen name because...

R: Use that one, I won't charge you.

B: Haha! But we keep, like my old boss said, we'll call it a salon. I love it. And I'm like, oh! No, no, no, no, no.

R: Now salons are where we do hair over here, so I don't know. They have all different word meanings.

B: Well, no, I mean, he's just very old. Old fashioned. It's like, like in the 1800s when they would, when the rich ladies would have a salon and all the poets and the singers all would come and they would show their stuff.

Sub themes relating to participant's use of Goal Setting

Is goal setting currently utilised and how

Student/teacher driven

Developing student autonomy/accountability

motivation

Measuring goal progress

Perceived usefulness of tracking tool

Teacher Empathy

R: I kind of think we moved on a little bit from there but yeah okay.

B: Yeah okay, this is not really what we do but showcase, I like showcase, showcase might work.

R: We do showcases here so yeah that's a thing and that tends to be more for professional performers for gigs, getting them working gigs so but anyway yeah that's that would be the way that we would normally use it but there isn't really a name for what we do so yeah and saying end of year performance is just too long yeah a little bit so okay um right let me see so we were talking about goal setting in your lesson so if yes, do you drive the goal setting or does your student or do both of you sort of drive it? If it happens, is it something that comes from you?

B: I would say both of us together. I will tell them if I have a goal for them, you know, I want you to be able to choose breathiness for effect, but not have to do that. Or something like that. Or I, I can see that you have a bigger range than what you're using. And I want to expand it for you. So that kind of thing I isn't like an ever-present part, and we don't revisit the idea and measure it. It just kind of grows as we go. And I mean, I point out their progress to them, but I have not set specific goals beyond learn this song. And I mean, I have another one student where when we were talking about what she was going to do for music this semester, she said, I feel like I've been making progress with my acting in performance, and I really want to work on that. So I want to pick a song that's going to really let me work on that. So that is an example of it coming from them when they have clear ideas of what they want to work on, then I'm really happy to go in that direction. And as long as I get to quietly expand whatever it is that I'm thinking that they need to do. Yeah, I mean, I tend to think about it very vaguely. And so, before I even talked to you, already in my plans to learn more about really how to do that, how to set goals with them so that it's something that we can then revisit and see progress. Yeah. It's not anything I ever thought about before.

R: It's interesting, isn't it, doing this and what it flags up. You think, oh my goodness, because I mean, this is what it is all about, this MA, isn't it, how we can develop our teaching studios, you know, whatever. So, it's great to have these ideas. So, do you measure, I mean if you do ever do any goal setting of what whether do you measure your students goal progress? I know that's a bit of a strange question. I mean, is there any form of measurement going on?

B: The only thing that I measure is range. You know when we're doing our exercises if they like gain a half step at the top.

R: Because that's easy to measure presumably, you can physically hear and you can physically see maybe on an instrument where you got to.

B: Yeah, you can say, oh you got to that, that was, it's above high C for example. And I certainly always point that things like that out to them because then they can see what's going on, it reinforces, and they feel like they are making progress. But no, I don't. I mean, I don't have a plan for it. I don't have a way to do it.

R: So is there any other sort of student progress measurement that you have other than that, what you've just mentioned there?

B: Well I have a student who, when she came to me, her voice was just, the instrument was so weak that she had a tiny little range and outside of that range, she, I mean, she could make sounds, but she couldn't match pitch. And I was hearing from her ear training teacher and stuff that she, you know, she just can't match pitch. It's a disaster and blah, blah, blah. And as, as her voice

Sub themes relating to participant's use of Goal Setting

Is goal setting currently utilised and how

Student/teacher driven

Developing student autonomy/accountability

motivation

Measuring goal progress

Perceived usefulness of tracking tool

Teacher Empathy

got stronger and her range expanded, the area where she could match pitch expanded as well. And I just, a couple of days ago, was saying, she was just like reading through some song or other, and I was like, do you remember? Do you remember like a year ago when you couldn't match any pitches.

R:
That's interesting, could she remember that? Could she remember how far she's come?

B: Oh yeah, yeah, absolutely. I mean, it really was a thing where her, where other teachers were reaching out to me to say, why is this happening and can you fix it? And I was like, I can fix it eventually. I mean, I think I can fix it eventually, because she hears. She knows when she's off. And I mean, she knew when she was off, but she just couldn't. The instrument couldn't respond to what she was imagining, because it just didn't have…

R: So to your mind, it's because her register had increased. That's why she got better in the other element then. That was the sole reason, would you say? Or maybe the repetition of doing it or I suppose it was there.

B: I really think that it was um I mean I'm a big believer I know this isn't this isn't why I had another student who couldn't match pitch for completely different reasons but with this with this girl it was really just that she could imagine the sound, she could imagine it really really clearly but the instrument just wouldn't respond because it didn't have the strength to get to it. But once she got more strength and flexibility happening, then when she imagined the pitch, she hit it.

R: Do you think she knew that she was going to be able to get from the outset? Do you think she had that sort of self-belief that, yeah, I can do something with this? Or do you think, did she come from a position, you might not know what position she came from but were you aware if she was sitting there thinking, oh this is where I'm at I just can't see this getting any better or do you think she was always quite open to that getting better?

B: I think she was open to it she because I did, I mean I spoke to her about it because it was a huge issue for everybody and for us it was an issue too because she could only do a vocal exercises to a certain point and then it would just like stay on that note and not go any higher. But when I asked her, I didn't ask her about her mindset, but I want to know what you say. And she's like, I have no idea. I don't know. I hear it when it's wrong. Yeah. Yeah. And she was willing to go with anything I asked her to do. So I would say she was open.

R: Yeah. Which would be the growth mindset. That would be the growth mindset that she had that belief that she could develop. She wasn't quite there yet.

B: I don't know whether she had hope about it. But she had a growth. She definitely thought I'm going to give it my, you know, exactly.

R: Yeah. Yeah. That's brilliant. That's great. That's a really nice example actually to pop in. So would you value a method of tracking student development and progression other than graded exams or as you say the juries? Would you value something to implement?

B: Yes, absolutely I would. I would. I've been feeling the lack.

Reason for measuring

Sub themes relating to participant's use of Goal Setting

Is goal setting currently utilised and how

Student/teacher driven

Developing student autonomy/accountability

motivation

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Teacher Empathy

R: That's why I'm doing this. Because I've been feeling the lack. There's a lack. Just on that note, and this wasn't a question but because you said you've been feeling the lack, is it something you've looked for help with in textbooks or researched ever or is it more as you've been researching on the MA yourself and actually thought there's something missing here is that

B: yeah yeah

R: Don't want to put words in your mouth sorry I'm just trying to sort of give ideas…

B: No, no, what it is is I've been seeing I've been seeing it that goal-setting is is a really is a really useful thing I was reading about it in, seeing it in motor learning stuff. Cause that's what set me off. It was learning about motor learning theory. And that a couple of things that have to do with, a couple of the papers that I've looked at that have to do specifically with singing and how to apply learning science to singing. And here's a list of things to do. And goal setting has been right there in a couple of them and I'm like, okay, I'm reading what you're saying and that sounds really good and I think that will work but I don't have time right now to really go into depth about how to do what you're talking about. So it's like on, it's literally I have a little list to improve lessons of things that I want to look into when I finish this paper. And it is absolutely there. I do want to know how to figure, I do want a method for setting goals and then measuring them and showing.

R: Would you say that's for you personally or for your student as well?

B: I think for both. I think part of the point of it, as I understand it, is... I mean, actually, I would say it's more for my students, because I hear the growth and I see the growth.

R: It's getting them to believe it half the time, isn't it?

B: Yeah.

R: And plus when they're paying for lessons and they're sitting there going, well, I don't know if I'm getting any better. And you're sitting there going, you are, but it sounds like I'm just extracting money from you and you're not even knowing if you're getting better. And then I get into that sort of thought process as well.

B: I haven't had that as much.

R: (laughs) No, I haven't had that. No, I make myself sound like a really crap teacher!

B: No, no, no, no, no!!

R: But I always have these worries and these fears that, oh, they, you know, do they feel like they're getting out of it, what they want to get out of it and how, you know, how can we, you know.

B: Yeah, I, yeah, I, I just, for me, it's just, well, I mean, it is useful in that sense. It is really useful to be able to point to something specific and say, yes, look, this is what you wanted to do and look how we have progressed. For me, it's also that I think from what I've read, when a student on a goal and then can track its progress that the student is much more empowered to continue moving forward because they're saying, oh look, I met the first part of the goal, let's see how I, and so I think for that more than for me, because I sit there getting excited about everything that they do that they couldn't do a month ago, a year ago, a month ago. And I bring their attention to it because I get excited about it and to reinforce them. But I think that the idea of setting specific goal, specific

Sub themes relating to participant's use of Goal Setting

Is goal setting currently utilised and how

Student/teacher driven

Developing student autonomy/accountability

motivation

Measuring goal progress

Perceived usefulness of tracking tool

Teacher Empathy

Measuring value

Empowered

Motivation

achievable goals that they can track their project on, progress on, is, as my reading is telling me that it helps motivate them.

R: Perfect, you just used the words I wanted you to use. Brilliant, you just used that word, brilliant. It took me a while to remember what the... I was just saying, OK, she's going to say that word and I read it. I need that for my coding.

B: Yeah, because I forget!

R: I didn't want to tell you the word,

B: But they were talking about it as a subset of how to increase motivation, are you working on motivating your students? And I don't.

R: Yeah. And this wasn't something you thought about pre the MA, presumably, in the same way that I did, and now I'm learning more about it.

B: A little. Yeah. Because I mean, being at a university, they're they most of my students have to be there. They have to take the class. It's their primary instrument. And of course, when it's singing, they mostly want to be there because who doesn't want to sing and who doesn't want to sing. But if you are a singer who doesn't want to sing better. So they're motivated um but I do see a difference in the motivation to actually put in the work. You know I mean I have one student now who I want to kill because she's not motivated. I think she's so good you know because she thinks she's so good. And she is good. You know. But I get her cancelling lessons because she has a test later in the day and needs to study. And I'm like, and I'm a mush, you know? I hated school. I hated conservatory. And there were so many things that were major blocks for me. And so when a student presents it, even if it's something like, I blew it, I didn't study enough for this test, and now I'm going to get a D, my tendency is to go, oh, I've been there. Okay, fine. And usually that's okay. But with this girl, it's like she's taking advantage and not doing the work. And it's basically because she feels like she can just step up at the end and give a good performance. And so I'm actually in the process of working towards saying, no. Can you cancel your lesson? Not really. This time I said, I'll let you this time, but you need to manage your time better this isn't going to be okay in the future. You can't cancel, no.

Sub themes relating to participant's use of Goal Setting

Is goal setting currently utilised and how

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Perceived usefulness of tracking tool

Teacher Empathy

ADAPTING VOCABULARY

R: Do you adapt the vocabulary and terminology in your instruction and feedback to your students dependent on the individual student, does that vary at all?

B: Yes.

R: And could you maybe give an example of how, why? Is that a really awkward question? I don't know. It feels an awkward, clumpy question. I'm not sure.

B: Some of it is language issues. Sometimes I have to simplify language for a student, either because an international student, that English isn't their first language, or just someone who's not maybe as well read as I am. But also I've found lately, I vary, I guess it's not strictly the language, but how much science I give them. If I'm dealing with a master's student who's gonna be teaching, you know, choirs, I'm gonna give them more background science. Or if it's somebody who's like

Sub themes relating to adapting vocabulary and feedback

Reasons for changing vocab

Promoting autonomy

Reading student

super analytical and just has a really science-y brain and has trouble doing something if they don't know why, then I'm going to explain, you know, I'll explain why something works instead of just giving them what works. It's not exactly language, it's kind of a different question.

R: Well, no, you have answered it from that, because the way, as I asked it, I thought, actually, there's so many ways to interpret that question, it's a bit of a clunky question. Just to kind of, an addendum to that, could you, do you, I mean, with mindset and their psychology and their self-schema, how they're feeling about things. Do you ever adapt how you speak to a student because of what you may be recognizing in them? Is that something you're ever aware that you do or have to do?

B: Yes, I do, very much. I mean, well, in general, though, in general, It's just your average thing, but when I have a student that I see is upset about something or that I know is prone to anxiety and comes in in an anxious state, I will, well, first of all, I'll ask them if they want to do a mindfulness thing. Because again, I tend to to think of the students that I have right now, and I have one student who gets so, sometimes gets so anxious that doing a mindfulness exercise is too much for her and she falls apart. So I no longer just say, you need this. I let her decide what she what she needs on that and always say you can step out if you want. But I'm much more, I'm much more, I'm more mindful of how I speak to a student like that. Yeah. Someone who is who I think is fragile. For whatever reason, or, you know, someone who may have a bad self image and I'm going to be, well, I always try to be very positive in my feedback, but I don't know that I always succeed. I mean, I never do it in a way that's destructive. I've had a teacher who was like that, and all well-meaning, but crushing. I only ever am saying, this didn't work, but you can fix it type of things. But sometimes I, mostly with students that are good, that are really good, I sometimes tend to treat them as if they're more like I like to be treated and bypass some of the wow, that was amazing. Now we're going to do this type thing. But that's not deliberate. That's just me being mindless and just going ahead with the this is wrong, and this is wrong, and this is wrong instead of, but they're small. Now come back and say, but they're small. But to directly answer your question, yeah, if I have a student that is confident in himself and knows what they're doing, I do not speak to that student the same way that I speak to someone who is insecure or having a bad day or whatever. So yeah, I do.

Sub themes relating to adapting vocabulary and feedback

Reasons for changing vocab

Promoting autonomy

Reading student

Experiential knowledge

changed what they had experienced - similar to P A

TEACHER OPENESS TO NEW FRAMEWORKS AND DEVELOPING KNOWLEDGE

R: That's great, thank you. So, are you flexible, I think I know the answer to this anyway, are you flexible in modifying your lesson approach if offered a framework that is proven to work? So, a new framework to your teaching, you go, oh my god that's amazing, that would really enhance, you would be completely open to that.

B: Absolutely, yeah.

R: Because I had some choices here. No, my lessons work well as they are. I'm happy as I am but open to trying another idea. Yes, I value new information that potentially benefits my lessons and develops me as a teacher. I sense you are the third option?!

B: Well, again, with the caveat that if it's too complicated and stuff like that, I may just like steal ideas from it rather than taking it…

Sub themes relating to teacher's flexibility to developing knowledge and studio

Yes

Reasons for being open

Experiential knowledge

R: Of course, but within reason, you, as a teacher, are open to developing yourself. And the sheer fact that you are doing the MA would indicate that anyway, really, wouldn't it?

B: Oh, yeah.

R: OK. Right, we're nearly there. How important is developing your knowledge surrounding student psychology to your singing teaching? I missed that word there. Does that make sense? As I read it, it didn't make sense because I spelt the word wrong. How important is developing your knowledge surrounding student psychology to your singing teaching?

B: Understanding my student psychology is very important to my teaching the singing. This is not going to particularly work for you unless I'm totally honest. And to be totally honest, I think I pretty much do. I know a lot. And not from book study, not from courses, but just from…

R: Experiential knowledge?

B: Yeah, experiential knowledge, because I've been studying. I've been doing this for a long time, for one thing, and before that I was an actor, so I've studied people and how they think and how they operate. And I raised two kids. So I don't think I'm likely to want to go take a psychology course to understand my students better but understanding their psychology underlies everything that I do.

R: It's a big factor for you. And to be honest, I asked that question and I thought, I think you probably have already said that anyway in a sense.

B: In a way, yeah. But if you've got the detail, you need to follow the form.

R: Yeah. That's great. Okay, and this is my final question, although it might branch off into something else, I don't know. Had you considered, what have I got here, had you considered developing this area of knowledge before now, or do you believe it has little impact? Well, I know the answer, but I'm going to ask it anyway. Had you considered developing this area of knowledge, i.e. what we've talked about, you know, with the mindset, the goals, and all that, before now, or do you believe that it has little impact in delivering a lesson?

B: You know the answer. Yes, I have considered it and I think it is a great idea.

R: But as you said, it was more when you started this course that you started feeling that way. Although you would have had a driving force as to why you started this course. I mean, I don't know what your driving force for starting your MA was. I mean, maybe there was an element in that, not again wishing to put words into your mouth, or maybe you had a completely different reason, or you just wanted to have an MA, or I don't know. I mean, there's various reasons why I did it.

B: It was that I wanted to have an MA for stupid school reasons, and basically because I got my job at the university because of experience, and my career experience without an MA, and every once in a while they come around and say, but you don't have an MA. And I had looked around and I didn't want to just get a piece of paper. I said, you know, if I'm going to work, if I'm going to study something, I want it to be the thing that I'm passionate about. So I actually spent years looking for a program because in the US it's insanely expensive. And you have to go there. You have to take music theory, and you have to take ear tray, I'm like why? I've been a professional musician for 50

Sub themes relating to teacher's flexibility to developing knowledge and studio

Yes

Reasons for being open

Experiential knowledge

important in operera.

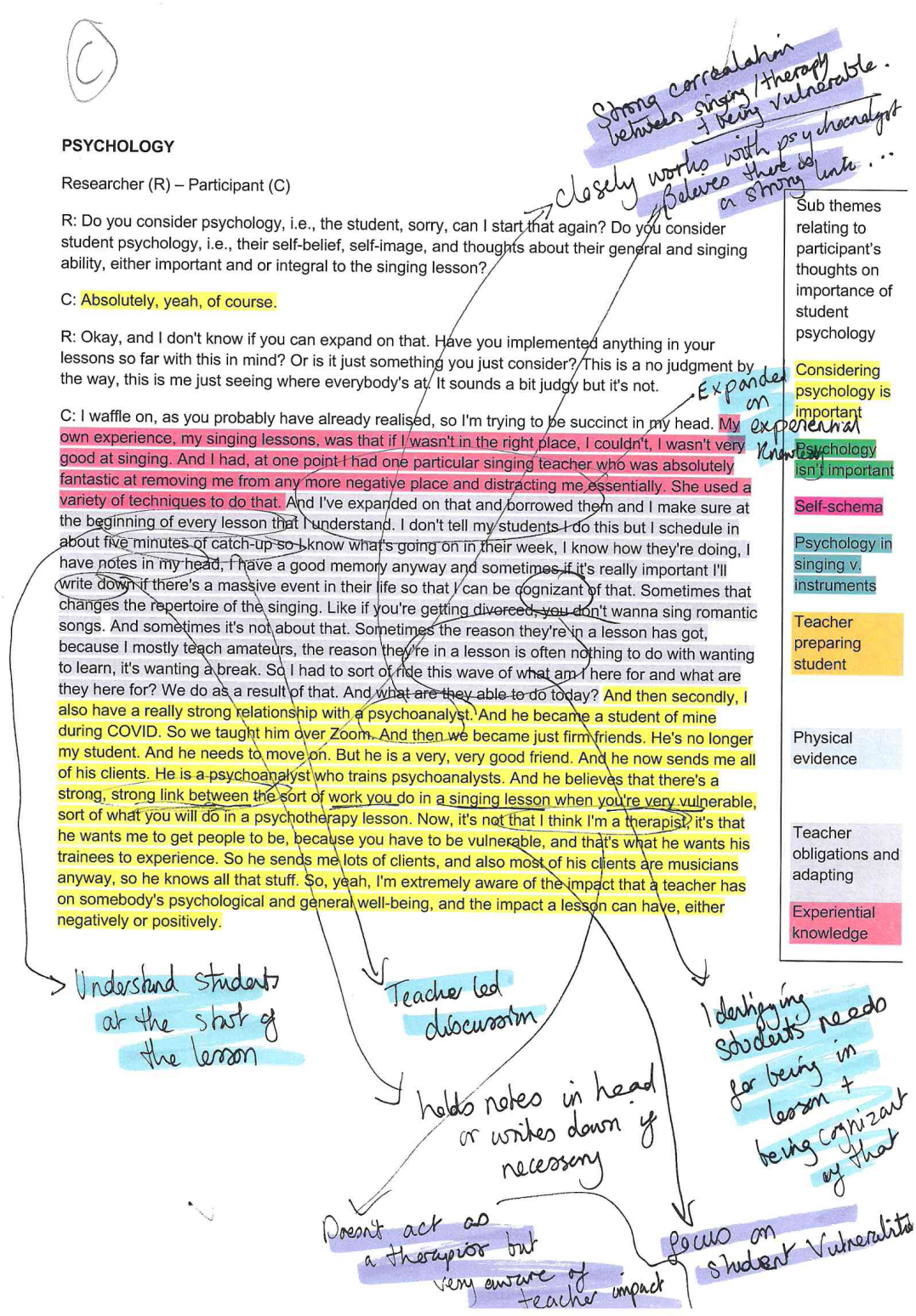
Doing an MA

years. I'm sorry, I don't need that. So until I found this, but I didn't honestly expect it to, I didn't expect it to be this amazing learning experience. I expected it to be, you know, something that I was gonna go in and just, you know, learn some stuff. Yeah. And it's like totally changed my, changed the way I think changed my life. Only changed my self-image changed everything. Yeah. And I am you know now going to be studying for the rest of my life. Yeah. Because there's just always so much more to learn.

R: So much more isn't there? But I sort of think in terms of the questions, But I sort of think in terms of the questions, those are what I had so far so I'll stop recording…



PC:



C

PSYCHOLOGY

Researcher (R) – Participant (C)

R: Do you consider psychology, i.e., the student, sorry, can I start that again? Do you consider student psychology, i.e., their self-belief, self-image, and thoughts about their general and singing ability, either important and or integral to the singing lesson?

C: Absolutely, yeah, of course.

R: Okay, and I don't know if you can expand on that. Have you implemented anything in your lessons so far with this in mind? Or is it just something you just consider? This is a no judgment by the way, this is me just seeing where everybody's at. It sounds a bit judgy but it's not.

C: I waffle on, as you probably have already realised, so I'm trying to be succinct in my head. My own experience, my singing lessons, was that if I wasn't in the right place, I couldn't, I wasn't very good at singing. And I had, at one point I had one particular singing teacher who was absolutely fantastic at removing me from any more negative place and distracting me essentially. She used a variety of techniques to do that. And I've expanded on that and borrowed them and I make sure at the beginning of every lesson that I understand. I don't tell my students I do this but I schedule in about five minutes of catch-up so I know what's going on in their week, I know how they're doing, I have notes in my head, I have a good memory anyway and sometimes if it's really important I'll write down if there's a massive event in their life so that I can be cognizant of that. Sometimes that changes the repertoire of the singing. Like if you're getting divorced, you don't wanna sing romantic songs. And sometimes it's not about that. Sometimes the reason they're in a lesson has got, because I mostly teach amateurs, the reason they're in a lesson is often nothing to do with wanting to learn, it's wanting a break. So I had to sort of ride this wave of what am I here for and what are they here for? We do as a result of that. And what are they able to do today? And then secondly, I also have a really strong relationship with a psychoanalyst. And he became a student of mine during COVID. So we taught him over Zoom. And then we became just firm friends. He's no longer my student. And he needs to move on. But he is a very, very good friend. And he now sends me all of his clients. He is a psychoanalyst who trains psychoanalysts. And he believes that there's a strong, strong link between the sort of work you do in a singing lesson when you're very vulnerable, sort of what you will do in a psychotherapy lesson. Now, it's not that I think I'm a therapist, it's that he wants me to get people to be, because you have to be vulnerable, and that's what he wants his trainees to experience. So he sends me lots of clients, and also most of his clients are musicians anyway, so he knows all that stuff. So, yeah, I'm extremely aware of the impact that a teacher has on somebody's psychological and general well-being, and the impact a lesson can have, either negatively or positively.

Strong correlation between singing / therapy + being vulnerable.

closely works with psychoanalyst

believes there is a strong link . . .

Expanded on experiential knowledge

Understand students at the start of the lesson

Teacher led discussion

holds notes in head or writes down if necessary

Identifying students needs for being in lesson + being cognizant of that

Doesn't act as a therapist but very aware of teacher impact

focus on student vulnerabilities

Sub themes relating to participant's thoughts on importance of student psychology

Considering psychology is important

Psychology isn't important

Self-schema

Psychology in singing v. instruments

Teacher preparing student

Physical evidence

Teacher obligations and adapting

Experiential knowledge

MINDSET

R: Perfect. Lovely answer. Okay, so the next question, can you explain what the term mindset means to you?

C: I've never thought about it.

R: Don't worry, you don't have to necessarily make any.

C: I can just pluck this out of my ar*e. I'm really undetermined to swear in your transcript because this just happened to all of my cohorts and they've had to write f**k and now you do too (laughing).

R: It's going to be a heavy use of asterisks in this one isn't there this coding (laughing).

C: So, mindset. I think I would probably use terms like creative mindsets and corporate mindsets. And so I teach a lot of business men and women and a lot of psychoanalysts. And so sometimes they're, if I'm doing a psychoanalyst, they are not there to learn singing. So their mindset is constantly evaluating, is evaluation. And then I have people who only want to talk in color and expressivity and if I do anything about anatomical stuff, they just completely shut down. So I would say that I have a creative, they have a creative mindset and oh, am I using the word energy? I think I am. Oh, disgusting. And and then I've got very corporate people who's heavily resting on on the set part of this will not do anything creative, imaginative, only want the anatomy, really need very precise instructions and trying to get anything musical out of them is really difficult and I have to be subversive to do that. I have to pretend it's a scientific model as opposed to expressing any feeling. So and they won't do silly things like brrrr or SOVTs and they just won't. So their mindset is, am I explaining this? I don't think I am.

R: No, you are, you are. Because anything you say is right. Because I say, what are your thoughts about it? You can't be wrong with this. It's great, isn't it? It's wonderful, it's not a test, you're all right.

C: Yeah, there's this openness and closeness. Maybe?

R: Yeah, you are along the right lines. Definitely along the right lines, definitely. So, have you heard, it's interesting, you said creative mindset actually, because that's coming into play quite a lot in my, um, in my projects. So, yeah. Have you heard of fixed and growth mindsets and if so, can you define them?

C: No, I can guess.

R: If not, what do you think they mean is my next question. Yes.

C: I'm going to guess that a growth mindset is somebody who has enough self-efficacy that they want to continue to learn and expand. And the sort of person who might say tropes like, I'll try everything once, and then a fixed mindset is somebody who believes that their prescribed way of behaving is the correct way. Or the most beneficial, I'm giving it a guess.

R: That's cool, no, yeah, that's cool. I was gonna say, if you are familiar with these terms, have you included them in your teaching? But you wouldn't have because you haven't so we can ignore that. Do you think it would be useful to know your student's mindset and why? Now bearing in mind you've kind of guessed at that a little bit and perhaps what I should do is preempt the fact that

Sub themes relating to participant's mindset knowledge

- Interpretation of mindset
- Current opinion of Fixed and Growth
- Current use of mindset in lessons
- Mindset in singing v. instruments
- Usefulness of understanding mindset
- Reading student

innately can judge a character

where you've said about growth and fix you've kind of alluded to it so the growth well a fixed mindset is this people believe they have this innate sort of skill talent it can't be changed. It's like, oh, I was born with that, so I can't get better. Whereas somebody with a growth believes that they can get better by doing and trying and persevering. So, you're kind of pretty much there. So, with that in mind, I mean, yeah, there's whole books on it, lots and many, many books, and I've condensed that into probably two sentences. Obviously, there's more about it than what I've just said. But just to give you a sort of very, very brief summary, do you think it would be useful to know your students' mindset with that in mind?

C: So with that in mind, I think I do. I think in my five-minute, I think by lesson two, any new students, I know innately whether they're prepared, what they're prepared to do. I was going to run a choir and I think I think about that, although I don't use it in those terms, all the time and I think I might have a little bit of an ego and think that I am a judge of character.

R: No, me too. I think you're probably like me where you can try and get the vibe of people, they'll say something and I'll go, yeah, I know you said you're happy, but you aren't happy. And I think for that sort of person, I think particularly for creative people, they tend to be a bit more like that anyway. I'm not saying if you're not creative you don't, but I think we have that sort of more, you know…

C: I think so. But also I think people are practice. I think everybody has some sort of level of creativity, but I grew up in a culture, it's unusual to be a musician, you started being a musician as an adult, so you've probably been developing group awareness all your life, and as a child, and with very, very different people. I was put in rooms with people I wouldn't have chosen, so they're just people that I had to work out how to get on with. how it goes on really. A bit like family really. Yeah, a bit like that. But you have to do it, it's quite extreme when you're a musician. I was talking to a friend of mine recently and I meet, between being in operas, teaching, running a choir and also running a charity, I probably meet or deal with about a hundred people very, very personally every week. So I feel like if you're in an office, you're not doing that. And if you're in an office and you have a prescribed bit, so I feel as though I'm good at it because I've practiced it, because I've had to, because that's the nature of this job and the culture that I've grown up in. And I think everybody's capable of being, sorry, I'm wan*ing on a little bit, but you could probably be gross and fixed at any point couldn't you? I think I've given you a further explanation of what I mean. I am really good about imagining that all I need to do is learn things to improve, and I would definitely describe myself as having a growth mindset, now that you've defined those terms about a whole range of activities except sport.

growth

After explanation identifies how there is a dichotomy for people

R: We are like twins. I can't blo*dy stand a sport.

C: I can't do it. I can't see things. I can't judge speeds or distances so I'm no good in this and so I therefore must have a big mind set about that. So yes it would probably be helpful but as I also wonder, people say what they think you want to hear. So, as a singing teacher in particular, people make excuses for why they don't want to fail, but they would describe themselves as totally learning enough for it and having a growth mindset, but the reality is not that. So, yes, it might be helpful.

People say what you want to hear.

R: It's interesting you say that because I did a little look at a profile measurement testy thing and I thought yeah. I have and I was like that ego. I am all open to it. I'll do anything apart from bungee jumping and Maybe a couple of other things involving great heights. I don't know you might result in death, you know Like yourself And then I did this thing that's like oh, oh I have got a little bit tell me

Sub themes relating to participant's mindset knowledge

Interpretation of mindset

Current opinion of Fixed and Growth

Current use of mindset in lessons

Mindset in singing v. instruments

Usefulness of understanding mindset

Reading student

something and they keep doing it daily and I think that's and (phone rang) I think that's just screwed up my recording possibly. Let me just save that recording… (Nothing was said by participant at this point).

C: I think, yeah, basically I think, I feel like I egotistically do and I feel like I'm a better judge of it than they are.

GOAL SETTING

R: That's good, that's good, that's a good answer. Right, moving slightly away from. Do you use goal setting in your lessons? If yes, do you drive it or does your student or do both of you?

C: It totally depends on the student. So most of my students have goals. Sometimes I tell them their goals. I learn quickly with two students of mine, not two, because it completely freaks them out. And it's not the purpose of why they're there. They're there for a break. The younger my student is, the more likely they are to want to perform, the more likely they are to be open to goals when we work them out together. And if I do set a goal, I always ask the student if they like that goal. So sometimes there's always a chat. It's always a chat. I'll say what I think I would like for them. And then I say, is that married to what you would like? And with the exception of two people who I just don't, no longer broach it with them. Because they just want to sing loudly, like with arms.

R: Is that, just out of interest, is that younger students, older students, what sort of age are they, the ones that you just kind of...

C: No, there's no, so one is in her late 70s and the other one is in her mid-20s.

R: So they're still adults, it's not like you've got petulant children there or anything like that.

C: I don't teach children.

R: You don't teach children. Right. And they're just like, no, just here for fun, just want to get on with it. And is it more of that sort of, as you say, is that more attitude?

C: They're sort of, yeah. Yeah, different. They have different, inherently, they have different goals. One wants to do the arts. The other one loves technique exercises, but doesn't want to talk about goals. But yeah, it's interesting. But yes, I love them. I've never met anybody who loves going, but I can talk about why it's helpful.

R: Do you measure your students' goal progress at all? Do you have any kind of measurements of it? Or any way of measuring it?

C: No. The most I ever do is remind them where they were either this time last year or when we first met and say, do you remember when you couldn't do this? Can you see how far you've come? That's about as far, because sometimes the improvement is so small, people can go, do you remember when? That's about as much as I would do. They do find that helpful.

R: Do they ever recognize that as well? Do they ever say, yes, I realize that, or do you tell them and they go oh I didn't realise that did it?

student dependent

Discussion based, guided by PC but making sure stuck to an box

horses for courses!

Same as PB.

Sub themes relating to participant's use of Goal Setting

Is goal setting currently utilised and how

Student/teacher driven

Developing student autonomy/accountability

motivation

Measuring goal progress

Perceived usefulness of tracking tool

Teacher Empathy

C: Yeah they always go oh yeah yeah and sometimes I get very very very nice emails where especially in the last two months when I haven't been teaching people have been going out and they've been doing their stuff in their choirs or whatever they're doing and whatever thing they do and I get very nice emails pointing out to me what they've learned and how grateful they are. And that seems a bit emotional. Some of them are, you know, they're really keen amateurs and so yeah, I'd say sometimes they notice. Mostly though, I would say people are quite insecure, generally speaking. I don't think they would notice.

R: Okay, that's interesting. And, I mean, I don't know if you do graded exams with any of your students, is that something you ever do?

C: No. No, I don't do any grades.

R: I mean, that's not actually a question here but why is that just out of interest?

C: Because I've done them. They didn't do anything for me. I know that for some people they can be motivational. But I've also, you know, I know exactly how you're examined and it's not any of the stuff that I want my students to do. I also don't like most of the repertoire, I find it very odd. I only teach classical singing, by the way. So sometimes I think the music that they set isn't appropriate for what I want and all of my students are older. And I don't think ABRSM, Trinity have a music repertoire that's really appropriate for say, aging voices or for voices that are further on than kids. And then a lot of my students also have never, ever, ever done any music theory. And I try to get a little bit of music theory in there, but my adult singers don't really want to do that. And they're not as incentivized to do that. They want to be able to sing in choirs. That's what they want to do. Or they want to be able to sing a solo in their choir.

works on goals that incentivise

R: Oh, So they have something in mind, a goal. That in itself is a goal, I suppose, that they're aiming for, isn't it?

C: I suppose, yeah.

R: without wishing to put words in your mouth, but you know.

C: I suppose It is a good goal, but then they do anyway, and then they want to beat themselves up over it, and then of course my job, the psychology of it is, well, you know, are you sure it was that bad, or whatever it is. And then I have people who come in just for a spell, who want to learn one very extreme technique. Like I had one lady in her 60s who didn't have any vibrato, who really wanted some vibrato. So she had a very clear goal, when she reached her goal, she left. Because I also have a very strict policy of not holding on to students if I'm not helping them. So if I've taught them as much as I possibly can and they're ready to progress, then I need to let them go because I'm very aware from this course what a master, apprentice and cloying adult relationships do. So I'm going off the strings a little bit. Anyway, but also the other massive thing is I've never been asked by any adult singer to do a grade.

R: Nobody's ever come to me and said, I think, more with what children do. Which I found to be typically their response. I've not had an adult go, oh, you really want to do grades? I don't think I've had one, actually, one adult. If there was, I can't remember. It's always been the children who'd be more of that way of life.

Sub themes relating to participant's use of Goal Setting

Is goal setting currently utilised and how

Student/teacher driven

Developing student autonomy/accountability

motivation

Measuring goal progress

Perceived usefulness of tracking tool

Teacher Empathy

yes if time saving & easy

R:
So would you value a method of tracking student development? I mean, other than graded exams I've got there but we're not doing that. Would you find any value in there being a method or a framework to be able to actually track student development?

C: Yeah I think I would. I mean I'm saying that like yeah I think I would especially if it was easy because my least favourite thing about teaching is if I've got 21 students in 21 hours a week teaching I've actually got 35 hours of admin. I can't like it's just the surrounding admin.

R: You almost want something that you could you know you can condense I mean as much within the lesson I suppose as anything.

C: Yeah, within the lesson would be great.

R: So you know that external, again I'm putting words in your mouth, I'm thinking that myself, but you know you want to kind of limit any extra yeah like you say admin time.

C: Yes.

Sub themes relating to participant's use of Goal Setting

Perceived usefulness of tracking tool

ADAPTING VOCABULARY

R: Okay, another question, do you adapt vocabulary and terminology in your instruction and feedback dependent on the individual student? And if so, can you give an example?

C: Hell, yeah!

R: Can you give an example?

fancy terminology

C: So, I always talk, let's talk about, if we talk about registration and mixed registers and dealing with passagios. Some people love it when I use Italian terminology because they feel fancy and that's part of why they're there. And I will go for it with passagio and then I talk about M1 and M2 with the people who love that stuff. Then I say head and chest. Then I talk about why I don't really like head and chest, but nevertheless I get them to feel it. And then when they're doing feeling and they say something in head I ask them to describe how it sounds to them. So when it's right, when they're making a lovely healthy sound, I ask them to tell me how that sounds. If people prefer colors I get them to do colors. If people prefer shapes, shapes. But most people say things like... somebody said lemony recently for a head voice sound. Somebody else said innocent, and they didn't sound innocent to me at all, but then I write that word down, and then if I say I'd like that to be more innocent, then they do it correctly. So I always borrow their language, always, always, always. So I always borrow their language.

R: Because they can associate with it, yeah?

Analogies + symbols

C: Yeah, and they associate it with how it feels when they do it right. That's what I want. I have one lady who taught me the most amazing thing that would never work, I think, on anybody else, where if I want her tongue to be a little bit... She swallows her tongue slightly.

(Lost connection)
As part of an accent that she has…

Sub themes relating to adapting vocabulary and feedback

Reasons for changing vocab

Promoting autonomy

Reading student

Experiential knowledge

R: I lost you a little bit there.

C: Oh, sorry.

R: So you cut out. I heard you say that her tongue... Okay, after you cut out...

C: Yeah. Okay, so yeah, she swallows her tongue as a part of her accent. And if I want her to bring her tongue slightly more forward in her mouth, up and forward, I ask her to be Catholic because when she takes communion and she takes the bread, the priest offers it in the hand and she has to bring her tongue forward to the mouth. It sounds bloody gross but that's what she associated what I was talking about with. So I no longer say anything other than Catholic when she's singing and then immediately her tongue comes forward and up and it's in the position I want it to be in.

R: Metaphors and analogies and pictures and all that sort of jazz kind of work.

C: Whatever it is, and it's very, you know, whether it's a picture or a metaphor or whether it's a technical, whether it's literally the muscle, is dependent on the student. But they, generally speaking, especially if it's in the descript, I get them to come up with it themselves.

Autonomy

R: Okay. And would you say that you ever change the vocab and terminology in the instruction and feedback due to how you perceive their self-schema to be or maybe their mindset? We've got a bit more idea about that.

C: Yeah, yeah, yes, definitely. So how, yeah, but it's all into it. I mean, it could, for one student, it could change over four lessons, there may be times when I just know not to. I just feel that if I talk to them as I spoke to them in the last lesson, then they won't... then they'll start beating themselves up. I know when to stop. I know when to try a new tack. I know, or I feel I know when it's annoying them. Because especially if it's a concept they are not getting, I know when to completely shift it. Either by completely changing the topic or the focus, or by changing the approach entirely, and not necessarily initially telling them that we're after the same thing, but in a different way. Although I also might do that.

changes according to student mood.
difficult concept,

Sub themes relating to adapting vocabulary and feedback

Reasons for changing vocab

Promoting autonomy

Reading student

Experiential knowledge

TEACHER OPENESS TO NEW FRAMEWORKS AND DEVELOPING KNOWLEDGE

R: Are you flexible in modifying your lesson approach if offered a framework that is proven to work?

C: Oh, God, yeah. Yeah!!

Yes!!

R: Good answer!

C: Oh, because a framework that is proven to work??!! Blo*dy hell, yeah!!

R: Okay, I think that's all the coding we need for that one!! I think that probably is all you need to say actually. I mean, I don't know if you have any more to say on that, but that would be great. Yeah, I mean, obviously I'm talking more in terms of the whole feedback, setting, mindset, that area potentially, is your answer still the same?

C: Yeah, my answer would definitely still be the same. Yeah, because it's, yeah, it's just like

Sub themes relating to teacher's flexibility to developing knowledge and studio

Yes

Reasons for being open

Experiential knowledge

doing a master's, isn't it? It's blo*dy lonely, and you don't know if you're writing the right thing, like, you're just always feeling it out. So yeah, it'd be really nice to have something that is, you know, empirically proved or otherwise, that would be fantastic.

R: I think I know the answer to this next one based on this. How important is developing your knowledge surrounding student psychology to your singing teaching?

C: This is vital. It's vital. I think if I did it constantly, I just don't have any knowledge, I think it would... I'm just seeming tired, because the person I'm about to teach in 20 minutes is so neurotic that I just think it would be great to not have to well, it's like an extra skill that I we do need, singing teachers, I think our responsibility is enormous and sometimes people come, and there's nothing you can do about how people feel about you and what your role is. They determine that and I don't want to be anybody's therapist. I make sure I'm not their friend so they're not going to contact me at weekends or anything but I do end up being and I'm regularly told that I'm a really important either break in their week or that's given them more self-confidence just in their whole lives and I feel that pressure massively because if I have an off day you know am I ruining you know I do feel that pressure so yeah it would help and it's massively important.

C: Brilliant, thank you. That's a great answer again. Had you considered developing this area of knowledge before now or do you believe that it has little impact in delivering a lesson? Well, I think we've established that it is impactful. But is it something you've considered developing before this whole sort of like, kind of like you have anyway, but I mean, I don't want to pre-empt your answer.

R: My, that psychoanalyst I talked about, the guy who, we are now talking about running courses together where he's doing training sessions with, because he teaches at two different universities in London, and I could be a side course and I could maybe get that kind of additional safeguarding training that he gets, you know, I get my own therapy as well so that I understand what it's all about. Good idea. So I have thought about it, but I've been doing this masters and it's been COVID, so it's not been something that has...

C: It's all consuming, isn't it? Yeah, it's no capacity for anything else, I know. Okay, so I think really that, I mean, those are all the questions I had for now. Thank you.

Transcribed with Cockatoo

Sub themes relating to teacher's flexibility to developing knowledge and studio

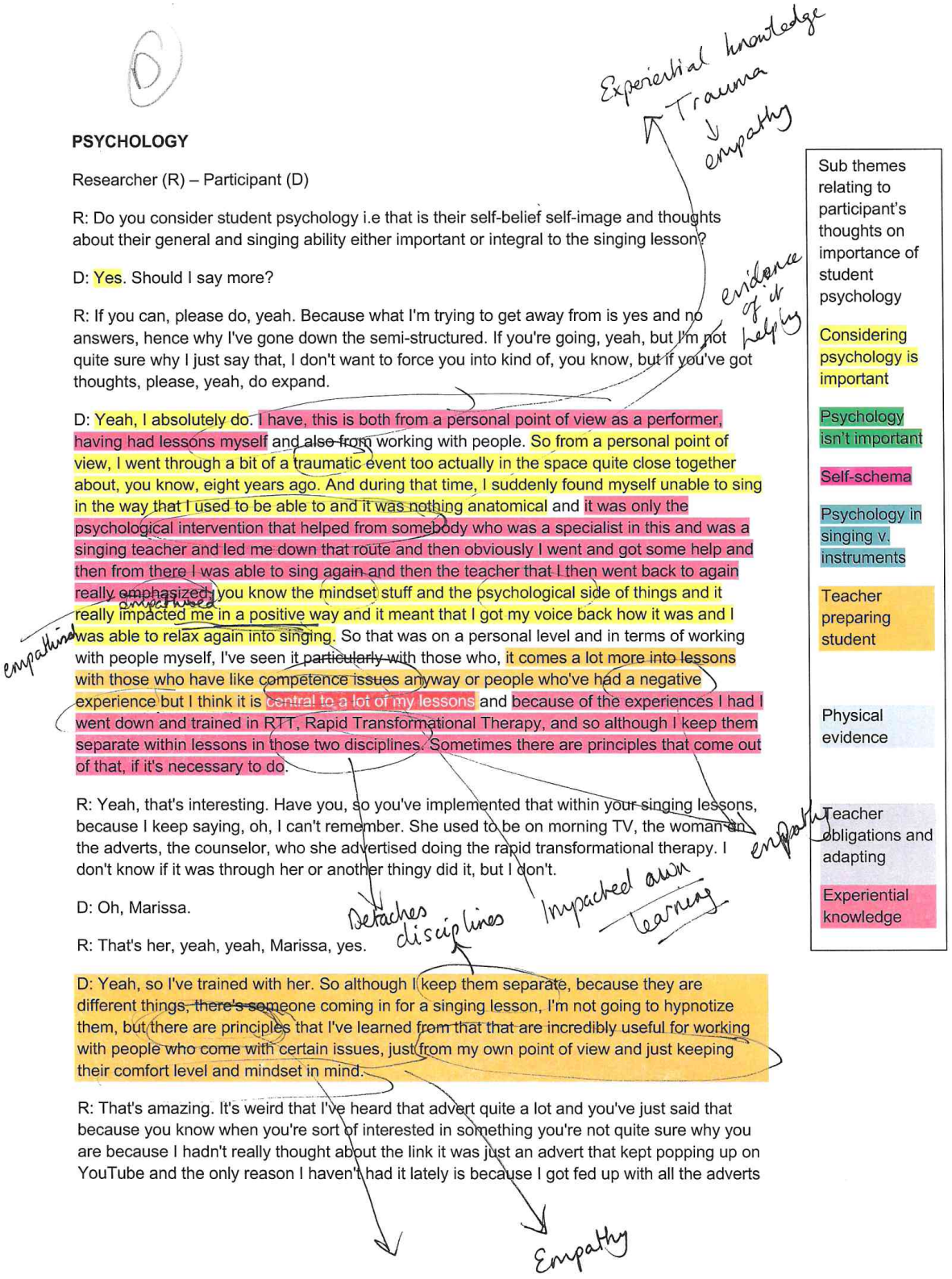
Yes

Reasons for being open

Experiential knowledge

PD:

:



PSYCHOLOGY

Researcher (R) – Participant (D)

R: Do you consider student psychology i.e that is their self-belief self-image and thoughts about their general and singing ability either important or integral to the singing lesson?

D: Yes. Should I say more?

R: If you can, please do, yeah. Because what I'm trying to get away from is yes and no answers, hence why I've gone down the semi-structured. If you're going, yeah, but I'm not quite sure why I just say that, I don't want to force you into kind of, you know, but if you've got thoughts, please, yeah, do expand.

D: Yeah, I absolutely do. I have, this is both from a personal point of view as a performer, having had lessons myself and also from working with people. So from a personal point of view, I went through a bit of a traumatic event too actually in the space quite close together about, you know, eight years ago. And during that time, I suddenly found myself unable to sing in the way that I used to be able to and it was nothing anatomical and it was only the psychological intervention that helped from somebody who was a specialist in this and was a singing teacher and led me down that route and then obviously I went and got some help and then from there I was able to sing again and then the teacher that I then went back to again really emphasized, you know the mindset stuff and the psychological side of things and it really impacted me in a positive way and it meant that I got my voice back how it was and I was able to relax again into singing. So that was on a personal level and in terms of working with people myself, I've seen it particularly with those who, it comes a lot more into lessons with those who have like competence issues anyway or people who've had a negative experience but I think it is central to a lot of my lessons and because of the experiences I had I went down and trained in RTT, Rapid Transformational Therapy, and so although I keep them separate within lessons in those two disciplines. Sometimes there are principles that come out of that, if it's necessary to do.

R: Yeah, that's interesting. Have you, so you've implemented that within your singing lessons, because I keep saying, oh, I can't remember. She used to be on morning TV, the woman on the adverts, the counselor, who she advertised doing the rapid transformational therapy. I don't know if it was through her or another thingy did it, but I don't.

D: Oh, Marissa.

R: That's her, yeah, yeah, Marissa, yes.

D: Yeah, so I've trained with her. So although I keep them separate, because they are different things, there's someone coming in for a singing lesson, I'm not going to hypnotize them, but there are principles that I've learned from that that are incredibly useful for working with people who come with certain issues, just from my own point of view and just keeping their comfort level and mindset in mind.

R: That's amazing. It's weird that I've heard that advert quite a lot and you've just said that because you know when you're sort of interested in something you're not quite sure why you are because I hadn't really thought about the link it was just an advert that kept popping up on YouTube and the only reason I haven't had it lately is because I got fed up with all the adverts

Sub themes relating to participant's thoughts on importance of student psychology

Considering psychology is important

Psychology isn't important

Self-schema

Psychology in singing v. instruments

Teacher preparing student

Physical evidence

Teacher obligations and adapting

Experiential knowledge

on YouTube so bought the subscription because I could cope with it no longer I was doing. So I'm going to look into that. Thank you for that. And that's a great answer. Thank you. Perfect. Lovely. And I was going to say, have you implemented anything in your lessons so far with this in mind? So of course, you have. Because I mean, I don't know if you could expand on how you've implemented it or if you just say, no, I just bear it in mind. I don't know.

D: I guess it depends on who I'm working with. So a lot of the time if I've got students who are, you know, young adults who are applying to drama school or even adults who just want to do it on a bigger scale, whether professionally or not, a lot of the time it comes into play a lot more there. Because, and again, with those who come with complex issues or who have bad experiences, there's a bit more of a focus on that. And I find students do benefit from that. So you know even just sitting and having a chat about mindset, not necessarily from a therapeutic place because that's not the point of the lesson, so I don't go down that route too much unless it's asked for or that's what they come for, but having that in mind and then working with them, chatting about the importance of the mindset and how the brain works and how the mind works and those kind of principles seem to often shift how they think about it and it kind of gives people I think a bit of a sense of autonomy because they're like oh it's not that I am you know it's not that I can't do this and I'm destined to not be able to do this because I get really panicky or I just physically can't do this because I always you know mess up when I'm being stared at by the people. If you actually teach them how the brain works and how they can get back to their advantage it's really unlocks a lot for them I think for many people and then sometimes though you sense that they don't want to know that in which case I don't go there you know I maybe suggest hey it might be useful to chat about this or you could come for an RTT session or we could just sit and have a chat about it next lesson or whatever and if they don't want to I won't force that because some people aren't as receptive to it, some people don't want that. But yeah I've waffled on a bit there did that answer your question?

Sub themes relating to participant's thoughts on importance of student psychology

Considering psychology is important

Psychology isn't important

Self-schema

Psychology in singing v. instruments

Teacher preparing student

Physical evidence

Teacher obligations and adapting

Experiential knowledge

MINDSET

R: No it was fabulous because when you mentioned autonomy and where we're going where I'm going with this whole study is about trying to, you know, certain things I want to implement into the schema and everything that I want you to try and implement into your lessons a little bit, is about that, you know, slightly does cover that, you know, the autonomy, the motivation side of things that, you know, a little bit. It certainly did in my module five when I was creating my artefact, which is what I'm using now for this one. So that's a fabulous answer yes you're yeah you're answering brilliantly thank. I think you maybe know this,
but I don't know. Mindset sort of means different things to different people. But can you explain what the term mindset means to you?

D: OK. I would say it's to do with the way you talk to yourself, your own personal dialogue with yourself and the way that influences the way that you see the world, see challenges, see learning. So there's also fixed mindsets and I can't remember the other word that basically means changeable mindsets.

R: Growth.

D: Thank you. And again it links into that autonomy thing doesn't it and that sense of control and that sense of, yeah you said motivation before, like it links I think very much into that. And we all kind of, I think everybody falls into a bit of a fixed mindset at times even if they do have a growth mindset usually. So I think it's really important as I keep saying just because I think it if people understand the different ways of how the brain works and they understand their mindset can be changed and that can have a positive impact on their learning and whatever it is they're doing.

R: You're going to totally get this research project by the way. You're all over it already. It's interesting though, but other people I've spoken to haven't heard a fixed or growth and to be honest until I started studying I'm very interested in psychology but until I sort of niched in on this I was like oh and I've got there and I was doing the reading and finding out and that's kind of how I sort of learned that you've obviously had your own way into it for your own obviously things that happened in your own life. It's sort of got you to that point. Right, so I was going to say, have you heard of fixed and growth mindset? If so, can you define them? You just have. So that we can skip. If not, what do you think they mean? You've already done that. I was going to say, the only thing I would say is an addendum, if you are familiar with these terms, have you included them in your teaching model before? Is it something you sort of think about with the students at all? Or do you just sort of think, I know it's a thing, but I don't. I mean, where are you at with it?

D: I think again it depends on the student because sometimes it's not appropriate to say or sometimes I made sure to if I notice somebody is, has got a great growth mindset for example and it feels appropriate to I will you know I'll compliment on that because I think highlighting that is only gonna make them see the benefit of that. And then again, if it's appropriate, we don't know who's seen a bit thick, so I will talk about it if it feels right, but I don't want to shoehorn it in. Some students, as I've said before, they just want to come and sing, and they want to get better, but they don't want to delve deep, in which case, they're coming for a singing lesson, and it's not my place to do that but, do you know what I mean?

Inner talking

Links to autonomy

Like PC as noticed the mix

Mindset knowledge is integral

Compliments on a great growth mindset if appropriate

Sub themes relating to participant's mindset knowledge

Interpretation of mindset

Current opinion of Fixed and Growth

Current use of mindset in lessons

Mindset in singing v. instruments

Usefulness of understanding mindset

Reading student

R: But I guess on that you can implement things about them knowing in a way. You know what I'm saying? Today we are talking about the fact you have a really bad fixed mindset. So what we're going to do about that, you know, obviously that's probably not a great way of getting them out of that, is it?

D: I guess in that sense, yeah, I would say the exploration side of lessons and sometimes the exercises we do or even on paper it's to do with you know a career or what they want to do with their voice or the goals I guess that understanding does influence that.

R: Okay sorry I'm thinking. That's great thank you and also I've lost my question, where am I? This is an interesting one for me because I've systematically gone through the questions, but with you, I feel like I'm asking things and you're gonna sit there and go, yeah, we just sort of answer. I'm just gonna tell you what your next question is, but I feel like you have sort of, do you think it would be useful to know your students' mindset and why? But I, now, I shouldn't be putting words into your mouth because that's not the point of an interview. I'm getting the feeling from you that you're quite intuitive about your students and you can probably tell sort of where they're at pretty much. Would you say that's true or?

D: I'd probably say that's true but I don't know. I think so. I tend to, I'm quite good at, um,

R: You've got a good understanding of it. This makes me think that I don't think you would be clueless to, you know, whether somebody's, anyway. Yeah.

D: Yeah. No. Um, yeah, I would say I probably am. Um, but then there are some students that really have to read, aren't there?

R: There are those, indeed.

D: And again, those people are often the people that are quite closed off and don't want to dig deep, which makes you think, oh, they've probably got a fixed mindset, but at the same time, you don't actually know that because they don't really give much away. So I think in that sense, yeah, it would be helpful to know that. But yeah, generally I would say I can tend to tell from what, you know, the way they phrase questions and, um, the way they phrase feedback, like set personal feedback about themselves or tell me about things that have happened or goals they have. Often they use words and language that kind of gives that away a little bit. Whether they believe that they're going to be able to, whether they believe this is something that they're not going to be able to get over or they have to, or something that they can work towards changing.

Sub themes relating to participant's mindset knowledge

Interpretation of mindset

Current opinion of Fixed and Growth

Current use of mindset in lessons

Mindset in singing v. instruments

Usefulness of understanding mindset

Reading student

feels relatively intuitive about students but has to read some

can't assume

gives it away a bit

Autonomy again

How is it framed currently?

GOAL SETTING

R: Yeah, cool. Good, good, good. Thank you. Okay, do you, this is sort of going on to goal setting, do you, I have to spin the last one, do you use goal setting in your lessons? If yes, do you drive it or does your student or do you both drive it? I mean as in do you come up with goals, do they come up with goals, do you both come up with goals?

D: I do use goal setting. I don't use it quite as structured as I think would be beneficial to be honest. Often it's a verbal goal from the student. I very much talk about, or I very much encourage my students to come with goals themselves because, you know, I always say it's more beneficial if you know what you want and you can work towards that. Like what would make this a great lesson for you? So in that sense, I guess I'm getting them to make goals. But there are situations where, you know, if they feel stuck or say I've got a student that wants to go to drama school for example you know they're fresh out of school they're taking a gap year and they want to go and do that for example. They or even those who are older doing that, often it's useful to physically lay out the goals and you know sometimes I'll show them strategies of doing that or different ways of phrasing it and you know going through the SMART goals and stuff like that. Although it's quite dull doing it that way. So, again, it depends on the student. And I think I could use it better and more often, because usually it's more of just like a verbal thing. And not everyone wants to do that either, though, because a lot of people come in and go, oh, I don't know really. I just want to get better at singing. So that's when I kind of need to lead it a bit more. But I do prefer them to set the goal.

does this feel dull

will set goals ~~this~~ using

R: I'm like that as well. It's always a constant worry, isn't it? Because it's quite isolating when you're teaching. You're on your own. It's one to one. And I was wondering what other teachers are doing. Am I doing this right? Should I be doing it like the teacher down the road? And it's that sort of, I don't want to impose everything that they do, because I sort of think, some people say, you're saying, what would you like to do today? And I will actually say that sometimes, but is there anything specific you'd like to do today? And then some people look at me like, well, you're the teacher, you tell me, you know, like, I will, you know, but it is horses for courses, isn't it, a lot of the time, you know, it's...

D: Yeah, I mean, I'm going through this actual situation with a student at the moment who really wants to, like, make a career of singing. And up to now, she hasn't. You know she's a mum and she's you know that they've grown up a little bit and she's got a fantastic voice and I think she could do you know some kind of local stuff to start with but she's very much fixed in this. She's got so many things she wants to work on and they're all very valid things and she's very understanding of her own voice, she understands her. All of them are very good goals, but she just can't focus. And I can relate to that myself, because I'm like that as a person anyway.

too many goals

R: Me too, butterfly brain, butterfly. Creative people struggle with that so much. And for a long time, I thought I was a bit thick, and my family were like, you're not thick. You know, you did really, I did all right at GCSEs. You know, I wasn't like A's all the way, but I did good at GCSEs. I got my A levels just, they were a bit of a rubbish time, it didn't matter, degree I did well at. You know, I'm not a stupid person, but because I learned, see I'd be in the top sets, one of my friends, she was like super intelligent, and she was like the sort of person that went off to work for pharmaceutical companies and all that, and I'm sitting there going, ooh, you know, she's just like A star, star, star, star for everything, you know. And we'd sit there, and the math teacher, I always remember, she'd sit there scribbling away on the board and she

Sub themes relating to participant's use of Goal Setting

Is goal setting currently utilised and how

Student/teacher driven

Developing student autonomy/accountability

motivation

Measuring goal progress

Perceived usefulness of tracking tool

Teacher Empathy

always seemed to be pitching us at about A level, even though we were sort of first year GCSEs. She starts scribbling on the board and she goes, blah, blah, blah, blah, blah, blah, blah, and that is that, and that, and that, and Y equals ZX squared times a hippopotamus or whatever. And I'm sitting there going, I'm looking at my friend going, does that make sense? She goes, yeah. And she's scribbling, I don't know, how does that make sense? I feel like I've just come in the middle of a conversation in our own brain. And because it's how it's kind of put across to you, isn't it? But because then I realized that because I'm a sort of creative person, I've got all these thinky thoughts going on all the time. And I'm constantly going, I really want to focus on my singing. I really want to do this. I really want to grow that. I also want to do my music stationery project that I want to do. Oh, but what about the book I want to do? And what about it? Ang just, you know, stop that. So you probably have the same.

D: I'm about to do the same. And so I can relate to her in that sense. But that is, I feel, sometimes where a bit more intervention is needed as well. Because she's trying to, you know, and she's getting involved in local productions and things like that, and that's great, but I'm like, hang on, you're a full-time mum, you're asking for tap lessons, this, that, the other, that's great, but if you're not actually going to use those at the moment, should we just focus on the immediate? And I could add some movement to what I'm doing, like yes, but you need to actually get your foot in the door and get the gigs first and get the quality vocals out and work on these things here. So sometimes that is where a bit of guidance is needed, but the good thing with that is I feel like some people with me find that frustrating. Like, my partner's all the time, he's like, why, you're doing something really well, why are you taking something else on? Why are you starting this next thing? Why is it that you suddenly wanna do local youth pantomime and then why do you want to, at the same time, start a choir? Which is what I've done recently. And it's because I love doing it all. So, but from an outside perspective, I can see that people get a bit frustrated at that sometimes because they're like why are you doing that? So, in a sense it's quite that I get that for this student because I see she's like that too and she's just got this motivation and she believes which is great that she can do it and I think she probably can. You know she's not looking to do anything huge, but I think it can change her sense of self doing what she wants to do. So again, goal setting, I don't know if I've gone back or if you asked me another question since then, but that's another place where I think sometimes we need to steer. Because sometimes they do, you have one end of the spectrum where they have no goals, one end of the spectrum where they have way too many goals, and sometimes they don't even match what really needs working on.

R: That's a really interesting point. I really enjoy, I love that. Yeah, that's really, yeah, that's not even something I think I've considered as yet so we'll be considering that. Thank you. So, yeah, because we're talking about who drives it, you or your student really. So I think, again, you've answered this, do you measure your students' goal progress? And I think you just sort of say it's more verbal, I don't know if you have a way of measuring it at all, or how you might say to them, oh, yes, we've achieved that all.

D: It depends on the goal. I like to, for students who are comfortable with this, and I never enforce it but I like to encourage them to record themselves be it here or visually both in class and in practices as and when they feel so that they can look back and see progress because I think that that can be really powerful but the thing is obviously some people don't like doing that in which case I don't enforce it but I do make sure to you know say don't look at all these things because we tend to do that don't we? We record something, we're working on one goal and then everything else then that improves but we're looking at all the other bad things so

Steer not too many goals

Record pros + cons

con

Sub themes relating to participant's use of Goal Setting

Is goal setting currently utilised and how

Student/teacher driven

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motivation

Measuring goal progress

Perceived usefulness of tracking tool

Teacher Empathy

that's a bit of a downside of that. Other progress is making sure the goal in itself is actually measurable so obviously we've seen some of the goals, technical goals, you need to hear, see, feel them. But some goals are also to do with mindset or to do with physically, hey, I'm gonna go to this open audition and be prepared for that or whatever it is. So, or I'm gonna be able to sing this section of this song that I really struggle with by this point roughly. And so again, just knowing that you have or have not reached that measurable goal, I guess does that, but no, I feel like I could do with better ways of measuring it. So But I don't really know what else to do there. Yeah

R: That's great. I was about to say something, I think it comes in a minute so I won't say it now. So I was going to say, if not, how do you measure student progress if at all, but you've just said how you, yeah, that's cool. Would you value a method of tracking student development and progression other than graded exams?

D: Yes, because although exams are great, I find that sometimes they handcuff people a little bit. But I do, do you know what I mean? They're great and they obviously they recognize the student's progress and everything, but you've got to hit the criterion. It's like any exam, you're hitting the criterion. It's not necessarily always what that student needs to work on as such and it isn't necessarily a real-life situation is it if they're going on into the performing industry okay yes standing there in front of an examiner and doing it all in front of a panel depending on what exam you're doing but it's not it is a bit of an artificial situation isn't it mm-hmm so I think you can do very well in an exam in front of one person, but if your actual struggle is with performance anxiety in front of a group of people and that it comes from a cause of like social anxiety, then that's not gonna be able to help you measure that goal, is it?

R: And funnily enough, I think it's easier to sing in front of many people rather than just a few because when I've been out gigging and you're like, oh god, there's only four people here, it feels too intimate. I'm like, oh, this is awkward. I feel like I just walked into your sitting room singing at you you know I just don't like that at all.

D: I feel like people you know but don't know that well it's like it's not my partner but it's somebody I went to school with who I've not seen for 10 years do you know what I mean that um that's a bit odd.

Sub themes relating to participant's use of Goal Setting

Is goal setting currently utilised and how

Student/teacher driven

Developing student autonomy/accountability

motivation

Measuring goal progress

Perceived usefulness of tracking tool

Teacher Empathy

ADAPTING VOCABULARY

R: OK, next question. Do you adapt vocabulary and terminology, terminology, sorry, I came out with, in instruction and feed, in your own instruction and feedback, dependent on the individual student? If so, can you give an example? And again I think you kind of answered this earlier but I think you sort of say you do change.

D: Yeah I do, I mean some students, I'm thinking one in particular, is very sensitive to language and will take the negative out of anything you say. So obviously I tread on egg shells a little bit with them and I'm very careful but I still feel, and I always say to them as well, I want to tell you the truth because that's why you come. They want to give you the feedback, and you know, they say they want the feedback, they just then get upset about it. So, you know, I always preface it if I need to with that and say, look, this isn't a reflection on you and your singing, it's just a reflection on an actual thing that we're just working on. And how we can get

Sub themes relating to adapting vocabulary and feedback

Reasons for changing vocab

Promoting autonomy

Reading student

Experiential knowledge

you to the next stage. Yeah and kind of separating it from them. I don't think I have any other students that are like that but again some people do speak more direct and therefore I try and match that. Like if whatever they're giving me I try and meet them at their level. Sometimes it doesn't work and you need to shift and change when you know you see how it impacts them so I would say I do. Is that okay? Do you want any more examples?

R: No, I mean I was just wondering whether to say would you think that you would adapt how you talk given if you think they're a fixed or growth mindset, how you might feedback or instruct them more. Do you think that might determine it at all or is that not something you've considered before? Don't worry if it's not something you've considered before, it's just a thinky thought I had.

D: No, I think it's a good thinky thought. I can't think of an example of a time when I've consciously thought, oh, I think this person has x mindset and therefore I'm going to phrase it differently. I think it's just that being in the moment with the student and reading, not reading the room because there's anyone with you, but you know what I mean. Hard to say really, but probably I would say it does impact on how I... But I try and always keep everything positive and, you know, if I've ever got anything, you know, constructive to say, I try and sandwich it. You know, those kind of sandwich techniques that they say.

R: Oh, what, the sh*t sandwich? It's all right, I'll say it, the sh*t sandwich, I'll say it for you.

D: But yeah, I can't remember what I was going to say then but um..., the sandwich is sort of the way you kind of deliver how you feed back I suppose the... No, no, um... All right, carry on, you might come back to me in a minute.

TEACHER OPENESS TO NEW FRAMEWORKS AND DEVELOPING KNOWLEDGE

R: Right, okay, so, are you flexible in modifying your lesson approach if offered a framework that is proven to work?

D: Yes, definitely. ~~Yeah, I don't know how to~~ expand on that. But yeah, absolutely, I think it's really useful to keep developing and never be fixed. And you used the word intuitive earlier. I always have a plan, but I ~~tend not to~~ stick to it. But not because I go off on a tangent as such, but more just because you're responding. I think that's what I was going to say. It's being in the moment with the student, isn't it?

R: And it's much like this idea of a semi-structured interview, isn't it, really? It's like, well, I'm planning to ask you these things, but I have no idea what you're going to say. You might turn around and go, my sense is a little bunkum, I'm not remotely interested. That being said, I suppose part of this project, which did occur to me, I'm not getting a true reading of all teachers' thoughts because you could say people that have decided very much against doing it. In fact, I had one lady who said she was interested, then looked at when I wrote the email to her initially about what was going on. She came back and said, I think it's going to be too intrusive to my students, and too confusing, and too this and too that. And I thought, oh, fixed mindset much. But you can't sort of, it's hard to equate that. I'm going to put it into my reflections in my study, but I can't prove it. But the chances are that everybody I interview is going to go, yeah, I'm open to this because you've come along to do this. It always kind of follows on. It's highly likely you're going, all right, yeah, yeah, I'll do your research and go, oh, no, I wouldn't want to change it, I think. It doesn't kind of follow, does it? But I mean, I might be surprised later on by somebody, who knows? Anyway, yeah, no, you've answered brilliantly.

Sub themes relating to adapting vocabulary and feedback

Reasons for changing vocab

Promoting autonomy

Reading student

Experiential knowledge

Sub themes relating to teacher's flexibility to developing knowledge and studio

Yes

Reasons for being open

Experiential knowledge

So, nearly there, how important is developing your knowledge surrounding student psychology to your singing teaching?

D: It's central, I think. Like, first of all, it really interests me. Second of all, I've had that personal experience myself on their end, and I've seen the impact that that kind of understanding can have on students. I feel like the training that I've had and the experiences I've had have made me a completely different teacher. I think and I hope in a positive way. That's what I was going to say earlier. I try to, I really, particularly when I first meet people in those first few lessons, I think building up a really good rapport is really important because the, most of my students I would say, and I don't want this to be like tooting my own horn, but I think most of my students would say they feel very comfortable. There is a line there, though, because then that ends the danger of chatting all the time and I'm telling you stuff that really, you don't need to know.

R: I totally have that problem, because I'm a really friendly person, and I like being social, I like having a laugh and all the rest of it. Before you know it, I've got one lady I teach, she comes to me for an hour, because half an hour wasn't long enough, and we still waste the hour chit-chatting and laughing. And it's like, one day I'm going to teach you. I'm actually going to teach you something. It's going to happen. I just feel awful.

D: No, 100%. I totally relate to that. And for some students, it's more like that than others. But I think that if you've got that good rapport, then those conversations, if they do come up, if they come up from the student, or if you ever do need to just feel like you want to discuss mindset or anything like any kind of beneficial stuff there I think it's much easier to approach if you've already got that rapport, whereas if you kind of don't know them and you go straight in with it and it can feel a bit I don't know I mean I've not I've not felt like that because when I've had those discussions as a student I've always had a good rapport with that person but I imagine it would feel a bit, hang on a minute, I don't know you. And some people will be open to that.So I think those things need to come after you've already got a relationship.

R: That's really interesting because one of the things, I mean, presumably whoever you implement this within your lessons, this thing I'm going to get you to do, it's not going to be horribly intrusive, don't worry, sit into the lesson, it should hopefully be able to just sort of wangle it in there a little bit without too much disturbance-ish. Presumably it wil be with students that you've been teaching for a while. Yeah, good. So, because yeah. Right, this is the last question. Had you considered developing this area of knowledge before? And I always say this area of knowledge I don't mean very specific there I realise when I write that um and I'm talking about the whole thinking about psychology mindset goal setting how they might sort of all sit together because in fact this question comes and I do this every time I look at it go actually I'm not giving you any kind of reasoning behind that question so the idea that we go on to do next is I create like a little tutorial video. I hate using the word tutorial video because you'd be all over this anyway, you don't need me tutoring you. But just explaining what I'm trying to get you to do is, I want you to be able to profile your students as many as you can manage. I've got people that said I can only do one, is that all right? Anything is fine. If you've only got one, great. If you've only got two, great. If you can do three or four, wonderful. Whatever you can manage, whatever you have, it's got to be adults. You're all right with that, aren't you?

Sub themes relating to teacher's flexibility to developing knowledge and studio

Yes

Reasons for being open

Experiential knowledge

D: Yeah, I am.

R: I wasn't quite sure how we sat with the ethics about me getting participants to then work with people under 18. And because that seemed like a bit of a minefield, I was like, everybody over 18, everybody over 18. Plus, in fact, I think you get a bit more sense out of adults sometimes because they can kind of process what you're trying to do with them a little bit more. Yeah. So there is that element as well. It would be something I'd be interested in doing with children later but for now let's just you know stick with the easy stuff. So what I'm going to do is get you to sort of profile them and work out if they're fixed or growth. Now the thing is they're probably going to have a bit of both and you've already identified that as being a thing and actually through my studying I've realised that actually you can be a real growth mindset in one thing and a real fixed somewhere else.

→ already discussed

D: I'm definitely like that. Even though I know this stuff, I look at my life and things I'm doing at the moment and I think generally I've got quite a big growth mindset but there's some things I do that I just think, no, can't do it, like maths, no, can't do it, music theory, no, can't do it. Well, actually, I could probably do it, I just I've got this complex in my head that I can't do it. So I think everybody yeah definitely has an element of that doesn't they? A bit of mix.

R: Yeah well it was funny because the lady, the last lady I interviewed the other day, she asked me if I'd ever been howl, because she said yeah I've got a great mindset, she said I'd like to think, I said yeah, she probably sounds a bit ego but I'd like to think I have, you know particularly with this, this and that, she said I'll try anything. apart from sports, not sports and I went yes, me too.

D: Me three!

R: It was hilarious the way she said it, I just absolutely cracked up. But yeah, I think there is that to it. So basically what you'll do is you'll profile, you'll get an idea of where they are by actually being able to measure it with a profiling tool or system as it were. It's not like a probe or anything, I'm not sticking anything in their head or brain, it's fine. And it's also... And then from there, it's about understanding terminology and vocab to use depending on where they sort of sit with that with the goal setting. And the trouble is, we're gonna do it every three lessons. Now goal setting over three weeks, you can see the problems there's gonna be with that. So we're gonna have to look at sort of short term goals. It might be they're not practicing enough. Something that you can measure. We've got to look at something that might be measurable over three weeks which is going to be... I don't know if you have any ideas about that do you let me know because I'm sitting here racking my brains about that at the moment. But to be fair you could sort of if you've got something that needs a bit of pitch work they probably could come on within three weeks. It could happen.

D: Do you need it to be a specific singing goal or can it be a goal to do with them singing as a professional?

R: It can be anything, I don't care. The idea is that we are looking at how you think it might have helped using particular terminology and then I'm looking at using a measurable way of seeing if that goal has you know developed and if you found it useful to implement in your lesson or if you went yeah that was a pile of poo I wouldn't ever use that. So um I'd like to be a tiny bit kinder about it but I need honest feedback. So yeah be nice to me but you know I need honesty also. Um so then that would be the idea with that and then um it'll make more sense

Sub themes relating to teacher's flexibility to developing knowledge and studio

Yes

Reasons for being open

Experiential knowledge

when I do it's all a bit vague at the moment because I haven't written a damn thing I'm just having many meltdowns about it but it'll be fine it'll be fine. It'll be fine. But then, yeah, so after, then after that we'll do our second interview and then we sort of go over and sort of see how you found it to. Kind of why I haven't done it is because I'm looking at how you guys are all responding in the interviews to help formulate it a little bit, to look at things that we can include that you go, oh, that'd be really good, that'd be helpful. Oh, this crops up, that's a problem. Then I can sort of build it all in and actually create something that's a bit more useful to you, you know. And the idea is eventually we have like a little schema that you go, this is actually, you know, can be wheeled out to the masses, you know, as being quite a useful tool. So that's where I'm sort of heading with that. So having preempted question 10, had you considered developing this area of knowledge before now or do you believe it has little impact in delivering a lesson, as in your mindset.

D: I do and I have done and I guess what I kind of do because it's an area that interests me so I do read a lot about it and obviously I've had that training but I still think I sometimes the waters get a bit muddy in because obviously I've had that therapeutic training so the waters get a bit muddy. I try and keep them quite separate if I can because you know, ethics and all of that And you know staying in your lane but I've had some interesting conversations recently with with other voice practitioners who have specialisms in things like Physical rehabilitation and you know massage and things like that and I've started to understand that you know, some of this can come into the lesson a little bit more. I'm waffling to answer your question. Yes, I have in the past considered that and yes, I do really very much want to continue to develop that area because I think it is imperative.

Sub themes relating to teacher's flexibility to developing knowledge and studio

Yes

Reasons for being open

Experiential knowledge

Distinction

R: A lovely answer. And I just want to, I haven't asked this actually to anybody, but I want to ask you, have you seen much literature or have you been aware of anything? I don't know, you probably haven't even been looking for it necessarily, but are you aware of much regarding mindset and goal setting for singing teaching?

D: I mean, I've read, I couldn't tell you what I've read and who I've read, I've kind of dipped in and out because with my own stuff that I've been doing with the Voice Study Centre, I've read stuff about it, although I haven't been specifically focused on it. So in terms of actual official literature I have but I can't remember which studies or...

R: Would you say was mindset was separate to goal setting or do you can you remember there being anything where mindset and goal set were related together?

D: No I think it was mostly separate.

R: Because I have not found anything mindset and goal set within a... if you have, I need to know. You might have seen something and not yet. It all becomes a big blur of lots of printed off bits of paperwork and stuff all sat on your computer, doesn't it?

D: But if I think of any or see any, I just read. No, I get that. I've not specifically needed it for what I'm doing.

R: I understand that entirely. It was more, I was just sort of having a bit of a thing of, I'm fairly confident that there isn't literature or journals or anything out there about how mindset and goal setting are interrelated and the singing studio, loads of stuff, you know, when you're going into sports and stuff like that. And even then, trying to tie the two together within a paper, there doesn't seem to be a lot. So I'm trying to do something that's a bit not happened before. Do

you know what I mean? That would be really nice to do that, which is hard to find, isn't it? Because anything you think of, it's already been done, you know. But yeah, so that's brilliant. You've answered all my questions beautifully. Absolutely fabulous. Thank you so, so much.

PE:

Awareness of self – schema excuses.

PSYCHOLOGY

Researcher (R) – Participant (E)

R: Do you consider student psychology, i.e. their self-belief, self-image, and thoughts about their general and singing ability, either important or integral to the singing lesson?

E: Totally integral. Yeah, I work I work with adults. I have two teenagers who are kind of special cases who I work with. And my students come from all sorts of backgrounds in terms of their singing history, their experience and also just their level of professionalism and performance experience, too. So especially with people who are coming to singing and performance experience too. So, especially with people who are coming to singing later in life, maybe for the first time or for the first time since they were in choir in school or what have you, I think it's really important to consider their particular psychological connection with their voice and with singing differently than, you know, my singers who are gigging performers and who have been doing it, you know, for years and years and, you know, clearly view themselves as performers and it is like part of their self-expression and part of their experience. Where sometimes adults who are more beginners can be a little bit more tentative, they can be a little bit self-effacing. They can be like, oh, you know, I don't really have time for this, or oh, I need to focus on my work or my family, or, you know, they have ways to kind of be a little avoidant about practice and be a little bit like defensive towards themselves too, about like why it is that they haven't started until now. And so, yeah, there's a lot of that discussion that surrounds, especially when I first getting to know a student. I've also had a lot of trans and non-binary students. And so their relationship with their voice is clearly going to be a little bit different than someone who is cisgender. So yeah, it's something that I consider quite a bit. And I am also, you know, fairly well versed in a lot of more kind of psychological methodologies and perspectives. It's something that I work into my own creative practice and something that I take really seriously. My partner is also a therapist. So it's something that's a little bit in my world.

gender

experience

R: Oh right perfect okay that's great. Yeah that's a lovely answer actually it's quite interesting you said about the transgender there because I'm looking at mindset quite a lot which we'll go on to in a minute and I just wonder if that has any implications of that or I might sort of might ask you about that in a minute what your thoughts on that. It's not something that's cropped up yet so you know that anybody's mentioned it, I'm not saying nobody does, but it's just not popped up yet in the interviews. So, have you implemented anything in your lessons so far with this in mind? That's a strange question, does that mean anything to you the way I've worded that? Can I, should I word that better? If you think, what's she going on about, I can reword the question.

E: Have I implemented, like, can you be more specific?

R: Yes, I can. So, I said, do you consider student psychology? So have you sort of, I guess, do you have discussions with them? Do you, I'm trying to think, the trouble is I don't, it's not necessarily something I would think of. You might say, well, I do this with the thinking about their psychology or how they're feeling that day, or I've been thinking about doing this sort of thing. Is there anything like that's cropped up for you? If it hasn't, don't you don't make anything up.

E: Yeah, definitely. Thank you for clarifying.

R: Did I clarify that well? Because I'm trying not to put words into your mouth.

E: Yeah, so has it been kind of an active thing?

Sub themes relating to participant's thoughts on importance of student psychology

- Considering psychology is important
- Psychology isn't important
- Self-schema
- Psychology in singing v. instruments
- Teacher preparing student
- Physical evidence
- Teacher obligations and adapting
- Experiential knowledge

R: Yeah.

E: Like have I been actively...

R: Yeah, exactly that, exactly

E:....with students? Not just something that I'm considering internally, but something that we're kind of working on.

R: Yeah, because I will get to that, how you're considering it internally anyway. So we tend to find with these questions that I'll go through and go, oh, you already answered that actually, but it just seems to go that way. But that's cool.

E: Yeah, I feel like the way that that pops up the most is with students who really kind of identify with whatever challenges are emerging for them in their singing practice. Or I also teach songwriters. I teach like some songwriting, composition kinds of stuff. I teach improvisation, like I teach contemporary music. So there's a lot of, you know, other topics that roll up. So I think the way that mindset kind of, or like that psychology, or that the student kind of psychology and performer psychology comes up the most is in the regard of, yeah, people identifying with their struggles or identifying with their challenges. For instance, a student will come in and this happens all the time, and I'll be like, how was your week? How was your practice this week? And they'll say, oh, I'm just a really bad student. Or, oh, I'm really bad or I have no focus or I have no dedication or I have no discipline or whatever kind of putting it on themselves, like making it a value judgment towards themselves. And so I will kind of unravel that and be like, let's see if we can think about this as I am feeling a lot of resistance toward practice, or I was feeling overwhelmed in other parts of my life and my practice is suffering from that. So that it's about an experience rather than about I'm this way. So that's the thing that I think I most often come across. And then also with songwriters and with people who are kind of new to singing and music as a form of their own kind of self-expression and self-improvement, there can also be thoughts about like, oh, I'm just not that creative. Or like, I can't just like come up with something like that. Right? Where it's more kind of like opening them up to the possibility that even if they, you know, to their point of view, even if they fail at improvising or fail at coming up with a chord progression to get us from A to B or whatever it is, that that's part of their process. And that without those little failures or missteps or challenges, there can't be any progress made. So yeah, it's usually coaching people who are dealing with practice resistance, coaching people who are dealing with creative resistance. And then there's also the performers. Where they're like, I practice and everything's going great and then I get on stage and I just kind of feel like I wanna die. Or like I just clam up and nothing works right. So it's kind of dealing with like preparing them for that different experience. Preparing them to kind of feel a different level of nerves. And that kind of work.

Sub themes relating to participant's thoughts on importance of student psychology

- Considering psychology is important
- Psychology isn't important
- Self-schema
- Psychology in singing v. instruments
- Teacher preparing student
- Physical evidence
- Teacher obligations and adapting
- Experiential knowledge

student awareness & identifying challenges

Teacher role/ responsibility

ties in with psychoanalyst students.

making student aware failures are part of process

MINDSET

R: That's brilliant. Okay, lovely. So, I mean you just mentioned mindset there. Can you explain what the term mindset means to you?

E: Yeah, I see it as kind of synonymous with orientation where it's like a relationship with whatever object in question, whether it's your mindset toward practice or your mindset toward performance or your mindset toward collaboration. The most often place or context that I've heard it used is in terms of like growth mindset. There were like a couple of clinicians that came through when I was working in studios a few years ago who were talking a lot about growth mindset. We had like an education designer in our midst who was also a singing teacher and so she was talking about like you know self-limiting beliefs and like having a mindset of growth rather than having a mindset of like this is just who I am and I just have to deal with it. So that's basically like my main exposure to mindset as a con.

R: Yeah, so you sort of semi-answered the next question, that's why I smiled when you said growth. Have you heard of fixed and growth mindset? I think yes you have.

E: It's been a minute. It's something that I think about a lot. I've started studying acceptance and commitment therapy because of my own experiences with that in a therapeutic environment and feeling a lot of like growth and change in my own practice as a vocalist and also as a writer and songwriter. So I've been starting to bring some of those practices into my teaching as well. And it has a lot of crossover with fixed and growth mindset where in an act, they refer to it as like, you know, fusion with thoughts and the opposite of that would be like defusion or like flexibility, like psychological flexibility. And I kind of extend that into like creative flexibility, you know, where we don't have to make all of the perfect right choices right away, whether we're just interpreting a song, whether we're trying to write a new piece, we don't have to hit everything right away perfectly. Like we just have to be willing to experience like whatever thing comes along and work with it. So yeah, so I don't, like I haven't been like looking at growth mindset stuff in several years, but I think that the stuff with ACT, with acceptance and commitment therapy is very, you know, very much kind of interwoven with that same concept.

R: I mean, this feels like you've kind of very, you've gone above and beyond really in terms of describing this, but I mean, my next part of that question was, could you define them? So if you were to summarize a fixed and a growth mindset, how would you define them as condensed as possible. So what would be a fixed mindset and what would be a growth in your view?

E: Yeah, I feel like a fixed mindset is the belief that this is just how I am or this is just how it is. And so it's like a limited view of reality and it's like a way that the window of experience gets kind of smaller and more confined. And a growth mindset is a way to kind of break out of the confinement of just believing that how things are is how they're always going to be. So it's having the mindset that there are other possibilities and potentials that if you're willing to, you know, have them occur and see what happens, then there's, you know, more you can experience.

R: Perfect, thank you. So, I was going to say, if you are familiar with these terms, which you are, have you included them in your teaching model before? Is it something you've kind of worked in or considered in any way?

E: I mean, not in so many words. It would be kind of like if I did more coaching, if I do more coaching with someone, like if they're already, you know, established and having challenges that are related to performance or writing or practice, I might bring up those concepts by name if it were

Sub themes relating to participant's mindset knowledge

- Interpretation of mindset
- Current opinion of Fixed and Growth
- Current use of mindset in lessons
- Mindset in singing v. instruments
- Usefulness of understanding mindset

Reading student

more in a coaching environment. If I'm just teaching singing technique, which is mostly my bread and butter, I might not mention it like here. There's this thing called growth mindset Some of the offerings that I'll you know that I'll put forward will be Influenced by that

R: but the student you know necessarily know that it's just that you're using it as your basis

E: Well I'm trying to help them reframe something that they've come to believe about themselves in their voice or their performance or whatever, I'm kind of encouraging them to loosen the knot, you know, untie themselves from that thought, or just kind of sprinkle in another possibility. And if it hits, it hits, and if it doesn't, it's not really a discussion, it's just kind of like a little offering.

R: Thank you, yeah. Keep picking away a little bit, yeah. Okay, do you think it's useful to know your students' mindset, whether they're fixed growth or there might be elements of both going on there? I mean, it's not a black and white thing, as much as I can determine.

E: Yeah, and I think that for some people, you know, their mindset towards some parts of music can be very growth-oriented, and for others, can be very fixed. I have people who are very growth-oriented in terms of improvisation and songwriting, and they're very, very free and flexible about new experiences in those regards. But maybe learning the musicianship side of things just makes them clam up and be like, I can't learn that, that's too hard. It's different depending on the topic, since I work with people from a lot of different angles. But I think it's really important to know where their mindset is. Like, and I feel like if we're, if I'm teaching well, then it's unavoidable that I'll come across their mindset, right? If I were teaching and was not aware of their mindset towards the thing that they're trying to learn from me, then, you know, then I haven't really done my entire job. Kind of getting to know where they're coming from.

R: Okay, that makes sense. Now, the reason I say that's what I'm finding interesting there is what's cropped up with a couple of other people, they've sort of said that, and when I've been doing my reading, they sort of say, you know, a mindset about one thing, you know, sort of maths will be one way, and the mindset about sports might be a completely different way, you know, growth will one fix it. But you said within music, which is really interesting, because nobody's actually said that, but that's a really valid point. And, and something I need to sort of consider in the whole, the artifact, the schema that I'm going to be sort of using for this, that it's not necessarily music versus sport, it's music versus music a little, you know, within it.

E: You know, so. I mean, even voice versus voice, like I have students come in who are like, oh yeah, like singing, you know, blues ~~and rock~~ is really kind of my wheelhouse and I don't really feel like my, you know, my voice just isn't here to judge that. You know, so they like might have, you know, a growth mindset about other parts of music, certainly about, you know, growing their, you know, tonal capacities or abilities to improvise and all the things that fit within the things they're comfortable with. But if I'm like, let's learn a musical theater piece or let's learn this, you know, piece of jazz in another language or whatever I want to throw at them, or even just like a very different style of rock or pop, they can get very closed about it and be like, no, no, that's not really, my voice doesn't really do that. You know, so even within just voiced technique, people can have an open side and are more closed.

Sub themes relating to participant's mindset knowledge

Interpretation of mindset

Current opinion of Fixed and Growth

Current use of mindset in lessons

Mindset in singing v. instruments

Usefulness of understanding mindset

Reading student

GOAL SETTING

R: Yeah, I love that you said that. That's really helpful. That's brilliant. Thank you. Okay, so, right, so just thinking about goal setting for a second. Do you use goal setting in your lessons? And if yes, do you set goals? Does your student set them? Do both of you set them? Or you might not use goal setting at all.

E: Yeah, I definitely do. I think it helps them. You know, it helps them know what they're shooting at. Certainly like within the context of a single lesson, I think it's really important to have, you know, just like a collaborative agreement It sounds like this is what we should work on today. Like I have this and that idea. Does that sound good? Mm-hmm, and sometimes they're like, I really just want to learn a new song. I really burnt out. Okay, cool Right and like being able to jive with that. So even within like the small world of a lesson, I think that goal-setting is really important Otherwise, they don't really know whether they've succeeded or have learned anything.

R: So would you do goal setting over longer periods of time as well?

E: Oh yeah. Yeah, both studying and longer term stuff, I mean preparing for performances, preparing for recording sessions, trying to achieve very specific tonal goals, you know, whether those tonal goals are like sounding more feminine or sounding louder or sounding X and Y way, whatever. Yeah, it kind of like, it depends on the student's goal. the students' goal, sometimes they're able to look down the line a little farther and be like, I really want to have the confidence to sing solo for the first time in my entire life. It's going to be a little bit of a longer runway than I really want to be able to really nail this passage in a difficult piece that I'm performing in two weeks. So, yeah, but I feel like it's always collaborative. I will sometimes set kind of stretch goals for students who tend to be a little bit more playing in their safe wheelhouse, and challenge them to be like,let's see if we can do that, but this time we're gonna change the key, or let's try a different version, or let's try a different style. So sometimes I'm a little pushier. Most of the time, the initial goal comes from them.

R: So, yeah, that's lovely. That's brilliant, thank you. Yeah, that's really helpful, actually, more than you know, something you just said there. OK. Do you measure your students' goal progress? When I say measure it, obviously, you're going to have an idea if they've got any better at it, but, I mean, is there sort of.....any kind of physical measurement that you take? I don't know.

E: I mean, I'm always tracking these things, of course. And I keep copious notes. I keep handwritten notes on all of my students, because there's a lot of them. And I can't remember what we did last week. So I do keep pretty strong notes, and oftentimes I'll give myself a little, you know, just like I do in my own practice. Here's what happened today, and this is maybe a good thing to check in on next time, just so that I can go into the lesson and be like, aha, I remember we were doing this. Let's see if we can stretch more in that direction, or whatever. In terms of keeping some sort of goal chart, or like actual measurements, like I only really employ that if I feel like it will be motivating for them. Like I never want to be the one holding the yardstick and being like, we're here, we want to be here, right? But if they're like, oh, I'm really, it's really hard for me to be motivated and I'm not performing right now, but I want to work on this and that, but I'm just having a really hard time getting the fire lit because I don't feel enough like, you know, motivation. Then sometimes I'll be like, okay, well, let's take a practice video once a week, you know, and bring it to me and we'll start the lesson by looking at the practice video and checking out like what happened and what didn't happen and where do we want to go from there? So oftentimes it'll be like only if

Sub themes relating to participant's use of Goal Setting

Is goal setting currently utilised and how

Student/teacher driven

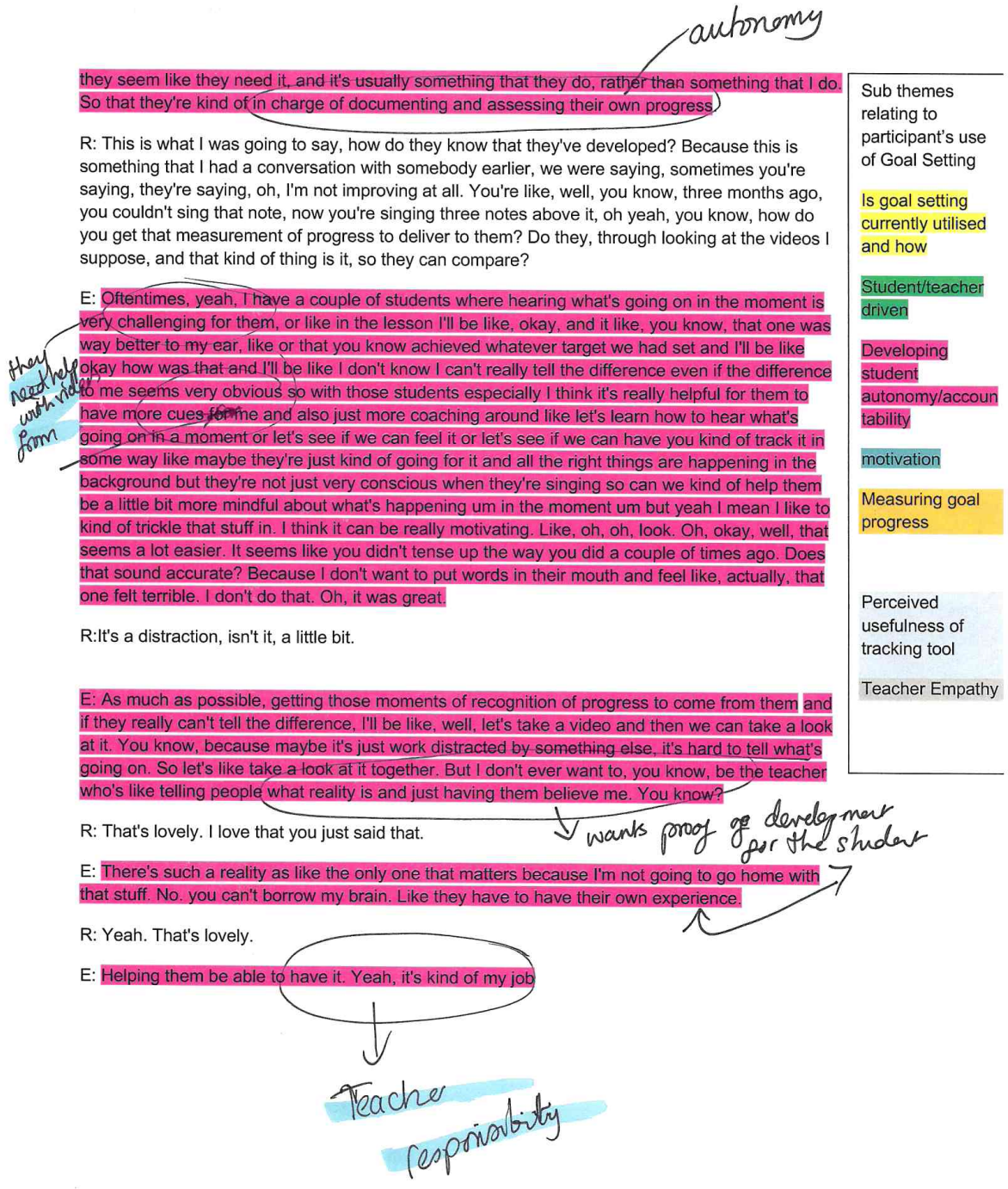
Developing student autonomy/accountability

motivation

Measuring goal progress

Perceived usefulness of tracking tool

Teacher Empathy


autonomy
they seem like they need it, and it's usually something that they do, rather than something that I do. So that they're kind of in charge of documenting and assessing their own progress
R: This is what I was going to say, how do they know that they've developed? Because this is something that I had a conversation with somebody earlier, we were saying, sometimes you're saying, they're saying, oh, I'm not improving at all. You're like, well, you know, three months ago, you couldn't sing that note, now you're singing three notes above it, oh yeah, you know, how do you get that measurement of progress to deliver to them? Do they, through looking at the videos I suppose, and that kind of thing is it, so they can compare?
E: Oftentimes, yeah, I have a couple of students where hearing what's going on in the moment is very challenging for them, or like in the lesson I'll be like, okay, and it like, you know, that one was way better to my ear, like or that you know achieved whatever target we had set and I'll be like okay how was that and I'll be like I don't know I can't really tell the difference even if the difference to me seems very obvious so with those students especially I think it's really helpful for them to have more cues for me and also just more coaching around like let's learn how to hear what's going on in a moment or let's see if we can feel it or let's see if we can have you kind of track it in some way like maybe they're just kind of going for it and all the right things are happening in the background but they're not just very conscious when they're singing so can we kind of help them be a little bit more mindful about what's happening um in the moment um but yeah I mean I like to kind of trickle that stuff in. I think it can be really motivating. Like, oh, oh, look. Oh, okay, well, that seems a lot easier. It seems like you didn't tense up the way you did a couple of times ago. Does that sound accurate? Because I don't want to put words in their mouth and feel like, actually, that one felt terrible. I don't do that. Oh, it was great.
R:It's a distraction, isn't it, a little bit.
E: As much as possible, getting those moments of recognition of progress to come from them and if they really can't tell the difference, I'll be like, well, let's take a video and then we can take a look at it. You know, because maybe it's just work distracted by something else, it's hard to tell what's going on. So let's like take a look at it together. But I don't ever want to, you know, be the teacher who's like telling people what reality is and just having them believe me. You know?
R: That's lovely. I love that you just said that.
E: There's such a reality as like the only one that matters because I'm not going to go home with that stuff. No. you can't borrow my brain. Like they have to have their own experience.
R: Yeah. That's lovely.
E: Helping them be able to have it. Yeah, it's kind of my job
they need help with what? form
wants proof of development for the student
Teacher responsibility
Sub themes relating to participant's use of Goal Setting
Is goal setting currently utilised and how
Student/teacher driven
Developing student autonomy/accountability
motivation
Measuring goal progress
Perceived usefulness of tracking tool
Teacher Empathy

ADAPTING VOCABULARY

R: Perfect. Thank you. Um so do you adapt your vocabulary and terminology in the way you instruct or feedback dependent on the individual student now, I've been asking that question and what people are coming back with is Oh, yeah, absolutely depends on their level of ability to the technical way I think what I meant and I haven't provided that question very well, I'm more looking at do you change, do you adapt your vocab and terminology dependent on them individually, depending on their kind of possible mindset and schema and things like that? Would you alter how you speak to them? And what words would you use?

E: Yeah, yeah. And I think the more I learn about someone's mindset and just kind of the kind of language that they tend to use, the more I can kind of match where I perceive them to be, to have their own kind of narrative strength. Like I have a couple of students who are visual artists, and so having, you know, mental pictures or visual cues can be really helpful for them, or having them make gestures. I have some students for whom like gestures make them feel like a total alien and make them really uncomfortable So I might be a little bit more, you know specific or a little bit more You know literal with those folks. But yeah, I think I definitely and try to like match their their language preferences, you know and be able to kind of meet them where they're at in terms of how they explain things to themselves and how they, you know, describe their experience.

matches vocab to perception

student dependent

mental pictures like PA

Sub themes relating to adapting vocabulary and feedback

Reasons for changing vocab

Promoting autonomy

Reading student

Experiential knowledge

TEACHER OPENESS TO NEW FRAMEWORKS AND DEVELOPING KNOWLEDGE

R: Brilliant. Are you flexible in modifying your lesson approach if offered a framework that is proven to work? I'm more looking at the psychology side of things rather than somebody suddenly coming up with a fresh new way of teaching about raising the soft palate. So I'm looking more, rather than technical, I'm looking more psychology here. If somebody comes up with some sort of framework or schema that works and is proven to work, are you flexible in implementing that in your lesson, potentially?

always doing it!

E: Oh yeah, (laughs) I do it all the time. My students are like, what is it this time? I'm like, okay, I just heard about this thing. Do you want to give it a try? So they're used to my antics. Yeah, I think, you know, flexibility in teaching is part of my creative process as a teacher to be flexible, So yeah, I'm very open to that.

R: Fab. How important is developing your knowledge surrounding student psychology to your singing teaching? I think you sort of answered that one. We'll ask the question anyway.

E: Yeah, very. I mean, I'm actually toying with the idea of spending my modules five and six on that as well. So, yeah, I'm really interested about that, especially as I kind of expand my offerings to include more, you know, songwriting, more kind of coaching orientated stuff, more performance coaching and creativity nurturing, you know, not just helping people sing this song better or with less strain or whatever, you know, more than voice technique as I expanded to other realms, it becomes more important.

MA Course of Study

Sub themes relating to teacher's flexibility to developing knowledge and studio

Yes

Reasons for being open

Experiential knowledge

R: Brilliant. Now, this last question, I've worded it so terribly and we keep getting hung up on it, so I've got to try and word it correctly. So, I've written here, had you considered developing this area of knowledge before now or do you believe that it has a living impact in delivering a lesson? I think when I'm talking about developing this area of knowledge I'm talking about mindset, psychology, goal setting, you know, it as a package. That's kind of, it's all integral together because I'll tell you how I arrived at that. It's when I've been doing my research and finding a lot of information about mindset and I'm finding information about goal setting but n'er the twain do meet, as they say. So, you know, it's kind of not come together, particularly in singing, whereas somebody's mindset might govern how you should goal set for them. So that's kind of where I'm looking at, kind of heading with this. Is that something you would have considered developing an area of knowledge that you might not have even given it a second thought and thought about it? Or you might have thought about developing the mindset or you might have thought about developing the goal setting or do you believe it has little impact in delivering a lesson?

E: I think it's yeah, I consider this often. It's like all about just reaching somebody better. And if I am in a state of kind of open conversation and collaboration with a student, it's going to be a better lesson for them, and it's going to be way less draining for me to teach that person. So it's like anything that will make that exchange more open and more constructive and more flexible and able to kind of duck and weave as they are processed ducks and weaves, like that's something that I feel like I'm always looking for new avenues.

R: I mean, I've asked that question and I sat there thinking, I almost don't, you've probably seen it again, I don't know why you've asked that, because I've kind of answered that, because you are somebody that's very much wanting to develop and push yourself forward and push your studio forward, and you're trying to get everything developing all the time, so I knew that before I asked, but I just wanted to make sure I'd asked all the 10 questions, really.

Thank you, bye.

Transcribed with Cockatoo

Sub themes relating to teacher's flexibility to developing knowledge and studio

Yes

Reasons for being open

Experiential knowledge