APPENDICES

Appendix A. Ethics Form

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

PG2 / E1 FORM

APPLICATION FOR ETHICAL APPROVAL

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

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

This document is also available in Welsh.

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

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

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

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

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

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

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

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

SECTION A: About You (Principal Researcher)

1	Full Name:		Florie-Anne Gounelle			
2	Tick all boxes that apply:		Member of staff:	☐	Honorary research fellow:	☐
	Undergraduate Student	☐	Taught Postgraduate Student	☑	Postgraduate Research Student	☐

3	Institute/Academic Discipline/ Centre:	WAPPAR
4	Campus:	Carmarthen
5	E-mail address:	gounelleflorie@gmail.com
6	Contact Telephone Number:	+1 825 994 0354
	For students:	
7	Student Number:	2316444
8	Programme of Study:	MA Professional Practice (Voice Pedagogy)
9	Director of Studies/Supervisor:	Louise Emanuel/Julie Crossman/Debbie Winter/Module 6 Tutor (Joshua Lee Cummins)

SECTION B: Approval for Research Activity

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

SECTION C: Internal and External Ethical Guidance Materials

	Please list the core ethical guidance documents that have been referred to during the completion of this form (including any discipline-specific codes of research ethics, location-specific codes of research ethics, and also any specific ethical guidance relating to the proposed methodology). Please tick to confirm that your research proposal adheres to these codes and guidelines. You may add rows to this table if needed.	
1	**UWTSD Research Ethics & Integrity Code of Practice**	☑
2	**UWTSD Research Data Management Policy**	☑
3	**Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans (TCPS 2)**	☑
4	**Tri-Agency Research Data Management Policy**	☑
5	**Personal Information Protection and Electronic Documents Act**	☑

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

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

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

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

SECTION E: Details of Research Activity

1	Indicative title:	Pedagogical personalisation and learner experience in adult voice education: a mixed-methods study		
2	Proposed start date:	10th February 2026	Proposed end date:	1st October 2026
	Introduction to the Research (maximum 300 words per section) **Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the points below:** • *Purpose of Research Activity* • *Proposed Research Question* • *Aims of Research Activity* • *Objectives of Research Activity* Demonstrate, briefly, how **<u>Existing Research</u>** has informed the proposed activity and explain • *What the research activity will add to the body of knowledge* • *How it addresses an area of importance.*			
3	**Purpose of Research Activity** While personalisation is sometimes cited in voice pedagogy, existing research tends to focus on outcomes or techniques rather than on how pedagogical personalisation is enacted in practice. This study seeks to address this gap by examining how pedagogical personalisation is implemented in practice and how adult learners describe their experience within such an environment over time. It will draw on research conducted during Module 5, in which a personalisation framework for voice lessons was created. The purpose of this research is to examine how pedagogical personalisation is enacted in one-to-one adult voice teaching, by making visible the types of adjustments a teacher makes across and between sessions. Rather than evaluating whether personalisation is effective, the study seeks to describe what personalisation concretely consists of in practice, and how it is organised within a short teaching trajectory. In parallel, the research explores how adult learners describe changes in their experience of their voice during this period, using self-report measures and open-ended reflection. The aim is not to establish causality, but to better understand how personalised teaching environments are experienced by learners and articulated by the teacher, and to identify if some adjustments may have a correlation with specific learners' outcomes.			
4	**Research Question** How is pedagogical personalisation enacted in adult one-to-one voice education, and how do learners describe changes in their learning experience during a short personalised teaching process?			

5	**Aims of Research Activity** The aims of this research are to: • Explore and describe how pedagogical personalisation is implemented in adult individual voice teaching. • Examine adult learners' self-reported experiences before and after a short personalised teaching process. • Identify recurring types of pedagogical adjustments involved in creating a personalised learning environment. • Contribute a practice-informed account of personalised pedagogy within voice education. More broadly, the study aims to shift attention from whether personalisation "works" to how personalisation is enacted in practice, and may explore which pedagogical decisions inform specific changes, such as increased progress self-awareness. By documenting pedagogical decision-making and learner experiences, the research seeks to provide a clearer conceptual and practical understanding of personalisation in creative, one-to-one educational settings.
6	**Objectives of Research Activity** To achieve these aims, the research will pursue the following objectives: • To collect pre- and post-intervention self-report data using tools such as Likert-scale questionnaires measuring variables like learners' perceived agency, satisfaction, clarity, or sense of alignment with their voice. • To document pedagogical adjustments made during and between teaching sessions, including adjustments to task structure, emotional framing, instructional language, and practice organisation. • To categorise and quantify the types of pedagogical adjustments used across participants using descriptive quantitative methods. • To conduct a thematic analysis of pedagogical adjustments and learner reflections in order to identify recurring patterns. • To explore relationships between the types and frequency of pedagogical adjustments and changes in learners' self-reported experience, without claiming causality. • To situate findings within existing research on personalised learning, learner agency, and pedagogical decision-making in creative education. Through these objectives, the study will produce a descriptive map of personalised pedagogical practices and an exploratory account of how adult learners experience a personalised voice learning environment over time.
	Proposed methods (maximum 600 words) Provide a brief summary of all the methods that **may** be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed. You do not need to justify the methods here, but should instead describe how you intend to collect the data necessary for you to complete your project.

7	**Overarching methodology:** Mixed methods • Literature review informing the research design and analysis (personalised learning, student-centred pedagogy, education, learner agency, reflective practice, creative and one-to-one pedagogy). • Questionnaires/surveys using self-report measures (such as Likert-scale items) to collect quantitative data on learners' experiences (e.g. perceived agency, satisfaction, clarity, alignment with voice or goals), administered at different points during the research period (e.g. pre- and post-teaching). • Recorded (audio) sessions with the participants • Observations of teaching sessions conducted as part of normal pedagogical practice, focusing on pedagogical adjustments and decision-making during one-to-one teaching. Pedagogical adjustments may include, but are not limited to, changes in task structure, instructional language, emotional framing, pacing, practice organisation, and between-session support. • Field notes taken during and/or immediately after teaching sessions to document pedagogical processes and contextual factors. • Reflective journal maintained by the researcher to document pedagogical planning, in-session decisions, and between-session adjustments over time. • Open-ended written responses and/or short learner reflections collected through questionnaires or written prompts to capture participants' descriptions of their learning experience. • Qualitative analysis using thematic and/or comparative analysis to identify recurring patterns in pedagogical personalisation practices and learner experiences. • Quantitative analysis using descriptive statistics, contingency tables, and/or visual data representation to explore patterns in self-report data and changes over time. • Possibly: Semi-structured interviews and/or small focus groups with participants to further explore learners' experiences of personalised voice teaching and to triangulate findings from questionnaires and observations.
	Location of research activity Identify all locations where research activity will take place.
8	- Online (Zoom) - Canada, using a private room at the public library (close to other individuals) or my private voice studio
	Research activity outside of the UK If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, particular cultural and/or legal sensitivities or vulnerabilities of participants. If you live in the country where you will do the research then please state this.

9	Canadian ethical guidelines for research: Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans (TCPS 2) Canadian ethical guidelines for data in research: Tri-Agency Research Data Management Policy This guidelines will be thoroughly followed. I will take into account any specific cultural or legal sensitivities that might affect participants, such as language barriers, cultural norms, or legal restrictions on data collection and privacy. This includes ensuring that informed consent is obtained in a culturally appropriate manner and that participants fully understand their rights and the nature of the research. I am familiar with the location where the research will take place, be it “the country of Canada” or “the meeting rooms at the public library” or “my private studio” used for face-to-face interviews/ focus groups. I am familiar with the local context, including cultural norms and legal requirements. This familiarity will guide my approach to ethical compliance and ensure that the research is conducted respectfully and appropriately.

10	Use of documentation not in the public domain: Are any documents **NOT** publicly available?	**NO**	☐
		YES	☑
11	In some cases, participants may choose to share or allow the researcher to view personal documents or information (including health-related or voice-related documentation) for contextual understanding of their learning experience. Such documents will not be requested, not copied, not retained, and not systematically analysed as research data. Any consultation of such documents will be strictly contextual and at the participant’s discretion. No medical records, diagnostic reports, or clinical documentation will be collected, stored, transcribed, or treated as primary research data. Health-related information, if mentioned, will remain self-reported and contextual only. Participants will be fully informed about the nature and scope of the data collected, the distinction between contextual information and research data, and the purposes of the research. Informed consent will be obtained prior to participation.		

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

SECTION F: Scope of Research Activity

	Will the research activity include:	YES	NO
1	Use of a questionnaire or similar research instrument?	☑	☐
2	Use of interviews?	☑	☐
3	Use of focus groups?	☑	☐
4	Use of participant diaries?	☑	☐
5	Use of video or audio recording?	☑	☐
6	Use of computer-generated log files?	☑	☐
7	Participant observation with their knowledge?	☑	☐
8	Participant observation without their knowledge?	☐	☑
9	Access to personal or confidential information without the participants' specific consent?	☐	☑
10	Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive?	☐	☑
11	Performance of any acts which may cause embarrassment or affect self-esteem?	☐	☑
12	Investigation of participants involved in illegal activities?	☐	☑
13	Use of procedures that involve deception?	☐	☑
14	Administration of any substance, agent or placebo?	☐	☑
15	Working with live vertebrate animals?	☐	☑
16	Procedures that may have a negative impact on the environment?	☐	☑
17	Other primary data collection methods. Please indicate the type of data collection method(s) below.		
	Details of any other primary data collection method: Possible: Self-report inventories Thematic and/or comparative analysis to analyse data Contingency tables and/or visual data representation	☑	☐

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

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

SECTION G: Intended Participants

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

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

	Participant numbers and source Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?	
10	How many participants are expected?	2-20 for each method. They will be the same people.
11	Who will the participants be?	Adults wanting to work on their voice (speaking or singing) over a small number of sessions. They won't be known to me.
12	How will you identify the participants?	Participants will be identified based on their involvement in music-related activities, voice-related activities, or self-improvement related activites, either through self-identification as voice users or through membership in relevant communities or organisations. They can also be curious people wanting to explore their voice over a few sessions. Outreach will be conducted in online forums, social media groups, and platforms, such as Facebook groups or Reddit communities. Recruitment may also take place through professional networks, such as associations for vocalists or local music schools and conservatories, where musicians are likely to be engaged. If more participants than available places arise, selection will be based on practical and ethical criteria, including order of registration, availability to participate in the required number of sessions, and the ability to commit to the study timeline. No selection will be made based on perceived ability, performance level, or personal characteristics unrelated to the research aims.

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

	Information for participants:	**YES**	**NO**	**N/A**
24	Will participants be paid?	☐	☑	☐
25	Is specialist electrical or other equipment to be used with participants?	☑	☐	☐
26	Are there any financial or other interests to the investigator or University arising from this study?	☐	☑	☐
27	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	☑	☐
28	If YES to any question, please provide full details			
	Box 25: Phone for audio recording, computer for audio recording and holding Zoom sessions, participants' computers on their own time to answer the questionaires and surveys.			

SECTION H: Anticipated Risks

	Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them. If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.		
1	**Full risk assessment completed and appended?**	**Yes**	☐
		No	☑
2	**Risks to participants** For example: sector-specific health & safety, emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information		

	Risk to participants:	*How you will mitigate the risk to participants:*
	1) **Emotional discomfort or vulnerability** Participants may experience mild emotional discomfort when reflecting on their voice, their learning process, or their relationship to self-expression, authenticity, or confidence	1) **Managing emotional discomfort** Participants will be informed in advance about the nature of the research activities. They will be reminded that participation is voluntary and that they may skip any question, pause an activity, or withdraw from the study at any time without penalty. Where appropriate, participants will be signposted to general wellbeing resources.
	2) **Emotional impact of self-report questionnaires** Participants may feel temporarily affected by completing self-report questionnaires related to satisfaction, agency, learning experiences, or personality-related traits.	2) **Contextualising questionnaires and self-report tools** All questionnaires and self-report instruments will be clearly framed as reflective tools rather than diagnostic or evaluative measures. Participants will be informed that there are no "right" or "wrong" answers and that results are used solely for research purposes.
	3) **Disclosure of personal or sensitive information** During questionnaires, written reflections, interviews, or teaching sessions, participants may voluntarily disclose personal, sensitive, or health-related information.	3) **Handling sensitive disclosures** Participants will not be *required* to disclose sensitive personal or medical information. Any sensitive information shared voluntarily will be treated confidentially and will not be recorded or analysed as medical or diagnostic data.
	4) **Transfer and storage of personal data** The collection of non-public personal data (questionnaire responses, reflective writing, observational notes) carries a risk if not securely handled	4) **Data protection and confidentiality** All collected data will be anonymised or pseudonymised. Data will be stored securely on encrypted, password-protected devices or GDPR-compliant cloud storage. Access will be restricted to the researcher only, and data will be retained only for the duration necessary to complete the research.
	5) **Perceived power imbalance or performance pressure** Participants may feel implicit pressure to perform, improve, or report positive outcomes due to the pedagogical context or the researcher's dual role as teacher-researcher	5) **Reducing power imbalance and response bias** Participants will be reminded that their responses will not affect their access to teaching, feedback, or future opportunities. The research will emphasise exploration of experience rather than evaluation of performance. Reflexive practices will be used by the researcher to monitor and minimise bias.
	6) **Participant fatigue or cognitive load** Participants may experience fatigue if questionnaires, sessions, or reflective activities are perceived as too time-consuming	6) **Managing participant fatigue** Participants will be informed of the expected time commitment in advance. Questionnaires will be designed to be concise, and breaks will be offered during longer sessions. Participation will be paced according to individual capacity.
	7) **Physical discomfort or minor physical risk** As the research involves voice-related activities, participants may experience temporary vocal fatigue or physical discomfort. There is also a minimal risk of accidental injury in the research setting.	7) **Managing physical risk** Voice activities will be adapted to participants' comfort levels. Participants will be encouraged to stop any activity that causes discomfort. Sessions will take place in a safe environment, and no activities involving physical risk beyond normal voice use will be required. They can be referred to medical professionals if needed.

3	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities
	If a participant experiences emotional discomfort during the research activities, the session will be paused or adapted as appropriate. Participants will be encouraged to seek appropriate external support if needed, and general wellbeing resources will be signposted where relevant. - Mental health helpline in Canada: 1 867-456-3838 or 1 866-456-3838 - Mental health research Canada : https://www.mhrc.ca/mh-resources
4	**Risks to the investigator** For example: personal health & safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest

	Risk to the investigator:	*How you will mitigate the risk to the investigator:*
	1) **Emotional fatigue or strain** Engaging closely with participants' learning processes, self-reflection, and personal experiences related to voice and identity may lead to emotional fatigue for the researcher over time	1) **Managing emotional fatigue** The researcher will engage in regular reflexive practice, including maintaining a reflective journal and monitoring workload to prevent emotional exhaustion. Where appropriate, supervisory support will be sought
	2) **Blurred boundaries due to dual role (teacher–researcher)** The researcher's dual role as both teacher and investigator may create challenges in maintaining clear professional boundaries and analytical distance	2) **Maintaining professional boundaries** Clear boundaries between teaching and research activities will be established and communicated to participants. Research-related data collection will be clearly distinguished from pedagogical interaction
	3) **Risk of perceived responsibility for participants' progress or wellbeing** Participants may attribute changes in confidence, satisfaction, or learning outcomes to the researcher, potentially creating pressure or emotional burden	3) **Managing perceived responsibility** Participants will be reminded that the research explores experiences rather than guarantees outcomes. The study will avoid framing outcomes as measures of success or failure
	4) **Risk of accusation of harm, bias, or impropriety** There is a potential risk of misunderstanding or accusation related to the researcher's influence, pedagogical decisions, or handling of sensitive discussions	4) **Reducing risk of accusation or impropriety** Clear informed consent procedures will be followed, including transparent communication about the scope of the research, participants' rights, and the voluntary nature of all activities. All data handling will follow ethical and institutional guidelines
	5) **Conflict of interest / insider research** If a researcher has prior or ongoing professional relationships with participants, it may raise concerns about objectivity and power dynamics.	5) **Addressing conflicts of interest** Any prior relationship with participants will be disclosed where relevant. Participation will be entirely voluntary, and participants will be free to withdraw without consequence. Reflexive practices will be used to monitor bias
	6) **Physical safety and personal security** If any activities take place in person, there may be minimal risks associated with travel, unfamiliar environments, or extended working hours.	6) **Ensuring personal safety** Where possible, activities will be conducted online. Any in-person sessions will take place in safe, appropriate environments. The researcher will follow standard personal safety practices and avoid working in isolated or unsafe settings.

5	**University/institutional risks** For example: adverse publicity, financial loss, data protection	
	Risk to the University: 1) Reputational damage: if ethical standards are not maintained, the university's reputation could be harmed. 2) Data protection breaches: failure to securely handle personal data could result in breaches, leading to legal consequences and financial penalties.	*How you will mitigate the risk to the University:* 1) Follow the university's Research Ethics and Integrity Code of Practice, ensuring all research is conducted to the highest ethical standards. 2) Strictly adhere to GDPR and Data Protection Act 2018 guidelines, ensuring all personal data is anonymized, encrypted, and stored securely.
6	**Environmental risks** For example: accidental spillage of pollutants, damage to local ecosystems	
	Risk to the environment: N/A	*How you will mitigate the risk to environment:* N/A

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

SECTION I: Feedback, Consent and Confidentiality

1	**Feedback** What de-briefing and feedback will be provided to participants, how will this be done and when?
	If they wish, at the conclusion of the study, participants will receive an email summarising the overall findings and explaining how their contributions helped achieve the research objectives. This final email will provide closure to their participation, helping them understand the significance of their involvement. This email will also offer participants the opportunity to ask any further questions or seek additional details about the study. This approach ensures that participants are fully informed about the outcomes of the research and that their participation is appropriately acknowledged.
2	**Informed consent** Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded in accordance with prevailing data protection legislation.

	Before providing consent, participants will receive a clear explanation of the study's purpose, procedures, potential risks, and data protection measures. They will be informed that participation is voluntary and that they can withdraw at any time. If any are used, they will be informed that self-report inventory data collection is independent of the university and the research project, and that confidentiality of this data cannot be guaranteed by the researcher or the university. Written consent: Participants will provide written or electronic consent before any data collection begins, either by signing a consent form or by agreeing online via a checkbox. Electronic consent: For surveys, consent will be recorded when participants click an "I agree" box after reading the consent details, or participants will be informed at the beginning of the survey of the details and implications of the research, and that by participating they give their consent for data collection. All consent records will be securely stored in compliance with GDPR and data protection laws.
3	**Confidentiality / Anonymity** Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case.
	Participants' anonymity will be maintained by assigning unique codes or identifiers to all data collected, ensuring no personal information is linked to their responses. In any reports or publications, only aggregated data or anonymised quotes will be used, preventing identification of individual participants. Confidentiality will be ensured by securely storing all data in encrypted files, accessible only to the researcher. Personal data, such as consent forms, will be stored separately from research data to further protect participant identities. However, if tests such as personality tests are conducted independently of the university and research project, confidentiality cannot be guaranteed by the research team. Participants will be informed of this limitation before they consent to participate.

SECTION J: Data Protection and Storage

	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")?	**YES**	**NO**
1	***"Personal data"*** *means any information relating to an identified or identifiable natural person ('data subject'). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person. Any video or audio recordings of participants is considered to be personal data.*	☑	☐
	If YES, provide a description of the data and explain why this data needs to be collected:		
2	The research involves collecting personal data, including audio recordings of lessons, interviews and focus groups, and responses to questionnaires. This data is essential to identify potential correlations between adaptations of lessons and possible, and identifying lessons structures, which is central to the study's objectives. All personal data will be anonymised and stored securely in compliance with GDPR and DPA 2018 regulations, as well as relevant data protection laws of the country in which participants are based. Any health-related information will remain strictly voluntarily/spontaneously self-reported, non-diagnostic, and will not be interpreted as medical data.		

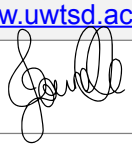
	Does it involve special category data (as defined by the GDPR)?	**YES**	**NO**
3	***"Special category data"*** *means sensitive personal data consisting of information as to the data subjects' –* *(a) racial or ethnic origin,* *(b) political opinions,* *(c) religious beliefs or other beliefs of a similar nature,* *(d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992),* *(e) physical or mental health or condition,* *(f) sexual life,* *(g) genetics,* *(h) biometric data (as used for ID purposes),*	☑	☐
	If YES, provide a description of the special category data and explain why this data needs to be collected:		
4	(e) Health-related data, only if the participant spontaneously shares it, which may be the case if they feel it is relevant to their personalisation process.		

	Will data from the research activity (collected data, drafts of the thesis, or materials for publication) be stored in any of the following ways?	**YES**	**NO**
5	Manual files (i.e. in paper form)?	☑	☐
6	University computers?	☐	☑
7	Private company computers?	☐	☑
8	Home or other personal computers?	☑	☐
9	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☑	☐
10	"Cloud" storage or websites?	☑	☐
11	Other – specify:	☐	☑
12	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of backup procedures, password protection, encryption, anonymisation and pseudonymisation:		
	All data will be kept in password-protected cloud storage using a secure, GDPR-compliant service, which will not be shared with unauthorised individuals. Any audio or visual data collected will be transcribed, and participants will be given the opportunity to review these transcriptions to check for accuracy. Data stored on USB sticks or other portable devices will be encrypted and password-protected. Each participant will be assigned a unique identifier to ensure confidentiality, and this identifier list will be securely stored in a separate, password-protected folder. All measures are in place to maintain data security and protect participant confidentiality throughout the research process.		

	Data Protection		
	Will the research activity involve any of the following activities:	**YES**	**NO**
13	Electronic transfer of data in any form?	☑	☐
14	Sharing of data with others at the University outside of the immediate research team?	☐	☑
15	Sharing of data with other organisations?	☐	☑
16	Export of data outside the UK or importing of data from outside the UK?	☑	☐
17	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☑	☐
18	Publication of data that might allow identification of individuals?	☐	☑
19	Use of data management system?	☑	☐
20	Data archiving?	☐	☑
21	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and Data Protection Act (2018) (and any international equivalents, where appropriate):		
	All data will be encrypted and kept in password protected cloud storage. Any USB sticks used to store or transfer data will be password protected. All data transfers will be encrypted, and password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. The data will be stored until the final grades are released and then deleted. In accordance with the DPA2018, participants will have the right to ask to see what data is held relating to them, and this data will be deleted immediately if the participant requests this, in which case the data will not be used in the project. All data will be stored in accordance with Data Protection Act and Tri-Agency Research Data Management Policy's guidelines		
22	List all who will have access to the data generated by the research activity:		
	The principal researcher, her tutor and Module 6 markers.		
23	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	The principal researcher.		
24	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.		
	All data will be encrypted and kept in password protected cloud storage (iCloud) which will not be shared. Any USB sticks used to store or transfer data will be password protected and will be reformatted at the end of the project in order to destroy the data. The data will be stored until the completion of the project and then deleted. Data will be archived by the principal researcher until final grades are released.		
25	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. (*Most relevant to academic staff)*		
	N/A		
26	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	**YES**	☑

27	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding	**YES**	☑

SECTION K: Declaration

	The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants**.** In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/		
1	**Signature of applicant:**		**Date:** January 23rd, 2026

For STUDENT Submissions:

2	Director of Studies/ Supervisor:	Christian Felices	**Date:** 12.2.2026
3	Signature:	Christian Felices	

For STAFF Submissions:

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

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

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

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

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

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

Appendix B. Letter of approval

Florie-Anne Gounelle
Howling Birds Vocal Studio
207 - 1221 Macleod Trail SE
T2G 2K1 Calgary AB
Canada
gounelleflorie@gmail.com

22nd December 2025

Dear UWTSD,

RE: Indicative title: Pedagogical personalisation and learner experience in adult voice education: a mixed-methods study

I confirm that I approve of the research proposed on “personalisation of one-to-one voice lessons” to be carried out by Florie-Anne Gounelle, of Howling Birds Vocal Studio, between February 2026 and November 2026.

Kind Regards,
Florie-Anne Gounelle

Appendix C. Participant information sheet

Participant Information Sheet

Research question (as of 3 March 2026):

How is pedagogical personalisation enacted in adult one-to-one voice education, and how do students describe changes in their learning experience during a short personalised teaching process?

Purpose of the study

This study is being conducted as part of a Master's Degree in Voice Pedagogy at the University of Wales Trinity Saint David with Voice Study Centre. It examines pedagogical personalisation in adult one-to-one voice education, also referred to as "applied" lessons.
The goal is to better understand how personalised voice teaching is implemented in practice and how adult learners experience changes in their voice and learning process over a short period of time.
Your input will help provide insight into how teaching adjustments unfold across sessions and how learners perceive their own development within a personalised learning environment.

Who can participate?

To take part in this study, you must:

- Be 18 years of age or older
- Be interested in developing your speaking or singing voice
- Be available to attend five sessions between 16 March and 7 June 2026
- Not have an existing teaching relationship with the researcher

Participation is voluntary

Your participation is entirely voluntary. You may choose to stop or withdraw at any point, for any reason, and without consequence.

What will happen

If you agree to participate:

- You will complete a short Likert-scale questionnaire about your relationship with your voice. You may also complete an optional intake questionnaire regarding your vocal goals.
- You will take part in five one-to-one voice lessons (up to five hours).

- After the final session, you will complete a similar questionnaire and a short reflective survey.
- All sessions will be audio-recorded for research purposes (audio only).
- Some objective vocal measures (such as vocal range) may be noted during sessions for contextual analysis.

Your voice, identity, or abilities will not be evaluated. The focus of the research is on analysing teaching processes and adjustments.

Confidentiality and anonymity

All data you provide will be treated as confidential. Your responses will be anonymised, and no personally identifiable information will be included in the final report.

Data handling

All data will be securely stored in encrypted, password-protected files. Only the researcher and academic supervisors will have access to the data.
Data will be stored until the completion of the research project and the release of final grades, and will then be securely deleted.

Risks

Participation involves normal voice-use activities similar to standard voice lessons.

Possible minor risks include:
- Mild vocal fatigue
- Temporary emotional reflection when discussing your learning experience

You may pause or stop any activity at any time.

Outline of the study

This study uses a mixed-method approach, combining both qualitative and quantitative elements. At the beginning and end of the teaching period, you will complete short questionnaires designed to capture your perceptions of your voice and learning experience. These responses will be analysed using descriptive statistics to explore patterns and potential shifts over time.
During the voice sessions, teaching will be adapted in response to your stated goals, preferences, and observed learning responses. All sessions will be audio-recorded to allow examination of how pedagogical adjustments unfold across and between sessions.
In addition to questionnaire responses and recordings, the researcher will document teaching decisions and adjustments through structured reflective notes. These materials will be analysed

using thematic analysis to identify recurring types of pedagogical adjustments and patterns in learner experience.
The different sources of data (questionnaires, session recordings, and reflective documentation) may be compared to explore correspondences between teaching adjustments and learners' self-reported experiences. The study seeks to describe these processes rather than to measure effectiveness or establish causality.

Questions

If you have any questions before, during, or after your participation, please contact: contact@howlingbirds.com

Appendix D. Participant consent forms, redacted

Pedagogical personalisation in adult voice education - Participants' consent form

Participant 1

This study aims to explore how one-to-one voice lessons can be adapted to individual learners, and how participants describe their experience of their voice and learning process over a short teaching period.

Purpose of research activity

While personalisation is sometimes examined in voice pedagogy, research mainly focuses on outcomes or techniques rather than how it is enacted in practice. This study aims to fill this gap by examining how pedagogical personalisation is implemented and how adult learners describe their experiences over time. Instead of assessing effectiveness, it describes what personalisation involves and how it's organized within a short teaching period. The research also looks at how learners perceive changes in their voice, using self-reports and reflections. The goal is to understand learners' experiences and how adjustments may relate to outcomes, not to establish causality.

What is personalisation?

In this study, personalisation is the creative ongoing adaptation of teaching in response to an individual learner's goals, needs, preferences, and emerging responses, across and between sessions. It is dynamic and relational, not pre-planned only.

What does participation involve?

If you agree to participate:

• You will take part in 5 one-to-one voice lessons.

The total duration of these live sessions will not exceed 5 hours.

Individual session length may vary (30 to 60 minutes) depending on your learning profile and scheduling preferences.

• Before the first session, you will complete a short questionnaire (Likert-scale format) and optional survey.

• After the final session, you will complete two similar questionnaires and a short survey.

• Sessions will be recorded for research purposes; only audio will be used.

The recordings are used to analyse teaching adjustments and pedagogical decision-making, never to evaluate or judge your performance.

Some objective vocal measures (e.g., range) may be noted during sessions for contextual analysis.

Time commitment

- Up to 5 hours of one-to-one teaching sessions
- Approximately 30-40 minutes total for surveys/questionnaires.
- Optional between-session tasks may be suggested if aligned with your goals and learning profile. These are not required for participation.

Participant involvement will take place between 16 March and 7 June 2026.

Risks

Participation involves normal voice-use activities similar to standard voice lessons, such as mild vocal fatigue or temporary emotional reflection when discussing your learning experience. If this occurs, you may contact me for guidance or referral to appropriate resources.

Confidentiality and data protection

Audio recordings and questionnaire responses will be anonymised.

Data will be stored on encrypted, password-protected devices and secure storage accessible only to the researcher and academic supervisors.

All data will be deleted after completion of the project and release of final grades.

Voluntary participation

Your participation is entirely voluntary.

You may withdraw at any time without providing a reason.

Contact

If you have questions about this study, please contact:

Florie Gounelle - contact@howlingbirds.com

Participant's name *

[redacted]

Participant's email *

[redacted]

Consent *

- [x] I am 18 or older.
- [x] I have read and understood the information provided above.
- [x] I consent to participate to this study.
- [x] I consent to the recording of sessions.
- [x] I understand that participation is voluntary and that I may withdraw at any time.
- [x] I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage.

Pedagogical personalisation in adult voice education - Participants' consent form

Participant 2

This study aims to explore how one-to-one voice lessons can be adapted to individual learners, and how participants describe their experience of their voice and learning process over a short teaching period.

Purpose of research activity

While personalisation is sometimes examined in voice pedagogy, research mainly focuses on outcomes or techniques rather than how it is enacted in practice. This study aims to fill this gap by examining how pedagogical personalisation is implemented and how adult learners describe their experiences over time. Instead of assessing effectiveness, it describes what personalisation involves and how it's organized within a short teaching period. The research also looks at how learners perceive changes in their voice, using self-reports and reflections. The goal is to understand learners' experiences and how adjustments may relate to outcomes, not to establish causality.

What is personalisation?

In this study, personalisation is the creative ongoing adaptation of teaching in response to an individual learner’s goals, needs, preferences, and emerging responses, across and between sessions. It is dynamic and relational, not pre-planned only.

What does participation involve?

If you agree to participate:

• You will take part in 5 one-to-one voice lessons.

The total duration of these live sessions will not exceed 5 hours.

Individual session length may vary (30 to 60 minutes) depending on your learning profile and scheduling preferences.

• Before the first session, you will complete a short questionnaire (Likert-scale format) and optional survey.

• After the final session, you will complete two similar questionnaires and a short survey.

• Sessions will be recorded for research purposes; only audio will be used.

The recordings are used to analyse teaching adjustments and pedagogical decision-making, never to evaluate or judge your performance.

Some objective vocal measures (e.g., range) may be noted during sessions for contextual analysis.

Time commitment

- Up to 5 hours of one-to-one teaching sessions
- Approximately 30-40 minutes total for surveys/questionnaires.
- Optional between-session tasks may be suggested if aligned with your goals and learning profile. These are not required for participation.

Participant involvement will take place between 16 March and 7 June 2026.

Risks

Participation involves normal voice-use activities similar to standard voice lessons, such as mild vocal fatigue or temporary emotional reflection when discussing your learning experience. If this occurs, you may contact me for guidance or referral to appropriate resources.

Confidentiality and data protection

Audio recordings and questionnaire responses will be anonymised.

Data will be stored on encrypted, password-protected devices and secure storage accessible only to the researcher and academic supervisors.

All data will be deleted after completion of the project and release of final grades.

Voluntary participation

Your participation is entirely voluntary.

You may withdraw at any time without providing a reason.

Contact

If you have questions about this study, please contact:

Florie Gounelle - contact@howlingbirds.com

Participant's name *

[redacted]

Participant's email *

[redacted]

Consent *

- [x] I am 18 or older.
- [x] I have read and understood the information provided above.
- [x] I consent to participate to this study.
- [x] I consent to the recording of sessions.
- [x] I understand that participation is voluntary and that I may withdraw at any time.
- [x] I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage.

Pedagogical personalisation in adult voice education - Participants' consent form

Participant 3

This study aims to explore how one-to-one voice lessons can be adapted to individual learners, and how participants describe their experience of their voice and learning process over a short teaching period.

Purpose of research activity

While personalisation is sometimes examined in voice pedagogy, research mainly focuses on outcomes or techniques rather than how it is enacted in practice. This study aims to fill this gap by examining how pedagogical personalisation is implemented and how adult learners describe their experiences over time. Instead of assessing effectiveness, it describes what personalisation involves and how it's organized within a short teaching period. The research also looks at how learners perceive changes in their voice, using self-reports and reflections. The goal is to understand learners' experiences and how adjustments may relate to outcomes, not to establish causality.

What is personalisation?

In this study, personalisation is the creative ongoing adaptation of teaching in response to an individual learner's goals, needs, preferences, and emerging responses, across and between sessions. It is dynamic and relational, not pre-planned only.

What does participation involve?

If you agree to participate:

• You will take part in 5 one-to-one voice lessons.

The total duration of these live sessions will not exceed 5 hours.

Individual session length may vary (30 to 60 minutes) depending on your learning profile and scheduling preferences.

• Before the first session, you will complete a short questionnaire (Likert-scale format) and optional survey.

• After the final session, you will complete two similar questionnaires and a short survey.

• Sessions will be recorded for research purposes; only audio will be used.

The recordings are used to analyse teaching adjustments and pedagogical decision-making, never to evaluate or judge your performance.

Some objective vocal measures (e.g., range) may be noted during sessions for contextual analysis.

Time commitment

- Up to 5 hours of one-to-one teaching sessions
- Approximately 30-40 minutes total for surveys/questionnaires.
- Optional between-session tasks may be suggested if aligned with your goals and learning profile. These are not required for participation.

Participant involvement will take place between 16 March and 7 June 2026.

Risks

Participation involves normal voice-use activities similar to standard voice lessons, such as mild vocal fatigue or temporary emotional reflection when discussing your learning experience. If this occurs, you may contact me for guidance or referral to appropriate resources.

Confidentiality and data protection

Audio recordings and questionnaire responses will be anonymised.

Data will be stored on encrypted, password-protected devices and secure storage accessible only to the researcher and academic supervisors.

All data will be deleted after completion of the project and release of final grades.

Voluntary participation

Your participation is entirely voluntary.

You may withdraw at any time without providing a reason.

Contact

If you have questions about this study, please contact:

Florie Gounelle - contact@howlingbirds.com

Participant's name *

[redacted]

Participant's email *

[redacted]

Consent *

- [x] I am 18 or older.
- [x] I have read and understood the information provided above.
- [x] I consent to participate to this study.
- [x] I consent to the recording of sessions.
- [x] I understand that participation is voluntary and that I may withdraw at any time.
- [x] I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage.

Pedagogical personalisation in adult voice education - Participants' consent form

Participant 4

This study aims to explore how one-to-one voice lessons can be adapted to individual learners, and how participants describe their experience of their voice and learning process over a short teaching period.

Purpose of research activity

While personalisation is sometimes examined in voice pedagogy, research mainly focuses on outcomes or techniques rather than how it is enacted in practice. This study aims to fill this gap by examining how pedagogical personalisation is implemented and how adult learners describe their experiences over time. Instead of assessing effectiveness, it describes what personalisation involves and how it's organized within a short teaching period. The research also looks at how learners perceive changes in their voice, using self-reports and reflections. The goal is to understand learners' experiences and how adjustments may relate to outcomes, not to establish causality.

What is personalisation?

In this study, personalisation is the creative ongoing adaptation of teaching in response to an individual learner’s goals, needs, preferences, and emerging responses, across and between sessions. It is dynamic and relational, not pre-planned only.

What does participation involve?

If you agree to participate:

• You will take part in 5 one-to-one voice lessons.

The total duration of these live sessions will not exceed 5 hours.

Individual session length may vary (30 to 60 minutes) depending on your learning profile and scheduling preferences.

• Before the first session, you will complete a short questionnaire (Likert-scale format) and optional survey.

• After the final session, you will complete two similar questionnaires and a short survey.

• Sessions will be recorded for research purposes; only audio will be used.

The recordings are used to analyse teaching adjustments and pedagogical decision-making, never to evaluate or judge your performance.

Some objective vocal measures (e.g., range) may be noted during sessions for contextual analysis.

Time commitment

- Up to 5 hours of one-to-one teaching sessions
- Approximately 30-40 minutes total for surveys/questionnaires.
- Optional between-session tasks may be suggested if aligned with your goals and learning profile. These are not required for participation.

Participant involvement will take place between 16 March and 7 June 2026.

Risks

Participation involves normal voice-use activities similar to standard voice lessons, such as mild vocal fatigue or temporary emotional reflection when discussing your learning experience. If this occurs, you may contact me for guidance or referral to appropriate resources.

Confidentiality and data protection

Audio recordings and questionnaire responses will be anonymised.

Data will be stored on encrypted, password-protected devices and secure storage accessible only to the researcher and academic supervisors.

All data will be deleted after completion of the project and release of final grades.

Voluntary participation

Your participation is entirely voluntary.

You may withdraw at any time without providing a reason.

Contact

If you have questions about this study, please contact:

Florie Gounelle - contact@howlingbirds.com

Participant's name *

[redacted]

Participant's email *

[redacted]

Consent *

- [x] I am 18 or older.
- [x] I have read and understood the information provided above.
- [x] I consent to participate to this study.
- [x] I consent to the recording of sessions.
- [x] I understand that participation is voluntary and that I may withdraw at any time.
- [x] I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage.

Pedagogical personalisation in adult voice education - Participants' consent form

Participant 5

This study aims to explore how one-to-one voice lessons can be adapted to individual learners, and how participants describe their experience of their voice and learning process over a short teaching period.

Purpose of research activity

While personalisation is sometimes examined in voice pedagogy, research mainly focuses on outcomes or techniques rather than how it is enacted in practice. This study aims to fill this gap by examining how pedagogical personalisation is implemented and how adult learners describe their experiences over time. Instead of assessing effectiveness, it describes what personalisation involves and how it's organized within a short teaching period. The research also looks at how learners perceive changes in their voice, using self-reports and reflections. The goal is to understand learners' experiences and how adjustments may relate to outcomes, not to establish causality.

What is personalisation?

In this study, personalisation is the creative ongoing adaptation of teaching in response to an individual learner's goals, needs, preferences, and emerging responses, across and between sessions. It is dynamic and relational, not pre-planned only.

What does participation involve?

If you agree to participate:

• You will take part in 5 one-to-one voice lessons.

The total duration of these live sessions will not exceed 5 hours.

Individual session length may vary (30 to 60 minutes) depending on your learning profile and scheduling preferences.

• Before the first session, you will complete a short questionnaire (Likert-scale format) and optional survey.

• After the final session, you will complete two similar questionnaires and a short survey.

• Sessions will be recorded for research purposes; only audio will be used.

The recordings are used to analyse teaching adjustments and pedagogical decision-making, never to evaluate or judge your performance.

Some objective vocal measures (e.g., range) may be noted during sessions for contextual analysis.

Time commitment

- Up to 5 hours of one-to-one teaching sessions
- Approximately 30-40 minutes total for surveys/questionnaires.
- Optional between-session tasks may be suggested if aligned with your goals and learning profile. These are not required for participation.

Participant involvement will take place between 16 March and 7 June 2026.

Risks

Participation involves normal voice-use activities similar to standard voice lessons, such as mild vocal fatigue or temporary emotional reflection when discussing your learning experience. If this occurs, you may contact me for guidance or referral to appropriate resources.

Confidentiality and data protection

Audio recordings and questionnaire responses will be anonymised.

Data will be stored on encrypted, password-protected devices and secure storage accessible only to the researcher and academic supervisors.

All data will be deleted after completion of the project and release of final grades.

Voluntary participation

Your participation is entirely voluntary.

You may withdraw at any time without providing a reason.

Contact

If you have questions about this study, please contact:

Florie Gounelle - contact@howlingbirds.com

Participant's name *

[redacted]

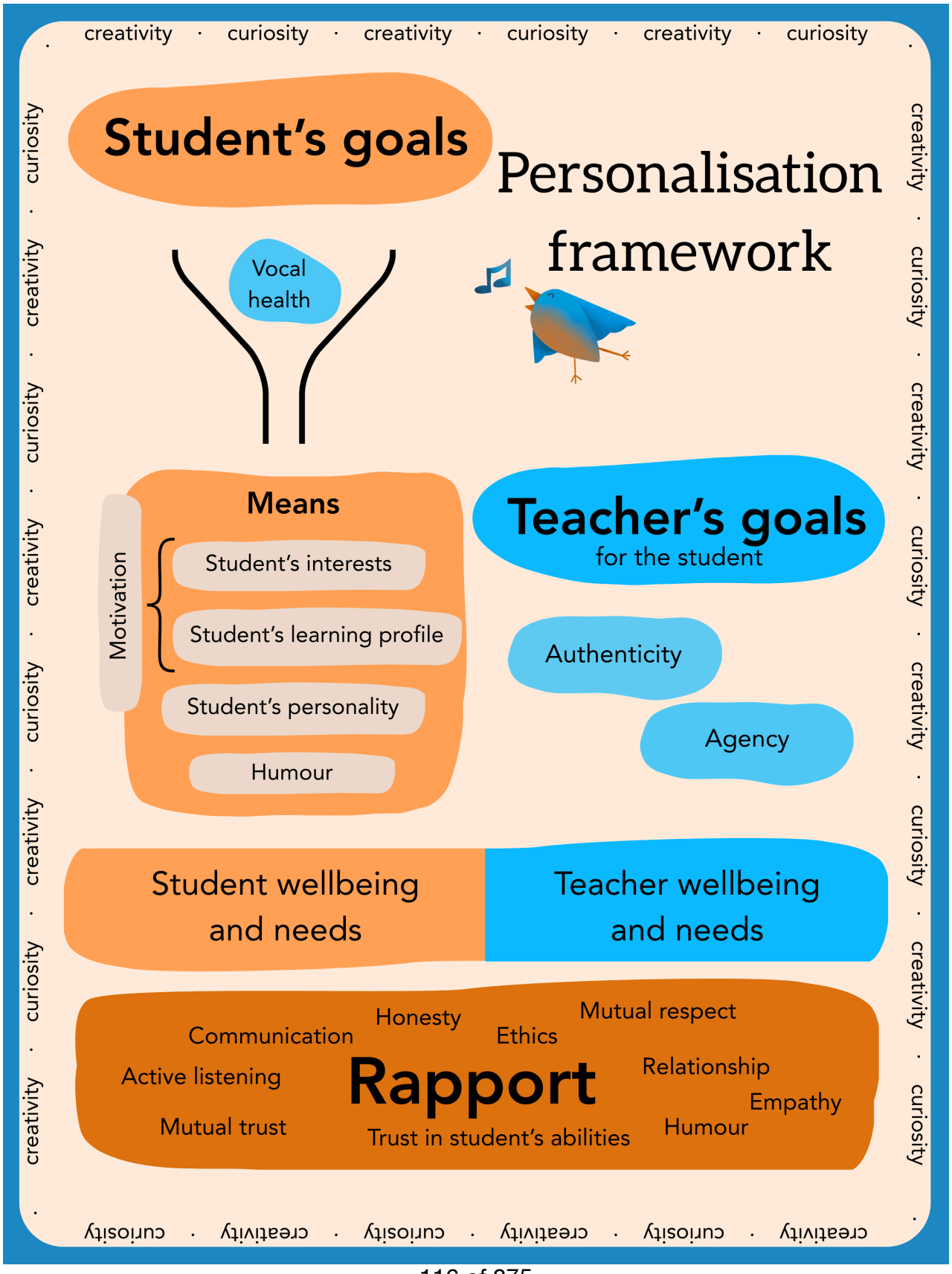
Participant's email *

[redacted]

Consent *

- [x] I am 18 or older.
- [x] I have read and understood the information provided above.
- [x] I consent to participate to this study.
- [x] I consent to the recording of sessions.
- [x] I understand that participation is voluntary and that I may withdraw at any time.
- [x] I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage.

Appendix E. Personalisation framework developed in Module 5



Appendix F. Pre- and post-intervention form (Likert) - Elements 1 and 4

Below is the pre-intervention form. The post-intervention form used the same questionnaire items and response scale.

Pre-intervention form - Research on pedagogical personalisation

If you are using a mobile device, please rotate your screen to landscape for a better view.

* Indicates required question

1. Name *

2. Please answer these questions regarding what you would like us to work on during our sessions: either your speaking voice or your singing voice. *

Mark only one oval per row.

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
I like the sound of my voice.							
Using my voice feels effortless.							
I worry about "getting it wrong technically" when using my voice.							
When I use my voice, it feels like "me."							
My voice behaves in a predictable way when I use it.							
I feel anxious about being judged for my voice.							
I feel capable of practising my voice on my own.							
I can adjust or control							

my voice when I want to (e.g., volume, tone, clarity).							
I tend to be critical of my voice.							
I feel safe experimenting with new sounds and sensations with my voice.							
My voice allows me to express what I want to express.							
I have a clear idea of what could help improve my voice.							
After using my voice, I feel vocally fatigued.							

Thank you!

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Google Forms

Appendix G. Participants' answers to the pre-intervention form (Element 1)

Participant 1

Please answer these questions regarding what you would like us to work on during our sessions: either your speaking voice or your singing voice. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
I like the sound of my voice.	○	◉	○	○	○	○	○
Using my voice feels effortless.	○	○	○	○	◉	○	○
I worry about "getting it wrong technically" when using my voice.	○	○	○	○	○	◉	○
When I use my voice, it feels like "me."	○	○	○	◉	○	○	○
My voice behaves in a predictable way when I use it.	○	○	○	○	○	◉	○

I feel anxious about being judged for my voice.	○	○	○	○	○	○	◉
I feel capable of practising my voice on my own.	○	○	○	○	○	◉	○
I can adjust or control my voice when I want to (e.g., volume, tone, clarity).	○	○	○	◉	○	○	○
I tend to be critical of my voice.	○	○	○	○	○	○	◉
I feel safe experimenting with new sounds and sensations with my voice.	○	○	○	○	○	○	◉
My voice allows me to express what I want to express.	○	○	○	○	○	◉	○
I have a clear idea of what could help improve my	○	◉	○	○	○	○	○

Participant 2

Please answer these questions regarding what you would like us to work on during our sessions: either your speaking voice or your singing voice. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
I like the sound of my voice.	○	○	○	◉	○	○	○
Using my voice feels effortless.	○	○	○	○	○	◉	○
I worry about “getting it wrong technically” when using my voice.	○	○	○	◉	○	○	○
When I use my voice, it feels like "me."	○	○	○	○	◉	○	○
My voice behaves in a predictable way when I use it.	○	○	◉	○	○	○	○

I feel anxious about being judged for my voice.	○	○	○	○	◉	○	○
I feel capable of practising my voice on my own.	○	◉	○	○	○	○	○
I can adjust or control my voice when I want to (e.g., volume, tone, clarity).	○	◉	○	○	○	○	○
I tend to be critical of my voice.	○	◉	○	○	○	○	○
I feel safe experimenting with new sounds and sensations with my voice.	○	○	◉	○	○	○	○
My voice allows me to express what I want to express.	○	○	○	○	○	◉	○
I have a clear idea of what could help improve my voice.	○	◉	○	○	○	○	○
After using my voice, I feel vocally fatigued.	◉	○	○	○	○	○	○

Participant 3

Please answer these questions regarding what we have worked on during our sessions: either your speaking voice or your singing voice. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
I like the sound of my voice.	○	○	○	○	○	◉	○
Using my voice feels effortless.	○	○	○	○	◉	○	○
I worry about “getting it wrong technically” when using my voice.	○	○	○	○	○	◉	○
When I use my voice, it feels like "me."	○	○	○	○	○	◉	○
My voice behaves in a predictable way when I use it.	○	○	○	○	○	◉	○

I feel anxious about being judged for my voice.	○	○	○	○	○	◉	○
I feel capable of practising my voice on my own.	○	○	○	○	○	◉	○
I can adjust or control my voice when I want to (e.g., volume, tone, clarity).	○	○	○	○	○	◉	○
I tend to be critical of my voice.	○	○	○	○	○	◉	○
I feel safe experimenting with new sounds and sensations with my voice.	○	○	○	○	◉	○	○
My voice allows me to express what I want to express.	○	○	○	◉	○	○	○
I have a clear idea of what could help improve my voice.	○	○	○	◉	○	○	○
After using my voice, I feel vocally fatigued.	○	○	◉	○	○	○	○

Participant 4

Please answer these questions regarding what you would like us to work on during our sessions: either your speaking voice or your singing voice. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
I like the sound of my voice.	○	○	◉	○	○	○	○
Using my voice feels effortless.	○	○	◉	○	○	○	○
I worry about “getting it wrong technically” when using my voice.	○	○	○	○	○	◉	○
When I use my voice, it feels like "me."	○	○	○	○	○	◉	○
My voice behaves in a predictable way when I use it.	○	◉	○	○	○	○	○

I feel anxious about being judged for my voice.	○	○	○	○	◉	○	○
I feel capable of practising my voice on my own.	○	○	◉	○	○	○	○
I can adjust or control my voice when I want to (e.g., volume, tone, clarity).	○	○	○	◉	○	○	○
I tend to be critical of my voice.	○	○	○	○	◉	○	○
I feel safe experimenting with new sounds and sensations with my voice.	○	◉	○	○	○	○	○
My voice allows me to express what I want to express.	○	○	○	○	◉	○	○
I have a clear idea of what could help improve my voice.	○	◉	○	○	○	○	○
After using my voice, I feel vocally fatigued.	○	◉	○	○	○	○	○

Participant 5

Please answer these questions regarding what you would like us to work on during our sessions: either your speaking voice or your singing voice. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
I like the sound of my voice.	○	○	○	○	◉	○	○
Using my voice feels effortless.	○	○	○	○	◉	○	○
I worry about “getting it wrong technically” when using my voice.	○	○	○	○	◉	○	○
When I use my voice, it feels like "me."	○	○	○	○	○	◉	○
My voice behaves in a predictable way when I use it.	○	○	○	○	◉	○	○

I feel anxious about being judged for my voice.	○	○	○	○	○	○	◉
I feel capable of practising my voice on my own.	○	◉	○	○	○	○	○
I can adjust or control my voice when I want to (e.g., volume, tone, clarity).	○	◉	○	○	○	○	○
I tend to be critical of my voice.	○	○	○	○	○	◉	○
I feel safe experimenting with new sounds and sensations with my voice.	○	◉	○	○	○	○	○
My voice allows me to express what I want to express.	○	◉	○	○	○	○	○
I have a clear idea of what could help improve my voice.	○	○	◉	○	○	○	○
After using my voice, I feel vocally fatigued.	○	○	◉	○	○	○	○

Appendix H. Participants' answers to the post-intervention form (Element 4)

Participant 1

Please answer these questions regarding what we have worked on during our sessions: either your speaking voice or your singing voice. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
I like the sound of my voice.	○	○	○	○	○	◉	○
Using my voice feels effortless.	○	○	○	○	○	◉	○
I worry about "getting it wrong technically" when using my voice.	○	◉	○	○	○	○	○
When I use my voice, it feels like "me."	○	○	○	○	○	◉	○
My voice behaves in a predictable way when I use it.	○	○	○	○	○	◉	○

I feel anxious about being judged for my voice.	○	○	○	○	◉	○	○
I feel capable of practising my voice on my own.	○	○	○	○	○	◉	○
I can adjust or control my voice when I want to (e.g., volume, tone, clarity).	○	○	○	○	○	◉	○
I tend to be critical of my voice.	○	○	○	○	◉	○	○
I feel safe experimenting with new sounds and sensations with my voice.	○	○	○	○	○	◉	○
My voice allows me to express what I want to express.	○	○	○	○	◉	○	○
I have a clear idea of what could help improve my voice.	○	○	○	○	○	◉	○
After using my voice, I feel vocally fatigued.	○	◉	○	○	○	○	○

Participant 2

Please answer these questions regarding what we have worked on during our sessions: either your speaking voice or your singing voice. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
I like the sound of my voice.	○	○	○	○	○	◉	○
Using my voice feels effortless.	○	○	○	○	◉	○	○
I worry about “getting it wrong technically” when using my voice.	○	○	◉	○	○	○	○
When I use my voice, it feels like "me."	○	○	○	○	◉	○	○
My voice behaves in a predictable way when I use it.	○	○	○	○	◉	○	○

I feel anxious about being judged for my voice.	○	○	◉	○	○	○	○
I feel capable of practising my voice on my own.	○	○	○	○	○	○	◉
I can adjust or control my voice when I want to (e.g., volume, tone, clarity).	○	○	○	○	○	◉	○
I tend to be critical of my voice.	○	◉	○	○	○	○	○
I feel safe experimenting with new sounds and sensations with my voice.	○	○	○	○	○	◉	○
My voice allows me to express what I want to express.	○	○	○	○	○	◉	○
I have a clear idea of what could help improve my voice.	○	○	○	○	◉	○	○
After using my voice, I feel vocally fatigued.	◉	○	○	○	○	○	○

Participant 3

Please answer these questions regarding what you would like us to work on during our sessions: either your speaking voice or your singing voice. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
I like the sound of my voice.	○	○	○	○	○	◉	○
Using my voice feels effortless.	○	○	○	○	◉	○	○
I worry about “getting it wrong technically” when using my voice.	○	○	○	○	○	◉	○
When I use my voice, it feels like "me."	○	○	○	○	○	◉	○
My voice behaves in a predictable way when I use it.	○	○	○	○	○	◉	○

I feel anxious about being judged for my voice.	○	○	○	◉	○	○	○
I feel capable of practising my voice on my own.	○	○	○	○	○	◉	○
I can adjust or control my voice when I want to (e.g., volume, tone, clarity).	○	○	○	○	◉	○	○
I tend to be critical of my voice.	○	○	○	○	○	◉	○
I feel safe experimenting with new sounds and sensations with my voice.	○	○	○	○	◉	○	○
My voice allows me to express what I want to express.	○	○	○	○	○	◉	○
I have a clear idea of what could help improve my voice.	○	○	○	◉	○	○	○
After using my voice, I feel vocally fatigued.	○	◉	○	○	○	○	○

Participant 4

Please answer these questions regarding what we have worked on during our sessions: either your speaking voice or your singing voice. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
I like the sound of my voice.	○	○	◉	○	○	○	○
Using my voice feels effortless.	○	○	○	○	◉	○	○
I worry about “getting it wrong technically” when using my voice.	○	○	○	○	○	◉	○
When I use my voice, it feels like "me."	○	○	○	○	○	◉	○
My voice behaves in a predictable way when I use it.	○	○	○	○	◉	○	○

I feel anxious about being judged for my voice.	○	○	○	○	○	◉	○
I feel capable of practising my voice on my own.	○	○	○	○	○	◉	○
I can adjust or control my voice when I want to (e.g., volume, tone, clarity).	○	○	◉	○	○	○	○
I tend to be critical of my voice.	○	○	○	○	○	◉	○
I feel safe experimenting with new sounds and sensations with my voice.	○	○	◉	○	○	○	○
My voice allows me to express what I want to express.	○	○	○	○	◉	○	○
I have a clear idea of what could help improve my voice.	○	○	○	○	◉	○	○
After using my voice, I feel vocally fatigued.	○	○	◉	○	○	○	○

Participant 5

Please answer these questions regarding what we have worked on during our sessions: either your speaking voice or your singing voice. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
I like the sound of my voice.	○	○	○	○	◉	○	○
Using my voice feels effortless.	○	○	○	○	◉	○	○
I worry about “getting it wrong technically” when using my voice.	○	○	○	◉	○	○	○
When I use my voice, it feels like "me."	○	○	○	○	◉	○	○
My voice behaves in a predictable way when I use it.	○	○	○	◉	○	○	○

I feel anxious about being judged for my voice.	○	○	○	◉	○	○	○
I feel capable of practising my voice on my own.	○	○	○	◉	○	○	○
I can adjust or control my voice when I want to (e.g., volume, tone, clarity).	○	○	○	◉	○	○	○
I tend to be critical of my voice.	○	○	○	○	◉	○	○
I feel safe experimenting with new sounds and sensations with my voice.	○	○	○	○	◉	○	○
My voice allows me to express what I want to express.	○	○	○	○	◉	○	○
I have a clear idea of what could help improve my voice.	○	○	○	○	◉	○	○
After using my voice, I feel vocally fatigued.	○	○	○	◉	○	○	○

Appendix I. Pre- and post-intervention questionnaire (Elements 1 and 4): items, category allocation and scoring

Questionnaire items

Item	Questionnaire statement	Category	Reverse-scored
1	I like the sound of my voice.	Relationship with voice	No
2	Using my voice feels effortless.	Voice functioning	No
3	I worry about "getting it wrong technically" when using my voice.	Agency in voice-related learning	Yes
4	When I use my voice, it feels like "me."	Relationship with voice	No
5	My voice behaves in a predictable way when I use it.	Voice functioning	No
6	I feel anxious about being judged for my voice.	Relationship with voice	Yes
7	I feel capable of practising my voice on my own.	Agency in voice-related learning	No
8	I can adjust or control my voice when I want to, for example its volume, tone or clarity.	Voice functioning	No
9	I tend to be critical of my voice.	Relationship with voice	Yes
10	I feel safe experimenting with new sounds and sensations with my voice.	Agency in voice-related learning	No
11	My voice allows me to express what I want to express.	Relationship with voice	No
12	I have a clear idea of what could help improve my voice.	Agency in voice-related learning	No
13	After using my voice, I feel vocally fatigued.	Voice functioning	Yes

Category allocation

Category	Allocated items	Number of items
Relationship with voice	1, 4, 6, 9 and 11	5
Voice functioning	2, 5, 8 and 13	4
Agency in learning new things with the voice	3, 7, 10 and 12	4

Response scale

Response	Score	Reversed score
Strongly disagree	1	7
Disagree	2	6
Somewhat disagree	3	5
Neither agree nor disagree	4	4
Somewhat agree	5	3
Agree	6	2
Strongly agree	7	1

Scoring procedure

Items 3, 6, 9 and 13 were reverse-scored so that higher scores consistently represented a more positive self-reported experience. Reverse-scored values were calculated by subtracting the original response from 8.

Category scores were calculated by averaging the items assigned to each category, and the overall score was calculated by averaging all 13 items.

Shift scores were calculated by subtracting the pre-intervention score from the corresponding post-intervention score.

Appendix J. Optional pre-intervention questionnaire - Element 1b

Optional pre-sessions questionnaire

All questions are optional; you can skip any. They just help get the process started.

If it is easier, you can also record a voice message and send it to me as your answers to the questions (my phone number/WhatsApp is +1 (825) 994 - 0354).

I look forward to getting to know you and am available for any questions you might have 😊.

* Indicates required question

1. Name *

2. What brings you to voice lessons at this moment in your life?

3. What would you most love your voice to be able to do that it currently cannot?

4. How do you currently use your voice in daily life?

Check all that apply.

- [ ] mostly speaking
- [ ] mostly singing
- [ ] both
- [ ] professional voice use (teacher, actor, speaker etc.)
- [ ] Other:

5. What is your favourite colour?

6. Do you experience any of the following?

Check all that apply.

- [ ] vocal fatigue
- [ ] hoarseness
- [ ] loss of range
- [ ] difficulty projecting
- [ ] tension in the throat / jaw / tongue
- [ ] none of the above

7. Have you ever worked with a voice teacher or speech therapist before?

_____

8. How would you describe your relationship with your voice today?

_____

9. When learning something new, what helps you most?

Check all that apply.

- [ ] clear technical explanations
- [ ] physical sensations and experimentation
- [ ] listening and imitation
- [ ] structured exercises
- [ ] playful exploration
- [ ] visual explanations or diagrams
- [ ] Other: _____

10. Is there a song, artist, or voice that inspires you?

_____

11. Outside of voice, what activities or passions bring you joy?

_____

12. How much time would you realistically **enjoy** dedicating to voice between sessions?

13. What kind of support would help you most between lessons? It does not have to be "homework" related.

14. Is there anything you'd like me to know about you?
(e.g.: neurodivergence, anxiety, injury...)

15. What do you value most in a teacher or coach?

16. If your voice could express something that it currently cannot, what would it say?

17. If there is something else you wish to share, please feel free to do so below.
I am looking forward to working with you!

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Appendix K. Participants' answers to Optional pre-intervention questionnaire (Element 1b)

Participant 2

What brings you to voice lessons at this moment in your life?

I joined a choir a year or so ago and would like to extend my vocal range and confidence. Also I sometimes have to speak in public and I would like to manage this better

What would you most love your voice to be able to do that it currently cannot?

Better range, calm under pressure

How do you currently use your voice in daily life?

- [x] mostly speaking
- [ ] mostly singing
- [ ] both
- [ ] professional voice use (teacher, actor, speaker etc.)
- [ ] Other:

What is your favourite colour?

Green

Do you experience any of the following?

- [ ] vocal fatigue
- [ ] hoarseness
- [ ] loss of range
- [ ] difficulty projecting
- [x] tension in the throat / jaw / tongue
- [ ] none of the above

Have you ever worked with a voice teacher or speech therapist before?

No

How would you describe your relationship with your voice today?

Average

When learning something new, what helps you most?

- [ ] clear technical explanations
- [ ] physical sensations and experimentation
- [x] listening and imitation
- [ ] structured exercises
- [ ] playful exploration
- [ ] visual explanations or diagrams
- [ ] Other:

Is there a song, artist, or voice that inspires you?

Not really

Outside of voice, what activities or passions bring you joy?

Nature, family

How much time would you realistically **enjoy** dedicating to voice between sessions?

A few hours

What kind of support would help you most between lessons? It does not have to be "homework" related.

Clear guidance

Is there anything you'd like me to know about you?
(e.g.: neurodivergence, anxiety, injury...)

No

What do you value most in a teacher or coach?

Relatability, clear communication

If your voice could express something that it currently cannot, what would it say?

Hmm not sure

If there is something else you wish to share, please feel free to do so below.
I am looking forward to working with you!

No all good thanks

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Participant 4

What brings you to voice lessons at this moment in your life?

I've always wanted to be able to sing while playing guitar, but have never been confident in having a good singing voice

What would you most love your voice to be able to do that it currently cannot?

Sing in tune / in a way that I am happy with

How do you currently use your voice in daily life?

- [x] mostly speaking
- [ ] mostly singing
- [ ] both
- [ ] professional voice use (teacher, actor, speaker etc.)
- [ ] Other: _____

What is your favourite colour?

Green

Do you experience any of the following?

- [ ] vocal fatigue
- [ ] hoarseness
- [ ] loss of range
- [ ] difficulty projecting
- [ ] tension in the throat / jaw / tongue
- [x] none of the above

Have you ever worked with a voice teacher or speech therapist before?

No

How would you describe your relationship with your voice today?

Not very confident. But not too negative.

When learning something new, what helps you most?

- [x] clear technical explanations
- [ ] physical sensations and experimentation
- [x] listening and imitation
- [ ] structured exercises
- [ ] playful exploration
- [ ] visual explanations or diagrams
- [ ] Other:

Is there a song, artist, or voice that inspires you?

Mark Knopfler

Outside of voice, what activities or passions bring you joy?

Guitar

How much time would you realistically **enjoy** dedicating to voice between sessions?

A couple of hours at most

What kind of support would help you most between lessons? It does not have to be "homework" related.

Not sure

Is there anything you'd like me to know about you?
(e.g.: neurodivergence, anxiety, injury...)

What do you value most in a teacher or coach?

Competence

If your voice could express something that it currently cannot, what would it say?

If there is something else you wish to share, please feel free to do so below.
I am looking forward to working with you!

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Participant 5

What brings you to voice lessons at this moment in your life?

I'd like to sound more credible and authoritative in my government role. I'd also like to enjoy singing for myself.

What would you most love your voice to be able to do that it currently cannot?

Sustain volume in a presentation. Sing a song effortlessly.

How do you currently use your voice in daily life?

- [x] mostly speaking
- [ ] mostly singing
- [ ] both
- [x] professional voice use (teacher, actor, speaker etc.)
- [x] Other: I am a dance teacher + government worker.

What is your favourite colour?

Blue

Do you experience any of the following?

- [x] vocal fatigue
- [ ] hoarseness
- [x] loss of range
- [x] difficulty projecting
- [ ] tension in the throat / jaw / tongue
- [ ] none of the above

Have you ever worked with a voice teacher or speech therapist before?

No

How would you describe your relationship with your voice today?

Someone I'd like to befriend

When learning something new, what helps you most?

- [x] clear technical explanations
- [x] physical sensations and experimentation
- [ ] listening and imitation
- [ ] structured exercises
- [x] playful exploration
- [x] visual explanations or diagrams
- [ ] Other:

Is there a song, artist, or voice that inspires you?

La Vie En Rose, Pata Pata by Makeba

Outside of voice, what activities or passions bring you joy?

Dance & movement!

How much time would you realistically **enjoy** dedicating to voice between sessions?

30 minutes a day

What kind of support would help you most between lessons? It does not have to be "homework" related.

Getting feedback on self recordings each week would be great for accountability and motivation

Is there anything you'd like me to know about you?
(e.g.: neurodivergence, anxiety, injury...)

I am a dancer mover, I like to prepare and practice while moving my body (voice movement integrated)

What do you value most in a teacher or coach?

Making the subject accessible, showing me ways I can improve steadily towards my goals, showing support in between sessions

If your voice could express something that it currently cannot, what would it say?

I am your long lost friend, I am here.

If there is something else you wish to share, please feel free to do so below.
I am looking forward to working with you!

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Appendix L. Post-intervention personalisation form - Element 5

Post-intervention personalisation form

If you are using a mobile device, please rotate your screen to landscape for a better view.

* Indicates required question

1. Name *

2. Please answer these questions regarding your experience. *

Mark only one oval per row.

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
My personal goals were taken into account during the sessions.							
The way we worked was adapted to me as a learner.							
I felt understood as a person and as a learner.							
Different aspects of who I am (e.g., my interests, personality, or preferences) were taken into account in the sessions.							
The sessions felt genuinely tailored to me.							

Thank you!

Appendix M. Participants' answers to the Post-intervention personalisation form (Element 5)

Participant 1

Please answer these questions regarding your experience. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
My personal goals were taken into account during the sessions.	○	○	○	○	○	○	◉
The way we worked was adapted to me as a learner.	○	○	○	○	○	○	◉
I felt understood as a person and as a learner.	○	○	○	○	○	○	◉
Different aspects of who I am (e.g., my interests, personality, or preferences) were taken into account in the sessions.	○	○	○	○	○	○	◉
The sessions felt genuinely tailored to me.	○	○	○	○	○	○	◉

Participant 2

Please answer these questions regarding your experience. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
My personal goals were taken into account during the sessions.	○	○	○	○	○	○	◉
The way we worked was adapted to me as a learner.	○	○	○	○	○	○	◉
I felt understood as a person and as a learner.	○	○	○	○	○	○	◉
Different aspects of who I am (e.g., my interests, personality, or preferences) were taken into account in the sessions.	○	○	○	○	○	○	◉
The sessions felt genuinely tailored to me.	○	○	○	○	○	○	◉

Participant 3

Please answer these questions regarding your experience. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
My personal goals were taken into account during the sessions.	○	○	○	○	○	○	◉
The way we worked was adapted to me as a learner.	○	○	○	○	○	◉	○
I felt understood as a person and as a learner.	○	○	○	○	○	◉	○
Different aspects of who I am (e.g., my interests, personality, or preferences) were taken into account in the sessions.	○	○	○	○	○	◉	○
The sessions felt genuinely tailored to me.	○	○	○	○	○	◉	○

Participant 4

Please answer these questions regarding your experience. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
My personal goals were taken into account during the sessions.	○	○	○	○	○	◉	○
The way we worked was adapted to me as a learner.	○	○	○	○	○	◉	○
I felt understood as a person and as a learner.	○	○	○	○	○	◉	○
Different aspects of who I am (e.g., my interests, personality, or preferences) were taken into account in the sessions.	○	○	○	○	○	◉	○
The sessions felt genuinely tailored to me.	○	○	○	○	○	◉	○

Participant 5

Please answer these questions regarding your experience. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
My personal goals were taken into account during the sessions.	○	○	○	○	○	○	◉
The way we worked was adapted to me as a learner.	○	○	○	○	○	○	◉
I felt understood as a person and as a learner.	○	○	○	○	○	○	◉
Different aspects of who I am (e.g., my interests, personality, or preferences) were taken into account in the sessions.	○	○	○	○	○	○	◉
The sessions felt genuinely tailored to me.	○	○	○	○	○	○	◉

Appendix N. Post-intervention open-ended questionnaire - Element 6

Post-intervention form - Open-ended questionnaire

* Indicates required question

1. Name *

2. **How would you describe your experience of the sessions?**

3. **Were there moments when the sessions felt particularly adapted to you? If so, please describe.**

4. **Since the beginning of the sessions, what has changed in the way you experience or perceive your voice?**

5. **Did anything about the sessions feel different from what you expected a voice lesson to be like? If so, please describe.**

6. **Did you discover anything new about your voice or about how you learn during the sessions? If so, please describe.**

7. **Is there anything else you would like to add about your experience?**

Thank you!

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Appendix O. Participants' answers to the Post-intervention open-ended questionnaire (Element 6)

Participant 1

How would you describe your experience of the sessions?

During the sessions I found them primarily very informative and confidence boosting. During the first session I was very unsure of what to expect and was nervous. However as we talked I got a better idea of what to do and felt more comfortable. I enjoyed the sessions where you would go into the biological details and mechanisms/theories behind different techniques and found them very useful in contextualizing myself. I always felt a little out of my comfort zone (which I view as a positive) and enjoyed the little moments where we would just chat as a time to collect myself. I feel like while the speaking sessions were definitely useful the singing ones were more interesting because that is an activity that is much more beyond my comfort. You were a very patient instructor

Were there moments when the sessions felt particularly adapted to you? If so, please describe.

The moments where I felt the sessions were most adapted was when you would reference and callback notes from previous sessions and my expressed interests, it showed your attention and adaptability. It was also very appreciated when at the beginning you were willing to work with me on R's and general speech even though that wasn't exactly your area of specialization.
The amount of control and input you took from me on the direction of the sessions also made it feel very adapted. You were also able to help expand and explain the trains of thought I had and gave them more grounding which was very personalized. The songs as well when you would pitch shift them so that I could hear what they would sound like in my range really felt above and beyond (as well as the exercises on the website and how they directly related to what we were working on).

Since the beginning of the sessions, what has changed in the way you experience or perceive your voice?

I feel more confident; even the small validating remarks you would make had a positive effect. I think knowing more about the biology of vocal control and breath control has helped me feel more in control and confident.
When singing I am able to be more aware of chest vs head and still working on control. Even though I am not great at it yet being aware has given me confidence in where I am comfortable or where I need to practice. I feel overall I feel more confident and my mental image of what I want my voice to be has shifted closer to what my actual voice is.

Did anything about the sessions feel different from what you expected a voice lesson to be like? If so, please describe.

I didn't really know what to expect going into this. Ended up learning more about biology than expected but I appreciated the willingness to dig into the details and mechanisms.

Did you discover anything new about your voice or about how you learn during the sessions? If so, please describe.

I discovered how it feels to have more control over the physiology behind speaking/singing. You also helped put into words some of what I was feeling and the root causes of them. I never realized the resonance of my voice and I think recognizing it is the first step into reconciling my mental voice with my actual voice.

Is there anything else you would like to add about your experience?

- I found the whole experience very personalized, I think a lot of it was seeing you engaging and adapting.

Participant 2

How would you describe your experience of the sessions?

The sessions were fun and relaxed

Were there moments when the sessions felt particularly adapted to you? If so, please describe.

All the sessions felt very personalised

Since the beginning of the sessions, what has changed in the way you experience or perceive your voice?

I feel more confident in my range and have some vocal tools to lean on

Did anything about the sessions feel different from what you expected a voice lesson to be like? If so, please describe.

Yes it was more relaxed and enjoyable than I expected

Did you discover anything new about your voice or about how you learn during the sessions? If so, please describe.

I found I can work with notes and pitch more easily when there is a visual cue

Is there anything else you would like to add about your experience?

It was a really great experience and I always looked forward to the sessions

Participant 3

How would you describe your experience of the sessions?

Very organic; reactive and responsive; encouraging and supportive

Were there moments when the sessions felt particularly adapted to you? If so, please describe.

Since the beginning of the sessions, what has changed in the way you experience or perceive your voice?

Did anything about the sessions feel different from what you expected a voice lesson to be like? If so, please describe.

They were somewhat less technical than voice lessons I've taken in the past, but very supported and a natural flow to what I was working to achieve.

Did you discover anything new about your voice or about how you learn during the sessions? If so, please describe.

Is there anything else you would like to add about your experience?

Participant 4

How would you describe your experience of the sessions?

I was pleased with the experience. I was worried that I would feel embarassed or shy attempting to sing in front of someone else, but I generally did not. I think the attitude and welcoming feeling I received from the instructor really helped me feel at ease. This, in turn, allowed me to fully explore and participate in the lessons. I think the instructor putting myself at ease is what truly allowed me to get the most out of it.

Were there moments when the sessions felt particularly adapted to you? If so, please describe.

The instructor consistently asked what would work for me and generally seemed to vary the approach, lessons, or songs based on the feedback I gave.

Since the beginning of the sessions, what has changed in the way you experience or perceive your voice?

I have become more confident in exploring singing on my own. I noticed I have started to practice and sing when by myself far more often. I think it's a gain in confidence that has allowed me to do this. I have now more regularly started to sing along when playing my guitar, which was one of my goals in this.

Did anything about the sessions feel different from what you expected a voice lesson to be like? If so, please describe.

I don't think so.

Did you discover anything new about your voice or about how you learn during the sessions? If so, please describe.

I learned that singing is something that can be improved with attention and practice. I think I prehaps believed that we are stuck with the "voice" we have, but after these sessions, i realized it's something that can be improved on and worked on.

Is there anything else you would like to add about your experience?

I was very happy with the lessons, thank you.

Participant 5

How would you describe your experience of the sessions?

they felt relaxed and attentive to needs.

Were there moments when the sessions felt particularly adapted to you? If so, please describe.

when we practiced some interview responses + sung a song I chose. Also, when we reviewed the structure of the way I gave feedback for work purposes.

Since the beginning of the sessions, what has changed in the way you experience or perceive your voice?

I feel less fatigued using it.

Did anything about the sessions feel different from what you expected a voice lesson to be like? If so, please describe.

I appreciated how I was actively shaping the focus and approach, this has not been past experience.

Did you discover anything new about your voice or about how you learn during the sessions? If so, please describe.

I can sing more comfortably. Movement helps my speaking

Is there anything else you would like to add about your experience?

Florie's approach felt inclusive and progressive. Thank you.

Appendix P. Codebook for transcript coding

Table H1.
Construct definitions and examples used in transcript coding

Construct and colour code	Definition / examples
Student's goals	Moments where the student expresses what they want to work on or achieve. Moments where we are working directly towards the student's goals. For example: choosing a focus, mentioning a real-life goal, or showing what they hope to improve. On my part: doing something a specific way because it aligns with their goals.
Student's learning profile and personality	Moments where the student shows (teacher's observation) or describes how they learn, understand, memorise, process, or respond to information. For example: needing visual support, technical explanation, analogy, physical sensation, sound modelling, or time to think. Moments where their personality influences the learning style. For example: liking to have a lot of context.
Student's interests	Moments where the student's interests are directely used as a pedagogical tool. Moments where something seems to support the student's engagement, energy, interest, or willingness to try. For example: using a song they like, their personal interests, humour, a mini-win, a challenge, or a topic that makes them more animated.
Student's wellbeing and needs	Moments where the student's comfort, fatigue, emotional safety, cognitive load, confidence, or practical needs affect the lesson. For example: needing a break, feeling tired, feeling self-conscious, needing reassurance, needing more time, or needing not to be overheard.
Teacher's goals for the student	Moments where I have a pedagogical aim for the student, such as developing a skill, challenging them, expanding their comfort zone, supporting autonomy, or guiding them towards a technical or expressive goal.

Authenticity	Moments related to the student sounding, feeling, or becoming more like themselves. For example: moving away from imitation, exploring what feels natural, discussing their perception of their voice, or noticing when something sounds more personal, honest, or aligned.
Agency	Moments where the student chooses or is given choice, control, or influence over the lesson. For example: choosing a song, choosing between two paths, deciding when to stop, modifying an exercise, giving an opinion, or being invited to refuse.
Teacher wellbeing and needs	Moments where my own needs, limits, clarity, energy, or ethical boundaries influence the teaching process. For example: needing to slow down, needing to clarify my role, noticing my own fatigue, avoiding over-directing, or maintaining professional boundaries.
Vocal health	Moments related to vocal comfort, vocal function, or avoiding strain. For example: responding to throat tension, taking breaks, reducing effort, explaining vocal mechanics, or adapting a task to protect the voice.
Creativity	Moments where the teaching becomes inventive, playful, exploratory, or improvised. For example: adapting an exercise right away even if it was not planned, creating an exercise in the moment, using imagery, drawing, transforming an analogy, inventing a game, or adapting material creatively.
Curiosity	Moments where I explore before deciding. For example: asking questions, checking assumptions, asking “tell me more”, trying to understand how the student thinks or feels, or testing what might work for them.
Rapport	Moments where the pedagogical relationship is built, maintained, or strengthened. For example: encouraging, humour, active listening, reassurance, honesty, transparency, empathy, mutual respect, mutual trust, or showing trust in the student’s abilities.

Appendix Q. Coded session transcripts, coded in-between and post-sessions support and post-coding analytical notes

Q1. Participant 1

Participant 1, Session 1 - Coded session transcript

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:00:00	And this is just in case because we never know. Ok, I'm just going to silence it so we're not bothered by anything. Ok, great!		
	I'll make sure to see how I get out of my phone too and I'll put my phone right over there. (So thank you for filling in the questionnaire.)		
	Yes. So it took me a bit. School. (And I guess you're busy, right?) Yeah, March is the busy month. (Is it?) Everything seems to be due in March. (How come?) I don't know why. I guess because the final exam starts soon after. So all the final project deadlines and stuff. So that's...		
	Ok, well 10 more days. (Yes.) And then March is over.		
	Yeah. Crazy.		
	Great. So you mentioned that you wanted to work on R-Sounds.	Student's goals	Checking his goals.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah, so to be honest, I don't really know what to expect. So I fell the form just like broad ideas. But I think probably like figure out a bit more what later. But I know like when I'm speaking, like sometimes when I'm saying R's, like especially at the end of words or in the middle, like it's not always clear. Like when I say my name, I'm [name]. Like a lot of the time they put L's at the end or you know, not all because they don't know what, you know.	Student's goals	He states his goals.
	Ok. Interesting.		
	So that's something I found quite a lot. But I guess generally like vocal range, I guess, and confidence too would be nice to work on. Like...	Student's goals	He states his goals.
	I'm gonna write that down. (Yeah.) And vocal range. You're talking about speaking voice, right?		
	Speaking… Yes. Yeah. Because I do expect to have to give like some, present at like a conference or something in the future. So being able to have a good auditory voice would be…	Student's goals	He states his goals.
	Ok. Could you tell me more about, about those conferences?	Curiosity	Trying to understand the context.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Uh, so I don't really know much about them because I've never been to one yet. But normally it'd be like, I'll be like on a stage probably mic'd up and have to like present, you know, papers and stuff to a room of people. So I guess like be able to be articulate with words. Yes. And, and like strong in voice. (Like a strong voice?)Yeah. Like, you know, like a presentor voice. I don't know. Sorry for the "r", and the, it's like...	Student's goals	He states his goals.
	Don't worry. I'm French. (Ok.) Uh, I, it's hard. (Yeah.) Like, it's tough.	Student wellbeing and needs Rapport	Reassuring. Relating.
	Yeah. And trying to, trying to articulate like, what I'm maybe looking for is, yeah. Like I said, never done anything like this before.		
	You're talking about diction? Is that it?		
	Yeah. I guess that's diction, yeah.		
	Um, like having the syllables understandable. (Yeah.) Is that it?		
	Yep. So, whenever I say stuff, it's very clear. I guess I'm kind of actively thinking about that now. So, I'm kind of trying to do it, but... (Got it.) You know.		
	Um, okay. Perfect. (Yeah.) So, um, just to be clear, I can, I can help you with that for R sounds. Um, it's more in the scope, sorry, you wanted to say something.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	No, it's a bad habit I have.		
	Oh, I have it too. So, I understand. We're good. Um, yeah. So, that would be more in the scope of, um, SLP, like, speak language pathologist, but I can help with what I know, but I'm not an SLP. (Yep. 100%.) Just to make things clear. And you also mentioned punctuation in your, um, in your first form. So, I was wondering what you meant by that.	Rapport Student wellbeing and needs	Relating. Reassuring.
	I guess that kind of falls under, like, diction. (Okay.) You know, just being clear with, yeah, like, sentence structures. (Okay.) Flow. (Got it.) I will grab my water as well.		
	Yep. Uh, perfect. Yeah. And, okay, so that would be speaking voice in the context of, um, like, presenting.		
	Yeah, presenting kind of in, like, an auditorium, kind of. Yeah. Kind of.		
	Yeah. But not that much in conversation. Is, is that correct?		
	Not as much. Like, I imagine it'll kind of carry over a bit.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Got you. Yeah. Uh, okay. Great. Mm-hmm. Um, just taking some notes. Yeah. Okay. So, what I'm going to, um, to do with participants is that we're going to have, uh, five sessions. And the length, it depends on how you learn. (Okay.) Uh, it depends on what you want to, so it can be up to an hour. (Mm-hmm.) But for example, some people, after 30 minutes or 45 minutes, they just sort of disconnect because it's a lot of time to focus. (Yep.) And, uh, and maybe, like, the last half hour is not as useful. So, I want to adapt to this too. (Okay.) Um, and, um, and yeah, I'm, I'm doing this study on how do you adjust your teaching based on the people. (Okay.) And, um, uh, and I'm never going to judge anything you do. I'm going to judge myself, uh, just count how many adjustments I make, what type of adjustment, et cetera, and, um, and, um, how I can create sort of a follow-up between two sessions. (Okay.) So, um, that's it. But when we're together, that said, I'm just a teacher. (Yeah.) So I'm not researching. (Yes.) And that's pretty much all I wanted to say. So do you have any questions about either the research or our work together?	Student wellbeing and needs	Reassuring.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I don't think so. I mean, like, what other stuff would you teach? Like, I'm kind of curious, like, what's, like, the whole scope of, like, vocal training? I'm just kind of curious, like.		
	Um, it can be a lot of things. Uh, it can be singing voice. (Yeah.) If you're an, uh, a beginner, uh, if you're a professional, um, if you want to prepare, um, an audition. (Okay.) If you want to perform. (Yeah.) So that's some singing voice scope. (Okay.) For speaking voice. It depends if you want to be, um, better in communicating your ideas. (Mm-hmm.) If you want to be better at presenting. (Yeah.) Um, making sure that your voice is not tired afterwards (Okay.) Does it answer your question?		
	Yeah. Yeah. Interesting. Let's say maybe, maybe, like, if, like, this, as the sessions go on, maybe a bit of, a bit of singing would be kind of cool. Like, the tonal. That'd be kind of.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Uh, interesting that you mentioned that because, um, in your speaking voice. (Yeah.) You're actually using notes and, uh, pitches and different heights. So, even if this is not a focus, it's great to have some melody in your speaking voice. (Yeah.) So, okay, great. (Okay.) Amazing. Let's start then. (Okay.) So, we don't need this because this was for the person that was there before. Uh, okay. And I wanted to ask you something and I already forgot. Oh, yeah. Is there something you want or need me to know, uh, before we start? (I don't think so.) Some people say, um, um, I'm neurodivergent. (Oh.) Or, uh, I have to drink all the time.	Student wellbeing and needs	Giving the opportunity to share a need.
	Yeah. I mean. No, nothing. I, I probably will be drinking quite a bit, but.		
	Okay. Great. What's your drinking habit?		
	Oh, I mean, just water.		
	Yeah. Yeah, yeah, of course. Yeah. Uh, amazing. Yeah, one time I had a student, she was, um, I, I forgot the name of, um, of the disease, but it, it, she couldn't create a lot of, uh, saliva. So she had to drink quite a lot. (Interesting.) And, um, uh, while it's none of my business, it's interesting to know in the context of voice lessons, because your voice needs to be hydrated. (Yeah.) Um. Great. Cool.	Rapport	Sharing relevant info.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	But yeah, no, nothing, nothing like that I can think of.		
0:09:30	How do you, what do you think about trying a mini presentation right now? Would that be too much?	Teacher's goals for the student Student wellbeing and needs	Suggestig he dives in right away as he seems ready. Checking in with him.
	I'd be down. (Cool.) Yeah. A hundred percent.		
	So you're, um, uh, you're saying you're in school, right? (Yes. Yeah.) Where are you studying?		
	Uh, computer science. So, yeah, so I do a lot of, I'm doing my master's right now, so a lot of paper reading, and sometimes I have to, like, present, or do a case study, and then, like, present it to, like, a class and stuff. So, and then I also, I'm a teaching assistant as, like, a mandatory part of it, so I have to teach classes of students. (Cool.) Which is stressful.		
	Tell me more about that.	Curiosity	Trying to understand the context.
	Uh, you know, you have 25 students, you're like, okay, I have 45 minutes to try and teach you this massive topic, and I know most of you won't understand it. (Okay.) And then, yeah, um, and I guess pacing, from a more vocal perspective, like pacing my voice, because I know sometimes when I get excited, I start speaking really fast, and it's, like, I have to, like, constantly be, like, do I have to slow down? (Yeah. Chill out, brain.) Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. Um, so, I, I always have a lot of questions during first sessions. (Yeah.) Um, you have to fit a lot of information in 45 minutes. Is it because the subject requires it, and you don't have the choice?		
	It's, it's, yeah, it's, it's, like, the teacher's like, okay, on this day, you are teaching this content, and it's like, okay. (Your, your teacher?) The, the professor of the class. Yeah. Sometimes they give us slides, sometimes they're, like, you have to make your own slides, so it kind of depends. (Okay.) But, yeah. So, and typically it's very coding, kind of, it's a mix of, like, coding, and, like, a lot of, like, logical flow charts, kind of.		
	Could you, um, could you explain something that's, well, I don't know anything about computer science. (Yeah.) Um, my partner is in computer science. (Mm-hmm.) I, I, I can understand the words he says. I don't understand how it works together. (Yeah.) So, let's say I have. (Okay.) Minimal knowledge. (Yeah.) Um, could you explain something in, let's say, three minutes?	Student's interests	Using a subject he likes as an excuse to talk.
	Okay. Yeah. Sure.		
	I will find a timer.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. What you can think about. I'm trying to think, I think of our experience. So, I guess, I just, like, idea. So, are you familiar of, like, logical, like, like, um, using, like, if, else statements to kind of, like, control the flow of logic? Is that something you're kind of? Just, like, an idea of what I can.		
	Um, so, what I have in mind when you say that is, uh, you have to, let's say. I'm going to say words that I don't understand. But if it's, I don't know, HTML, then you have, you, you open something, and then you open something, and then you have to close, close. Is that the logic?		
	No. Okay. So, okay. I'll talk about that then. Yeah.		
	This gives you an idea of how little I know.		
	Yeah. Okay. Yes. No worries.		
	Um, timer. We're going to set this for, uh, three minutes. And based on the knowledge you think I have on your topic, you can, um, uh, make me discover the world of computer science. (Yeah. Okay.) Uh, zero stop timer. Okay. If you need a few minutes to collect yourself. (Yeah.) And this is for you if you need to write down some ideas.	Student's interests Student wellbeing and needs	Using a topic he likes + teaching about it: he seems to enjoy it. Leaving space, not rushing.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay, yeah, some two of those. Um. Oh. Okay. I think. I think I have an idea, and I can kind of wing it as it progresses. (Lovely.) Yeah. Should I just talk, or should I try and engage you in the discussion as well? (Let’s say it's just you for now.) Just me. Okay. Sounds good. Yeah.		
	Timer is here. Are you ready?		
	I think so, yes. Yeah.		
	I'm ready to discover something new.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Let's go. Okay. So earlier you talked about HTML, right, and the opening and closing brackets. That's a form of programming, but it's more of what we call declarative programming. We are kind of declaring this is what you want the thing to look like. And then the computer kind of figures out how to make everything render and stuff correctly, right? The form I'll talk about is what's called imperative programming, which is when it's much more sequential, like you're following a recipe to make a cake, right? Your first step is you turn on the oven, then you do this, then you do that, then, you know, it's a sequence of statements. And I guess that's kind of one of the main things you need to consider is in programming you have your statement, and those are things that do something, you know, like a statement may be drink water or mix flour, something like that. Then you also have your conditionals. Those are something like if-else statements that help control the flow of logic. So, for example, let's say you want to take a drink of water. If you were to kind of structure that in an imperative coding manner, it may be like, pick up a water bottle, then, if the water bottle has water in it, take a drink.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He continues] Else, if the water bottle is empty, go fill up the water bottle, right? And that's kind of how you can put your conditional logic into action to kind of change how code executes its behavior. Let's think.		
	So, you can obviously just write that out in English, you know, like, like, like, pick bottle, and then, if, empty, fill, else, drink, right? Like, that's one way you could kind of write out that as a program. You can also draw it out as kind of more of a flow diagram, where you have your statements as boxes, where it's like, pick, pick bottle like that, and then you have these little arrows indicating the flow. So, then conditionals are represented by a diamond. So, it'll be, in this case, it'll be something like, is empty. If, yes, I'm trying to write sideways, fill. If, no, if, no, drink, right? And then, end, right? That's kind of representing the exact same thing, but in a bit more of a visual way, which is a bit easier. Cool.		
0:17:19	Cool. (That’s all.) Got it. Okay. Thanks. Amazing. Okay. And if, sorry, any fill, then drink?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah, I could say, yeah, like, if the ball is, if the ball is empty, yes. Right now, we're just saying fill, and then end. Realistically, what it should be is fill, and then it, like, loops back up to here. So, it's like, fill the water bottle, go back up. Is it still empty? No, no, now we drink, and then the program ends. That might be a better play.		
	Love it. (Yeah.) I've seen stuff like that. (Yeah.) And now I understand.		
	Okay. Thank you so much.		
	Okay. Yes. Great. What do you, what do you like about your voice when you're explaining something like this?	Authenticity	Giving the opportunity to connect with his voice.
	Um, yes. It's a tough question.		
	That's tough, yeah. You can take your time.	Student wellbeing and needs	Leaving space, not rushing.
	I mean. Let's try and find something. I guess, like, I mean, not so much the voice, but I just, like, I was able to, like, kind of, like, read you and, like, kind of try to, like, adapt a bit. (Mm-hmm.) In terms of voice, I guess, I kind of like how I think I kept it at a decent pace. Like, I think I kind of regulated my speed well. Um, but I think, like, it might have been a bit soft, though. Like, I feel like my volume's not quite there. (Got you.) Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Is there something that you like about your voice that's always present? For example, um, um, well, I'm trying to do the exercise myself. Um, I can sound childish, and I didn't like it, but now I'm okay with it. So, in general, I'm okay with that. I like it. (Yeah.) What about you?	Authenticity Rapport	Giving the opportunity to connect with his voice. Sharing about my own voice as an example.
	Um, not, honestly, not much. I mean, I like how I can, sometimes, like, it very much depends. I can kind of be very funny with my voice. I can, I can try and, you know, I can, you can try and change in some funny kind of way. You know, like, I can, I'm not very controlled, but, um, I guess that's probably the best I	Authenticity	He shares what he likes.
	could say. (Gotcha.) Whenever I have to make, like, a video of myself and have to put my voice into, like, editing software and then edit the video, it is, like, nails on a chalkboard. For me, it's, like, it's, like, oh, God, this is the next three hours of my life.		
	Do you have an idea of why?	Curiosity	Trying to understand his needs + beliefs.
	I feel like my voice sounds, I almost say, like, hollow might be, like, the right, I don't know, like, I listen to, like, you know, I listen to, like, I listen to other people.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I feel like the voices kind of sound richer. (Okay.) In a sense. I feel like I don't quite, hmm. Yeah, I'd say, yeah, kind of, like, hard one, and I guess, like, wavery, I guess, might be a good way to say it. Like, it doesn't sound stable. (Okay.) I think, I think that's one of the big ones.		
	So, yeah, I have a lot of things to share. (Okay.) First of all, when we listen back to our voice on a recording, we listen to the sound waves that are carried through air. (Yeah.) And when, maybe you know that already? (Uh, yeah.) Yeah. Okay, then I won't, I won't go much into details. And when it's your own voice, it's the sound waves that are carried in through air, and your bone resonance, and it makes it sound different. And if I say something that you know already, please interrupt me and tell me.	Curiosity	Making sure I don’t assume his level of knowledge.
	I mean, I'm probably not going, because I know sometimes you may say something that I think I know, it's like, oh, no, I actually don’t. So, but I'll let you know. Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. And if I say something that doesn't make sense, tell me. (Okay.) Uh, great. So, what I like about your voice is that it has this resonance. Well, actually, it's kind of the opposite of hollow, but it's there on a level that feels present throughout your line. (Okay.) This is my personal opinion. (No, this is…) So, that's subjective. And a more objective thing, what I like about it is that your voice is consistent during your phrase, and this is what we need to make sure stays if we do an exercise. (Okay.) So, you're talking and your airflow is not choppy like this. It's just consistent. (Okay.) And you're starting your line, and your air is just consistent. (Mm-hmm.) Um, we will learn more about that later. (Yeah.) Does it make sense so far?	Rapport	Complimenting his voice.
	That does make… That's interesting. Yeah. It makes sense. (Okay.) Yeah. I have to try and pay attention to that as I go about the next few days between sessions.		
	Yeah. Oh. Because… Yeah, that's it. You're taking some breaks, and instead of hard stops, you're just letting the break exist in the air. (Yeah.) And this is great.		
	Okay.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:23:16	Um, okay. So, let's do an exercise where, um, we talk about volume. (Okay.) Because you mentioned volume. So, I'm gonna go there today. Um, you don't need more volume. (Okay.) You just need to make sure that my ear hears your voice better. (Okay.) So, for that, we're just gonna make sure that your, um, body is open. And it's gonna be better for the breath, and then sound can be better to read. (Okay.) Through air. So, let's try that again. And, um, how about, like, the more complicated version of this? Um. (Okay.) Or the next step?	Student's goals Student's interests	Adapting content to his goals. Using a topic he likes.
	Yeah, I'm just trying, I'm just trying to think of what would be kind of like the next...		
	I will, uh, set up the timer for two minutes while you think about it. (Hmm.) Or anything different. It can be, it's just an excuse to talk.		
	Yeah. Yeah. I'm just trying to think, you know, we kind of… Okay. I'm gonna take a bit of a topic switch. I mean, kind of related, but some, but a bit more… Yeah. Okay. I think I have an idea. Okay. Yeah. Let's see.		
	Let's, let's try, um, to have the same setting as you would have in one of your, uh, conferences. (Yeah.) And, uh, so would you be seated in a sitting position?	Student's goals	Adapting context to his goals.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I think I would be standing, probably. Yeah, probably.		
	Let's try that. (Okay.) And let's say you have three, uh, people listening to you. So this line here, me, and, uh, the plush.		
	Does the plush have a name?		
	Uh, I think, yeah, uh, one of the kids named him / her, hello. (Hello?) So. (Hello, hello.) This is hello. Uh, and whenever you're ready. So what we're just trying to, um, make happen here is that your body is… as open as you were when you were talking to me about the previous topic. And you mentioned that you liked the engagement. (Yeah.) So your, your body will have to engage with the room the same way your voice was. (Okay.) Does it make sense?	Student's learning profile	Using a value he has as a learning stepping stone.
	That makes sense. Yeah.		
	Okay. Whenever you're ready, we can start.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Okay. So another topic in computer science and in many programming languages is the idea of what's called object-orientated programming. Um, it's basically a way to kind of encapsulate certain, like, logical code that does stuff into reusable components. Um, let's, for an example here, um, use hello as an example, right? Let's say we want to make some code that represents a plushie. Maybe it has some sort of, like, sound thing. So if you, if you tap it, it makes a sound, it can move its eyes, stuff like that. Now let's say we want to make multiple hellos. Um, obviously we don't want to have to write out the same code, like, seven times to make seven of him, right? We want to kind of reduce our workload.		
	[He continues.] So what we, what we can do is put all of that code into what's called a class in programming. And that class basically represents, like, a blueprint of, this is a blueprint of how you make a hello and how it behaves. And that could also have certain properties, uh, such as, like, color, its number of tentacles, all of that stuff. And then once you have that blueprint made, you can then make objects of that blueprint. So you can, like, make multiple copies of it, each one having its own separate parameters.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He continues.] You can, like, make an instance that is purple, one that is pink. And to do all of that in coding, like, terminology, it would just be, like, a single line of code, pretty much, instead of, like, 50 lines of code. Um, this is very important when you're, like, trying to scale up applications in such a way. No that sentence was going nowhere. To basically scale up application and make code that you can reuse multiple times. Uh, yeah.		
0:27:56	Okay. Thanks. (Cool.) Oh, let's, let's stay up. Uh, except that you need to, um, uh, take a break.	Student wellbeing and needs	Taking a break as it seems needed.
	Yeah. Let's try to get some water.		
	And, um, I'm gonna ask you to do the exact same thing. (Okay.) But in your mother tongue. (Uh, English is my mother tongue.) Okay. Then, let's do it again. (Okay.) But I would love for you to, what's your second language? (I don't have one. Yeah.) Can you make one up?	Creativity	Creating an exercise to experience sounds.
	Interesting. Okay. Um, I could, I could try, I guess. Okay. I could, I guess I could do, like, a Simlish, kind of. (Would love that!) Okay. I actually don't want Simlish. I don't want to play the Sims. Okay. I'll be summing up. Yeah. Okay.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	It doesn't need to go anywhere. (Yeah. It won't be Sims.) I just want to see how it's going for you when you're, when you're, um, not using English. (Okay.) And see how your, this is more of a technical thing that you don't need to worry about. I'm just trying to see, um, how your tongue works and positions itself. (Okay.) When it's another language. (Okay. Sounds good. Okay.) Ready?	Student wellbeing and needs	Reassuring.
	Yep.		
	Okay. So 2 minutes.		
	[Gibberish.]		
	You're doing great. This is great.		
	I'm trying not to fall into English. [Gibberish.]		
0:31:07	You can use the same word over and over.	Student wellbeing and needs	Reassuring.
	[Gibberish.]		
	Can you please finish your idea or go one step further with one word that would have the sound R in it? Like anything with R.		
	[Gibberish.] I should try to put some R's at the end, because that's where it's...		
	One more idea and then we're done. ([Gibberish]) Okay, great. Thank you so much. And now we take a break.	Student wellbeing and needs	Taking a break as it seems needed.
	Yeah, that one.		
	Thank you so much for being down to try it.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	That was interesting. My brain kept trying to find some sort of sentence structure.		
	Yeah, we're trying to get language out of the… (Yeah.) Or to use another language. I'm sorry for thinking that English was not your first language because of...		
	Many people do.		
	Because you mentioned that when you spelled your name, sometimes people would spell the last letter incorrectly. (Yeah.) It happens to me all the time. And then I thought, yeah, because of my accent. (Yeah.) It's... I… So I had to learn the phonetic alphabet.		
	Yeah. A lot of people ask me, like, oh, are you from… Are you from Britain? It's like, no, but honestly, I probably should be. (Yeah.) Hello. Hello, Palm Chap. How are you doing today?		
	And I noticed that when you were doing the nonsense language, your… The word I'm looking for is velocity. No, your… The musicality in your voice. (Oh, yeah.) Was larger than… Can you guess I speak with? (Yeah.) So… Yeah. (Interesting.) Okay. I would love to try something else. Because… Because of the R thing. I'm just… Sorry, I'm stuck in my own head. I'm getting somewhere.		
	Yeah, take the time you need.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I just want to try something and see where it leads us. If you trust me to...	Rapport	Checking rapport.
	I 100% trust you. Yup. (Okay. Thanks.) Yeah.		
	I'm going to teach you something in French. (Okay.) And with a lot of French R's in it. And we'll see how… If it affects something in your R's. And it will also tell us if we need to… Really worry about it or not. (Yeah.) Or… So… So have you had French classes at school here? (I haven't. I have not, no.) Okay.	Creativity	Creating an exercise to experience sounds and sensations.
	I do have… I did have a bit of Italian. But… Yeah. No French. (Oh Italian is great.) Yeah. (And I think it's simpler.) Yeah. I did technically the… My family language. Like my grandparents were from Italy. (Okay.) But I don't speak the language. So…		
	I'm not familiar with the school system here. So you… You can pick… Like either Italian or…		
	The school… The specific school I went to had Italian or French. (Okay.) But I think most schools offer French as like an option. But not… Italian is kind of like a specialty of the school.		
	Cool. Yeah. Um… I'm thinking… Of words with more. And… Oops. Uh… Sorry and… Um… It has to… Get… Has more… Rs		
	The nice thing is… I won't know what you're saying. What you're typing. So you can put whatever you want.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	It doesn't make… Um… It doesn't make… Um… Um… A lot of sense. But the grammar is good. Okay. Um… Um… It means the Red Sea is ridiculous and rancid. Is that a word?		
	Rancid, yeah.		
	Uh… I write it… Uh… So you have the meaning too. Sometimes it helps. Rancid is for food?		
	Uh… Uh… It's food or just like smell. Like… Like that smell is rancid. It's... Oh…Oh... It's kind of like off-putting. Kind of like… Like… Sewage would be rancid. Kind of like… I guess rancid kind of like… It's like rotting kind of.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Great. Um… So… It's... Let's go word… After word. So… La… ([He repeats.]) Mer… Yeah. It's... The French R is… Incredibly complicated. La mer… You got it. It's like a bit of like a throat almost. Like… La mer… Yeah. La mer… I'm gonna show you afterwards where it is on the… On a visual thing. La mer rouge… Yeah. La mer… Rouge… Rouge… It's super hard. La mer rouge… La mer… Rouge… And now… Please try not to…Try. (Okay.) La mer rouge… Yes. La mer rouge… Yeah. Don't try… Trying too hard. La mer rouge… You got it! La mer rouge… Yes. La mer rouge est Yeah. La mer rouge est ridicule. (La mer rouge est ridic…Sorry, say that again.) Yes. La mer rouge est ridicule. ([He repeats.]) You got it… You got it. Let's stop at ridicule.		
	Okay.		
0:39:37	How do you memorize the sound you have to make? Do you visualize it? Do you think about it? Do you hear it and reproduce it?	Curiosity	Trying to understand his brain and processes.
	I think I try and hear it and then reproduce what I hear in my head.		
	Got you.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	La mer rouge est ridicule. Yeah, I think part of it too is that I'm mostly, I think, kind of memorizing the specific parts that to me are strange, and then I'm kind of relying on the text to kind of fill in the gaps I think is what's happening right now. It's like, I know lies, that's how I can say that, so I don't, like, memorize it. But like the, like the, I like try to internalize that.	Student's learning profile	He explains how he learns.
	I'm trying to have a sense of how you learn the best.		
	Yeah. Interesting, I've never thought about it.		
	If you don't have the text, how would that go? La mer rouge.		
	La mer rouge est ridicule. Not quite.		
	Oh, you got it? Yeah. So your memory is working over time. La mer rouge est ridicule.	Student's learning profile	Getting info on how he learns in real time.
	La mer rouge est ridicule.		
	Et rance.		
	Et rance.		
	Got it. La mer...		
	La mer rouge est ridicule. Et rance?		
	Yeah, rance. (Rance.) Rance. (Rance.)		
	Rance. Okay. Interesting.		
0:41:20	So where do you feel the R sound? On… No wait. Here. *Pulls up visual aid/diagram of pharynx/larynx.* Could you pinpoint?	Curiosity Creativity	Trying to understand how he experiences sounds. Using visual aid, asking to map the feelings.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	La mer rouge…		
	This is a good one. "R"		
	Kind of like, I think, I don't want to say the opening level. Yeah, I think the larynx opening. Yeah, I think kind of somewhere in this area is where I kind of wrote it. Yeah, yeah, I think.		
	Now when you say that phrase, I'm going to ask you the same question. Where do you feel the R?	Student's learning profile	Using what worked before (pinpoint on diagram).
	The red sea is ridiculous and rancid. I almost feel like that's more in like, almost like the red sea is ridiculous and rancid. I don't feel as much. Like if anything, it's more in the… I mean, it's a bit in the… I mean, red… I always feel more like kind of more like… Hmm. I guess probably they don't really feel it as much as the French one did. The red, the rr, rr, rr. Like almost maybe more the phonics, the red, yeah, I think it's a bit higher up, I would say.		
	Okay. You said when you spell your name, people use L at the very end?		
	Yeah, like [name], and that final [letters], like that part they interpret as something else a lot of the time.		
	So what are the letters?		
	I mean, L is the most common one. I had one do it as an N, which was weird, I thought it got an N, but I think L is the most common one by far.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	As in Lima?		
	Yeah, like L-E, and then like another L, they'll type in. (Okay.) They'll be like, oh, can you show me that? Nope, not that.		
	Yeah. Okay. Can you try "The lovely red sea"?		
	The lovely red sea.		
	Where do you feel your L?		
	La, la, the la, kind of like the cavity I think. The la, lovely red sea. Yeah. Yeah. (Okay.) Yeah. I feel like the French reference was kind of rumbly, it was very easy to pinpoint.		
	Yeah. (So.) We're going to try to have a clear map of what's happening. I don't think this is, we should spend too much time on this, but it's just to address what you mentioned, just so you feel more comfortable.	Student wellbeing and needs	Making sure he's comfortable before moving on to other topics.
	I guess like, where do you kind of feel those letters, I guess? It's like a...		
	So, I have to think back because I know what happens in your mouth when I say the letters, it matches the feeling though. So, L is the tip of your tongue. (Okay.) Let's put it super simply. L is the tip of the tongue going behind your upper teeth. (Okay.) La. (Okay.) Right? Can you feel that? (Yeah, okay, yeah, yeah.) So, we're right here.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. La. Lovely. The lovely sea. Yeah. Okay, yeah, kind of a little flick foil.		
	Yeah. And then all kind of calls back.		
	Right. Okay.		
	Yes. So, your French RRR is the back of your tongue and this part here. (Okay.) They're coming together. (Okay. I can…) And I feel the sound lower though, right here. (Okay.) But this is… That's actually what's doing it.		
	Okay. Interesting. Okay.		
	And it's... I think it matches what you feel around there. (Yeah.) So, your R is somewhere in between. So, this is… R R R. French. (Yeah.) From this part of the tongue getting in sort of contact with this part here.	Student's learning profile	Mapping / comparing feelings.
	Okay. Yeah. Okay. Yeah. Okay. Yeah, I can… (You got it?) I'm like really trying to focus on like… Yeah. Okay. Yeah.		
	This part here is the bone. (Yeah.) It's hard if you try to touch it with your tongue. And back there, you have this other thing part, but there's no bone. So, it's just soft here. (Mm-hmm.) Or if you put your finger, this is gonna be soft. (Yeah.) Oops.		
	Like the tongue I can… It's just squishy. Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	And you have some muscles here. So, you can do a lot of stuff with this little muscle in singing. That's great. (Yeah.) So, when you're singing… When you're saying, sorry, your R… (Yeah.) Where do you feel it compared to your French one RRRR? And the L, L, L, L, that's here.	Curiosity	Trying to understand how he experiences sounds.
	Yeah. R. The red, red, sea is lovely. Red, R, R, R. I mean… R, R. Yeah. I mean, I guess it's kind of like a bit awful with the R. Yeah. Kind of like… That's vibrant. The R, R, E. Yeah. I almost feel like it's a combination of like this and a bit of like the… R… I kind of feel like it's... R. R. R. Yeah. Like… R. R. R. Yeah. Yes.		
	Okay. Yeah. Now, can you say this line here and pinpoint it?		
	The English one?		
	Yes.		
	Okay. The… The Red Sea is ridiculous and rancid.		
	And now if you say your full name?		
	[Says his full name]. [Says his full name]. Kind of. Okay. (So, we're just trying to…) It like feels like… Always at the beginning? I think I'll find… But like… There's like a… It feels different when that beginning versus the end. Like… The Red… [His name]. The Red… [His name]. Like… The Red… [His name]. Like… Red… [His name]. Er… Red… Red… Red...		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	This sounds British. The second one.		
	Interesting.		
	Is it why?		
	Maybe that's why… That's because I don't have any British in me as far as I know. Okay. But like… You… Can you understand? Like… The… Like if I say [His name].. Like is that…		
	I don't think I'm the good person to ask because… (Yeah.) Because I would… Write it… With an O. An O. (Okay.) Because I'm French. [His name].		
	Okay. Yeah. I see. Yeah. [His name]. Yeah.		
	But if I had to read it in German, I would… If you were to say it with a German accent, I would be able to write it with the R. (Yeah.) So I think it really depends on what people have in their heads right. (Yeah. Okay.) What I'm getting at is that you don't have to change the way you say your name. (Okay.) But… But just spending a little bit of time here because you mentioned that the… The R sounds were something you wanted to work on.	Student wellbeing and needs	Letting him know he's good enough.
	Yeah. But you said that might be more like a speech pathologist kind of… So…		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	We can… Yeah. Talk about it and have a foundation here. But yes, this is… This is not my job. I… This is also a question of do you want to correct something? Is there even something to be corrected? Yeah. Again, it's between you and you and also between you and SLP. (Yeah.) Um, but, uh, I mean… Well, I'm biased as long as… Because of my accent, but as long as I understand, uh, the words… Yeah. We're good. (Okay.) Um, if, if someone is giving a speech and has an accent, no matter where they come from or they pronounce words differently, um, it's been researched that what matters is… "Can we understand the articulation?" is more important than the… Whatever we perceive as a different way of speaking. Does it make sense?	Student wellbeing and needs	Letting him know he's good enough. + explaining why in his language (science? Understanding things?)
	Yeah. Yeah. (So, let's…) Move on from this maybe? (Yes.) Yeah. Okay.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Um, I'm just gonna gather everything… Everything we've talked about today. And so it can be melted together in one big thing. So… Um, I'm gonna find a text on computer science. (Okay.) And if you wanna read it… (Okay.) We're gonna read it in English and your goal is to, uh, read it as if you were in a conference. (Okay.) We're gonna use the body and, uh, have you be careful, well, aware of where the R feel. (Yeah.) Feels? Feel? (Well…I know what you mean, yeah.) Thanks. And, um, uh, and nothing else.	Student's interests Student's goals	Using a topic he likes. Using a context he's going to be in.
	Okay.		
	Not trying to correct, just trying to feel where it's... (Happening.) Where it's happening, yeah. So… Yes. Uh… And this is all to go back to what I was talking about before. Um, volume is less important than being heard. (Yeah.) Does it make sense?		
	Yes.		
0:53:00	Yeah. Uh, I don't know. Do you have a research paper I should look for? Something you've read...		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Oh, research papers are so dry. Um, I'm just trying to think, I'm just trying to think which ones wouldn't be behind the paywall. That's kind of like one of the big… (Oh, I have, um, access to…) Actually, uh, ACM's open access now. Um… (If you wanna…) Yeah, I think, actually, if I can pull up, um, let's see… Um… Let me go to Google Scholar. Um… I think I can do one of the… Uh… Oh. Actually, that... Yeah, ACM. There you go.		
	And you can just focus on the abstract.		
	Yeah. Oh, this was a paid-for payment.		
	Oh, is that one of yours?		
	Uh, no. This is one of the ones I had to do a case study on. So I had to try to understand all the math in it, which was an experience. (I got you.) So...		
	Um, I'm gonna have this a bit bigger. Um, so it's in here to see, and you can stand up if you're okay with that. (Okay.) And… Do you usually… Are you startled by, um, if the text moves? Is it better if it's bigger?	Student wellbeing and needs	Making sure reading is comfortable.
	Uh, nope. You can move it. Should be… I might just have to pause, but...		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. And I will… Why can't I change the spacing? Wait. Okay. There. Okay. So… Okay. Two things to focus on at once. (Yeah.) Um, how...Where do you feel the R thing? (Yeah.) And open body. (Open body.) Because your voice is open, so your shoulders are open, too.		
	Okay. Whew. Extraction of co-of skeletons is a fundamental problem, with many applications in it. computer graphics and visualization. In this paper, we present a simple and robust skeleton extraction method based on mesh contraction. The method works directly on the mesh domain, without pre-sampling the model into a volumetric representation. The method first contacts the mesh geometry, in a zero-volume skeletal shape, by applying implicit method first contacts the mesh geometry in a zero-volume skeletal shape by applying implicit Laplacian smoothing with global positional constraints.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He reads]The contraction does not alter the mesh connectivity and retains the key features of the original mesh. The contracted mesh is then converted into a 1D curved skeleton through a connectivity surgery process to remove all of the collapsed faces while preserving the shape of the contracted mesh and the original topology. The centeredness of the skeleton is refined by exploiting the induced skeleton mesh mapping. In addition to producing a curved skeleton, the method generates other valuable information about the object's geometry. In particular, the skeleton vertex correspondence and the local thickness, which are useful for various applications. We demonstrate its effectiveness in mesh		
	[He reads] segmentation and skinning animation. Whew.		
0:56:48	Take a breath.	Student wellbeing and needs	Leaving time.
	I think you can see my act right		
	I didn’t even try to get the meaning. I don't think I could even understand if I tried.		
	I mean, it is fairly simple, the idea. It is like...		
	Explain to me.	Student’s learning profile Student’s interests	Using what he likes: sharing/explaining.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Oh, okay, okay. I'll give you the brief one too. So let's say you want to animate like a human body, right? You have your mesh, which is kind of like the skin in his case. And then you have your skeleton, which is like your bones, right? That's kind of where the analogy came from. So the idea is, if you're given just like the skin of a body, basically what the paper does is basically shrinks the skin in to try and find where the center of like the skin is and then make that into the bone structure is the idea.		
	Okay. Yeah.		
	And then you can use that for like animating it and all that stuff.		
	Cool. Yeah. So how is your breathing right now?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I felt a bit out of breath at the end. (Okay.) I think I was really trying to focus too on like the R and stuff and definitely felt kind of like tongue was kind of a bit like kind of mid of the mouth. It's like kind of like, it was like that little, um, up, you know, like the, like you're behind the teeth and it goes up into the palate, I guess. Um, the tongue would kind of be sort of the midpoint. It'll kind of like go back as like the all sound progress or kind of like move itself back. Um, and then some words, I guess I just, the tongue was actually more, ended up more open. So maybe that's part of it's like my tongue is maybe too, is not contacting the roof of the mouth. If it's like the R in like the middle of a word, maybe, maybe that's what's kind of causing part of the, part of the issue. Um, but yeah, that's okay. Yeah. And then how is it, how is my openness?		
	It was good. Um, I realized that, um, your tone and way of connecting with the topic and also myself, me, um, um, make you super open already. (Okay.) So, um, maybe instead of thinking too much about opening the body, you could just, I'm just trying to see if we can use what you're looking for, which is if my understanding is correct, connection?	Student's learning profile	Using a strength he has *in* his learning.
	Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Uh, so it happens naturally in your body and you don't have to think about it because it's sort of a virtuous circle. If you appear more open, then you, um, it's easier to, for an audience to listen to you. And, um, but if we listen to you, then you are more open.		
	Yeah.		
	And then your body is more open. So, um, um, does it make sense?		
	That does, yeah, that does. Yeah, kind of like your, your will that other people are watching you, which is kind of interesting. Like you're thinking of other people who are watching you might think you want to like retreat almost a bit, but interesting. Okay. I can see how, I can see how it goes both ways. I guess like it depends on like maybe a personality degree. Like if like, you know people watching you, you might feel like you want to kind of shy away because like all these people watching me was other people like other watching me. So I must therefore be bigger, I guess. I guess I'm on the side by sound of it. Well, like I, I mean, the, the good feedback, I guess, like I, interesting. I don't know. I can't, I kinda speculate sometimes. I'm sorry. It's a bad.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	No, no, no, no. It's good because I can hear you talk more and that's good. (Okay.) Um, it felt like when you were, I mean, you're using, um, uh, analogies and metaphors and stuff like this and it's amazing. Uh, so your discourses are well constructed. (Okay.) And when you do that, tell me if I'm wrong, it feels like you're just looking for more clarity and connection. (Yeah.) And you take up more of the space because you're using your arms more. So it opens your body. So that's a good thing to throw to the virtuous, virtuous circle. Um, okay. So, um, um, we have a lot of information from today, just checking the time. Yeah.		
	Okay.		
	Um, so let's say we focus on one takeaway from today and then I'm going to have other questions for you.		
	Okay.		
	What do you take from today that, that was or could be useful?	Agency	Giving the opportunity to make sense of the session by himself.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I mean, honestly, I guess part of it too, is just like hearing that, like my voice is already pretty good. like i guess like just hearing that from someone who knows what they're talking about kind of gives me more confidence i guess you know like it's		
	cool		
	kind of i guess i guess that that's like you know and then like i guess like i'm like i guess like being aware of being a bit more open you know for like a technique takeaway you know (okay yeah great I) t's like a mental takeaway and a technique takeaway		
	right okay yeah so that's good to know for me too um and um i have a couple of questions because um personalization it's a word i can't even pronounce i don't know why it's in my research title and every single time i try it not the right way um… how, how do you think it would… how helpful can i be in between sessions? i can be more precise		
	yes I was gonna say		
	some people they um i'm going to give you examples uh in singing so you okay so i don't um what's the word i so i don't stain what could be happening in your head		
	oh oh like um like by like bias		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yes		
	yeah okay		
	thanks so for example um let's say someone is a beginner in singing and they just want to sing for the joy of it (yeah) so their problem is that um they're super busy so they struggle to get motivated um and they just need a little push (yeah) and um and maybe i will create a calendar um with different times in the day and they will just need to take five minutes to sing a verse of a song okay and that could even be just one minute per day and because they’re this person is flexible they can stop whenever they need and um uh because the this time in the week or in the day will be always at a different time they will get surprised by this time and stay motivated that's one example that could happen		
	yeah		
	um and what they need is motivation and uh help in their practice schedule (yeah) um someone who is performing they might need um a warm-up that’s tailored for what they need that they can do in a quiet room before a concert that will not disturb their guitarist (okay) and i can make that		
	okay um i mean i guess like do you think the next session would be next friday probably i do think		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	it can or if you need more time to um uh try new things or experience your voice it can be later	Student's learning profile	Adapting to his best learning schedule.
	yeah i think every i think we should try stick to maybe once a week just because i do i do leave for italy in near the end of april (okay) so that's kind of like uh (sounds good) that would kind of be like an issue in terms of like (yeah) so i should i should i should i should get to the because yeah i leave on um so leave on the yeah april 25th so so two three four five yeah so you do like every friday that would be		
	i can do next friday at oh once a week at 4:30		
	30 again yeah		
	i mean we can always adapt but just um but then yeah it's because the other fridays i cannot do 4 30 because I usually have a kid at this time		
	yeah we can figure it out as we go		
	okay yeah oh and the next friday i i am available uh but i am the on tuesday but then you you would have only two uh four days between the sessions		
	what would be the tuesday i like the seventh yes yeah and i'll be at what time		
	wait i'm sorry no yeah um can i get back to you on on this		
	yeah we don't have to plan that for ahead i'm just sorry i have a		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	no no. a packed schedule		
	well i just like putting stuff in my calendar so i i like stuff my calendar i I like i like plan i guess plans and stuff		
	i can relate so much i have a calendar that's uh color coded and stuff yeah so I get it		
	i learned a long time ago i was like i cannot trust myself to remember dates i have put everything in the calendar		
	i just don't know now because i i have to wait for a confirmation of another uh participants and that's that's why i'm not sure but for next week that's that’s perfect and then		
	and realistically like if i end up going to italy before like we finish up like we could do something online we just we have to just juggle okay time zones and stuff but we could make it happen		
	got it but i i try to um make it work with your schedule yeah. so great and um yes so let's say if we if we have something every every week um what what do you even need a support between session one and session two		
	i don't think i don't think i would need like reminders maybe if like you have like some exercises or something i can just kind of do I think that would probably be		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay		
	yeah like it's kind of slot those in and stuff		
	do you um like very precise exercises like that say for example um uh uh practice this tongue twister or do you like something that's more open for example um have a look at this chart it's interesting because blah blah blah		
	or a little bit of both yeah yeah both both		
	both are good		
	okay great. thanks i'm just trying to see how i can support um progress between sessions without without it be a burden		
	okay		
	okay great do you have any questions for me		
	um i don't think so i mean this was very very interesting like yeah hopefully hopefully you got some good data from this as well		
	yeah thanks i i i have to yeah listen to every single um listen to every single um		

Participant 1, Session 2 - Coded session transcript

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:00:00	go okay (okay) so um last week we explored different little themes (yes)		
	um has your mind been,on one of those this week or were you just too busy		
	uh this week was kind of busy i did try to reflect and be kind of conscientious of like what's happening um i did i did manage to get to kind of do three of the exercise things you sent (okay) i kind of did more like over the last like 24 hours and over like multiple days but yeah yeah no but going forward i'll probably try and do them once a day going forward now		
	um yeah um and and you don't have to it's just um just trying to see what can be helpful and also uh it doesn't have to be a chore or something (yeah) the more we um get to know each other the more um data i have to understand what can help	Student wellbeing and needs	Explaining I don't expect him to do every single thing I send.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	100 %. yeah i mean and what they were useful like it was um it gave me a lot of direction about what to focus on with like the tongue and stuff right it kind of it kind of gave me i guess like the context be like oh yeah maybe i should notice this you know and kind of you know right before i wouldn't know what to what to look for right when i was kind of like oh now i kind of have an idea of what to think about yeah		
	i guess um i guess like should or shouldn't maybe we could um not use those words but those are just ways are that are more efficient for the sound and the speech and the message to uh be shared. i'm just trying to think i'm just trying to remember what what day one two three were		
	oh i was like…		
	we're just trying to see what what helps and what what doesn't really help so it can become habits		
	uh so yeah one was just read the text aloud no effort uh two was uh pay attention to the tongue during the l's what changes in your speech and three was the difference between um l's and d's		
	Oohh i'm curious about this one	Curiosity	Getting to know what he means.
	yeah that was an interesting one because it was kind of like i noticed l's like as i'm trying to remember what i like these feel more like		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	forward pushing like kind of like the tongue kind of fills out more like kind of behind the teeth. whereas l's are kind of a bit more back and like a bit more like tappy almost but like it's a bit more like like that like lighter was like the these are a bit more like heavy i guess for lack you know like the tongue the tongue is a bit heavier of a d you know fills up more of the mouth and kind of before the release (interesting) yeah		
	um so i i put the d in there because i was thinking maybe your uh		
	um the sound could um benefit from the way you do the Ls but I don't want to overwhelm your brain with information		
	yeah no i mean i don't mind being overwhelmed	Student's learning profile	He gives an info about his personality/ learning profile.
	but yeah so let's see how it how it goes and um what stays so last time you you mentioned you wanted to do a little bit of singing too	Student's goals	Checking his goals.
	yeah that'll be fun		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	so um what i thought we could do today is um explore a little bit your singing voice (okay) see how you can um uh use melody in your speaking voice (okay) um and um because that's that's a way to get people in involved throughout a full conference or a full course or a full lesson or whatever and um and also see a little bit how um how you manage your breath (okay) Because. because you mentioned pace and uh i want to i want to see how it how it has a role in this um		
	okay sounds good yeah i'm looking i'm looking forward to testing these because before the next session i believe right because the next session was on the second i think we said		
	oh yeah i saw your email yeah but everything sounds good		
	yeah no i mean it took it took me a walk back to you so yeah uh i'd say i guess after the next one but yeah there'll be like i have to do a		
	poster presentation coming up so that's gonna be interesting there's gonna be like an hour and a half of me having to talk continuously. so it's on the um the 10th. so i think we have one session on the		
	second i think it was. i don't i don't remember but		
	yeah that that would be		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah so that's gonna be kind of interesting to see if i can carry what i learned in these lessons kind of into that it's kind of like a like a kind of like test almost in a way like		
	are you sharing this because you want us to spend a little bit more time preparing for that?		
	honestly not really i was just kind of like i figured that might be kind of interesting (okay) i don't know i like i like i like sharing stuff		
	love it it's just sometimes there's subtext and um um just want to make sure		
	yes no i appreciate you asking for clarity		
	okay so um how about how about we start with the breathing thing (okay) would you feel comfortable doing another mini speech on any topic	Student wellbeing and needs	Checking if he's okay with the plan.
	yeah yeah of course		
	let's do maybe two minutes		
	two minutes. okay okay yeah like the improv um okay		
	like for yeah please take your time i will uh find um um if it if it helps to pick something i think it would be cool to uh do it in the same um the same way you're gonna present on people	Student's goals	Using real life context.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah i mean it's gonna be like a fair so it's gonna be mostly me standing and then people coming up and then having to discuss the the thing of like kind of like a rotating group of people um so i'm trying to think of like a topic for two minutes um		
	um i can also ask you to improvise on a specific subject or talk about a passion of yours can be anything uh	Student's interests	Using his interests to keep him more engaged.
	uh yeah sure yeah maybe yeah random topic yeah		
	yeah sounds good yeah um		
	ready? take your time		
	yeah uh just that's not an interesting topic um. so i can write now		
	some people like to talk about um uh their passion or how they have a specific like a niche passion and they like to share it with people or um their pets um their favorite movie favorite series um		
	um okay i think i can okay i think i can make up something okay okay		
	yeah okay yeah movies a good prompt yeah		
	okay		
	um yeah um so kind of on the subject of movies one of the things that i really enjoyed growing up was the how to train your dragon movie are you familiar with that movie		
	yeah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay um i think part of the reason that it's such an engaging movie is that throughout the three movie trilogy it kind of ended up aligning with my own kind of age of growing up you know it's kind of interesting like how the time spans aligned with my own development so i think in some ways it’s interesting to think about kind of media in kind of like the sense of time where it could be very intentional to write books or movies and release them with enough distance between them that the people who've seen the previous ones kind		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks] of develop with the people in the movies you know you kind of can get those different snapshots and kind of really reach audiences in a very different way than them just viewing them all at once you know you kind of keep that connection with them through the ages um in general like the power of media to really connect and transform is something that i'm always going to be kind of lost in the coming age especially if like the rise of ai and stuff because there seems to be this tendency to try and produce media that is purely for entertainment and attention seeking as its main priority instead of trying to tell a meaningful story and truly connect with the people that wants out viewing it um and i do worry that that's kind of going to be a thing that humanity is going to generally just lose as time goes forward right like where we lose the idea of making things out of a sense of passion		
	[He speaks.] because of something that inspired us in our childhood right like how many artists and music makers do what they do because of something that truly to reach them in the childhood moments		
	how is your breath right now?		
	a bit out of breath		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay tell me more please	Curiosity	Trying to understand in a deeper way what he is mentioning.
0:10:37	I i feel like i was trying to get through ideas like as i guess as i was like coming up with ideas i want to get them out as quick as possible so i was kind of not able to take like deep breaths i guess like it was kind of a bit more like yeah i never had like a full breath kind of i was always kind of running at like you know halfway throughout the speech		
	got it. okay yeah um. sorry i didn't mean to interrupt you i did this movement okay i didn't mean to be rude um uh i just wanted to make sure you were staying in the moment. um how would you feel if you would not say every single word that comes into your mind? would that change the logic of your speech uh would that be frustrating?	Curiosity	Trying to understand how he constructs his ideas.
	um i think the concern is that i would lose my train of thought (okay) i think that's like kind of part of the reason why i kind of yeah i say everything as it comes in yeah i don't want to i don't want to forget		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	that yeah okay that makes a lot of sense um okay so how could we make your breathing uh more sustainable if you if you had to talk for an hour about something that's exciting and that you haven't prepared before? this is a question a lot for me a little bit for you yeah um. um let's do this again	Agency	Giving him a chance to answer the question for us.
	okay		
	i'm gonna ask a follow-up question uh how did what you mentioned was super inspiring like creating like a piece of art that that would take i don't know 10 years and every 10 years you would release a new movie and you're like oh yeah this character is 10 years older and i am too and what has changed uh this was super inspiring um. how would you create such a movie if you were a director and you had unlimited budget? try to enjoy every single breath		
	okay so trying i guess just longer pause is kind of like		
	just talking about how the body feels right now (yeah) longer pauses,maybe it's going to be the result (okay) but enjoy a little bit of oxygen that comes through and see if it changes something in your um in your train of thought (okay) should i repeat the question		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	uh nope i i remember yeah let's go okay so i think the biggest challenge with doing projects like that because like how to train your dragon was definitely i don't think planned to be that way it's very much a case of a successful movie and studio being like oh we can make more money off of that um if you want to do like a long term because there's not many movies that are like that a lot of them take place with the same character of the same age so you would but you can't you can't plan too far ahead because you can never predict what the future will look like with any sort of reliability so if i was to make something it would probably have to be a fantasy movie something where you set the rules of the environment and how society behaves that way you can control		
	[He speaks.] what changes and what stays the same of course that runs the risk of not being as impactful to audiences because while you could definitely have similar themes you may have that risk of the disconnect where they can't see themselves in those characters because of the distance between reality and fantasy um and i guess there's also i guess if you want to plan ahead you would have to kind of almost treat it like a dnd campaign		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] well maybe you only set out general plot ideas you only have very broad concepts of what you want to do and you kind of have to just accept that you will have to deal with what happens in the future as it comes right like it's not like you can make everything in one sitting than with least that you have to somehow plan ahead enough but loosely enough to adapt. okay I feel better		
0:15:47	okay you feel better?		
	yeah not quite as out of breath		
	okay great um so we're going somewhere with this (yeah) let's keep going on this path if you're okay with that (yeah yeah a hundred percent) um oh i oh i lost my train of thought. oh yeah yeah how was your train of thought?	Student's learning profile	Getting more info on what works (longer breaks) and keep on using it.
	it was okay actually.		
	it was okay great (yeah) amazing		
	yeah and i think actually taking the breath i think as i'm kind of doing it now too (okay) yeah it kind of almost gave me a chance to like I guess yeah i gather my thoughts a bit better		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	cool um i'm just i just want to be wary of uh wary yeah (yeah) You not losing your train of thought because it's when you explain something it's super important and when you get lost then you're lost yeah you can't really piggyback on whatever's happening so if if this wasn't a problem let's let's write another another thing so i have a follow-up question (okay) um and we're going to do the same thing and you're going to try to instead of take your deep breath through the chest like this (okay) just relax and try to see what happens if your belly expands instead of the chest. so let's try right now to see if it works so if you have for example one hand of your on your belly (yep) and then inhale and just relax the chest and let's make sure that your belly is what's expanding yes and okay just making sure that		
	yeah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	the like breathing muscles are not tense because because if you have to speak for four hours you're going to need everything (yeah) uh arranged like clockwork because it's an instrument okay so your deep breaths are going to be taken through the belly and for your next two minutes my follow-up question is um um can you tell me more about the relationship or the connection you've made between uh dnd campaign and um like a movie ready	Student's interests	Using one of his interests.
	yes okay so yeah one of the things that i do is i play dnd as you probably gathered and when you're writing especially long campaigns the biggest unpredictable element is always the player characters because they will see what you put in front of them and talk do everything except what you want them to do so whenever i plan longer campaigns it you can never plan like oh the characters will go to the 7-eleven on this street corner and encounter some npc to give them a quest you have to generalize it to be a bit more like		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] they go into a store and the npc just happens to be there right so in terms of kind of relaying that back to the movies is you have to figure out what are the motivations i guess of the characters and make sure to abstract them away from the environment so maybe two characters want to have an emotional moment atop a cliff at some location right but for all you know in 10 years that cliff may have been blown up by a missile for some reason right		
	[He speaks.] so you should instead make it so they have this talk at maybe just a vista you know um yeah so very much like dnd says you have to think more about the overarching systems what are the motivations what all the groups involved rather than where does every event take place at		
0:20:12	okay cool (yeah) how how do you feel?		
	it was interesting i was really trying to like it's because i feel like I always want to naturally breathe like very chest so it's real breathing more belly like yeah i still feel slightly out of breath i don't know if that's i don't know how much that i've breathed just the fact that i'm like kind of performance anxiety you know like		
	it's okay (so yeah) oh and you can sit with you yeah if you want if it makes you feel better		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	but i guess it felt a bit easier in a way because like i guess like with the chest you're like having to work against gravity almost like with the belly it's a bit more with gravity kind of feels like (and oh sorry) no no is that kind of what you think like…		
	um i oh belly is good (okay yeah) so your diaphragm have you heard about about that (yeah yeah) it's here uh it's super thin and when you inhale it goes down and it pushes your organs out so your belly goes out too and um if you are tense it will likely not function the same way and then um the beginning of the uh of what would want to happen for your voice to carry etc uh resonate uh convey a message everything's gonna be more complicated because you're tense at the very beginning of the voice process (okay) so yeah that's great um and your train of thought how about that?		
	uh seems fine i mean i feel like the topics is kind of get a bit difficult for me to like like like i'm just not yeah i try to like figure out what to say in the first place it's kind of getting difficult but		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay got you um okay uh let's take a break (okay) let's take a break and um um so you're you're on a super good path so i want to take advantage of that but i don't want to push you too far how how would you feel if we were to do one more lap or one more one one	Student wellbeing and needs	Taking a break as it seems it's needed.
	sure yeah um		
	you can say no	Student wellbeing and needs	Letting him know he can refuse.
	no i'm fine i just i just need to think of ah okay talk about		
	topics i can help you yeah um what we're going to think about is um uh i'll talk about is something that's exciting and the goal is to put the excitement back in the voice (okay) Without having to put in the chest too so you're gonna have to resist and just be like no my body can be grounded and my voice can be excited (okay) my body can be grounded uh this is the fire challenge the most complicated challenge because you have to fight your body instincts	Student's learning profile	He seems to progress more efficiently when engaged and excited.
	yeah um		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	and uh but to help it eventually so exciting topics can be again i'm circling back to movies uh but like your favorite favorite favorite movie ever or something that's exciting in general or talking about the best day of your life or something a day that you did something that made you proud doesn't do you have more ideas	Student's interests	Using one of his interests.
	i'm going through my movie i'm going to the movies i think i okay i think i have a movie that's okay yeah i can just blab about		
	cool let's try that so just deeper breath and yeah		
	i'm trying to like kind of think about like being open as well like		
	what you mentioned um gravity yeah is a cool thing and uh let's let's go with that you're just because it's going to help you with your body grounding also so gravity and excitement with whatever	Student's learning profile	Using a concept he came up with last week, and that worked well.
	gravity and excitement okay		
	you're talking about		
	yeah so something something i find really exciting is some of the ways animation especially animated movies are going these days like a very recent well oh god not not recent anymore but person boots the last wish have you seen that one by chance		
	uh no no (okay) is it was it 15 years ago		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	uh not quite 15 but you know it was a dreamworks anyways it was really it was really exciting for me from like a like an animation style because for a long time the industry's kind of pushing towards this very hyper realistic you know we saw that with disney with like the lion king you know like oh it looks like live action honestly live action kind of boring in my opinion we're going to do animated embrace animated but now we're starting to see this rise of kind of these movies where they use all like the lighting mathematics have been developed for realistic scenes and now they apply them to make these incredibly stylized renderings instead um		
	take your time you can take a break just yeah really ground everything and whenever you're ready start again	Student wellbeing and needs	Letting him know we're not in a rush as a break may be needed.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah puss in boots was especially exciting because they managed to do these incredibly vibrant shots but everything had this very painter like aesthetic through it like you could pause on any single frame of that movie look at it and be like that is a piece of art that could be just framed on the wall like it was it's it's absolutely amazing the amount of technology has developed to allow for these very stylized yet still very well lit and well rendered movies and i think going forward i'm actually really excited for what these new kind of hybrid techniques will offer to the movie industry		
	Conclusion?		
	like i'm very i'm really i'm really looking forward to the next spider voice movie because it does a lot of the same things so it's very stylized but still use a lot of photo realism techniques to kind of make it pop in a way (cool) yeah		
	okay so when uh sorry we're done you can take a break and uh when was the uh the release date		
	i think it must have been like six years ago Puss in boots at this point		
	i didn't have the right movie in mind yeah okay		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah like it's not recent but yeah it's not like a long time ago but yeah it was the it was a sequel to the first puss in boots movie which it was okay right it's like it's a movie no one asked for then they gave it a sequel and it was like okay low expectations go in it's like holy shit the characters are amazing the rendering is beautiful it's like this has no right being this good it's a puss in boots movie that's like so		
	is it the one with the egg		
	uh the first one was the egg (okay) yeah yeah the second one is jack horner (okay) yeah		
	i i think i didn't know about the second one		
	yeah yeah i would i would recommend it (okay) it wasn't i don't know if it's still on netflix i don't know i don't know who has it right now		
	cool yeah the egg thing got me super confused um because in france we don’t have the i guess it's a reference to humpty dumpty or something on the wall		
	oh the humpty dumpty. humpty dumpty was i think it was england was what originated from		
	and so do you think the egg was because because he's called that's so weird that i remember that he's called humphrey Dumphrey		
	in the movie maybe yeah i don't remember i don't remember much about the first		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	i don't either sorry i'm just making the connections now and i mean if there is an egg you know children's song or whatever		
	yeah it was uh it was a nursery rhyme because that person boots is all about like fairy tale land and humpty dumpty humpty dumpty sat on the wall humpty dumpty had a great fall was kind of the rhyme uh yeah but yeah the sequel doesn't have hump tumpty in it it's very it's like it's it's more around like the idea of like a wishing store it's kind of like the main driving factor it's like		
	okay		
	there's like four groups of characters that each want the store for their own wish and it's all like their interactions with each other and stuff like that		
	okay yeah I i have a look uh at that um how is your breathing right now?		
	it's weird because like i feel i feel a bit out of breath kind of like the throat like up here it feels tense		
0:29:40	okay		
	i don't know i don't know why but yeah it feels yeah yeah a bit tense in the road yeah i can't i don't know how to explain it more than just that		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	let's see if we can um leverage the what's the word like a relaxed belly so it can have effects on the throat too. um a good way to do that is through singing so are you ready to to switch?	Student's learning profile Vocal health	Using what worked (relaxing the belly) to see how it translates to the throat.
	sure i'll say maybe i'll just take a quick break and just fill up my water bottle		
	Yes let's take a take a break	Student wellbeing and needs	Taking a break like he asked.
	yeah it might just be the excitement of…		
	i really understand i mean so because i'm on this side of the piano I i'm like yay do this or that but when i have to be you (yeah) none of that is happening um what do you know about the diaphragm already?	Curiosity	Not assuming I know more than he does.
	i know it's a muscle that's kind of like below the lungs and it's i mean like you like you said i guess that's kind of um but yeah i think it like connects to some of the ribs um but yeah i didn't do that good in anatomy class		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	we have to make sure it moves properly so your belly can move properly so you can be relaxed everywhere where it needs to be relaxed and put the tension where it has to be put when you're speaking and um and singing is a good way meditation is a good way to to work on this belly breathing which is the natural way of breathing but sometimes we just forget because we're tense (yeah) um so okay this is oops not the view i want okay so inhale okay (…) so we don't have to think about this let's see how it happens when we don't think about about it is there something specific you'd like to explore singing?	Creativity Agency	Here I am using a moving demo of the diaphragm in action. Giving him the choice.
	um i guess like i guess like um maybe like so i'll try to collect my thoughts		
	take your time it's gonna be good for the belly too	Student wellbeing and needs	Letting him know we're not in a rush as a break may be needed.
	yeah yeah i guess like tonality would be good like yeah tonality and like maybe stability in notes i know sometimes like when i try like singing at home and stuff i think like it can be a bit i mean you know my own unprofessional no idea what i'm doing opinion it can be a it can get a bit wavery kind of a like lose pitch (okay) so		
	that's perfect then you're describing it that way		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah and i guess for some background too just personal um i did I was in a band for a while so i know so i'm familiar with like instruments and stuff but i've never like really sung you know so (that's great what do you play?) i was a bass clarinet (cool) so it was a um it's a it was a it was a lovely instrument but sometimes like i would get really bored playing music it'd be like oh you just need to play like quarter notes just for like 23 bars it's like and they'll be like oh now you have to rest for 27 bars it's like oh now you have to hold a single note for 29 bars i actually had one song that did that like it was just 29 bars of just a single small is kind of like how i don't even have another i'm the only bass clarinet player i can't even like switch off with someone like (I get it) yeah so love the instrument but yeah yeah		
	it's like music is not written for clarinet		
	yeah well then you see like the flute scan like you know the nice melodies and stuff and you're like i want to do the melody and okay I did i did get some nice melodies i i shouldn't complain but you know		
	it's like the bass section in choir like they just yeah the words but on the same note come on give me some melody uh okay is there a specific song you'd like to try like what do you sing for …		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	uh okay as soon as you said that my mind just went “boop” (classic) Let me just fo through my music library (…) that's a good one oh um okay i have a song uh is it under fever tree nope um this way i don’t know if we'd be able to find like the lyrics um who was it what was it ah here we go um vampire um the orion experience orion o-r-i-o-n yeah i think is that one in spanish		
	is that it?		
	uh that's the right yeah oh okay okay yeah yeah just the lyrics on sp the lyrics on spanish		
	okay what do you like about the song?		Trying to understand why he likes things or not.
	i mean the story's really fun i really like the the the lyrics well i how it’s like the woman's like a vampire who just takes in men to just like suck them dry which kind of there's a round pile which is fun um and i like that i like the melody too i like the um the rhythm of it i guess i like the rhythm of it i guess i like a lot		
	okay		
0:37:54	[sings along]		
	okay you seem uh enthusiastic are you okay to try it right away?	Teacher’s goals for the student	Seeing he’s ready to dive in right away.
	yeah we can try it		
	um i let it run for the full song but you can stop whenever you want		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay so should i just like sing along with it		
	if you're comfortable yeah i can have this way louder		
	oh no		
	so it's more comfortable		
	they come alive the sun goes down they haunt the discos of the city looking for a lonely store who'll play around the zino drugs feel so right when you mix electronic sounds and now the lights are hot and spinning and her lips are cold and grinning as she puts another lover in the ground cause she's a vampire vampire hotter than a hampire strolling through the city her heart has got no pity for your vampire vampire for her like a sapphire spurting through the ghetto her sexy black seletto she's a vampire vampire vampire vampire vampire vampire one kiss will bring you to your knees another handsome playboy		
	Would you like to stop?	Student wellbeing and needs	Giving the opportunity for a break.
	sure yeah it's difficult to keep it up because they definitely like do a bit of splicing probably with like the pacing of the lyrics		
	sorry i don't know what i said yes but i don't know what		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	uh like cutting like cutting together stuff like i imagine i imagine they probably like cut the silences and stuff out of the recording i wouldn't be surprised because some of those breaks feel to me really short that makes sense		
	okay thanks for doing it right away i i know it can be pretty um like challenging so thanks (yeah) um i would like to change the key to see um if this is more comfortable to sing (okay) and/or do you think i can find the chords?	Rapport Student's learning profile	Thanking him for diving right away. Suspecting a lower key will help pitch, but I don't really know why.
	uh maybe i don't know how popular they are honestly		
	Let's see. Oh yes okay this means that uh let's not care about rhythm or being on time uh if you need five hours between each line take them because our focus now to bridge this with speaking voice is belly breathing (okay okay) and if you don't have time it won't happen i think um let's just….what's your favorite part of the song?	Student wellbeing and needs Student's interests	Letting him know what is NOT important (reassuring). Singing his favourite part for more engagement.
	um probably the probably the chorus yeah uh yep this is the chorus		
	almost there uh i'll just listen to the chorus one more time (okay) so i can have it in my mind okay okay great um are you comfortable trying with the piano		
	sure yeah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	let’s try it here if this is not comfortable tell me and we'll change the key (okay) it would…		Letting him know it does not need to be uncomfortable.
	so i should just just try and match the key then (yes) yeah okay		
	i will help you at the beginning it would go like ‘cause she's a vampire vampire (okay) Let’s try that		
	oh sorry i didn't know we're all going to keep working hot hot hot than a campfire strolling through the city but her heart has got no pity for you for you vampire vampire she's a vampire vampire she's a vampire vampire you got what you she got what she needs vampire vampire as long as you please she's a vampire vampire one kiss will bring you to your knees oh oh so maybe just like, could you just like maybe hold the (yes) chord i might just be a good (sorry) no no worry though it was fun but i just		
0:44:44	yeah sorry i give you a lot of new information on the rhythm because I love the rhythm and then it's disturbing uh and i said i would wait for you and i didn't		
	yeah no worries		
	so i will just hold the chord (okay) Let’s go		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	because she's a vampire vampire hotter than a campfire strolling through the city her heart has got no pity for you vampire vampire sparkle like a sapphire strutting strutting through the ghetto a sexy black stiletto she she's a vampire vampire vampire you got what she needs needs needs vampire vampire as long as you bleed she's a vampire vampire one kiss will bring you to your knees		
	um piano aside was it easier to find the pitch here than on the original	Curiosity	Trying to understand if my intuition was okay.
	i think yeah it was nice having the especially of the chord just the consistent kind of be able to kind of try to match against (okay) i don't know how on pitch i was but		
	you were on pitch and on the other one a little bit less i think this is closer to your natural voice (okay) and if you feel it too that's great (yeah) um okay i'm just thinking I let's keep the piano and i will just hold the chords (okay) I would love for your to take all the time you need between lines but you have to (have to breathe) with the belly		
	okay so i'm actually gonna just take off the… yep		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	i have no idea of the melody so um what i can know is if it's on pitch or not but if you want to change the melody i wouldn't know (yeah) i'm taking all the funk out of it whenever you're ready um let's do it if you need help for the first line uh we can check		
	okay so they come alive when the sun when the sun goes down they haunt the discos of the city looking for a lonely soul to play around round		
	let's do this part again (okay) and		
	i'm like i'm still feeling like the tightness of my…		
	um let's say that you have to do two full breath cycles so inhale exhale twice (okay) before each line. it's gonna feel like forever and like you're you're you're not gonna have time for this (yeah) and maybe it's gonna be a little bit boring but let's do that just to reset the belly as a default mode (okay) let's check the first line so we're plus three and let's see the first line oh sorry "they come alive they come alive when the sun goes down" (okay) two full breaths		
	they come alive when the sun goes down they haunt the discos of the city looking for a lonely soul to play around - sorry those two lines blend together so		
	let's do it again. please take more time to breathe in		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay you're right it does feel slow		
	yeah it’s yeah frustrating but every breath out is an opportunity to check what's tense and shouldn't be oftentimes it's the neck or shoulders or chest		
	okay they come alive ah		
	let's do it again (oh) two full cycles take your time and i will think of all then goes something like they come alive and the sun goes down whatever		
	they come alive when the sun goes down (yes beautiful) they haunt the discos of the city (really good) Looking for a lonely soul, soul To play around Design or drugs feel so right When you mix with electronic sounds And now the lights are hot and spinning And her lips are cold and grinning As she puts another level in the ground		
	Now let's sing it not only take your time but don't specifically take two cycles And let's go		
	Cause she's a vampire, vampire Hotter than a campfire Strolling through the city Her heart has got no pity for you Vampire, vampire Sparkle like a sapphire Strutting through the ghetto A ste- Bleh (It’s okay) A sexy black stiletto She's a vampire, vampire You got what she needs, needs Vampire, vampire As long as you bleed She's a vampire, vampire One kiss will bring you to your knees		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yes		
	Okay I feel a bit more in control (Cool Okay) I still have a bit of chest…I might just be like Maybe a bit of like fatigue or I don't know So maybe next session will be just (It's possible Um) I've also been kind of walking around all day too Doing stuff so		
0:54:50	Um Yeah So We're gonna stop here for today (Yeah) But Do you sing this song Um Like in your Does it play In your playlist and just you sing along?	Curiosity	Trying to understand how he practices.
	Yeah When I'm like If I'm like walking home or something I'll sing along with it		
	Um If it's possible I don't know how to integrate that into a playlist If it's on Like deezer or something Uh But I will send you a modified version that's higher (Okay) that's gonna sound ridiculous But it's gonna be At a comfortable key for you (Okay) Uh So at least this is gonna be that And um	Creativity	Making the practice simple and fun.
	Yeah Like will it just be like a .mp3 or something?		
	Yeah		
	I'll say that's perfect Cause I um I self host my music So I can literally just I can literally just drag it into my computer And it'll show up in my library		
	MP3 is better than…?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Whichever audio format you want to use (Yeah) It works with As long as it's not like Encrypted with like You know It should be fine		
	Okay No perfect So it It can be a good way to Uh Get to sing it Without really working on things And um And uh Yeah I'm just gonna Think of other stuff that You can take home Throughout the week That's not necessarily Exercises Especially if you're Super busy (Yeah) Because we meet it in 6 days	Student wellbeing and needs	Trying not to overwhelm him with exercises + respecting his busy schedule.
	Right Yes		
	But is there something You You would need Uh Even if it's exercise And then And I just said Uh Probably you don't have the time But it Just Share and um I'll make that happen		
	Yeah I mean I'll probably I guess I'll probably Still do the exercises You sent for the first week (Yeah) It's probably Cause I never finished them So I'll probably try and		
	Sounds good		
	Get through those as well Okay (Um Yes) Singing along Yeah		
	Sounds good I'll send you the fun version then		
	Okay Cool Perfect		
	Great Do you have any questions On what we did today?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Um I don't think so That was That was fun (Cool Great) Yeah (Um There's these) I'll really try and focus on the Belly breathing To the next Next week (Yeah) Try to…		
	The good thing about that is that Because you're breathing constantly (Yeah) Otherwise you'd not You wouldn't be here You You have multiple opportunities Throughout the day Just to Like for 30 seconds Be there (Okay) This is how it works And be conscious of it Um Because you said You were still a little bitOut of breath And feeling the tension here It might be because The air is leaving your body Before Uh You're done with the phrase And Uh This can be Uh Corrected With Specific technique Uh So we could work on that too (Okay) It's just a theory I'm not sure though		
	Yeah So it's kind of like I'm So it's I guess it's kind of like To relate to like a musical instrument It's like I'm blowing air through the instrument Before any of the keys or press Is that kind of an analogy? Not quite? Like it was like it was going through it But no sounds being made		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	That I guess Yeah I guess so Or Or You're I I think so Or You're blowing into a balloon And um "eeeeh" To make the To make the Ehhh And you're Blowing into the balloon And And before you get to do the thing with your fingers You let go So all the air is out (Okay) And when you do the thing with the fingers There's no air (There's no air Okay) Does it make sense?	Creativity	Using an analogy.
	Yeah yeah I think Yeah that makes sense		
	It's just that Um You need the air to stay a little bit in I This is just a theory And maybe it's that Um It Also has to do with How grounded and open you are If your instrument Like your body is shrinking (Yeah) The air Can't really stay in But if it's open It's easier to keep it in Um I don't want to get too confusing		
	Okay I mean we can talk about the next session		
	First step Belly		
	Belly okay		
	Otherwise this second Potential step Could not happen (Okay)		
	Um Yeah		
	Sounds good		
	I Tend to give a lot of information		

Participant 1, Session 3 - Coded session transcript

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:03:28	Hey there. (How's it going?) Good. How are you? (Good. So I just try to set up my… For some reason my camera system is not…) Yeah. No problem.		
	Take your time. (…running.)		
	Where's my… It's video. video source. Hm. Okay.		
	I used to work with this software. I don't remember the name. And I stopped because it won't understand.		
	Yeah. Oh. How to start the video stream. Oh, is that why? Yeah. I think I found the… Yes. One second. I think if I turn this off… Can OBS now capture this? No. Hmm. Okay. I usually use OBS to rotate my video feed. Video in effect. Can I do it through…		
	If it's not possible, I don't mind.	Student wellbeing and needs	Letting him know it's okay if his video is tilted, we can adapt.
	Yeah, I think I probably could fix it, but it would take a while, so…		
	It's okay, I can… I see you, so that's good.		
	Yeah, that's frustrating, I'll have to fix that. Okay, but yeah, I'll have Aptor's appearance.		
	Is this disturbing for you to…?	Student wellbeing and needs	Making sure it's not a problem for him that will bother him during the session.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	No, no, it's just gonna… Yeah, no, okay, yeah, I don't know what to do. Okay, so… Oh, wait, aha! There you go, okay. Not perfect, but okay.		
	Amazing, that's great. Great, great, great. Okay, so, yeah, how have you been?		
	It's been good, it's been good. My stress levels over the last week have been severely decreased.		
	Oh yeah, March is done.		
	Yes, March is done, so it's been a bit more calm.		
	Oh, great. Did you feel it had sort of an impact on your voice, like your stress levels decreasing?	Curiosity	Trying to understand how his stress levels impact his voice.
	Maybe a little bit, like, because I feel less like frantic now, I guess, so I think that might help a bit. (Interesting. Good.) Yeah, not having seven things at the same time helps.		
	Yeah, I can, I understand. (Yeah.) So, today we are online, obviously. Is there a specific, what's the word? Like, how do you want to organize our time, speaking, singing-wise?	Agency	Giving him the opportunity to organise our agenda.
	Um, good question, because, um, like, do you have, like, your piano and stuff with you, like? (Oh, yeah.) Oh, okay, cool.		
	Yeah. Sorry, let me, let me show you. I wasn't clear about it at all. Um, so my piano's here. I cannot accompany you because of the delay, and also I wouldn't be able to hear you as well.		
	Yeah, I would say I gave it to my headphones, the piano sounds a bit distorted.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Oh, um, I can take care of that. Wait.		
	Oh, yeah, that's, that sounds better, really. Yeah, yeah, that really sounds better.		
	Great. Um, and I also have that if you want to do exercises for the singing voice, I can use this. (Oh, that's, that's cool.) It helps to visualize, uh, where we're going at. Um, so, yeah, if you, if you want to sing, um, I cannot accompany you, but you can put, like, a backing track or a song on your end. (Yeah.) If you don't hear it, that's okay. Um, and that's the major difference between online and in person for the singing part.	Student's learning profile	Talking about virtual piano because it seems visual aids are helpful for him.
	Okay. Um, as I say, maybe, it might, maybe it'd be easier to do some vocal exercises then just you don't have to try and juggle all that then.		
	Uh, vocal exercises, you mean singing or speaking?		
	Oh, uh, that is true. Both of all vocal, uh, speaking. (Okay. Yeah.) Okay. And should I maybe stand up for this?		
	Um, you, you can, you don't, you don't have to. Um, so.		
	I can do that.		
	Um, I think, yeah, it may be, it may be useful. So, uh, speaking, we're going for speaking 100% today. Is that correct?		
	Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:09:01	Do you have your presentation on April 10th?		
	Uh, April 10th. Yes.		
	Do you want to talk a little bit about that or, or not a concern?	Student's goals	Giving the opportutnity to adapt to his real life voice needs.
	Uh, I'm feeling better about it. I mean, I've been, I've been trying to really practice like, um, belly breathing and stuff, which has been, I think, pretty good. Um, yeah, I like to say whenever I'm like sitting down and trying, I'm trying to get more circular with my breathing. Also, let me know how my audio sounds. I'm using a microphone that I'm not used to using. So let me know if it sounds strange at any point.		
	It sounds great.		
	Actually, see if I'm using my, there you go. Now it's using my mic. How's that? (It's good.) That's good. Okay. (Yeah.) Okay. Sounds good. Okay.		
	How about on my end? Can you hear me? (Yeah. Everything sounds, I think sounds good.) Great. Just turning off the piano here. Oh, you know what? Maybe, maybe not. Um, well, let's leave it here. So just gathering my thoughts for a few seconds to organize today. Let's, let's take it from the belly breathing thing.	Teacher wellbeing and needs	Taking some time for myself to collect my thoughts.
	Okay.		
	So, um, how is your body right now? And where's your belly at?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	So, um, yeah. So standing up right now, um, belly's feeling good, I guess. Like I'm trying to like breathe more, like focusing on using like the belly muscles to try and get the air in. And then just let the chest doing as a warts, I guess. That kind of. Correct. Okay.		
	You got it.		
	Yeah. That's what I do. There we go.		
	So, um, sorry, please go ahead.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	No, no, you go. Yeah. (No, I, I, please go ahead.) Oh yeah, no, just, yeah, belly feels good. Just trying to really get that. Yeah. Like I know it's like when I was trying to sing along with the song, like I was trying to like keep on the pace of the, the song you sent me. Um, it does sound very weird by the way, like you said it would. Um, but like, um, I found like trying to get the breath like quickly enough between like the different scent, like different sentences, I guess, of the song. Like it almost felt like I had to like, almost. I think how to say it's like, feels like when I normally breathe, I try, I'm trying to like actively draw in air through the chest that speaks. But like, if I kind of just focus on just like expanding the belly, it's kind of like the air just kind of goes in, you know, it's kind of like, instead of thinking about like air as like the first thing, it's like, I think about the belly as the first thing. And then the air kind of just flows in naturally to try to get it in quicker.		
	Um, like in a vacuum situation.		
	Yeah. So I'm trying to think of how to like explain it.		
	I think, tell me if I got it right. Uh, instead of thinking about breathing, you're thinking about expanding the belly and it sort of draws the air in as in vacuum.	Curiosity	Making sure I understood him correctly so I could stay on the same path.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Yeah. Kind of. Yeah. So instead of like it being the act of like breathing, it's more of an act of just expanding the belly and then the air kind of just gets poured in.		
	Interesting.		
	Which I found could kind of help me get the time, get my breath a bit quicker sometimes. (Okay.) So.		
	Let's, let's see. We can work on stuff that's similar to that. (Okay.) Um, and just realizing how relaxing some stuff around here, just, just the air in any way. Um, to put it super, super simply, if you have, um, like emptiness, like a vacuum thing in your lungs, it's going to get filled in. Um, but is there a way we can do that without you having to activate any, any muscle? Um, so sorry, I'm, I'm just thinking out loud because if it's helpful, let's use this. Um, and if we can make it even more, uh, efficient, can you try, um, can you try reading a text? I'm going to pull up something about, um, how about D and D?	Student's learning profile Student's interests	Using what we've learned about his breathing habits that help to work on another concept. Using his interests for motivation.
	Sure. Sounds good.		
	Um, I'm just typing text about D and D. Um, okay. And let's try that. And in your speaking voice, we're going to try to actively do your belly trick. (Okay.) Let's read. That's a lot. Let's read up to here. (Okay.) Is this big enough?	Student's learning profile Student wellbeing and needs	Trying his belly trick that works. Making sure the font size is comfortable to read.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yep. That's, that's good. Yeah. (Okay.) Um, maybe zoom out just a little bit. (Sorry.) Yeah. Yeah. No worries.		
	Okay. Let's go.		
	Okay. Um, the world of Dungeons and Dragons. What is D and D? What is Dungeons and Dragons? It's a question I've gotten many times after telling people that I'm a professional dungeon master and then telling them later leather suits aren't involved. You could have even asked the question yourself after coming to start playing and signing up for your first game. You might have the base knowledge that the Dungeons and Dragons or D and D is a game where the people roll dice and do silly things. But there's so much more. A whole universe of more. A whole multiverse of more. D and D is now a big game, big name franchise. There's movies, a pricey Lego set, branded clothing collabs, game of the year Bardo's Gate 3, and a seemingly endless amount of books. It's enough to make a newcomer’s head spin. You may be wondering if any of it is necessary to understand D and D.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] Like if there's a Marvel style connected storyline or decades of lore akin to Star Wars. Thankfully, nothing is required to play other than dice, a decent knowledge of the rules, and a willingness to play with others. But if you are the type that likes to dive deep, let me guide you through the world of Dungeons and Dragons. Dungeons and Dragons, the tabletop roleplaying game. The main face of D and D is the game itself. A decades old tabletop roleplaying game, TTRPG. Now in its 50th anniversary, the game of D and D has changed a lot in its many years. Its original form took inspiration from war games. A tabletop pastime where players simulate large scale combat with lots of tiny figurines. In the 2000s, fans thought their hobby was battling with		
	[He speaks.] the rising popularity of World of Warcraft. And nowadays, storytelling seems to be the focus as more players are brought to the game through live play shows like Critical Role.		
0:16:50	Yeah. What did your belly do?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	So when I was reading that, I was really trying to focus on just like getting air strictly through like belly expansion kind of. So it was like causing it kind of like going out and then like whenever I get in a sentence, I would push it out kind of and then compress it in to kind of push the air out. It was the technique I was trying to do.		
	Sorry, I'm interrupting. You're trying to feel the, to empty the lungs when you're done with one line. Is that correct?	Curiosity	Making sure I understood him correctly so I could stay on the same path.
	Um, yes, I guess I am. Yeah. Yeah. I guess I try to get like the excess hill out then refreshing it.		
	Okay. Sorry. And yeah, please keep going.		
	Um, no, I think, I think I was kind of, I think I was kind of train of thought. Yeah. Like I would expand out to, to get the air in and then slowly push out as I was speaking and then trying to really keep the chest and throat relaxed, which I think has had a positive impact. My chest doesn't feel like last time I was having issues with like chest tightness and my chest is feeling okay right now.		
	Great. Okay. As opposed to tight.		
	As opposed to tight.		
	Other opposite.		
	Um, I guess I feel like more in breath. Like, yeah. Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	What would be even better? Sorry. Maybe I misunderstood, but, um, I thought that okay wasn't 100% comfort.	Curiosity	Trying to understand further how is comfort works.
	Oh, I mean, I think it's, I think it might just be like practicing cause I'm not used to doing that type. So I think that's why it's just okay. Cause like my body is still like, what are you doing kind of, you know, it's like.		
	Got it. (So.) Okay, great. Um, and we're not focusing on that right now, but I thought your, um, reading was great. Um, intonation is great. I mean, it was easy to stay focused and that's, that's amazing. (Okay.) Um, did you say you were pushing your belly out while talking?		
	Uh, no, I was pushing it in. Yeah.		
	Okay. If we just keep the idea of gravity that you mentioned last time for belly expansion and not think about muscles when it comes to the belly. Um, how would that go?	Student's learning profile	Using the idea he mentioned himself (gravity).
	So, so thinking about muscles in the belly?		
	No, we're not thinking about muscles at all.		
	Sorry. Maybe just repeat. Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Um, from what I understand now, you're, um, uh, doing a, um, good technical job at pushing in, pushing out, expanding, um, uh, emptying, et cetera. If we just keep the idea of expanding or gravity, as you mentioned last week, and we don't think about muscles at all, just this idea of gravity. So we can use other muscles. Uh, how would that go? Let's just try this.		
	Yeah.		
	Um, don't do the, um, um, pushing out thing on purpose. Just think expansion and release here. And if you need two seconds between each line, just take them. We're just trying to release here. The belly is expanding. We're not thinking about muscles now.		
0:20:54	Okay. Um, the history of D and D is a too vast. Okay. Sorry. The history of D and D is too vast a subject to get into here. There's many books in this subject written by more qualified people than I. One notable thing you'll see come up a lot is there, is that there's several additions of D and D. Essentially, every eight to 10years, the game developers decide to update or completely change the rules. That's so true.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] Uh, these additions changes come in the form of new rule books sporting different art styles. The current edition is fifth edition. The latest book is the 2024 player's handbook, both a celebration of the 50th anniversary and an attempt to streamline fifth edition rules for new players. The majority of groups use the latest edition in their games. Although you'll find dedicated fans of the older editions.		
	[He speaks.] As a newbie, you'll likely end up joining a table playing with the newest rules as those are the easiest to find on store shelves. Okay. So yeah, I think, like thinking just like gravity wise, I kind of felt like, it kind of, it kind of, it kind of, I guess like, it kind of, I just like coming home after like a long day, just kind of like letting like, you know, just like release like the tensions, kind of letting like the gut for lack of a word, kind of like fall, fall away, I guess. It's kind of like using just gravity.		
	Okay. Is that, is that good for speaking?		
	I think, I think it's good. Yeah. I think it's, I think I have to try out more, but like it's definitely helping, I think, move tension from up here, kind of moving it away, you know, kind of to more the belly.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay, great. Because I have a theory, we're going to test it now. (Okay.) And at the end of the day, our goal is for you not to have to think about too many things like gravity expansion of the belly, then push in, push out, empty the lungs, et cetera, because it's too much. And if we can find one idea that makes it all work together, it's going to be helpful. But the thing I'm thinking about is that, tell me if it resonates with you. I feel like your air has no problem to get in, but it's more complicated for it to stay in. And as long as it's in, I feel like it wants to get out. Does it make sense?	Student's learning profile	He seems to like understanding things (learning profile + personality) but it can be confusing so: trying to find an idea that sums it all up.
	I think so. Yeah. Like I can't, it's like, I can't keep the, it's like, I can't keep the diaphragm expanded. Is that kind of a trick? Like from like a muscle, you know, like it's like, it wants to like contract again. Is that kind of.		
	Are you interested in learning how it works in the body or? (Always interested. Yes.) Okay. Yeah. I can skip this. Okay. So your diaphragm is here where my pointer is. And when you inhale, this goes to the sides. So this expands too, and your belly too. And I think you mentioned that last week, your ris, they expand too.	Student's learning profile Creativity	Using some time to explain first. Using visual aid.
	Yeah. I think I did.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	You put your hands here. Yeah. And just deep breath in. I can't, I can't see myself. Yeah. Put your hands here.		
	You can't see like my, I am doing it.		
	Great. And I, I, I meant, I can't see my camera. So I didn't know if you were able to see. Um, so to put it simply, if we don't hold the rib cage or if we let it collapse, it sort of pushes the air out. Or, um, if you fill in your instrument, which is your body with air that you need to produce sound. And then when you start speaking, you just deflate the instrument. Um, then it loses its… Um, what's the word?	Student's learning profile	Using an image we talked about last week.
	Like.		
	Structure.		
	Structure. Okay.		
	Yeah. Um, it's like, you're, you're playing the clarinet?	Student's interests	Using something personal to him.
	A bass clarinet. Yeah.		
	Yeah. I guess. It's like, you're starting to, to play it and its shape changes as you're playing. (Hmm.) So the sound will change too.		
	Yeah. Okay.		
	It's not a very good analogy with the clarinet.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I, I kind of, I kind of get you going for it. It's like, I guess like, it's like a, maybe it'll be like a trombone or like you keep the, like change the slide of the trombone, which changes the sound. Maybe that's like.		
	Um, yes, but when, yeah, that's it. Um, but the, the good thing with the trombone is that it's structure or, um, starting shape doesn't really change. (Yeah.) And that's why, what we can try to do now. So deep breath in and the amount of energy or amount of expansion that you're gaining from this fresh breath, we're going to try to keep it. Um, it requires you to not think about the belly because, um, your belly is going to do its job by itself. If this goes out, maybe I can show you if my ribs go out, My belly instantly goes in. It's, if I do this on purpose, my belly goes in, in, in, and I'm not contracting this on purpose. I'm just doing out.	Student's learning profile	Keeping the trombone analogy.
	Oh yeah. (So.) That's cool. Okay.		
	Yeah. Interesting. Right? (Yeah.) So if we focus on the belly now, it's going to be confusing because we want to keep this shape here open and structured.		
	Okay.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Um, but if we think about the belly, it's going to be like, Whoa, there's something, something's changing. So how about we try this? Um, and your goal is just to focus on open body, but not just the shoulders, the ribcage too.		
	Keep, keep the ribcage. Okay. So let me just, uh,		
	sorry. Um, and one more thing. Uh, it's super easy to get tense because we're trying to keep some, some muscles work, working to, um, if this happens, just think, relax the shoulders. You can start the phrase from the beginning again, just aiming for opening up the ribs. That's it. No tension here.		
	Okay. As for how to play, you do well to watch videos or play a game like Bardo's Gate 3. The core concept is that the dungeon master places a scenario before you and your fellow players. I'm trying to like,		
	take your time. It’s quite hard.	Student wellbeing and needs	Reassuring.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Your group works together to conquer whatever puzzle challenge or battle the scenario leads to. When the results of your efforts are uncertain, you roll a dice to represent your struggle. You may have magical or special abilities to help turn the dice roll in your favor. Whatever happens, the dungeon master narrates the outcome of your actions and hilarity probably ensues. If you're the type that lords better by playing, you can find many beginner-friendly games with a professional dungeon master here. Okay.		
	What's happening?		
	It felt more like fall, I guess, for lack of a better word. Like keeping like, yeah, I guess it sounded more like, I guess, like you said, like consistent, you know, because like, it's not, it's more of the same shape. So.		
	Cool.		
	Yeah. Yeah. Sorry. My brain's like, thinking about like, ah.		
	Yeah. It's a lot, it's a lot of different concepts. Um, a, I, I, I'm going, well, I feel like with you, I'm going to, uh, towards a more analytical path and technical path, et cetera. If you feel like it's not where you want to go or how you want it to go, just tell me and we can, uh, work differently.	Student's learning profile	Checking what he thinks is best.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Sounds good though. I think, I think, I think a technical path is good. I like, I like knowing the details. Like helps me. Yeah.		
	Okay. Then don't say that to me. And, uh, let's, let's go into details. Um, let's keep reading. I will skip this title here. Um, we're going to try the same thing and just to be a little bit more conscious of your ribs expanding, we can try one of two things. It can be either, uh, just keeping your, your hands like this on the ribs. So inhale. Um, and you read your sentences in, in speaking voice. You're not, it's likely that you won't feel a big, um, expansion. Nor do you need it, but we want to keep the opening when it happens. Uh, what I mean by that is that sometimes in singing, you're just going to open even more because you need more air, air, more support or whatever. Uh, now we just want to keep what's happening here open.		
	Okay		
	Uh, another, yeah, I wanted to suggest another way of doing it, but it's more for singing. So let's, let's not do that.		
	Okay. Maybe next session.		
	Yeah, we can, we can do this. Um, uh, yeah. (Okay.) So let's try that. (Okay.) And see how it goes.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:32:47	As people have grown to enjoy D&D over the years, this love has naturally spilled over into other forms of game telling, storytelling, and self exploration and self expression. Video games have been a very popular medium for D&D as they share the dungeon crawling, monster slaying experience. Baldur's Gate 3 was an intro to D&D for many, and it does closely follow the rules of 5th edition. Most D&D video games follow the rules of the current edition and aim to capture the same feeling of exploration and tactical combat. Other D&D games span the spectrum of genres such as action, real-time strategy, and even flight simulator. You can buy many of the classic D&D games for PC via Steam. Um, yeah, I definitely, I think I kind of lost it near the second sentence. I think I kind of, I kind of felt my ribs pulling in, but I think, yeah.		
	Great. (Yeah.) Um, what would be an image that could be useful for you when you're delivering a speech or that you could just think about when you're practising so you don't even have to think about it when you're actually doing your presentation because it would have become, I don’t know, a habit?	Agency	Giving him the opportunity to come up with his own image.
	Yeah.		
	What image can be helpful here?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	What's kind of coming to mind is, um, oh man, um, so this image of like a guy, I don't know what, what it was from, but like image of like a guy with like a wooden barrel like hanging off his body of like the little straps over it. I guess like kind of that, I guess maybe that, I don't know why that's in my mind. But the idea of like trying to like, I guess like fill the barrel, you know, trying to, yeah, fill that space to kind of stay, have volume, I guess for lack of a better word.		
	It's, it's a great image. Um, uh, it really makes sense. Uh, some, some people say they just imaging, they, they would do this all the time.		
	Um, okay.		
	Or I mean, there, there's no right or wrong answer. It's just, uh, it works for, uh, different things work, work for different people. I like to think of, um, birds that try to get warm. And so they're, they become all fluffy. So they're more, they're rounder.		
	Yep. Um. I like that, I like that one a lot too.		
	So you can pick whatever birds, bird that works. And, um, we can finish. Uh, is this alone? Let's just read this with this wooden barrel idea. And then we can maybe do a speech that would be more like closer to what you could do in your daily life.	Student's learning profile	Using his visualisation idea.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. Sure.		
	So. Wooden barrel. (Wooden barrel.) Let's go.		
	Wooden barrel. Fluffy bird. D and D has an odd and interesting history with Hollywood. The most recent and well-known examples of D and D shows are things like Critical Role and Dimension 20, where performers play the game on camera. This type of actual play show spawned a whole genre of live streaming entertainment. There was also the 2023 movie Honor Among Thieves that took place in the medieval-esque setting of the tabletop game.		
	[He speaks.] Before that, however, D and D media was a rollercoaster of quality. The 80s cartoon is a fan favorite, while the movie from 2000 is widely panned. Finally, and with 2024 being the 50th anniversary of D and D, there has been a mountain of merchandise. There was a D and D branded luxury version of pretty much anything you can slap a logo on, such as toasters, t shirts, and tumblers. Even luxury goods have gotten in on D and D's rise. There has been premium whiskey inspired by the game, a Converse sneaker collab, and a giant Lego set. Of course, none of these games, movies, or merch are required reading.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] They’re just additional means to enjoy epic battles, immersive stories, and cool art of D and D. I definitely felt my throat starting to tighten up near the end.		
	Interesting. Okay. This we need to take care of. Okay. Is there something else you noticed?		
	Something else I noticed? I mean, I was trying to keep the barrel image in my mind, so I was trying to stay big. I definitely took some longer pauses. That was because I was trying to, like, kind of just recompose myself. But other than that, there wasn’t anything I noticed.		
	Okay. Oh, sorry. Go ahead.		
	Oh, so what did you notice?		
	I thought it was great, but if you feel that you, if you say you’re feeling a tension in the throat, we need to fine tune something.	Vocal health	Making sure we address throat tension.
	Okay.		
	Out of curiosity, are you trying to empty your lungs 100% before you go for another line?		
	I think D and D has a long interesting history with Hollywood. I think I am. (Okay.) Yeah. I think, yeah, I think I'm like trying to like figure out how long the sentence is and then try and compress my breath into that.		
	Okay. I like your wooden barrel image. Let's keep using it.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay.		
	Where is my, where's my thing, whiteboard? I don't know. It's okay. I can just draw here. Oops. So this is your wooden barrel. And this is your air. And when you inhale, it's just 100% full.	Creativity	Using whiteboard.
	Okay.		
	And then you talk and it's emptying itself. If I can say that that way. (Yeah.) If you don't keep a little, how can I call that? Like a reserve, a little, is that a good word for that?		
	Yeah. Reserve. Yeah. Yeah. I think that's good. Yeah. That's a good word.		
	Let's call it a reserve. If you, if you don't keep it, it's like your savings account or air, it's going to get more complicated afterwards because then you would have to fill the full thing again. Plus it makes you like tense here. For example, I'm not, I can keep going. I'm not breathing in, but I can definitely feel this tensing up. And this was 100% empty, but it was really hard. So let's say that maybe you keep 10% of your reserve at all times, because if something happens and you need to change a tire, then you have your savings account right here.		
	Okay.		
	Does it make sense?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Yeah. So it just, yeah, not using up your whole breath kind of. Yeah. Okay.		
	The thing about this is if you take too much and you don't need it for the whole phrase, and then you keep refilling and refilling, you're just going to get dizzy because this is too much oxygen.		
	Okay.		
	And plus it feels not comfortable. So what you need is just some amount of air for the phrase you're going to say, read, plus this little reserve here.		
	Okay.		
	Because you don't always anticipate what you're going to say, because you don't know where it’s going to go, because you’re thinking at the same time, you can just take more breaks. And it’s a good opportunity to just refill small amount. This is gone. Okay. I can refill small amount. You're allowed to take breaks. It's not going to interrupt your flow. As long as you keep the reserve. And if you don't keep it, it's going to interrupt the flow because this is uncomfortable to use this little bit here. Does this make sense?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	That does make sense. Yeah. Yeah. Like intuitively it's like, yeah, that makes sense. Yeah. Like I'm trying to think like, maybe I get picked up this kind of bad habit back from when I did play the bass clarinet because I would have to play until like, I was like out of breath most of the time.		
	Is it, is it required to…		
	Well, I think it's just because a lot, because a lot of the time I would have to hold like, you know, like really long notes. So it'd be like, you know, just trying to like get every last bit of air to get to the end of the phrase. Right. So I think maybe that's kind of, I started to pick up this idea of using all of the air.		
	And when you had to do like, two very long lines in a row. (Yeah.) How would that go? Like the second line? Would it work?		
	It's, it was awful. (Okay.) Yeah. No, it would be like, I don't know.		
	Okay. I'm not familiar with that, but I know.		
	Yeah. I mean, not quite that dramatic, but you know, be like very, very extreme.		
	It has to be dramatic. (Yeah.) Can you do the, I don't know how it's called, the re feeling of air thing through the cheeks like trumpeters do?		
	Oh, like a circular breathing?		
	Yes.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I never, I never got, I never got a hang of that. I tried. I couldn’t. Yeah. Couldn't figure that one out, unfortunately.		
	Okay. I was just curious. It wouldn't work with speaking because you need air to, well, wouldn't it? No, you wouldn't.		
	No. Yeah.		
	But let's, let's try this. So you have your wooden barrel here and at the bottom of it are two holes for your legs. And a little bit of something. I don't know what you can do.	Student’s learning profile	Using his visualisation idea.
	Yeah. Probably just water.		
	Water. A little bit of water there. And it's always there. (Okay.) Um, let's, let's try this anyway, and then we're going to try a more regular speech.		
	Okay.		
	It's pretty long, but I think you shouldn't have to take longer breaks. If you don't use your reserve, let's see how it goes.		
	Okay. If you're going to play a beginner-friendly D&D session, chances are that you'll be playing in the Forgotten Realms. But what does that mean? The Forgotten Realms is one of D&D's many settings. A fictional world in which your character will adventure. D&D has had many settings throughout the years, with genres spanning the lines of steampunk, sci-fi, and post-apocalyptic.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] The Forgotten Realms is seen as the standard D&D setting for the 5th edition era. The easiest way to describe the Forgotten Realms is that it's the kitchen sink fantasy world. Any idea you've seen in fantasy novels, anime, and movies can probably be brought to life in the Forgotten Realms. The main landscape of the realms is the Sword Coast. There you'll find Baldur's Gate, Icewind Dale, Neverwinter, and many other iconic locations from the D&D games, novels, and movies. Ran out of breath there.		
	[He speaks.] There’s enough established lore in the Sword Coast to fill a wiki, but also room for dungeon masters to add their own stuff. This makes it the perfect setting for beginners, as you don’t really need to do homework to understand what you're getting into. Eh, kind of.		
0:47:13	I feel like by the end of each line, you're out of breath already.		
	Yeah, I was trying to do the refill at commas. Whenever I got to a comma, I would try and take a bit of air in. But yeah, I was definitely still depleting as time went on.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Would it be okay if you added commas everywhere? For example, a DM will typically fill you in on what the campaign theme is before you play. So, a little break here. And I don't think it was unnatural. In fact, you can have picked a start playing DM's game listing because they advertise a specific concept that appeals to you. You can take more breaks. Yeah. Was it weird, the phrasing?		
	It definitely felt a little… Oh, like what you just did or what I...		
	Yeah. What I just did, sorry.		
	Not really, no. It felt… No, yeah. It felt pretty natural.		
	I think you can allow yourself more time off or breaks. And if it’s in a conference or something or teaching or in a class or something, it would just sound more natural to take those mini breaks everywhere. Let's see how it goes in a more… What's the word? In another context.		
	Yeah.		
	What would you… What do you want to talk about? It would be natural speech.		
	Um… Oh, I mean… I just… I mean… Uh… Okay, how about… I guess I could talk about the rocket launch yesterday.		
	Oh, let's go.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay.		
	Oh, three minutes. No, it's too long. Two minutes?		
	Okay. Usually two, yeah.		
	Yeah. Okay, let's go.		
	Okay. So, yeah. Um… Yesterday, the, um, Artemis 2 mission took off, um, for the first time. And, to me, that's really exciting, because it's the first time that man is going to be to the moon in, like, a long time now. And, to me, this is really exciting, too. Not because of this mission. Ah, right out of breath.		
	It's okay. You're just a wooden barrel.	Student wellbeing and needs Student's learning profile	Reassuring. Reminding him of his visualisation idea.
	Wooden barrel. Yeah.		
	You have all the time you need. And, you're just talking about something that's exciting.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. I mean, it is exciting. Um… But, yeah. But, I'm really looking forward to the next missions. Especially because, like, in 2028, we're planning to go back and actually land on the moon. And, to me, this is really exciting, because it seems like we're finally using all the knowledge we've learned in, like, the last 20 years. And, finally, putting it towards space exploration. Um This is going to probably… Hmm… Topics. I think this is going to lead to a lot of new technologies and innovations, which are going to be very fascinating as we try to conquer the challenges of trying to build a moon base. Um… We're going to have to explore new forms of power generation, to name one. Like, how do you generate power on the moon? I mean, you have solar panels, but it would be ideal if you could use something on the moon to generate, to, like, make your own, maybe, moon-made solar panels would be really cool. And all of the resources that go along with that. Um… Yeah. No, it's... I'm really excited about the rocket launch and seeing what comes up.		
	Okay.		
	Ah, I still can't quite...		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	It's... It's okay. I can… I can feel what's happening here, but I don't have words for it yet. Um… Can you please teach me about rockets, like, for two minutes? I don't know anything about it, for real.	Student's interests	Using what he likes (teaching + topic) to see if his speech pattern changes.
	Uh… Okay. Let me just… One moment, just to kind of… Um...		
	Well, actually, we don't need the timer.		
	Yeah.		
	I just want to learn about rockets and see you speak.		
	Okay. I mean, I guess, like, what do you… Like, do you want to learn about, like, how, like, the propulsion system works? Like, the navigation? I guess I saw the propulsion. Um… So… I'm trying to, like, push my breath so much.		
	Yeah. Don't focus on it and...		
	Just be natural.		
	Yes. And if you feel like you need more… Um… A little… Some time to breathe. Uh… Take 10, 15 seconds if you want to. Um… Um… Let's just see how it goes in a more natural way.	Student wellbeing and needs	Letting him know he can take his time.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Um… Yeah. So, with rockets, especially, like, propulsion systems, there's two main types of fuel sources you're dealing with. You're dealing with your solid-state boosters and your liquid fuel boosters. Uh… So, if you look at the Artemis II rocket, um You know… Or, like, most rockets, how you have, like, kind of, like, the main central tower. Do you have, kind of, like, the two smaller ones on the side that normally detach rather quickly into the launch sequence? The two on the side are usually solid fuel.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] So, on the inside, it's actually a solid packing of some sort of, like… It's like a gel-like, kind of, like, um… Gasoline-infused gel, kind of, in a way. It's really weird. Um… But it burns up from bottom to top. So, they're jettisoned. But then your main engines are fueled by liquid… Um… Liquid fuels. Normally, it's a mixture of… What do they use? They use… They use kerosene… I think it's kerosene, liquid oxygen, and, like, liquid helium, I think. Or something like that. As, like, its main propulsion system. And that's useful once you get high enough into the atmosphere that you start having lower gravity, and you no longer need the power of those solid-state boosters. So, it's like, use the solid-state boosters to get away from the gravity. Then, as gravity weakens, you can start using the less force for liquid engines to get yourself into space.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] Um… And part of the main reason you need to have liquid oxygen on board is because, of course, in space, you don't have oxygen. So, you have to basically carry all your oxygen stuff with you for the engine to consume as it goes up. Um… Yeah, and then, normally, once it gets into the atmosphere, like, the really big part of the rocket ship then detaches because all of the fuel is empty. And you don't want to just carry around an empty tank, that's just a waste of energy. So, it's dropped, and you then have a very efficient upper stage, which is then designed for no atmosphere proportion. And that's what gets you into orbit, to the moon, and then decelerate on the way back so you don't burn up in a fiery blaze as you re-enter the atmosphere.		
	Okay. Um… Do you… So… Um… It's not really related. I just thought about this. Do you think, like, astronauts have lower level of anxiety? I'm just… Because, at some point, you're just… I… I don't... I don't know how… What the risks are. I have no idea, but...		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I imagine yes and no, because, like, they spend, like, years of their lives training for the mission. Um… So, I imagine all that… All that training probably does a lot to help ease it. But I imagine there's still a certain level of stress that comes with the job. Like… Yeah. Like, how could it not?		
	It's like, yeah, you're right. I guess you're... You're afraid of what you don't know. So, if you know way much more about it, then you can feel better about this.		
	Yeah. Ideally, yeah.		
	I just wonder if… If… If you're an astronaut, and you're leaving for a mission or something, and… And you're kissing your kids. Do you… Somewhere in your brain or heart, do you think, maybe… Maybe… This is the last time? I don't... I wonder.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I mean, they probably do, but I mean, they'll also probably… I mean, because a lot of them, especially, like, back in the day, were, like, test fighter pilots. So, they kind of already had the mindset of, I'm testing a dangerous plane that could just blow up on me. So, I imagine the pool that they select people from probably helps a lot with, like, that kind of mindset of acceptance. And kind of, like, being able to push that anxiety to the back. And be like, no, I trust the people who designed it enough that I can feel confident, right? It's like getting on a plane, right? It's like, you're getting on a plane, you're like, you know, there's always, like, a part of you, like… Or maybe I know there's a part of me that's kind of like, this is crazy. I'm getting onto a metal tube that's going to fly through the sky. Like, what the hell? But then it's always like, no, you know, they've done this for years. They're really good at what they do. I trust, you know, like… So, I imagine it's probably a similar idea.		
	In the meantime, it's just a little metal tube. It's incredible. A quick check. How is your breathing right now? Do you feel out of breath?		
	Not really, no. (Okay.) No, I feel like when I was doing this speech, I was. But I guess when we did the more Q&A, it was a bit…		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Yeah. So, there's something for us here. And also, I have other questions that I will keep for later. We need to find what is it that changes when you're answering a question that feels like it's just a day-to-day conversation compared to when you're doing a speech.	Student's learning profile	Noting that his speech patterns change when he's presenting or just chatting.
	Okay.		
	What prevents your speech from being somehow natural? What is there?	Agency	Asking about his opinion on his learning.
	Yeah. Yeah. Um… Hmm. I guess, like, the obvious abstract, very broad answer is maybe performance anxiety? Um… More specific than that. I think I'll have to think, I'll have to probably think on that for a bit, kind of. Um… Yeah, I'll get back to that next week, I think. I'll think about that.		
	Yeah. And, um… But what you said was useful already for right now. I think if… If we take the performance component out of it, what prevents you when you're doing a speech or reading something? What prevents you from treating this like a conversation?	Agency	Asking about his opinion on his learning.
	Hmm.		
	We could talk about this now, or you can think about it.		
	Yeah. Let me think about that. Yeah, because that's like a...		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Just writing this down.		
	Yeah. I'll... Um... I'll make a note of it, too, so I remember...		
	I can. I can send it to you.		
	Oh, okay.		
	Um... Because I think when we figure that out, it could be very useful. Okay, so, um, these are cool prompts to think about. Um... I have other questions, um, that are more on the technical side.		
	Yeah.		
	Um... When it comes to visualization, um... Where are you on the spectrum? So I know you can imagine things. (Yeah.) Um... But let's say if... You have to think about an apple. (Yeah.) How is it in your mind? Can you describe it?	Curiosity	Trying to understand how his brain/mind works.
	Um... Uh... I would describe it, I guess, as kind of, like... Blobby is, like, the best way I can describe it. Like, I don't see, like, the hard outlines of it. But I can kind of see, like, the general splotches of, like, reds and kind of the browns. Like, it's kind of... Like, looking at an... Kind of like looking at an apple, I guess, and, like, a wavy puddle, I guess, if I was to kind of do it. You know, it's like you can kind of... You can see what is there. You can tell that it is that. But you can't make out the fine edges, I guess. (Okay.)		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	It's kind of… Yeah.		
	Can you… Is it in 2D or 3D? Or even 4D?		
	No, definitely not 4D.		
	I would say 2D.		
	Okay, 2D. Yeah. So, um… So, it's not possible to sort of turn it around? Or maybe flip it?		
	Not… Flipping, yes, but not rotating. I guess… I guess if I try and rotate it, it's kind of like… Remember that really old, like, Will Smith spaghetti, the AI-generated one?		
	Yes!		
	It's kind of like that where, like, the apple can rotate, but, like, it's... It then constantly changes and it doesn't... It's not consistent with itself.		
	I… Sorry, I got excited. I have so many stuff to say about this video. I think about it at least once a month or usually more than this. Um… Okay.	Rapport	Sharing something personal.
	So...		
	Well, this is pretty detailed then.		
	Yeah. So, it's like… Yeah, it's like I can visualize stuff, but I can't, like, manipulate them with consistency.		
	Okay. Thanks. (Yeah.) So, when you think about a wooden barrel… (Yeah.) Is it materializing around you or are you just seeing it?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Um… I'm kind of just… I'm kind of seeing it, like… And, like, in front of me, for lack of a better. Yeah. Yeah. Yeah. I can kind of, like… Yeah.		
	Stay there. (Yeah.) It's in front of you. Um… Sort of wolf, miss, blurry, wavy lines.		
	Yeah. It's, like, kind of, like… It's, like, kind of, like, brown of, like, I can see, like, the bands on it.		
	Can you, um, step forward and jump into it?	Curiosity	Trying to understand how his brain/mind works.
	Um… I can… I can't visualize it, like, around me, but I can visualize, like, a character of myself in it. (Okay.) Kind of. (Okay. Cool.) Like, I can put, like, a person in and be, like, that's me.		
	Okay. Got it. (Yeah.) Um… Super useful, uh, for us to know. And, um… And my last question… No, I have two more. But the real one is, um… Do you… Do you have sometimes this… Like, your pharynx, is it sometimes… Does it feel congested? This… I'm talking about this part. Like…	Vocal health	Making sure we address a health possibility.
	Like, congested, like, have, like, um…. Like, like, a cold, kind of?		
	Yeah, like, when, sort of, when it's stuffed. Is it… Is this part, does it feel a little bit less free than it could?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Uh, not really, no. I think in terms of, like… Yeah, I mean, it's, like, a little tight right now. I think that's just… Because of all the breathing and stuff I've been trying to do.		
	Yeah, that makes sense. Um… That's... Okay, so that's all the time we have for today, but… We… We have a lot of useful things that we can put into action. Um… If… If you needed something between today and, um… Next Friday to keep going on this path, what would that be?	Agency	Giving him the opportunity to state his needs
	Um… Hmm… I think I'll... I think I'll try and work on, like, the idea of, like, keeping the chest… Like, the chest open, like, the ribcage shape, kind of. I think I'll try and work on that. (Okay.) And then think about the things we talked about. Like, what stops me from, like, lecturing from being a conversation, like...		
	Okay. Great. (Yeah. I think…) I was asking because I was just wondering what type of, um… Uh… Support I could send. So it could be around this ribcage thing.		
	Yeah. Cause I… Cause I think… It's, like, in… To me, like, you know, like, obviously the expert here. But, like, that kind of feels like the most… The next step to me, kind of.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I… I… I think so, too. Definitely gonna be helpful for singing, too. So… That's sort of two in one. (Okay.) Which is good.		
	Okay.		
	Um… And, um… Oh, yeah. Last question. And then we're done. Do you… Like, how… How many minutes per day or… For the entire week do you want to use for this work?		
	Um… Let me just think about my...		
	Sometimes people say zero and it's okay. Just…	Student wellbeing and needs	Letting him know it's okay not to practice if not useful.
	Yeah. I could probably safely do… I could probably safely do 10 a day. I could maybe… I'm trying to think. 10… I would say 10 to 20. Probably. I had stuff for that time.		
	Okay. Okay, great.		
	Yeah. I think that's safe.		
	Sweet. Do you have any questions for me for today?		
	Not that I can think of. Um… If I do, I will email you.		
	Yes. You know the rules.		
	Yes. Yep.		
	Amazing. Well, thank you so much.		
	Thank you, Florie.		
	And happy relaxing because March is...		
	March is done.		

Participant 1, Session 4 - Coded session transcript

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:03:28	Hey there. (How's it going?) Good. How are you? (Good. So I just try to set up my… For some reason my camera system is not…) Yeah. No problem.		
	Take your time. (…running.)		
	Where's my… It's video. video source. Hm. Okay.		
	I used to work with this software. I don't remember the name. And I stopped because it won't understand.		
	Yeah. Oh. How to start the video stream. Oh, is that why? Yeah. I think I found the… Yes. One second. I think if I turn this off… Can OBS now capture this? No. Hmm. Okay. I usually use OBS to rotate my video feed. Video in effect. Can I do it through…		
	If it's not possible, I don't mind.	Student wellbeing and needs	Letting him know it's okay if his video is tilted, we can adapt.
	Yeah, I think I probably could fix it, but it would take a while, so…		
	It's okay, I can… I see you, so that's good.		
	Yeah, that's frustrating, I'll have to fix that. Okay, but yeah, I'll have Aptor's appearance.		
	Is this disturbing for you to…?	Student wellbeing and needs	Making sure it's not a problem for him that will bother him during the session.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	No, no, it's just gonna… Yeah, no, okay, yeah, I don't know what to do. Okay, so… Oh, wait, aha! There you go, okay. Not perfect, but okay.		
	Amazing, that's great. Great, great, great. Okay, so, yeah, how have you been?		
	It's been good, it's been good. My stress levels over the last week have been severely decreased.		
	Oh yeah, March is done.		
	Yes, March is done, so it's been a bit more calm.		
	Oh, great. Did you feel it had sort of an impact on your voice, like your stress levels decreasing?	Curiosity	Trying to understand how his stress levels impact his voice.
	Maybe a little bit, like, because I feel less like frantic now, I guess, so I think that might help a bit. (Interesting. Good.) Yeah, not having seven things at the same time helps.		
	Yeah, I can, I understand. (Yeah.) So, today we are online, obviously. Is there a specific, what's the word? Like, how do you want to organize our time, speaking, singing-wise?	Agency	Giving him the opportunity to organise our agenda.
	Um, good question, because, um, like, do you have, like, your piano and stuff with you, like? (Oh, yeah.) Oh, okay, cool.		
	Yeah. Sorry, let me, let me show you. I wasn't clear about it at all. Um, so my piano's here. I cannot accompany you because of the delay, and also I wouldn't be able to hear you as well.		
	Yeah, I would say I gave it to my headphones, the piano sounds a bit distorted.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Oh, um, I can take care of that. Wait.		
	Oh, yeah, that's, that sounds better, really. Yeah, yeah, that really sounds better.		
	Great. Um, and I also have that if you want to do exercises for the singing voice, I can use this. (Oh, that's, that's cool.) It helps to visualize, uh, where we're going at. Um, so, yeah, if you, if you want to sing, um, I cannot accompany you, but you can put, like, a backing track or a song on your end. (Yeah.) If you don't hear it, that's okay. Um, and that's the major difference between online and in person for the singing part.	Student's learning profile	Talking about virtual piano because it seems visual aids are helpful for him.
	Okay. Um, as I say, maybe, it might, maybe it'd be easier to do some vocal exercises then just you don't have to try and juggle all that then.		
	Uh, vocal exercises, you mean singing or speaking?		
	Oh, uh, that is true. Both of all vocal, uh, speaking. (Okay. Yeah.) Okay. And should I maybe stand up for this?		
	Um, you, you can, you don't, you don't have to. Um, so.		
	I can do that.		
	Um, I think, yeah, it may be, it may be useful. So, uh, speaking, we're going for speaking 100% today. Is that correct?		
	Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:09:01	Do you have your presentation on April 10th?		
	Uh, April 10th. Yes.		
	Do you want to talk a little bit about that or, or not a concern?	Student's goals	Giving the opportutnity to adapt to his real life voice needs.
	Uh, I'm feeling better about it. I mean, I've been, I've been trying to really practice like, um, belly breathing and stuff, which has been, I think, pretty good. Um, yeah, I like to say whenever I'm like sitting down and trying, I'm trying to get more circular with my breathing. Also, let me know how my audio sounds. I'm using a microphone that I'm not used to using. So let me know if it sounds strange at any point.		
	It sounds great.		
	Actually, see if I'm using my, there you go. Now it's using my mic. How's that? (It's good.) That's good. Okay. (Yeah.) Okay. Sounds good. Okay.		
	How about on my end? Can you hear me? (Yeah. Everything sounds, I think sounds good.) Great. Just turning off the piano here. Oh, you know what? Maybe, maybe not. Um, well, let's leave it here. So just gathering my thoughts for a few seconds to organize today. Let's, let's take it from the belly breathing thing.	Teacher wellbeing and needs	Taking some time for myself to collect my thoughts.
	Okay.		
	So, um, how is your body right now? And where's your belly at?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	So, um, yeah. So standing up right now, um, belly's feeling good, I guess. Like I'm trying to like breathe more, like focusing on using like the belly muscles to try and get the air in. And then just let the chest doing as a warts, I guess. That kind of. Correct. Okay.		
	You got it.		
	Yeah. That's what I do. There we go.		
	So, um, sorry, please go ahead.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	No, no, you go. Yeah. (No, I, I, please go ahead.) Oh yeah, no, just, yeah, belly feels good. Just trying to really get that. Yeah. Like I know it's like when I was trying to sing along with the song, like I was trying to like keep on the pace of the, the song you sent me. Um, it does sound very weird by the way, like you said it would. Um, but like, um, I found like trying to get the breath like quickly enough between like the different scent, like different sentences, I guess, of the song. Like it almost felt like I had to like, almost. I think how to say it's like, feels like when I normally breathe, I try, I'm trying to like actively draw in air through the chest that speaks. But like, if I kind of just focus on just like expanding the belly, it's kind of like the air just kind of goes in, you know, it's kind of like, instead of thinking about like air as like the first thing, it's like, I think about the belly as the first thing. And then the air kind of just flows in naturally to try to get it in quicker.		
	Um, like in a vacuum situation.		
	Yeah. So I'm trying to think of how to like explain it.		
	I think, tell me if I got it right. Uh, instead of thinking about breathing, you're thinking about expanding the belly and it sort of draws the air in as in vacuum.	Curiosity	Making sure I understood him correctly so I could stay on the same path.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Yeah. Kind of. Yeah. So instead of like it being the act of like breathing, it's more of an act of just expanding the belly and then the air kind of just gets poured in.		
	Interesting.		
	Which I found could kind of help me get the time, get my breath a bit quicker sometimes. (Okay.) So.		
	Let's, let's see. We can work on stuff that's similar to that. (Okay.) Um, and just realizing how relaxing some stuff around here, just, just the air in any way. Um, to put it super, super simply, if you have, um, like emptiness, like a vacuum thing in your lungs, it's going to get filled in. Um, but is there a way we can do that without you having to activate any, any muscle? Um, so sorry, I'm, I'm just thinking out loud because if it's helpful, let's use this. Um, and if we can make it even more, uh, efficient, can you try, um, can you try reading a text? I'm going to pull up something about, um, how about D and D?	Student's learning profile Student's interests	Using what we've learned about his breathing habits that help to work on another concept. Using his interests for motivation.
	Sure. Sounds good.		
	Um, I'm just typing text about D and D. Um, okay. And let's try that. And in your speaking voice, we're going to try to actively do your belly trick. (Okay.) Let's read. That's a lot. Let's read up to here. (Okay.) Is this big enough?	Student's learning profile Student wellbeing and needs	Trying his belly trick that works. Making sure the font size is comfortable to read.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yep. That's, that's good. Yeah. (Okay.) Um, maybe zoom out just a little bit. (Sorry.) Yeah. Yeah. No worries.		
	Okay. Let's go.		
	Okay. Um, the world of Dungeons and Dragons. What is D and D? What is Dungeons and Dragons? It's a question I've gotten many times after telling people that I'm a professional dungeon master and then telling them later leather suits aren't involved. You could have even asked the question yourself after coming to start playing and signing up for your first game. You might have the base knowledge that the Dungeons and Dragons or D and D is a game where the people roll dice and do silly things. But there's so much more. A whole universe of more. A whole multiverse of more. D and D is now a big game, big name franchise. There's movies, a pricey Lego set, branded clothing collabs, game of the year Bardo's Gate 3, and a seemingly endless amount of books. It's enough to make a newcomer’s head spin. You may be wondering if any of it is necessary to understand D and D.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] Like if there's a Marvel style connected storyline or decades of lore akin to Star Wars. Thankfully, nothing is required to play other than dice, a decent knowledge of the rules, and a willingness to play with others. But if you are the type that likes to dive deep, let me guide you through the world of Dungeons and Dragons. Dungeons and Dragons, the tabletop roleplaying game. The main face of D and D is the game itself. A decades old tabletop roleplaying game, TTRPG. Now in its 50th anniversary, the game of D and D has changed a lot in its many years. Its original form took inspiration from war games. A tabletop pastime where players simulate large scale combat with lots of tiny figurines. In the 2000s, fans thought their hobby was battling with		
	[He speaks.] the rising popularity of World of Warcraft. And nowadays, storytelling seems to be the focus as more players are brought to the game through live play shows like Critical Role.		
0:16:50	Yeah. What did your belly do?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	So when I was reading that, I was really trying to focus on just like getting air strictly through like belly expansion kind of. So it was like causing it kind of like going out and then like whenever I get in a sentence, I would push it out kind of and then compress it in to kind of push the air out. It was the technique I was trying to do.		
	Sorry, I'm interrupting. You're trying to feel the, to empty the lungs when you're done with one line. Is that correct?	Curiosity	Making sure I understood him correctly so I could stay on the same path.
	Um, yes, I guess I am. Yeah. Yeah. I guess I try to get like the excess hill out then refreshing it.		
	Okay. Sorry. And yeah, please keep going.		
	Um, no, I think, I think I was kind of, I think I was kind of train of thought. Yeah. Like I would expand out to, to get the air in and then slowly push out as I was speaking and then trying to really keep the chest and throat relaxed, which I think has had a positive impact. My chest doesn't feel like last time I was having issues with like chest tightness and my chest is feeling okay right now.		
	Great. Okay. As opposed to tight.		
	As opposed to tight.		
	Other opposite.		
	Um, I guess I feel like more in breath. Like, yeah. Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	What would be even better? Sorry. Maybe I misunderstood, but, um, I thought that okay wasn't 100% comfort.	Curiosity	Trying to understand further how is comfort works.
	Oh, I mean, I think it's, I think it might just be like practicing cause I'm not used to doing that type. So I think that's why it's just okay. Cause like my body is still like, what are you doing kind of, you know, it's like.		
	Got it. (So.) Okay, great. Um, and we're not focusing on that right now, but I thought your, um, reading was great. Um, intonation is great. I mean, it was easy to stay focused and that's, that's amazing. (Okay.) Um, did you say you were pushing your belly out while talking?		
	Uh, no, I was pushing it in. Yeah.		
	Okay. If we just keep the idea of gravity that you mentioned last time for belly expansion and not think about muscles when it comes to the belly. Um, how would that go?	Student's learning profile	Using the idea he mentioned himself (gravity).
	So, so thinking about muscles in the belly?		
	No, we're not thinking about muscles at all.		
	Sorry. Maybe just repeat. Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Um, from what I understand now, you're, um, uh, doing a, um, good technical job at pushing in, pushing out, expanding, um, uh, emptying, et cetera. If we just keep the idea of expanding or gravity, as you mentioned last week, and we don't think about muscles at all, just this idea of gravity. So we can use other muscles. Uh, how would that go? Let's just try this.		
	Yeah.		
	Um, don't do the, um, um, pushing out thing on purpose. Just think expansion and release here. And if you need two seconds between each line, just take them. We're just trying to release here. The belly is expanding. We're not thinking about muscles now.		
0:20:54	Okay. Um, the history of D and D is a too vast. Okay. Sorry. The history of D and D is too vast a subject to get into here. There's many books in this subject written by more qualified people than I. One notable thing you'll see come up a lot is there, is that there's several additions of D and D. Essentially, every eight to 10years, the game developers decide to update or completely change the rules. That's so true.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] Uh, these additions changes come in the form of new rule books sporting different art styles. The current edition is fifth edition. The latest book is the 2024 player's handbook, both a celebration of the 50th anniversary and an attempt to streamline fifth edition rules for new players. The majority of groups use the latest edition in their games. Although you'll find dedicated fans of the older editions.		
	[He speaks.] As a newbie, you'll likely end up joining a table playing with the newest rules as those are the easiest to find on store shelves. Okay. So yeah, I think, like thinking just like gravity wise, I kind of felt like, it kind of, it kind of, it kind of, I guess like, it kind of, I just like coming home after like a long day, just kind of like letting like, you know, just like release like the tensions, kind of letting like the gut for lack of a word, kind of like fall, fall away, I guess. It's kind of like using just gravity.		
	Okay. Is that, is that good for speaking?		
	I think, I think it's good. Yeah. I think it's, I think I have to try out more, but like it's definitely helping, I think, move tension from up here, kind of moving it away, you know, kind of to more the belly.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay, great. Because I have a theory, we're going to test it now. (Okay.) And at the end of the day, our goal is for you not to have to think about too many things like gravity expansion of the belly, then push in, push out, empty the lungs, et cetera, because it's too much. And if we can find one idea that makes it all work together, it's going to be helpful. But the thing I'm thinking about is that, tell me if it resonates with you. I feel like your air has no problem to get in, but it's more complicated for it to stay in. And as long as it's in, I feel like it wants to get out. Does it make sense?	Student's learning profile	He seems to like understanding things (learning profile + personality) but it can be confusing so: trying to find an idea that sums it all up.
	I think so. Yeah. Like I can't, it's like, I can't keep the, it's like, I can't keep the diaphragm expanded. Is that kind of a trick? Like from like a muscle, you know, like it's like, it wants to like contract again. Is that kind of.		
	Are you interested in learning how it works in the body or? (Always interested. Yes.) Okay. Yeah. I can skip this. Okay. So your diaphragm is here where my pointer is. And when you inhale, this goes to the sides. So this expands too, and your belly too. And I think you mentioned that last week, your ris, they expand too.	Student's learning profile Creativity	Using some time to explain first. Using visual aid.
	Yeah. I think I did.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	You put your hands here. Yeah. And just deep breath in. I can't, I can't see myself. Yeah. Put your hands here.		
	You can't see like my, I am doing it.		
	Great. And I, I, I meant, I can't see my camera. So I didn't know if you were able to see. Um, so to put it simply, if we don't hold the rib cage or if we let it collapse, it sort of pushes the air out. Or, um, if you fill in your instrument, which is your body with air that you need to produce sound. And then when you start speaking, you just deflate the instrument. Um, then it loses its… Um, what's the word?	Student's learning profile	Using an image we talked about last week.
	Like.		
	Structure.		
	Structure. Okay.		
	Yeah. Um, it's like, you're, you're playing the clarinet?	Student's interests	Using something personal to him.
	A bass clarinet. Yeah.		
	Yeah. I guess. It's like, you're starting to, to play it and its shape changes as you're playing. (Hmm.) So the sound will change too.		
	Yeah. Okay.		
	It's not a very good analogy with the clarinet.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I, I kind of, I kind of get you going for it. It's like, I guess like, it's like a, maybe it'll be like a trombone or like you keep the, like change the slide of the trombone, which changes the sound. Maybe that's like.		
	Um, yes, but when, yeah, that's it. Um, but the, the good thing with the trombone is that it's structure or, um, starting shape doesn't really change. (Yeah.) And that's why, what we can try to do now. So deep breath in and the amount of energy or amount of expansion that you're gaining from this fresh breath, we're going to try to keep it. Um, it requires you to not think about the belly because, um, your belly is going to do its job by itself. If this goes out, maybe I can show you if my ribs go out, My belly instantly goes in. It's, if I do this on purpose, my belly goes in, in, in, and I'm not contracting this on purpose. I'm just doing out.	Student's learning profile	Keeping the trombone analogy.
	Oh yeah. (So.) That's cool. Okay.		
	Yeah. Interesting. Right? (Yeah.) So if we focus on the belly now, it's going to be confusing because we want to keep this shape here open and structured.		
	Okay.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Um, but if we think about the belly, it's going to be like, Whoa, there's something, something's changing. So how about we try this? Um, and your goal is just to focus on open body, but not just the shoulders, the ribcage too.		
	Keep, keep the ribcage. Okay. So let me just, uh,		
	sorry. Um, and one more thing. Uh, it's super easy to get tense because we're trying to keep some, some muscles work, working to, um, if this happens, just think, relax the shoulders. You can start the phrase from the beginning again, just aiming for opening up the ribs. That's it. No tension here.		
	Okay. As for how to play, you do well to watch videos or play a game like Bardo's Gate 3. The core concept is that the dungeon master places a scenario before you and your fellow players. I'm trying to like,		
	take your time. It’s quite hard.	Student wellbeing and needs	Reassuring.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Your group works together to conquer whatever puzzle challenge or battle the scenario leads to. When the results of your efforts are uncertain, you roll a dice to represent your struggle. You may have magical or special abilities to help turn the dice roll in your favor. Whatever happens, the dungeon master narrates the outcome of your actions and hilarity probably ensues. If you're the type that lords better by playing, you can find many beginner-friendly games with a professional dungeon master here. Okay.		
	What's happening?		
	It felt more like fall, I guess, for lack of a better word. Like keeping like, yeah, I guess it sounded more like, I guess, like you said, like consistent, you know, because like, it's not, it's more of the same shape. So.		
	Cool.		
	Yeah. Yeah. Sorry. My brain's like, thinking about like, ah.		
	Yeah. It's a lot, it's a lot of different concepts. Um, a, I, I, I'm going, well, I feel like with you, I'm going to, uh, towards a more analytical path and technical path, et cetera. If you feel like it's not where you want to go or how you want it to go, just tell me and we can, uh, work differently.	Student's learning profile	Checking what he thinks is best.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Sounds good though. I think, I think, I think a technical path is good. I like, I like knowing the details. Like helps me. Yeah.		
	Okay. Then don't say that to me. And, uh, let's, let's go into details. Um, let's keep reading. I will skip this title here. Um, we're going to try the same thing and just to be a little bit more conscious of your ribs expanding, we can try one of two things. It can be either, uh, just keeping your, your hands like this on the ribs. So inhale. Um, and you read your sentences in, in speaking voice. You're not, it's likely that you won't feel a big, um, expansion. Nor do you need it, but we want to keep the opening when it happens. Uh, what I mean by that is that sometimes in singing, you're just going to open even more because you need more air, air, more support or whatever. Uh, now we just want to keep what's happening here open.		
	Okay		
	Uh, another, yeah, I wanted to suggest another way of doing it, but it's more for singing. So let's, let's not do that.		
	Okay. Maybe next session.		
	Yeah, we can, we can do this. Um, uh, yeah. (Okay.) So let's try that. (Okay.) And see how it goes.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:32:47	As people have grown to enjoy D&D over the years, this love has naturally spilled over into other forms of game telling, storytelling, and self exploration and self expression. Video games have been a very popular medium for D&D as they share the dungeon crawling, monster slaying experience. Baldur's Gate 3 was an intro to D&D for many, and it does closely follow the rules of 5th edition. Most D&D video games follow the rules of the current edition and aim to capture the same feeling of exploration and tactical combat. Other D&D games span the spectrum of genres such as action, real-time strategy, and even flight simulator. You can buy many of the classic D&D games for PC via Steam. Um, yeah, I definitely, I think I kind of lost it near the second sentence. I think I kind of, I kind of felt my ribs pulling in, but I think, yeah.		
	Great. (Yeah.) Um, what would be an image that could be useful for you when you're delivering a speech or that you could just think about when you're practising so you don't even have to think about it when you're actually doing your presentation because it would have become, I don’t know, a habit?	Agency	Giving him the opportunity to come up with his own image.
	Yeah.		
	What image can be helpful here?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	What's kind of coming to mind is, um, oh man, um, so this image of like a guy, I don't know what, what it was from, but like image of like a guy with like a wooden barrel like hanging off his body of like the little straps over it. I guess like kind of that, I guess maybe that, I don't know why that's in my mind. But the idea of like trying to like, I guess like fill the barrel, you know, trying to, yeah, fill that space to kind of stay, have volume, I guess for lack of a better word.		
	It's, it's a great image. Um, uh, it really makes sense. Uh, some, some people say they just imaging, they, they would do this all the time.		
	Um, okay.		
	Or I mean, there, there's no right or wrong answer. It's just, uh, it works for, uh, different things work, work for different people. I like to think of, um, birds that try to get warm. And so they're, they become all fluffy. So they're more, they're rounder.		
	Yep. Um. I like that, I like that one a lot too.		
	So you can pick whatever birds, bird that works. And, um, we can finish. Uh, is this alone? Let's just read this with this wooden barrel idea. And then we can maybe do a speech that would be more like closer to what you could do in your daily life.	Student's learning profile	Using his visualisation idea.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. Sure.		
	So. Wooden barrel. (Wooden barrel.) Let's go.		
	Wooden barrel. Fluffy bird. D and D has an odd and interesting history with Hollywood. The most recent and well-known examples of D and D shows are things like Critical Role and Dimension 20, where performers play the game on camera. This type of actual play show spawned a whole genre of live streaming entertainment. There was also the 2023 movie Honor Among Thieves that took place in the medieval-esque setting of the tabletop game.		
	[He speaks.] Before that, however, D and D media was a rollercoaster of quality. The 80s cartoon is a fan favorite, while the movie from 2000 is widely panned. Finally, and with 2024 being the 50th anniversary of D and D, there has been a mountain of merchandise. There was a D and D branded luxury version of pretty much anything you can slap a logo on, such as toasters, t shirts, and tumblers. Even luxury goods have gotten in on D and D's rise. There has been premium whiskey inspired by the game, a Converse sneaker collab, and a giant Lego set. Of course, none of these games, movies, or merch are required reading.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] They’re just additional means to enjoy epic battles, immersive stories, and cool art of D and D. I definitely felt my throat starting to tighten up near the end.		
	Interesting. Okay. This we need to take care of. Okay. Is there something else you noticed?		
	Something else I noticed? I mean, I was trying to keep the barrel image in my mind, so I was trying to stay big. I definitely took some longer pauses. That was because I was trying to, like, kind of just recompose myself. But other than that, there wasn’t anything I noticed.		
	Okay. Oh, sorry. Go ahead.		
	Oh, so what did you notice?		
	I thought it was great, but if you feel that you, if you say you’re feeling a tension in the throat, we need to fine tune something.	Vocal health	Making sure we address throat tension.
	Okay.		
	Out of curiosity, are you trying to empty your lungs 100% before you go for another line?		
	I think D and D has a long interesting history with Hollywood. I think I am. (Okay.) Yeah. I think, yeah, I think I'm like trying to like figure out how long the sentence is and then try and compress my breath into that.		
	Okay. I like your wooden barrel image. Let's keep using it.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay.		
	Where is my, where's my thing, whiteboard? I don't know. It's okay. I can just draw here. Oops. So this is your wooden barrel. And this is your air. And when you inhale, it's just 100% full.	Creativity	Using whiteboard.
	Okay.		
	And then you talk and it's emptying itself. If I can say that that way. (Yeah.) If you don't keep a little, how can I call that? Like a reserve, a little, is that a good word for that?		
	Yeah. Reserve. Yeah. Yeah. I think that's good. Yeah. That's a good word.		
	Let's call it a reserve. If you, if you don't keep it, it's like your savings account or air, it's going to get more complicated afterwards because then you would have to fill the full thing again. Plus it makes you like tense here. For example, I'm not, I can keep going. I'm not breathing in, but I can definitely feel this tensing up. And this was 100% empty, but it was really hard. So let's say that maybe you keep 10% of your reserve at all times, because if something happens and you need to change a tire, then you have your savings account right here.		
	Okay.		
	Does it make sense?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Yeah. So it just, yeah, not using up your whole breath kind of. Yeah. Okay.		
	The thing about this is if you take too much and you don't need it for the whole phrase, and then you keep refilling and refilling, you're just going to get dizzy because this is too much oxygen.		
	Okay.		
	And plus it feels not comfortable. So what you need is just some amount of air for the phrase you're going to say, read, plus this little reserve here.		
	Okay.		
	Because you don't always anticipate what you're going to say, because you don't know where it’s going to go, because you’re thinking at the same time, you can just take more breaks. And it’s a good opportunity to just refill small amount. This is gone. Okay. I can refill small amount. You're allowed to take breaks. It's not going to interrupt your flow. As long as you keep the reserve. And if you don't keep it, it's going to interrupt the flow because this is uncomfortable to use this little bit here. Does this make sense?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	That does make sense. Yeah. Yeah. Like intuitively it's like, yeah, that makes sense. Yeah. Like I'm trying to think like, maybe I get picked up this kind of bad habit back from when I did play the bass clarinet because I would have to play until like, I was like out of breath most of the time.		
	Is it, is it required to…		
	Well, I think it's just because a lot, because a lot of the time I would have to hold like, you know, like really long notes. So it'd be like, you know, just trying to like get every last bit of air to get to the end of the phrase. Right. So I think maybe that's kind of, I started to pick up this idea of using all of the air.		
	And when you had to do like, two very long lines in a row. (Yeah.) How would that go? Like the second line? Would it work?		
	It's, it was awful. (Okay.) Yeah. No, it would be like, I don't know.		
	Okay. I'm not familiar with that, but I know.		
	Yeah. I mean, not quite that dramatic, but you know, be like very, very extreme.		
	It has to be dramatic. (Yeah.) Can you do the, I don't know how it's called, the re feeling of air thing through the cheeks like trumpeters do?		
	Oh, like a circular breathing?		
	Yes.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I never, I never got, I never got a hang of that. I tried. I couldn’t. Yeah. Couldn't figure that one out, unfortunately.		
	Okay. I was just curious. It wouldn't work with speaking because you need air to, well, wouldn't it? No, you wouldn't.		
	No. Yeah.		
	But let's, let's try this. So you have your wooden barrel here and at the bottom of it are two holes for your legs. And a little bit of something. I don't know what you can do.	Student’s learning profile	Using his visualisation idea.
	Yeah. Probably just water.		
	Water. A little bit of water there. And it's always there. (Okay.) Um, let's, let's try this anyway, and then we're going to try a more regular speech.		
	Okay.		
	It's pretty long, but I think you shouldn't have to take longer breaks. If you don't use your reserve, let's see how it goes.		
	Okay. If you're going to play a beginner-friendly D&D session, chances are that you'll be playing in the Forgotten Realms. But what does that mean? The Forgotten Realms is one of D&D's many settings. A fictional world in which your character will adventure. D&D has had many settings throughout the years, with genres spanning the lines of steampunk, sci-fi, and post-apocalyptic.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] The Forgotten Realms is seen as the standard D&D setting for the 5th edition era. The easiest way to describe the Forgotten Realms is that it's the kitchen sink fantasy world. Any idea you've seen in fantasy novels, anime, and movies can probably be brought to life in the Forgotten Realms. The main landscape of the realms is the Sword Coast. There you'll find Baldur's Gate, Icewind Dale, Neverwinter, and many other iconic locations from the D&D games, novels, and movies. Ran out of breath there.		
	[He speaks.] There’s enough established lore in the Sword Coast to fill a wiki, but also room for dungeon masters to add their own stuff. This makes it the perfect setting for beginners, as you don’t really need to do homework to understand what you're getting into. Eh, kind of.		
0:47:13	I feel like by the end of each line, you're out of breath already.		
	Yeah, I was trying to do the refill at commas. Whenever I got to a comma, I would try and take a bit of air in. But yeah, I was definitely still depleting as time went on.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Would it be okay if you added commas everywhere? For example, a DM will typically fill you in on what the campaign theme is before you play. So, a little break here. And I don't think it was unnatural. In fact, you can have picked a start playing DM's game listing because they advertise a specific concept that appeals to you. You can take more breaks. Yeah. Was it weird, the phrasing?		
	It definitely felt a little… Oh, like what you just did or what I...		
	Yeah. What I just did, sorry.		
	Not really, no. It felt… No, yeah. It felt pretty natural.		
	I think you can allow yourself more time off or breaks. And if it’s in a conference or something or teaching or in a class or something, it would just sound more natural to take those mini breaks everywhere. Let's see how it goes in a more… What's the word? In another context.		
	Yeah.		
	What would you… What do you want to talk about? It would be natural speech.		
	Um… Oh, I mean… I just… I mean… Uh… Okay, how about… I guess I could talk about the rocket launch yesterday.		
	Oh, let's go.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay.		
	Oh, three minutes. No, it's too long. Two minutes?		
	Okay. Usually two, yeah.		
	Yeah. Okay, let's go.		
	Okay. So, yeah. Um… Yesterday, the, um, Artemis 2 mission took off, um, for the first time. And, to me, that's really exciting, because it's the first time that man is going to be to the moon in, like, a long time now. And, to me, this is really exciting, too. Not because of this mission. Ah, right out of breath.		
	It's okay. You're just a wooden barrel.	Student wellbeing and needs Student's learning profile	Reassuring. Reminding him of his visualisation idea.
	Wooden barrel. Yeah.		
	You have all the time you need. And, you're just talking about something that's exciting.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. I mean, it is exciting. Um… But, yeah. But, I'm really looking forward to the next missions. Especially because, like, in 2028, we're planning to go back and actually land on the moon. And, to me, this is really exciting, because it seems like we're finally using all the knowledge we've learned in, like, the last 20 years. And, finally, putting it towards space exploration. Um This is going to probably… Hmm… Topics. I think this is going to lead to a lot of new technologies and innovations, which are going to be very fascinating as we try to conquer the challenges of trying to build a moon base. Um… We're going to have to explore new forms of power generation, to name one. Like, how do you generate power on the moon? I mean, you have solar panels, but it would be ideal if you could use something on the moon to generate, to, like, make your own, maybe, moon-made solar panels would be really cool. And all of the resources that go along with that. Um… Yeah. No, it's... I'm really excited about the rocket launch and seeing what comes up.		
	Okay.		
	Ah, I still can't quite...		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	It's... It's okay. I can… I can feel what's happening here, but I don't have words for it yet. Um… Can you please teach me about rockets, like, for two minutes? I don't know anything about it, for real.	Student's interests	Using what he likes (teaching + topic) to see if his speech pattern changes.
	Uh… Okay. Let me just… One moment, just to kind of… Um...		
	Well, actually, we don't need the timer.		
	Yeah.		
	I just want to learn about rockets and see you speak.		
	Okay. I mean, I guess, like, what do you… Like, do you want to learn about, like, how, like, the propulsion system works? Like, the navigation? I guess I saw the propulsion. Um… So… I'm trying to, like, push my breath so much.		
	Yeah. Don't focus on it and...		
	Just be natural.		
	Yes. And if you feel like you need more… Um… A little… Some time to breathe. Uh… Take 10, 15 seconds if you want to. Um… Um… Let's just see how it goes in a more natural way.	Student wellbeing and needs	Letting him know he can take his time.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Um… Yeah. So, with rockets, especially, like, propulsion systems, there's two main types of fuel sources you're dealing with. You're dealing with your solid-state boosters and your liquid fuel boosters. Uh… So, if you look at the Artemis II rocket, um You know… Or, like, most rockets, how you have, like, kind of, like, the main central tower. Do you have, kind of, like, the two smaller ones on the side that normally detach rather quickly into the launch sequence? The two on the side are usually solid fuel.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] So, on the inside, it's actually a solid packing of some sort of, like… It's like a gel-like, kind of, like, um… Gasoline-infused gel, kind of, in a way. It's really weird. Um… But it burns up from bottom to top. So, they're jettisoned. But then your main engines are fueled by liquid… Um… Liquid fuels. Normally, it's a mixture of… What do they use? They use… They use kerosene… I think it's kerosene, liquid oxygen, and, like, liquid helium, I think. Or something like that. As, like, its main propulsion system. And that's useful once you get high enough into the atmosphere that you start having lower gravity, and you no longer need the power of those solid-state boosters. So, it's like, use the solid-state boosters to get away from the gravity. Then, as gravity weakens, you can start using the less force for liquid engines to get yourself into space.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] Um… And part of the main reason you need to have liquid oxygen on board is because, of course, in space, you don't have oxygen. So, you have to basically carry all your oxygen stuff with you for the engine to consume as it goes up. Um… Yeah, and then, normally, once it gets into the atmosphere, like, the really big part of the rocket ship then detaches because all of the fuel is empty. And you don't want to just carry around an empty tank, that's just a waste of energy. So, it's dropped, and you then have a very efficient upper stage, which is then designed for no atmosphere proportion. And that's what gets you into orbit, to the moon, and then decelerate on the way back so you don't burn up in a fiery blaze as you re-enter the atmosphere.		
	Okay. Um… Do you… So… Um… It's not really related. I just thought about this. Do you think, like, astronauts have lower level of anxiety? I'm just… Because, at some point, you're just… I… I don't... I don't know how… What the risks are. I have no idea, but...		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I imagine yes and no, because, like, they spend, like, years of their lives training for the mission. Um… So, I imagine all that… All that training probably does a lot to help ease it. But I imagine there's still a certain level of stress that comes with the job. Like… Yeah. Like, how could it not?		
	It's like, yeah, you're right. I guess you're... You're afraid of what you don't know. So, if you know way much more about it, then you can feel better about this.		
	Yeah. Ideally, yeah.		
	I just wonder if… If… If you're an astronaut, and you're leaving for a mission or something, and… And you're kissing your kids. Do you… Somewhere in your brain or heart, do you think, maybe… Maybe… This is the last time? I don't... I wonder.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I mean, they probably do, but I mean, they'll also probably… I mean, because a lot of them, especially, like, back in the day, were, like, test fighter pilots. So, they kind of already had the mindset of, I'm testing a dangerous plane that could just blow up on me. So, I imagine the pool that they select people from probably helps a lot with, like, that kind of mindset of acceptance. And kind of, like, being able to push that anxiety to the back. And be like, no, I trust the people who designed it enough that I can feel confident, right? It's like getting on a plane, right? It's like, you're getting on a plane, you're like, you know, there's always, like, a part of you, like… Or maybe I know there's a part of me that's kind of like, this is crazy. I'm getting onto a metal tube that's going to fly through the sky. Like, what the hell? But then it's always like, no, you know, they've done this for years. They're really good at what they do. I trust, you know, like… So, I imagine it's probably a similar idea.		
	In the meantime, it's just a little metal tube. It's incredible. A quick check. How is your breathing right now? Do you feel out of breath?		
	Not really, no. (Okay.) No, I feel like when I was doing this speech, I was. But I guess when we did the more Q&A, it was a bit…		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Yeah. So, there's something for us here. And also, I have other questions that I will keep for later. We need to find what is it that changes when you're answering a question that feels like it's just a day-to-day conversation compared to when you're doing a speech.	Student's learning profile	Noting that his speech patterns change when he's presenting or just chatting.
	Okay.		
	What prevents your speech from being somehow natural? What is there?	Agency	Asking about his opinion on his learning.
	Yeah. Yeah. Um… Hmm. I guess, like, the obvious abstract, very broad answer is maybe performance anxiety? Um… More specific than that. I think I'll have to think, I'll have to probably think on that for a bit, kind of. Um… Yeah, I'll get back to that next week, I think. I'll think about that.		
	Yeah. And, um… But what you said was useful already for right now. I think if… If we take the performance component out of it, what prevents you when you're doing a speech or reading something? What prevents you from treating this like a conversation?	Agency	Asking about his opinion on his learning.
	Hmm.		
	We could talk about this now, or you can think about it.		
	Yeah. Let me think about that. Yeah, because that's like a...		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Just writing this down.		
	Yeah. I'll... Um... I'll make a note of it, too, so I remember...		
	I can. I can send it to you.		
	Oh, okay.		
	Um... Because I think when we figure that out, it could be very useful. Okay, so, um, these are cool prompts to think about. Um... I have other questions, um, that are more on the technical side.		
	Yeah.		
	Um... When it comes to visualization, um... Where are you on the spectrum? So I know you can imagine things. (Yeah.) Um... But let's say if... You have to think about an apple. (Yeah.) How is it in your mind? Can you describe it?	Curiosity	Trying to understand how his brain/mind works.
	Um... Uh... I would describe it, I guess, as kind of, like... Blobby is, like, the best way I can describe it. Like, I don't see, like, the hard outlines of it. But I can kind of see, like, the general splotches of, like, reds and kind of the browns. Like, it's kind of... Like, looking at an... Kind of like looking at an apple, I guess, and, like, a wavy puddle, I guess, if I was to kind of do it. You know, it's like you can kind of... You can see what is there. You can tell that it is that. But you can't make out the fine edges, I guess. (Okay.)		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	It's kind of… Yeah.		
	Can you… Is it in 2D or 3D? Or even 4D?		
	No, definitely not 4D.		
	I would say 2D.		
	Okay, 2D. Yeah. So, um… So, it's not possible to sort of turn it around? Or maybe flip it?		
	Not… Flipping, yes, but not rotating. I guess… I guess if I try and rotate it, it's kind of like… Remember that really old, like, Will Smith spaghetti, the AI-generated one?		
	Yes!		
	It's kind of like that where, like, the apple can rotate, but, like, it's... It then constantly changes and it doesn't... It's not consistent with itself.		
	I… Sorry, I got excited. I have so many stuff to say about this video. I think about it at least once a month or usually more than this. Um… Okay.	Rapport	Sharing something personal.
	So...		
	Well, this is pretty detailed then.		
	Yeah. So, it's like… Yeah, it's like I can visualize stuff, but I can't, like, manipulate them with consistency.		
	Okay. Thanks. (Yeah.) So, when you think about a wooden barrel… (Yeah.) Is it materializing around you or are you just seeing it?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Um… I'm kind of just… I'm kind of seeing it, like… And, like, in front of me, for lack of a better. Yeah. Yeah. Yeah. I can kind of, like… Yeah.		
	Stay there. (Yeah.) It's in front of you. Um… Sort of wolf, miss, blurry, wavy lines.		
	Yeah. It's, like, kind of, like… It's, like, kind of, like, brown of, like, I can see, like, the bands on it.		
	Can you, um, step forward and jump into it?	Curiosity	Trying to understand how his brain/mind works.
	Um… I can… I can't visualize it, like, around me, but I can visualize, like, a character of myself in it. (Okay.) Kind of. (Okay. Cool.) Like, I can put, like, a person in and be, like, that's me.		
	Okay. Got it. (Yeah.) Um… Super useful, uh, for us to know. And, um… And my last question… No, I have two more. But the real one is, um… Do you… Do you have sometimes this… Like, your pharynx, is it sometimes… Does it feel congested? This… I'm talking about this part. Like…	Vocal health	Making sure we address a health possibility.
	Like, congested, like, have, like, um…. Like, like, a cold, kind of?		
	Yeah, like, when, sort of, when it's stuffed. Is it… Is this part, does it feel a little bit less free than it could?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Uh, not really, no. I think in terms of, like… Yeah, I mean, it's, like, a little tight right now. I think that's just… Because of all the breathing and stuff I've been trying to do.		
	Yeah, that makes sense. Um… That's... Okay, so that's all the time we have for today, but… We… We have a lot of useful things that we can put into action. Um… If… If you needed something between today and, um… Next Friday to keep going on this path, what would that be?	Agency	Giving him the opportunity to state his needs
	Um… Hmm… I think I'll... I think I'll try and work on, like, the idea of, like, keeping the chest… Like, the chest open, like, the ribcage shape, kind of. I think I'll try and work on that. (Okay.) And then think about the things we talked about. Like, what stops me from, like, lecturing from being a conversation, like...		
	Okay. Great. (Yeah. I think…) I was asking because I was just wondering what type of, um… Uh… Support I could send. So it could be around this ribcage thing.		
	Yeah. Cause I… Cause I think… It's, like, in… To me, like, you know, like, obviously the expert here. But, like, that kind of feels like the most… The next step to me, kind of.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I… I… I think so, too. Definitely gonna be helpful for singing, too. So… That's sort of two in one. (Okay.) Which is good.		
	Okay.		
	Um… And, um… Oh, yeah. Last question. And then we're done. Do you… Like, how… How many minutes per day or… For the entire week do you want to use for this work?		
	Um… Let me just think about my...		
	Sometimes people say zero and it's okay. Just…	Student wellbeing and needs	Letting him know it's okay not to practice if not useful.
	Yeah. I could probably safely do… I could probably safely do 10 a day. I could maybe… I'm trying to think. 10… I would say 10 to 20. Probably. I had stuff for that time.		
	Okay. Okay, great.		
	Yeah. I think that's safe.		
	Sweet. Do you have any questions for me for today?		
	Not that I can think of. Um… If I do, I will email you.		
	Yes. You know the rules.		
	Yes. Yep.		
	Amazing. Well, thank you so much.		
	Thank you, Florie.		
	And happy relaxing because March is...		
	March is done.		

Notes from journal	Construct	Code: What is happening here, in relation to personalisation?
Something that could not be heard on the recording is that when we did the woo-woo exercise in head voice, I was making little openings with my hand for each woo to make it more energetic, I guess?	Creativity	Adding visual aid with movement.
I guess usually I would have explained why taking a break is useful, but I think this time it would have been even more info for him to take in so it wold have defeated the purpose	Student's learning profile	Putting my need to overexplain aside to not overwhelm him in the moment.
Also, I noticed I was distracted when his phone beeped twice and the same for when my phone	Teacher wellbeing and needs	Needing a couple of seconds to collect my thoughts.

Participant 1, Session 5 - Coded session transcript

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:00:00	just like exhausted um but i don't know i i try and sing while i commute and stuff like that (okay) yeah just being on my bike and the path it's like i can sing as i want and no one can no one can hear me		
	what do you um what's your like sorry if it's uh intrusive what path are you taking		
	uh okay so to get to the university it's um no so nose creek it's kind of like a creek along the [trail] and then i go through some industrial area then i go through [park] to get to the university (that's great) this is pretty nice		
	so really you don't have many people		
	not usually no no summertime it's a bit busier but yes it's been		
	nice because it gives me something to do		
	so what do you want to do today	Agency	Giving him the opportunity to manage today's agenda.
	uh i guess probably keep singing try and work on that head voice um i went through my songs i found like a few other songs we want to do something else (okay) be kind of fun		
	let's have a look what did you have in mind		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um so there’s kind of there's kind of four i found um i mean sweet dreams um sweet dreams or maybe that’s like a classic one um one that i would kind of like to know because i would kind of like just karaoke is called could have been me um um by uh the struts yeah okay and then uh ben and then benny and the jets by elton john that was that one's just like that's a good one		
	we can do the three of them		
	okay we don't have to do those are just kind of like i was just		
	writing them down i was like i should i'm gonna prepare this time a bit better so i'll just keep uh starting to keep you out		
	great um if we do two it's it's gonna be well it's just logical three		
	it's gonna be super fast yeah two it's gonna be a little bit um more (okay) because i had you two		
	I guess i would say cut sweet dreams		
	okay yeah yeah maybe i chose a bit…		
	[Plays song] I		
	et me know if it's like you think it's too difficult		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um they both are difficult (okay) we can do both of them um it's just if you're looking for this satisfaction feeling (yeah) maybe it won't be maybe not right now (okay) With one of those two but um i would say go for it except if you if you want like the mini win	Student's learning profile	Thinking he might be motivated by the mini win so letting him know about it.
	yeah it would be nice have a mini win um		
	the other one though sweet dreams is it's good		
	okay let's bring that one back then yeah		
0:03:31	let's see how it goes if you had to get rid of one of those or do the three yeah what what would you pick	Agency	Giving him the opportunity to manage today's agenda.
	i guess elton john if i had to keep one so elton and sweet dreams i guess (okay) yeah yeah I i like this trust but yeah i guess that one's definitely a bit pushing it um i'm		
	let me write it down anyway so if if we can find a way to use it we will let's go there then uh okay so you said you wanted to work on your head voice?		
	yeah because that's kind of working on last time		
	um how did it feel last time to do the like those silly noises		
	it felt it felt it felt good yeah		
	let's go right away		
	Okay. i ate right before i came here so i'm trying to get the smell kick off my breath		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	oh i get that i um so yesterday we went to (I think it's good) it's good? we went to have a burger yesterday and i i i rarelyeat those and they were onions and i'm like maybe still today I have the taste so if i if you have my breath in your nose just let me know	Rapport	Sharing a personal story.
	okay we're both on the same page by way uh uh restaurants if ican make a recommendation um spolumbo's it's just down by inglewood um it's an italian restaurant kind of like a sandwich deli kind of thing really good food so it's like a restaurant recommendation i would make		
	how do i write that down um how do i spell		
	it uh s oh sorry oh yeah um google will know what that means		
	thank you great thank you so much. um yeah so i can have more onion breath		
	They don't really have many onions stuff they do like a lot of like hot dogs they call me hot dogs and stuff and meatballs (perfect) yeah		
	um let's try for you're actually gonna use your breath though now		
	okay yes		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	and think about how consistent your airflow can be. let's not care about the notes i'm gonna give you an arpeggio that sounds like this if you don't hit the notes we don't really care um let's do the opposite we're we're gonna go like this Woooooo [Scale]		
	okay [Scales]		
	now let's go for. let's do this [Scale]		
	[Scales] (Yes, let's do it again) [Scales] (You got it. Let's do it again. Let's do Woo! [Scale]) [Scales] (relax the shoulders.)[Scales]		
	Okay. let's do. [Scales] sorry i'm trying to reach this [Scales]		
	[Scales] (that's it) okay		
	i'm gonna do it one octave higher (okay) so it sounds like head voice uh so let's try [Scale]	Student's learning profile	Trying something we've tried before that has worked.
	okay so kind of going chest to head (yes) okay		
	chest-head		
	[Scale]		
	You got it. Yes. Let's do it again		
	[Scale]		
	do you want me to go with you? to sing in the meantime?	Student's learning profile	Trying something we've tried before that has worked.
	sure yeah yeah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay um how is your breath right now? i think it's good i'm trying to keep the chest like full i'm trying to like use a diaphragm (okay) try to think about that consistent breathing we were talking about or like consistent shape		
	okay yeah oh that's great maybe um put that aside for now (okay) um and uh and we'll use it back		
	okay for now just whatever okay		
	Yeah. let's let's change this uh we're gonna go from here and just go with uh top down [Scales]		
	[Scales]		
	and now let's use your hands	Student's learning profile	Trying something we've tried before that has worked.
	[Scales] (so top down) [Scales] (you got it) [Scales] (Yes) [Scales] (Yes) [Scales] (and your hands following the pitch so) [Scales]		
	(Yes) [Scales])(You got it yes) [Scales] (okay let's do uh um just the glide or slide.) [Scales]		
	oh yes did you feel that nothing happened		
	i did feel a bit like yeah that i didn't have the crack		
	yes yeah very good let's do it again		
	[Scales]		
	let's do it again		
	[Scales] definitely a there's definitely a point there were drops but		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
		Creativity	Changing the hand gestures and see what changes.
	[Scale] (let's do it again) [Scale] (let's do it again) [Scale] (yes let's do it again) [Scale] (just you) [Scale]		
	let's do let's do uh let's do let's do whoa. woo-oh.		
	whoa so kind of a woo oh (yes) okay		
	maybe try whoa just instead		
	whoa (okay) whoa (yes let's do it again) whoa (start head voice) whoa		
	this is perfect did you feel		
	that that that felt smooth		
	yeah yeah yeah definitely		
	okay i could still kind of feel like when it happened but audibly it sounded		
	yeah that's really good um i think you can do five of them of those with whoa and it won't have the crack and let's do it until you have five in a row (okay) maybe it's gonna be long (okay) the notes we don't care about but just whoa head to chest	Student wellbeing and needs	Letting him know it's okay if it takes time.
	uh-huh whoa whoa (yes) whoa whoa (let's do it again) whoa whoa (again) whoa (yes. one) whoa whoa (two perfect) whoa (start higher) whoa whoa (let's do it again higher) whoa		
0:11:34	I'll let you catch your breath. are you okay? (yeah) okay	Student wellbeing and needs	Checking on him.
	yeah i'm trying to get that pitch going up		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	i i feel like		
	i feel like it's kind of like i'm a bit afraid to go onto that unshaky ground (yes) after this whoa		
	tell me if it sounds like this is this is what's happening or not (okay) maybe you're when you're approaching the chest voice zone you're letting go of the flow or of the effort to maintain the momentum. does it, can you relate or not really?	Curiosity	Not making assumptions that I am right.
	possibly as it whoa whoa yeah i guess it yeah it does kind of yeah i'm trying to like as i go to chest try and relax to try and soften the break i think yeah		
	let's say that your goal is not the to have or not have the break but your goal is to go to the very end of your um line (okay) to go to this whoa note (okay) what happens in the middle we don't really care (yeah) um go for chest voice in the o and let's see what happens		
	so whoa (yes) whoa (very good yes) whoa (you got it) [Scales] (that's it and, yes very good, you got it, do one more) whoa		
	that's it i didn't count i think it was five with		
	i think that was five yeah		
	this was really good		
	okay yeah god so keeping that effort through the transition (yes) yeah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	i think the less you think about the transition the less it's gonna matter (okay) if that makes sense um		
	it's like it's kind of like breathing where as soon as someone tells you think about breathing obviously that's all you can think about		
	yeah don't think about a red elephant (yeah) what pops into your mind?		
	An elephant yeah		
	this is really good if if we want to do the songs let's just do one more exercise that you can work on even on a bike that's really good because you have the momentum already (yeah) um it's the same one but you're just going to go top down up again	Student's learning profile	Using his daily life as an opportunity for practice.
	so up down up okay		
	yes keep oh. if it doesn't work and you feel stuck in chest voice then we're going to change for whoo		
	okay so for now whoa? (yes) yeah okay		
	so same		
	whoa (yes let's do it again) whoa [voice breaks]		
	yes it's okay it's gonna happen		
	whoa oh		
	you got it i think you can start even higher (okay) just so you you're working on those high notes (yeah) okay let's do it again		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	whoa		
	yeah keep the o shape o (oh) very good (whoa) it's really good let's do it again [Exercise] you got it let's do it twice so whoa (whoa). You got it i think you should keep oh		
	oh okay		
	and think uh even more in slides (okay) instead of um whoa you can go whoa		
	whoa whoa		
	that's it yes yes okay you got it um you're gonna have some crack moments it's okay (yeah) yeah (okay) good job (oh thank you) don’t use woo you you don't need it except if you feel youre um tight here (okay) yeah i'm happy is there something else you wanted to have a look at before the songs?		
	i think not particularly i think at this point going for i just need to just practice		
	yeah yeah little sirens (yeah) that's really good um okay		
0:16:35	yeah i mean i guess the ultimate the best good exercise would be like to like record myself and then have to listen to it back so I should i should do that more because i have that microphone at home so (oh) the one i use when we did the video one		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	oh yeah yeah cool yeah. So you dont have any excuse		
	i don't have an excuse		
	i would love to start with that one because it's easier (okay) but let's let's see how it goes do you think we have to change the key?	Agency	Asking about his opinion.
	[Sings] everybody is looking for something something… I don't think so but		
	you would have to be on your lower voice		
	okay and then those oohs are probably more head then right		
	it’s not high enough for you to use head voice yet (not quite okay) um but it was the same idea for country roads you didn't need it really but if you think about it		
	there's those few points will like um mountains uh blue blue ridge blue ridge mountains i remember that one yeah		
	Yes. You got it! Okay		
	yeah 110 percent of my brain though		
	um okay can you do it with them		
	sure yeah give it a try		
	uh you can stop whenever		
	okay (oops) sweet dreams all made of things who am i to disagree [He sings.] okay yeah i think that's good though		
	do you want to stop here?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	uh i guess i could like (okay) hold your head up		
	oh sorry (oh no no) i i thought you were		
	yeah yeah yeah yeah yeah yeah let's oh i'm yeah let's stop then yeah		
	sorry that was confusing		
	no i i send mixed messages there too so		
	um i think this key is really good (okay) here uh you're switching to the harmony (okay) do you want to do that or switch back to the main voice?	Agency	Giving him two possible paths.
	like in the song it becomes harmony or when i was singing along i became harmony?		
	uh in the song here there are two voices and you picked up on the higher one and it worked great		
	oh interesting i didn't even notice that (yeah) uh i guess let's keep that then just that there's the i could practice the two different ranges		
	it's good idea great and um oh sorry please (no) drink		
	no i i think part of it’s bit of like a habit pickup i'll just like grab my water bottle for some reason so uh		
	yeah i can relate to that oh yeah you have to pick between woo and uh and uh hey hey hey where is that because you can’t because you can't do both voices let's see which one you like most are you gotta go woo or na na na		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:21:31	i think when i was doing the woo i think i think that one kind of on point of the exercise too from earlier		
	it was really good um		
	yeah like like this to myself like my voice like to me when i was trying to sing along like my voice still sounded not as like musical for lack of a better like not as dynamic i guess it's like it sounded like to myself kind of like flat like is that like just my own head thinking that or		
	yes		
	yes okay okay		
	can you can you describe or give me a name of a person who would have seen in a monotonous voice do you have someone in mind?	Curiosity	Trying to understand his beliefs.
	not off the top of my head no		
	you wouldn't say they are monotonous		
	i wouldn't say so no yeah		
	then what's happening?		
	maybe it's just like a mental thing i have to just		
	yeah but if you can experience what i'm hearing then you would be happy (yeah) let's do it again (okay) and not overthink that let’s do uh without all the instruments uh chords and see if you have the same feeling (okay) let's go (okay) do you know when you start?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	are you doing the intro as well (um yes) okay sweet dreams okay		
	just wanted to check if we have to count okay let's go then intro		
	[He sings.] sweet dreams are made of this who am i to disagree		
	let’s do it again		
	again?		
	Take just this note here “sweeeet” ([Sings]) Yes.		
	[He sings]. i travel the world and the seven seas everybody's looking for something… (yes!) okay		
	was that monotonous?	Curiosity	Trying to understand his beliefs.
	that didn't sound as much maybe it's because maybe just maybe the kind of thing where i should like slowing things down gave me uh… thoughts and words, start working! yeah um thoughts not working. it sounded better um (good) yeah i don't know yeah yeah more than that i can't really yeah i can't describe it		
	it's it's it's it's perfect then um uh how do you pronounce monotonous is that it?		
	uh monotonous yeah		
	it's not monotonous		
	i don't know i don't i don't i don't think so i don't think so i don’t know it's yeah you know english mom English moment		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	i was i was just wondering (yeah um yeah) well let's do it again with a normal rhythm (okay) just the first four lines and see how it goes (okay)		
	[He sings.] i travel the world i think i skipped it. is everybody's looking for something		
	yes how was that		
	it sounded better (better?) better than what I was doing with the video (okay) i wonder…		
	oooh! maybe i have it sorry do you want to say (no you no you) can you okay sorry let's try this can you try the first four lines it's like low like this		
	sweet dreams are made of this who am i to disagree i travel the world and the seven seas everybody's looking for something		
	don’t change anything except for the tone let's try this [higher key] sweet dreams		
	so so try it so high with that okay sweet dreams are made of this		
	sorry try here here sweet dreams are made of this		
	who am i to disagree sweet dreams		
	here let's do it again and first note is there		
	sweet dreams are made of this (yes yes) who am i to disagree (yes) i travel the world and the seven seas everybody's looking for something		
	was that more or less monotonous than the previous one the one that was quite low?	Curiosity	Trying to understand his beliefs.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	to me that one sounded a bit less (okay) less yeah i guess it sounded closer to like what I imagine internally i sound i want to sound like while i was singing you know i make sense right trying to like it's a it matches better my internal picture (oh) i think if I (okay) had to try and put words to why it sounds that way	Authenticity	He shares about vocal congruence.
	okay um there's this concept vocal congruence i'm not sure how to pronounce it congruence (um) you've heard about that?		
	i have not no		
0:29:40	when you feel like you're um that you sound authentic to to yourself to what you want to sound like let's say i want to have um a lower pitch and then to then if i talk like this then I wouldn't be very congruent with what i want and to reach vocal congruence i would try to um speak more like that and that would match my internal perception		
	okay that that makes sense yeah like		
	can you tell me more about how what you're thinking about now applies to this maybe not at all just curious about that	Authenticity	Trying to understand what he wants to sound like + if we were closer to vocal congruence.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah i guess like maybe part of it is because the main singer of this song is female so maybe like that means like my internal thought is because of that kind of pitched higher because women tend to be just higher pitched maybe um so i guess like maybe it's like i should like figure out yeah maybe it's like as i get more comfortable with my singing voice i can then start internally making the music naturally closer to my range like this whole idea of like trying not to like try not like i get rid of the idea of like maybe like internally i'm trying to like perfectly imitate the original singer which is you know possible in a lot of cases i have to make that transition to adapting it	Authenticity	He shares about vocal congruence.
	okay interesting (yeah) so so you're trying to match the original		
	i think i think yeah		
	Speed of air vibrating		
	like like i hit them i'm trying to yeah i guess like internally imitate them instead of adapting them		
	yeah you're um so she's a woman so she's probably one octave okay higher yes then you on this same pitch your you sound your voice is full of melody in low voice and higher voice in both um it's i would love for you to explore more your low voice because it's vibrating (okay) um that's not the word i'm looking for		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	resonant yeah kind of		
	present		
	present okay		
	um so that would be great. do you know marilyn manson's version?	Creativity	Using a cover to match what he sahred about his voice.
	i don't believe i do		
	just i don't know how to write yeah just if you can do the first two lines (okay) and see if it's something about matching		
	yeah maybe it’s give me like one so you could listen to it first		
	yeah i do two lines then just so we can sing your other song [Song plays]		
	okay		
	can you try that		
	oh this is gonna be this is gonna feel weird okay		
	Let’s do it again i'll give you the first note sweet 9sweet) you got it		
	sweet dreams all made of this who am i to disagree…		
	okay thoughts?		
	sounded good i like (okay) sweet dreams all made of this		
	okay then yeah we have		
	so maybe that's		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah let's go back to the original one (okay yeah) um i will talk it more um i'll send you a message and talk more about this (okay) I just need to write it down okay um and i would love for you to just do a low version so let's go lower (okay) this is the let's go minus two uh just so you can feel how it could work and um um and if we want to have time for the other song we can stop after (okay) because that's after because you have woo woo woo (yeah) oh no yeah so you have woo woo here and then we can stop here (okay) how does that sound?	Authenticity	Planning to discuss this more with post session help.
	that sounds good yeah sweet dreams		
	Yes!		
	sweet sweet sweet dreams are made of this who am i to disagree i travel the world and the seven seas (yes) [He sings] (yes) oh maybe as i say down from the top [He sings.]		
	yes yes yes yes let's do it again		
	i i don't know how that was called		
	this was great okay so again i'll just do the bass note oh		
	[He sings.] sweet dreams are made of this who am i to disagree i travel the world and the seven seas (Lower. stay low) everybody's everybody's everybody's everybody's looking for something		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	let’s do the same part with them and you are looking for the feeling of chest voice invading the chest right so this will be lovely	Authenticity	Letting him know what I feel sounds like “him”.
	okay		
	same part		
	sweet dreams (yes) are made of this who am i to disagree… [He sings.]		
	I’m gonna do that harmony with you sweet dreams all made of this who am i to disagree		
	i travelled the world and the seven seas everybody's looking for something (yes) keep your head up moving on hold your head up moving on….		
	yes		
	okay i'm feeling more confident if nothing else (yeah) I think part of it too is that like I think I mean one thing that's is it’s gonna take time to build the skill but like those little like the little inflections and like the little the shape that they give because there’s one thing to like hit the note but like they kind of I think have like they should have like a bit of a shape to the note you know it's not just like a flat tone right this they play for the bit I think that's something that will come with time obviously right but maybe that's part of it to just like be giving it a sense of character in a way right dimensionality		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yes maybe you will not agree with me on that but I think if you work on your chest voice and on lower songs and so your voice will just vibrate or resonate or be even more present you wouldn't even have to worry about that because your low voice is there	Authenticity	Letting him know what I feel sounds like "him".
	yeah before I say go on to a low one was it Louis Armstrong that jazz jazz single very deep voice what a wonderful world		
0:40:44	Do you want to try that instead of the other one?	Student's goals	Changing the plan so it matches what he wants to explore there.
	sure yeah because I was there that one's deep which might be it is Louis Armstrong okay		
	yep I'm not sure if it's that low though it's just his voice is sort of gravelly is that a word?		
	yeah I mean let's listen and see oh there's a video I think there's a video		
	the notes are high his voice seems low (okay) if you do it one octave lower it's not too low but we can change it so it's do you know the song well?		
	uh somewhat well		
	okay let's try the piano then (okay) let's see here to change the key so then it would be. I'm getting there		
	I mean the fact that you like figure this out on the fly is very impressive		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	it's I mean with the piano that's easy so I'm just checking the key so that's the original and if you want to go minus seven that would be like this this would be low (okay) let's check so your first note would be… I can't sing it…I		
	I see trees of green red roses too (yes) I see them bloom (sorry no) no (sorry my mistake) I see trees of green		
	green red roses too you got it		
	I see them bloom for me and you		
	is this low enough?		
	that is definitely Chest's voice and you		
	we can go lower if you want		
	maybe just for the fun of it try and go low see how low we can go		
	oh we know how low we can go I think		
	like singing oh		
	that would be let's try this (okay) almost there		
	I see I see trees of green red roses too I see them bloom for me and you and I think to myself what a wonderful world		
	yes is it comfy?		
	that one that one it seems comfy yeah except for world that’s just what I struggle with		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	you have the note it's there (okay) that's what you did it's sorry I have a hair oh it's there oh (oh those are the worst) yeah you never know where they are it's there		Trusting his abilities.
	I see trees of green red roses too I see them bloom I see them bloom for me and you and I think to myself what a wonderful world I see skies of blue and clouds of white (yes) the bright blessed day the dark sacred night night (yes) and I think to myself what a wonderful world (you got it) okay yeah it's very it's very comfy down there		
	is it melodious?		
0:46:20	it feels melodious yeah it feels like (great yes) I guess I guess it feels like oh man it's like back to like the um bass when I was playing bass like when you get those really low ranges you would be able to play you would just you would feel the whole thing just like resonate		
	okay was it similar?		
	yeah it feels like singing those low notes it had the same feeling in me as like when I would play those really low notes on the bass clarinet (yeah) like you would feel the vibe you would feel like the..		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah oh thank you I was hoping you would feel that today great yeah um let's let's let's see if you can keep those and this way you would have a little bit of both voices not head voice (yeah) little bit of mix		
	but still yeah I think part of it too was I'm I think I'm starting to like get better support in those low ranges too which I think is helping like yeah like doing like these singing exercises over the past couple is like my notes feel more supported (great) to a degree		
	amazing talking about support if you want to have them um changing instru body image mhm well where am I going if you want to think about the your body doesn't change thing (yeah) uh this would help too in um supporting notes and also you mentioned last time holding some notes like sustaining notes in country roads that would help there too (yeah) um yeah okay is this okay if we stay on this song?	Student's learning profile	Using an image we've used before.
	sure yeah this is fine yeah time anyway so it wouldn't make much sense		
	then I will not give you the first note um I will except if it's too hard (okay) let's see if you can find it	Teacher's goals for the student	Wanting him to go on his own here.
	I see trees of green red roses too (you got it) I see them blue for me and you… [He sings.]		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yes.		
	I've never sung the last verse of that song. I was like, how does that go? I hear babies crying. I watch them like.		
	It was great. Perfect.		
	It sounded better. It felt better. Yeah.		
	Let's do it again. And don't doubt the sound.		
	Yes. I mean, I was happy with like some of those, like the words, like how I was able to, I think, sustain, like keep it supported without like going flat, I guess, you know, like not, you know, like controlled instead of dropping the floor out. Yeah.		
	Yeah. Yeah. Nope. None of that. Okay. Sorry, just taking this note here because my, I forgot I transposed something on the piano. And so this was actually lower than what I thought we were doing. Okay. And so this is, I don't know. Is this the original? Let's just check. Okay. So this is the original. And if you go. Okay. Sorry, I got confused.		
	No worries.		
	Okay. Do you want the intro?		
	Let's go right into it, I think.		
	Then you're starting.		
	[He sings.]		
	Beautiful		
	Yeah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	What do you think?	Agency	Asking about his opinion.
	Pretty good I think there's like definitely There's definitely some spots So I kind of Wasn't quite as happy Like the I felt like it wasn't quite Come on brain Not, not like it was I mean it was definitely A bit off pitch But like Wasn’t It felt like it wasn’t I mean I guess it's confident I think that's something This comes with practice Just have to practice The		
	Let's do it again Let's do it again And finish On this		
	Okay. Whew		
	You okay?	Student wellbeing and needs	Checking on him.
	Yeah Think Think it's time To get to the Fatigue point		
	Oh that's really good		
	Which is good?		
	Don't think (Yeah) Because otherwise Embrace the fatigue And see how it goes That's good (Okay) And then you're going to be Even more tired But for now This is good	Student’s learning profile	Taking advantage of the fatigue as I feel it could help not “think” too much. This would be good for him.
	[He sings.] yeah definitely felt like weak at the end		
0:58:46	this chord was a bit of a trick		
	A sharp maj seven yeah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	with your note it would make more sense that you have this one note but there is the seventh here and you stayed in your lane with the pitch it was really good I'm very happy		
	yeah thank you (okay) this was…		
	what do you think about this song		
	I liked it a lot I mean I'll definitely have to I'll probably have to practice this this is probably a good practice song um yeah it's like do you think I was able to do like a because you said kind of try and do like a mix like do you think I kind of hit that		
	yes on this line here		
	yes that yeah I see friends shaking hands saying how do you do (yeah) yeah yeah it definitely was like with that how like I remember I think last last session was before kind of had this idea like maybe like I was trying to like exhale and air, but before like kind of getting the vocals in I definitely felt that bit of the how was like how do you like it should be more like how do you do like but I guess that like practice right just doing the going right into the notes to the board		
	for this one it just depends on the style you want both would work		
	both would work		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah as long as your note is good (yeah) and you're not…		
	I feel like doing the doing like more like determined like how do you it's for where I'm at right now it's more I'm able to keep the control a bit better was like going how do you do it gets a bit yeah but personal yeah just thinking		
	yeah I think both would work just matter of what you like best		
	yeah I guess like ideally like I would get to the point where I can like intentionally decide what I'm doing not just accidentally		
	no that's that's really good you're already as well doing that because you could go more or less mix ish chest ish here you could go I don't know if it will work at this point with my voice I see I see friends shaking hands or I see friends shaking hands more or less		
	I see friends shaking hands or I see friends shaking hands		
	the second one sounded more		
	…friends shaking hands		
	…chesty		
	yeah I tried like yeah		
	so depends on what you like can already make choices which is really good okay um what what can I do uh post today to help you in a longer run		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah because I guess this is the this is the last one		
	yeah time flies		
	time flies. um we I mean like the audio recordings you sent me the email I just forgot to respond to your email last week but yeah like recordings of the last two sessions would probably be great		
	do you want all of them or just		
	I guess all yeah might as well all of them yeah yeah and I think that's probably the most beneficial because I can probably from those we recover like a lot of information about what we covered and stuff to do especially the whoo		
	yeah and you stay on oh and then it’s kind of easier		
	whoa kind of like that?		
	yeah		
	cool		
	yeah I'm very happy		

Participant 1, between-session and post-session support - Coded

Post session #	Quote	Construct	Code: What is happening here, in relation to personalisation?
1	**Reflection:** You come across as confident, and your voice already fills the space when you speak! It might be helpful to become more aware of this: simply noticing it and making mental notes. You also seem very willing to reach toward the person you're speaking to (this is how it felt during our session), which creates a sense of openness that is really valuable. Let's try to see how it feels when the body also feels open (to the exchange/conversation). This is a surprise tool that will help us later. (It will support your breathing and help your voice feel more supported and present.)  **Exercise:** Start with a soft inhale (keeping the shoulders relaxed), followed by a soft "hmmm" sound, almost like a sigh, moving from a slightly higher pitch down to a lower one. Below, you can hear an example. [Exercise P1] After that, you can read the text below. There are 6 versions (one for each day between 2 sessions), if you feel like doing it daily. Each version focuses on something slightly different to support clarity. If you choose to do this regularly, it might help to keep a sense of surprise from one day to the next, and focus on just one element at a time.	Rapport Student's learning profile Student's goals	Reassuring about what's there already. Using his inherent motivation as a working tool. Creating an exercise based on the session (1) and on his goals.

Post session #	Quote	Construct	Code: What is happening here, in relation to personalisation?
1	**Text**: A lone researcher sailed along the Red Sea, recording deep data from the rolling waves. During a long, silent night, he developed a reliable model linking real-world signals to digital learning systems. Later, he released the results, revealing how large streams of Red Sea data could reshape modern computer science.  Scroll down the cards to see days 1 to 6. [Each card focuses on the experience of a specific sound in the pharynx/mouth.]	Student's interests	Text about his interests.
2	[Recording Vampire - The Orion Experience - Modified version]	Student's wellbeing and needs	Just a recording of a repitched song, as he is super busy and simply wanted this. Not wanting to overwhelm him.

Post session #	Quote	Construct	Code: What is happening here, in relation to personalisation?
3	Some exercises to work on visualisation (if it works it can be a useful too. If not, it's okay!), body perception and mindset. (Between 10 and 20 min a day depending on how you feel. You can adapt!) VISUALISATION - 1 Goal: move from far 2D object → almost touching your space Step 1 - Simple image Imagine a wooden barrel in front of you. Imagine its colors, shape, size. Be as specific as possible. It can look flat or a bit wobbly, that's fine! Step 2 - Fix the distance Place it about one arm's length away. Just let it stay there for a moment. Step 3 - First small movement Now bring it slightly closer. Just a tiny shift forward. Same image, just closer. Take your time. Step 4 - Repeat micro-movements Again, it gets a little closer. Keep the steps very small each time. No need to make it clearer. Step 5 - Near the body Continue until the front curve of the barrel feels close to your chest. Not touching, just very near. Stay there for a bit and look at its details. VISUALISATION 2 Goal: introduce the idea that the image can enter your space (just the front) Step 1 - Restart from scratch Imagine the same barrel again in front of you, and its details, shape, color... It can be flat! Step 2 - Bring it closer (as VISUALISATION 1) Move it gradually closer in small steps, until it's very near your chest.	Student's learning profile	Visualisation could be useful for him; he's curious and ready to try. Using an image he described during the class.

Post session #	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Step 3 - Pause at “almost touching” Let it stay there for a moment. No rush! Step 4 - First overlap Now imagine the very front edge of the barrel just slightly entering your chest space. Not around you, just the front curve overlapping a little. Step 5 - Stabilize overlap Keep that small overlap. The rest of the barrel is still in front. only the very front part crosses into your space. If needed: You can imagine the wood becoming a bit softer or transparent where it overlaps, so it’s easier to accept. VISUALISATION 3 Goal: move from front overlap → sense of sides Step 1 - Restart again Imagine the same barrel in front of you. Same color, same simple shape. Step 2 - Bring it close Move it gradually closer, until it’s very near your chest. Step 3 - Recreate overlap Let the front edge slightly overlap your chest space again. Just like before, small and easy. Step 4 - Add a tiny bit of sides Now imagine the barrel extends just a little to the left and right. Not wrapping yet but just slightly wider than before. Like the curve is starting to reach your sides. Step 5 - Increase side presence (small).		

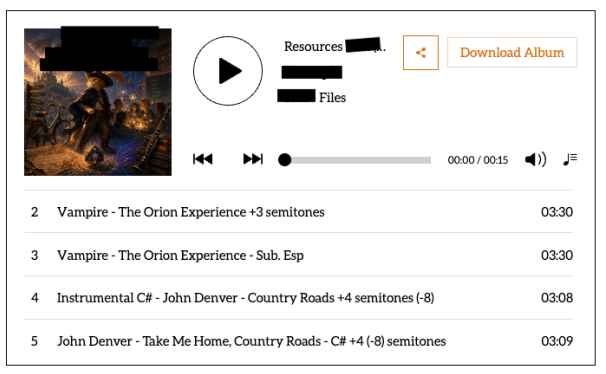
Post session #	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Add a bit more on each side. You don’t need to see full curves,just a sense that it’s no longer only in front. Step 6 - Stabilize “almost around” At this point: front = overlapping sides = lightly present The back is still not there, and that’s fine. Step 7 - Around If you can, try to add a bit more wood around your chest, little by little, until it is fully surrounding you, and stay there. VISUALISATION 4 Goal: become a bird! Step 1 - Just notice your body in its space, no need to change anything. Stay just where you are. Step 2 - One feather (very local) Now imagine a single small feather on your upper arm. Pick its color. Very soft, very light. Try to feel it. It doesn’t do anything yet, it’s just resting there. Step 3 - Add a few feathers Add a few more feathers in the same area, just a small patch. They’re soft, slightly layered, pointing outward. Step 4 - Texture before expansion Notice the quality of the feathers: soft… light… not tight… They don’t press into you and they sit lightly on the surface.		

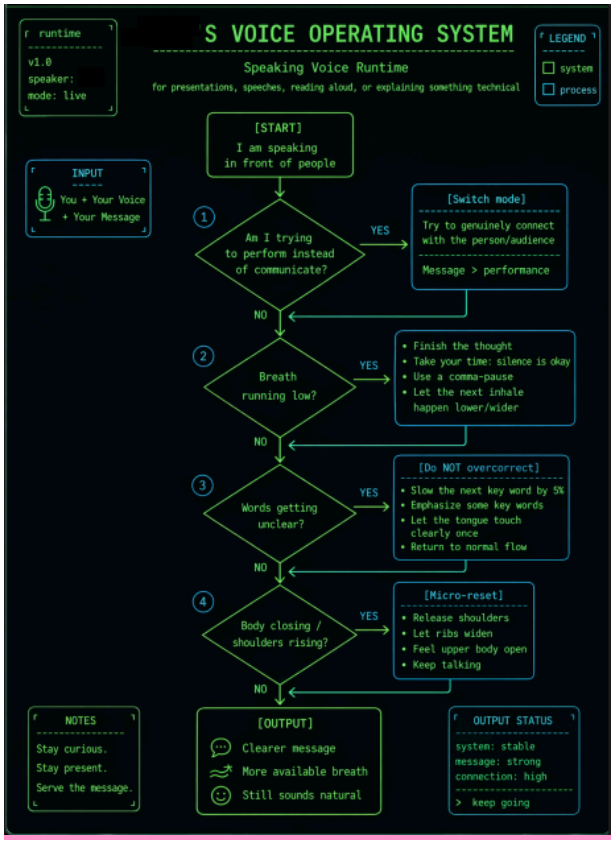
Post session #	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Step 5 - Spread gradually Now let the feathers extend a bit: from the arm toward the shoulder, then a little onto the neck, etc., until it covers the body. (pause between each area) Step 6 - First “lifting” (very small) Now imagine that the feathers lift slightly away from the body. Like a very gentle fluffing in all directions: sides… back… a bit in front. Step 7 - Stabilize the “fluffy shape” Now instead of focusing on individual feathers, notice the overall shape: a bit rounder… a bit wider… soft in every direction. Stay there! What color is the bird overall? FEELING THE RIBS In different sitting and standing positions, try to activate your intercostal muscles so they would lift the ribs to the sides, in small movements. You can count "1, 2, 3" and lift the ribs for each number. If it's too hard to activate, put your hands on the free ribs and try to push the hands away with the ribs, to find the muscles. A PROMPT TO THINK ABOUT What prevents you from treating a speech like a conversation? What would change if a speech were actually a conversation (with you talking more than the audience!)? A PROMPT TO THINK ABOUT We've seen that your breathing feels very natural in a conversation. Aside from the performance aspect that you mentioned, is there something else that changes when you speak in an informal setting compared to a speech or presentation?	Student’s learning profile Agency	Questioning topics we’ve touched during our session.

Post session #	Quote	Construct	Code: What is happening here, in relation to personalisation?
4	**Useful exercises based on today's session** [Recording "Find head voice"] [Recording "From head voice to chest voice"] To go from head voice to chest voice, or the opposite, you can also sing gentle sirens. Your throat will definitely feel more relaxed if you try the higher notes in an environment where you are not wary of being heard. **Country Roads, lyrics annotated for the C# version (-8 semitones)**  COUNTRY ROADS Green = You can stay in the realm of chest voice sensations Blue = Let go of the "foundations" of your voice / let the switch towards a higher voice happen Almost heaven, West Virginia Blue Ridge Mountains, Shenandoah River Life is old there, older than the trees Younger than the mountains, growin' like a breeze Country roads, take me home To the place I belong West Virginia, mountain mama Take me home, country roads All my memories gather 'round her Miner's lady, stranger to blue water Dark and dusty, painted on the sky Misty taste of moonshine, teardrops in my eye Country roads, take me home To the place I belong West Virginia, mountain mama Take me home, country roads I hear her voice in the mornin' hour, she calls me The radio reminds me of my home far away Drivin' down the road, I get a feelin' that I should've been home Yesterday, yesterday Country roads, take me home To the place I belong West Virginia, mountain mama Take me home, country roads Country roads, take me home To the place I belong West Virginia, mountain mama Take me home, country roads Take me home, down country roads Take me home, down country roads [Recording Take me Home - Modified version] [Recording Take me Home - Instrumental]	Student's learning profile	Recreating cleaner versions of exercises that worked for him so he can explore more and so that they're handy Updated vocal sensations map for his song.

Post session #	Quote	Construct	Code: What is happening here, in relation to personalisation?
5	A little blob about the reflection you had during class. We discovered that the feeling of having a monotonous voice may come from the fact that your voice, when singing a song sung by a woman, does not match her pitch (her frequency, her number of vibrations per second, her Hertz) exactly, because you may be singing a full octave lower. These lower notes you are singing are plain and beautiful, and they are anything but monotonous. Below is Marilyn Manson's version which we talked about (in case you like it). He is singing the exact same frequencies you are when you are singing Sweet Dreams (the original version). [Recording Marilyn Manson Sweet Dreams] And here are the harmonies you started to do automatically on the original version. I said I'd record those for you. [Recording Harmony Sweet dreams] Below is the instrumental for What a Wonderful World in the key you found comfortable. [Recording What a wonderful world Bb Instrumental]	Student's learning profile Authenticity Student's interests	Using the tool "reflection" as a means to embrace his authentic sound. He was curious about these harmonies.
Post	**<u>Wrap-up</u>** [Name], I am incredibly grateful for your time and participation. I hope you got some of what you were looking for out of it. Below are two short blurbs summarizing what we covered. You will also find a link to download your recordings. The recordings will remain in the drive for **one month** (up to **May 23rd**).		

Post session #	Quote	Construct	Code: What is happening here, in relation to personalisation?
Post	🗣️ **Speaking voice** You built tools to help your speaking voice stay clear without becoming stiff or overcorrected. What seemed most useful was learning how to notice what is happening in real time: when you are drifting into "performance mode," when the breath is running low, when a word becomes less clear, or when the body starts to close. From there, we developed simple tools you can actually use: switching back into connection, taking your time, using silence and comma-pauses, letting the next inhale happen lower and wider, and keeping the message more important than sounding perfect. The goal was to make you see how you already communicate clearly and help you communicate even more clearly, while still sounding like yourself. Even though we deviated from our original plan to work on your Rs, I still find your communication style very clear, direct, and easy to understand. And this comes from someone who doesn't speak English fluently, who still understood everything you said. 🎵 **Singing voice** For singing, we developed tools to help you stop judging the voice only by whether it feels like your usual low "foundations." One important discovery was that higher notes may need a different route and a different sensation, and that this is not a sign that something is wrong. We worked on checking key and octave, noticing when you might be comparing yourself too closely to the original singer, and finding easier access to higher notes through head voice or mix rather than pushing from what feels familiar. We also built tools around reducing force, allowing more airflow, and changing one variable at a time. Altogether, these tools seemed, from my listener's perspective, to help make singing feel effortful, and more adapted to your own voice.		

Post session #	Quote	Construct	Code: What is happening here, in relation to personalisation?
Post	🚴 **Additional notes** You mentioned that your bike commute can become a small voice lab. You do not need a full practice session: even a few minutes can be useful. For speaking, you can talk through an idea out loud, explain something to an imaginary listener, or notice whether you are rushing or tightening. For singing, you can try a short phrase, explore easy keys, hum lightly, or test how a melody feels without forcing, and access the sensations of chest, mix, and head voice (you can work top down (head-chest)). The momentum you experience on your bike is a good analogy for the inertia and never-ending flow we are looking for in your airflow. ⬇️ **Sessions download link - Accessible from April 23rd to May 23rd (tell me if you need more time :))** [LINK] 💿 **All the recordings uploaded on this page under one album, if needed** ⬇️ 	Student's learning profile Student's interests	Suggesting to use his daily scheduled commute as a way to practice. Linking bike momentum to airflow. Album cover is a sum up of our sessions (created with AI): bike, DnD, Puss in boots…

Post session #	Quote	Construct	Code: What is happening here, in relation to personalisation?
Post	**🖥️ And a last thing that can be useful that sums everything up** I hope I got the logic right; I had AI check it, and apparently it's mostly logical.  Thank you for trusting me 😊. Let me know if there is anything else you need :) !	Student's interests Creativity	Using his interests to create a final, recap tool (3 flow charts for his singing/speaking voice, with a performance or practice mode).

- P1 seemed to benefit from the use of relevant images, analogies, technical explanations, visualisation, and ways to understand what was happening internally. He liked the "nitty-gritty".

- **Agency**
  Important as the work often involved choices: what to sing, how to organise the session, whether to continue/stop, what image or strategy felt useful.

- **Student wellbeing and needs**
  Relevant as several adjustments responded to fatigue, self-consciousness, discomfort, pressure, or the need not to force things.

- **Student's goals**
  The sessions kept returning to real-life aims like presenting, speaking more clearly/loudly and to fun aims such as discovering singing or practising outside the lesson.

- **Creativity / Curiosity**
  Were strong because personalisation often happened through questioning, testing, drawing, analogies, and inventing tools from his own images. He benefited from the most creative and personalised tools (such as the flow charts adapted to his voice practice) out of the five participants, perhaps because he seemed to be more engaged and/or respond well to it.

Main trajectory

P1's trajectory moved from speaking/presentation confidence and volume toward a more personalised exploration of breath, body engagement, singing, head voice, and self-trust. The process became increasingly based on understanding how he thinks, visualises, and responds to different tools.

Patterns

- **Using the student's own images as tools**
  Gravity, wooden barrel, instrument/body, switch/slider.

- **Building agency through micro-choices**
  Choosing songs, choosing paths, deciding when to stop, being invited to say no.

- **Adapting to an analytical/visual learning profile**
  Diagrams, explanations, checking prior knowledge, asking how he visualises.

- **Turning real-life contexts into practice material**
  Presentations, conferences, biking, speaking topics.

- **Personalisation through safety and pacing**
  Breaks, checking fatigue, not forcing loudness, adapting to discomfort.

- **Using what naturally works for him**
  Social connection, humour, interests, metaphors, and his own ways of understanding.

Q2. Participant 2

Participant 2, Session 1 - Coded session transcript

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:00:00	and okay great um so let's begin I I had a look at your uh your answers on the on the second questionnaire and you mentioned wanting to work a little bit on your singing voice but also on your speaking voice	Student's goals	Clarifying her goals
	yeah I mean so I sometimes do kind of like being on panels and things like that so um yeah just I suppose a bit around that but I'm also in a choir so	Student's goals	She clarifies context.
	oh yeah cool		
	great um is there is there something that's um oh I forgot that word uh that's more important than the other between singing and speaking voice		
	maybe the singing one		
	okay got you great um perfect so just so I understand just so you know my notes are here and you're here (that's fine). so I'm looking at here uh just taking some notes um so you like to focus on singing voice but you want to work a little bit in on your speaking voice too and something that um appeared to be a common thing between speaking and singing is the the ability to feel confident while using while using it is that did I get that right (yes yeah) okay can you please tell me a bit more about that	Student wellbeing and needs Curiosity	Explaining why I may look like I'm not looking at her (I want her to feel seen). Asking for context so I can be more helpful.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um so I suppose I have had times in the past where if I'm having to speak or sing in public I get a little bit kind of like my throat constricts a bit and I feel like well my voice can go a little bit kind of shaky because my throat feels constricted		
	got you even uh if you're singing in the choir so within	Curiosity Vocal health	Asking for clarification
	no in a group it's fine		
	okay it's just when it's just you (yeah) got you and uh so what what are the occasions when you have to sing but not within a group		
	uh so I was in a show recently where I had just one like one verse to sing uh on my own which was okay but it did make me quite nervous		
0:02:30	okay that's really cool how did that make you feel to have to well to get to sing this one verse by yourself	Curiosity	Trying to understand what her emotions.
	uh well it was a bit unexpected because we'd done the show before and I didn't have to and then somebody else dropped out so I had to step in and do it (last minute) yeah well not say last minute I knew about it a few weeks before but		
0:03:05	okay okay great uh and yeah what I usually have to say if if anything is unclear because of my accent or grammar just please make me repeat and I will never be upset if I have to repeat five times (okay) um great so um have how do you imagine this first session to go	Agency	Giving her the opportunity to take the lead on our plan.
	I have no idea		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	so to um um share a bit of a reference here what usually happens in singing sessions or speaking sessions is um we do exercises we work on technique or on concepts that will help you to um go where you want to go with your voice and in singing lessons usually we apply that on songs afterwards um for most people it's half half but some people they don't like the technique part so we just sing songs and so we incorporate bits of technique while they're singing um and some people uh they just don't want to do songs before they feel ready so it's just exercises um how what would be a good ratio for you		
	I'm happy to just try split however you think works best I'm not ready to anything		
	let's try half half and then we can adjust depending on uh how how you feel (right okay) so if if we have to sing the song today what would you like to to do		
	um what which song or what		
	it could be anything and um and it doesn't even have to be a full song sometimes we just work on a verse or a chorus um and uh yeah and usually it's it's it's cool if the the student picks the song because then it's more interesting	Student's interests	Explaining why it's cool for her to pick songs.
	yeah okay um let me just have a think what we're doing in my choir at the moment and maybe you could do one of those (sure) sorry it's trying to find that		
0:05:30	yeah take your time in the meantime I'm going to share my screen so we can have a listen together	Student wellbeing and needs	Letting her know we're following her pace.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay um so there's the song good times or take your mama out that we're doing at my choir um let's see what else there is		
	do you have a favourite song		
	out of those two? (yeah) I'd say I find take your mama out easier good times is higher um		
	okay does it mean that you would like to take your mama home more uh more than the other one because it's easier		
	uh maybe or maybe the other one because it is harder I don't know		
	we can have a look at both if you want just so so we can um explore things today and then uh yeah and then have something that feels a bit more structured if (yeah) yeah so good times and yeah out of curiosity what is your favorite song of all times?	Rapport	Trying to understand what she likes.
	oh gosh uh I don't know if I have one favorite song um a few cure songs um Nick Cave songs um just like heaven I suppose by the cure that's probably one of my favorites	Student's interests	She shares about her interests.
	okay cool yeah and lovely so this is uh your first song um oh wait I don't have sound how come is it just a video or is it sorry about that (that's okay) do you have sound? (no) okay I don't either um let's just stop the share and do it again so what do you do do you think is more complicated in good times compared to take your mom out besides the range thing?	Curiosity	Trying to understand what she considers hard or easy.
	I think it's mainly the range just the um maybe something in the vocal tone of it as well		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um can you tell me a bit more about this vocal tone	Curiosity	Trying to understand the meaning she makes of "vocal tone".
	I think it's more uh take your mama out seems more like alto and kind of easier to sing just a more kind of steady song whereas good times is quite kind of more like a singer's song I don't know if that makes sense		
	okay let's have a listen I'll just check if it works yes the sound works when I'm not sharing let's share (okay) great and is this the right song?		
	that's the right one for that one the other one isn't the right one the other one is (oh) um good times jungle I don't know		
	how do I write that? (j-u-n) oh jungle (yeah yeah) got it that must be great in a choir (yeah) okay great I'm ready is there anything um you'd like to talk about before we start?	Rapport Student wellbeing and needs	Expressing enthusiasm. Giving her space for sharing.
	no I don't think so		
	okay if you have any questions just stop me and we'll talk about it	Student wellbeing and needs	Letting her know we can stop whenever.
	okay		
0:10:14	great um okay let's begin how do you feel right now		
	oh yeah I feel okay		
	cool just taking like stretching a little bit and um uh we're gonna do just a couple of exercises uh for me to have an idea of where we're starting and um you probably do that in the in the choir so I'm just going to uh play the chord and then you can just sing the arpeggio for example if we try this one it's gonna go deep breath: ah ready?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay		
	let's go		
	aaaaah		
	thank you sounds great okay deep breath and your turn (Aah) perfect okay deep breath and let's go (Aah) and this one here I'll play it again (Aah) okay um let's try this one is a bit too easy uh let's try I'm just adding one note um let's do this aaah so one two three four five six (Aaaah)	Teacher's goals for the student	Challenging her to something harder.
	sorry do it again		
0:11:57	yeah I'll do it again and I'll share my piano I forgot to do that so you can have a look at uh how it looks like on the piano sometimes it helps I'll sing it again: aaah (Aaaa) yeah you got it great amazing okay okay this is the next one (Aaah) okay deep breath next one is here (Aaah) okay and let's do I think two or three more (Aaah) okay yeah let's try this one this would be the last one aaah (Aaaah) great thanks okay how comfortable does it feel to be this high we're here	Creativity	Using visual piano as an aid. Trying to understand her sensations.
	yeah the high is it's quite hard like the higher one when it goes that high is feels a bit more strained		
	okay got you um so let me write that down do you do you play any instrument (no) so um this is the highest note we sang now I think you can sing way higher than this you just need to teach your body you just need to teach your body that it can do it (yeah) from what I hear um uh you can go way higher let's try something uh that's called a siren so we're just going to go from the lowest possible note to the highest one and it's going to go wooooh let's try that	Rapport	Demonstrating trust in her abilities.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay		
	okay we can do one time together and then just you if that's okay so (yeah) Wwoooh and just you now (Woooh) yeah great for example this was around here so this is already higher cool do you are you singing uh alto or soprano		
	yes alto		
	okay okay but you can sing the soprano parts can't you? (um I don't think so) let's check okay I think you could let's let's have a look um okay and let's do the opposite now so we're gonna go from uh your highest note to the lowest one and we're gonna start with whoo so this w here whoooo (Wooooo) Whooo okay great got it um amazing did you notice that your uh jaw was way more relaxed on the those little little sirens?	Vocal health	Pointing out jaw tension improvement.
0:15:20	yeah that did feel more relaxed		
	yeah it was open. that's great let's use what we've just learned then um. let's do four notes we're gonna go top down yeah how about we start here so start high and then go down and we're singing woo so it goes woo (okay) and your turn (woo) yeah let's do it again (woo) okay can you uh move your arms in the meantime I think it's gonna help with the uh flexibility (woo) yes let's do it again (woo) that's really good okay now let's uh start high with the arms and then uh it's gonna follow the tone which goes top down: woo let's do it again	Student's learning profile Creativity	Using what we know helps her jaw relax right away. Introducing movement in exercises.
	woo		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yes let's do it again (woo) very good okay um perfect now I think you can go higher than this let's try this so deep breath and we're gonna go woo w is gonna help to relax the jaw woo (woo) (wooh) [Scales] okay woo okay let's do it again deep breath woo woo yes great Woo Okay I want to try something Woo Do you feel it's easier to Imitate the voice or the piano?	Curiosity	Trying to understand what is easier or harder for her.
	A bit of both. It's good to hear the voice because then it makes real the piano.		
	Okay, great. I'm asking because your pitch is on point with the voice. So I'm going to try to transfer what seems easy when you copy my voice. So it applies when you copy the piano, if that makes sense.	Student's learning profile	Using what we just learned about her imitation preferences to make the whole exercise more efficient.
	Yeah		
	So let's try this. Oops, sorry about that. So. Wooo (Woo) Yeah. Yeah, so I'm reaching higher. So. Woo (Woo) That's amazing. Okay, let's do it again. (Woo) Yes, let's try this one. Woo Reach for higher. Woo Yes, you got it. Yes. (Woo) Amazing. Yes. [Scales] Perfect. Yes. Yes. Okay. That's very good. Your turn. I'm just playing the chord and you can sing the scale, the arpeggio. And yeah, just go for it.		
	Woo		
	Yes, you got it. [Scales] Okay. Okay. Let's try. Woo-oh-oh. And last syllable is O instead of OO. Woo-oh-oh. [Scales] Yes. Oh, yeah, beautiful. Yeah, you got it. Okay, let's try woo oo oo go. (Woo oo oo go) Okay, how comfy is this last note?		
	Yeah, fine. I think.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Let's go lower then. [Scales] Yeah, yeah, go. Go is gonna help you to nail this last one. Okay, still comfy? (Yeah.) Let's go lower then. Okay, let's do it again. And just one last time. I'll try to do it with my voice, but this is my very last note. Not sure how it's gonna sound. [Scales] You got it. You can go lower. Okay, that's beautiful. Let's do it again. Okay, let's do that one again. I can't. You can. Great. Okay. How does this last one feel?	Rapport	Demonstrating my human limitations.
	Yeah, okay.		
	Great. Just writing down your range. Okay. Let's have a look at your first song so we can adapt what we're doing now to your song. Do you have any questions so far?	Student's interests	Using her song as a point of reference for exercises.
	No, I don't think so.		
	Okay. I'm going to check the range for example. That's your your voice. So the…		
0:22:49	I sing we don't we'll sing it in our own like we've got different kind of. We've got different kind of keys, I suppose. So the I sing that choir wouldn't be quite as low as that. (Okay.) It kind of sits alongside it.		
	Would you say you're saying the the melody though, or is it a different melody than the one that's originally?		
	No, this is the same melody, but just a bit higher.		
	Okay. And are so so there are, there are, I guess, two groups alto soprano.		
	There's tenors, tenors, low alto, high alto sopranos, and bass		
	Okay. Well, so for the women, you have three groups. Is that correct?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah, there's, there are some women in the tenors and the bass. No one, no women in the bass.		
	That's really cool. Yeah. Okay, so are you high or low alto? (I'm low alto.) Okay, writing that down. Do you, do you have like a music sheet or a recording of? (I have the recording. Yeah.) If you want me to have a look, don't hesitate to, to send it so I can, I can see what the key is. And it can.		
	Oh, sorry, I was just saying. [plays song]		
	Beautiful.		
	So yeah, that's the one we do, we do the Aah bit on that bit of it.		
	Thanks. Was it, was it the recording for your voice in the choir?		
	No, it's my choir teacher records it on all the different, she records all the different ones.		
	Oh, sorry, but I mean, this is a recording for low alto? (Yes. Yeah.) Perfect. And.		
	I'll email the ones.		
	So I'm sorry, I didn't get that.		
	I said, I just emailed the.		
	Oh, thanks. Thanks a lot. Great. So perfect. So now I have that. That's going to be useful. And key. I have the key of your, your recording. Let's just compare that to.		
	Sorry, it's playing. I can't make it stop.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Now, we have to listen to this song. The full song. Let's just check the original key. I don't know why it doesn't want to play today when I share. Okay, let's share again and see how it goes. Okay, perfect. This is the, this is the, the same, the same key. Great. (Okay.) That's convenient. I like it. Okay. So, um, let's just have a look at that. I have the feeling this is going to be too easy for you. So I want to have a look at the, the other song. (Okay.) Okay. Let's try this then. (Okay.) I'm going to share my piano and we're going to try a new, um, a new exercise. I'm just thinking of, let's try something where you have to chew in the meantime, just to make sure that the jaw muscles are, um, not clenching. So we're going to go mmmmh We're going to find a melody that works. And it's like, you're just doing it, but you're a little bit bored by what we're doing. Um, sorry, I'm just trying to find a melody. Let's try this one. It's quite easy. So it goes, mmmhhh just chewing.	Creativity Vocal health	Creating an exercise for jaw tension. Imagining context.
0:28:09	Mmmh		
	Yes.		
	Mhhh		
	Okay.		
	Yeah. You got it. Let's do this one because this, this was too easy. Changing. We're going to go. Mmhhh.	Teacher's goals for the student	Challenging her.
	Let's do that a little bit higher. And, mmhh, mm. [Scales] Mm. Yes. Okay. Yeah, okay. yeah that's really good yeah that's really good okay can you feel that your uh your jaw is less tense when you go up again?	Curiosity	Trying to understand her sensations.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Mhh yeah		
	this is really good um um before you stopped uh the chewing part when going up again and then i think it clenched here now it's not there (yeah) this is really good (yeah okay) yeah keep up the good work let's do it again mmhh		
	Mhhh		
	yes you got it okay [Scales] okay good um let's do mmhh chew when you go down don't chew when you go up (Mmh) that's it and our job is to um tell the jaw that it can absolutely make the note without clenching when we're when we're going up because it it worked uh with the chewing so mmmh (Mmhhh) okay let's try this mmmh-uuuuh [Scales] yes beautiful okay perfect let's do it again great okay perfect uh how does your jaw feel?	Student's learning profile	Using what we just learned worked for her.
	yeah relax like it feels quite soft		
	yes and uh what about your throat		
	uh yeah it feels okay		
	good okay um i i i think we're ready for um one of your two songs what do you think	Agency	Asking for her opinion.
	uh yeah		
	let's go so uh because we're online what i can do is display the lyrics on my screen um um what's better oops sorry what's what's better uh for you to hear the sound is if you play it on your end either on a different device otherwise i will i will not be able to um (okay) hear your voice voice or um with earplugs or um with earplugs		
0:32:34	[Sings Good times.] Good times. Good times. Good times. Good times.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay good and that's the end of the song is it		
	uh i don't know if it carries i can't remember		
	okay got you um okay sorry i was trying to find the lyrics and google tells me no no google doesn't get to tell me no uh oh there it is a genius i don't i don't understand why cannot be displayed here oh okay it just wasn't up for it okay lovely is there something specific you you feel you need for this song good times	Agency	Giving her the opportunity to choose what to work on.
	good times where i find really straining on my voice like when it's the the last bit of that i find it quite hard		
	uh the last bit of the full song?		
	the good time the yeah the the good times but i think is the hardest the words (and is it because…) it's just quite high i think like it sort of feels a bit uh strained like my voice feels slightly strained		
	you were uh you were singing good times a bit later in the song or was i hearing the recording is this the highest you go in the song good times?		
	yeah i'd say say uh		
	got you okay um can you please do it one more time maybe from half of the song to to the end I would like to check something		
	yeah [Sings.]		
0:37:29	okay, thanks perfect perfect perfect um um are you able to visualize stuff in your mind	Curiosity	Trying to understand how her brain works.
	yeah i guess		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay great so for example if if i um ask you to think about an apple what does the apple look like in your head		
	uh red with a little bit of kind of green on it		
	okay is it 3d or 2d (3d) okay great i'm asking because we we're gonna uh try to visualize something	Curiosity	Trying to understand how her brain works.
	okay yeah my friend can't visualize things in her head she has some weird syndrome about it		
	yeah um yeah it's pretty rare but also um we we have different levels of being able to imagine things so um sometimes if we just can't well we can't so (yeah) okay so a bit of a weird question when you when you aim for a note let's say a higher note like the one you you have when you do good times oh it's in between notes let's say let's say it's here good times, what comes what comes to your mind if you think about landing on that note or reaching that note?	Curiosity	Trying to understand what images she easily visualises.
	um i suppose i'm think i i'm conscious that i'm going to strain doing it so i did like probably think that as i'm singing it		
	okay so what if instead of I… I'm gonna go from the assumption that you're thinking reaching to the note is that correct?		
	yeah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	reaching for the note sorry okay so um um let's say that instead of thinking you're um where's my camera? it's there okay you're you're a plane and you're on land and you're preparing to take off and your note is right here and it's it goes like good tiiimes so instead of thinking like this reaching for the note we're gonna imagine that the note is lower and you're just landing on it so you're um apprehending, visualizing, thinking the note from above instead of reaching for it, so think higher and just land from above good tiiiimes. can we try that?	Creativity	Using the image she described and going further with it.
	okay good times		
	okay let's do it five times think above and land on the note		
	good times x4		
	and one more		
	good times		
	okay how was that		
	it's better to think of it like that than like that it's easier to it feels like it would be easier	Student's learning profile	She gives information about what is easier or harder.
	okay let's try with the song then so um let's imagine that you are um super powerful and everything you come across in life you see from above so the song is below you never have to reach for anything because you're above everything does it make sense?	Student's learning profile	Using the image she shared.
	yeah i think so		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay it tell me if it gets too confusing because sometimes it can get too confusing so you're above your song is below let's uh play the song and you're going to sing the whole song from above landing on the notes into instead of reaching for them		
	okay [Sings.] Good times, good times, good times…I think that's probably the end of the main bit.		
0:44:03	Okay. Okay, great. How was that for you?		
	Yeah, it was better trying to visualize it like that rather than, cause I think normally I'm really conscious of the, like the lift.	Student's learning profile	She states what worked and why.
	Okay, great. Can you tell me more about what's happening in your head when you're thinking about it? What's your thought process? Are you thinking of a specific image or just feeling?	Curiosity	Trying to understand what's happening in her brain/mind.
	Yeah um I'm trying to think of like the image, like the plane kind of thing but instead of like sky kind of being above it and then the plane's diving down slightly		
	Cool. Okay, great. Let's keep this idea then. Let's make it livelier and more lively, not livelier. Or I don't know. Grammar is tough. How about you try with the original song and you say just your bits?	Student's learning profile	Staying with the idea that works.
	Yeah.		
	Do you want me to send, do you want me to send you the link?		
	Um, let me see if I can find it. I can probably find it on here.		
	Yeah. Otherwise it's just one click away.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Oh, that is funny.		
	you may feel like you're part of a group or part of many voices but while being part of it you're still above all of the all of the voices		
	i can't find the exact link for that one that's on yours (oh it's uh it's just it doesn't really um) oh okay oh hang on i think i just saw it actually on the YouTube yeah		
	yeah great		
	sorry making me watch an advert [Sings.] Good times. Good times. Good times. Aaaaah. It's harder to do it with all the other stuff.		
	Yeah. Okay, sorry, I didn't realize it was done. Yeah, because now you have all of these new information coming from everywhere. That makes sense. It could be something to focus on because once this landing thing becomes a habit, then you don't even have to think about it. How about we try on your other song with all of the voices if the other song is easier.	Student wellbeing and needs	Reassuring.
	Yeah. Okay.		
	Maybe, maybe let's do it like with no music, just a small verse. Take your mama out. Yes. Like those four first lines, if you sing those first lines. Just thinking about this blue sky and you're just diving in.	Student's learning profile	Using the image she described.
	Yeah [Sings.] When you grow up living like a good boy order. … But folks will wonder about the wedding, they won't listen to a word you said.		
	Great. Let's do this bit. This was too easy. Wasn't it?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:51:20	[Sings.] We're gonna take your mama out all night. … If you tip them and they make a cut.		
	Yay! Can you do this line in a loop?		
	Do you mean just sing that one over?		
	Yes, please.		
	We'll let the good times all roll out. We'll let the good times all roll out. We'll let the good times all roll out…		
	Okay, sorry I'm interrupting. Let's try and see how you feel when you're singing this word specifically "out". So let's do it again over and over and try and see how it feels on this specific word. We're gonna talk about it after.		
	We'll let the good times all roll out. We'll let the good times all roll out. We'll let the good times all roll out…		
0:53:19	Yes. Okay. Did you notice something specific here?	Agency	Giving her the opportunity to state what changed.
	I think I'm not articulating it as well at the end because I'm ready to take a breath.		
	Oh, interesting. Because when you were singing that one earlier on this word here, you had maybe I'm interpreting, I can't say that word, interpreting things, but it felt like you let go a little bit more. And you had a tiny, tiny vibrato, which is a good thing, which tells us that this is where your singer's voice lies.	Authenticity	Noticing she sounded "like herself".
	Oh, okay.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I'm using that word singer's voice because I think you used it to describe this song like it was more of a singer's song. This is, I mean, I felt like I was hearing you on this word here. So whatever you did or you think it was less articulation or diction or whatever, it worked and it sounded great. So I just, in the next time, just enjoy this bit here and maybe try to see how it feels because this bit here, wow. And I would love to hear more of that.	Rapport Authenticity	Using her vocabulary. Noticing she sounded "like herself".
	Okay.		
	So just putting this idea aside and, and we can think and talk more about it after, but just wanted to highlight that because this sounded like you in the best possible way.		
	Okay.		
	Okay. So can we, can we try the landing idea with the whole, the whole group, if I can call the music a group?	Student's learning profile	Using the image she shared.
	Yeah. Okay. So playing it on here.		
	Yeah, we'll do the song one full time and, and we'll finish on that for, for today.		
	Okay. Okay. Hopefully you'll play in the next one. Maybe I just need to open YouTube instead. I don't. [Sings.] When you grow up, living like a good boy … You can stay up late, because baby, you're a full grown man.		
1:01:00	Yeah. Okay, how do you feel?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah, it was better once I started trying to... It's the bit where it does the do it, because it's so much higher. Actually, in my choir, I don't sing that high, because we have a slightly lower thing. So it's quite like... Yeah, but it was better kind of thinking of it, like going down onto it.		
	Great. Okay, so this is not the key you usually sing the song at on to. I never know.		
	Not that bit. (Okay.) The rest of it is, but that bit, it splits into different ones. And I don't, I'm pretty sure I don't sing it at that.		
	Cool. So you sang super high, and it worked. It was really good. (okay.) It was really good. Just, I want to show you on the piano, just so, for reference, today you sang as high as this, as low as this, and the do it is around here, between those two notes, I think. I don't know why it's not the precise note. So it's lower than what you can do, and I think you can even go higher when it's going to be easier to relax the muscles that tense here. (Okay.) So yeah, that was really good. Great. So we're going to stop here for today. How do you feel after a full hour? Do you think it was too long, right? The good length? (No, it was good. It was good to do.) Okay, cool. Because, yeah, for some people it's hard to focus, like on the last 15 or 30 minutes. So one hour is good, right?	Rapport Student's learning profile	Encouraging. Trying to understand her learning style more.
	Yeah. Yeah, it's fine.		
	Okay, cool. So when would you like to meet again?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Let me just have a quick look at my time, which is weirdly on December. I just have a quick look on my, sorry, I have like a work diary and another diary is making it really confusing.		
	Take your time. I'm trying to find my time converter thing too, because I'm in Canada, in Alberta, and we've changed, we had the time change already, but I don't think UK has had the time change by the summer thing.		
	So, um, so next week, um, sorry, I've just got one, but I need to just check something. Sorry, it's a, um, (it’s okay. No worries.) So I could do the Wednesday, the first between like one and two 30 I'm around or from four, um, on our time. I don't know what time that is for you. Um, or I could do the Friday, the third, Friday, the third and three all day at the minute.		
	Okay. Uh, Wednesday is good between one 30 and, uh, one 30 is going to be too, uh, early because I'm between six and seven hours. Um, you're six and six, seven hours ahead of us.		
	Uh, I could do maybe like four, something, maybe like four 15, my time.		
	Yeah, that works. Uh, four 15, your time would be nine 15, my time, which works. Yes.		
	Okay. Or it can be slightly lower. It could be four 30 if that's better.		
	It works. That that's perfect. Let me just block it. And, uh, okay, great.		
	Great. I'll put that in my diary now.		

Participant 2, Session 2 - Coded session transcript

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:07:54	Hi there		
	Hey how are you doing?		
	Good how are you? [more words] could do on my end so that it works on the laptop um if i give you a different email address to try could you try and just send it to that?(of course yeah) uh so it's [email address]. (okay thanks) i'll see if i can restart them		
	yeah i guess it's going to be more um convenient right? (Yes.) okay and link		
	so i'm just restarting it. oh it's just restarting it's taking time		
	it's okay how have you been		
	yes good thank you how are you how have you been		
	right yay thanks great finally having a little bit of sun here		
	oh are you we're definitely not having any here oh		
	oh there's a cute little dog behind you	Rapport	Informal personal connection.
	oh yes he's really annoying he keeps going in and out and in and out the room so i keep having to get up and open the door		
	like a cat		
	yeah he's really been annoying me all day		
	what's his name		
	uh max		
	so cute		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um ah it's come now that's great (great okay). i'll just join it on there and then i'll close it on this one. (sounds good.) okay i'll try and close this one and then start on there		
0:13:57	Oh, sorry, I was on mute. Yay, that was amazing.		
	Sorry, I opened the window like 100 times and completely froze by computer. It went really bizarre.		
	Is it okay now?		
	Yeah, it's fine now. I don't know what was going on.		
	Good, great. Okay, so how has your voice been since last Wednesday?	Curiosity	Trying to understand how she works in between sessions
	Yeah, yeah, fine. It was useful actually, kind of thought about the landing on notes when I did my choir thing last Wednesday. So that was quite good.	Student's learning profile and personality	Info: she uses visualisation
	Okay, so this idea thing was like your key takeaway from last session?	Curiosity	Making sure I understood a tool that can be useful for her
	Yes. Yeah, I think so. Yeah.		
	Interesting. Cool. Great. So is there something specific you want to have a look at today?	Agency	Asking what will be the specific path of this class
	No, nothing specific.		
	Because you mentioned, I'm looking at my notes here, because you mentioned presentations and speaking voice, we could have a look at that too. And do sort of half-half if you want.	Student's goals	Making the class more relevant to her stated goals
	Yeah, we could try that.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:05:10	Yeah. And then a little bit of singing afterwards.	Student's goals	Making the class more relevant to her stated goals
	Okay.		
	So, yeah. Is there a specific song you want to sing today?	Agency	On the singing path, she can pick the song
	No, I don't have anything specific.		
	Okay. So, what I had in mind was do a small warm up for speaking voice, and then we could fake a speech by talk about your favorite song. I think it's just like Heavens.	Student's goals	Sharing what I thought could be useful for this class based on her goals
	Oh, yes. Yeah.		
	So, we could do a little speech about that, and then just transfer it into singing, if that sounds good.	Student's goals Agency	Checking and giving her space to say yes or no
	Yeah.		
	Cool. Okay. So, can you please tell me a bit more about your, the opportunities that you have to do the, to use your speaking voice? You said, you said, sometimes you have to speak in public and you want to manage this better. So what would manage mean?	Curiosity	Trying to understand the stakes
	I'm just sort of feel, I suppose, more confident, a bit calmer. I can again get a sort of like tightness in my throat if I feel like nervous about it. So it's something I suppose I avoided it for ages, years. And then recently I've done it a couple of times, more on a panel rather than, so being part of a panel rather than having to do just on my own kind of speech. And sometimes I have to present clients, like pitching an idea or something.	Student's goals	She states how she want to feel; this gives me info and more clarity.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	What do you prefer between the panel format and the pitch thing?	Curiosity	Trying to understand her personal preference to understand her better as a person
	In some ways, pitching is easier because it's something I know really well.	Student's learning profile and personality	
	Okay. Oh, interesting.		
	Yeah. It's usually a company idea. Whereas on a panel, you're responding to somebody's questions or kind of, and also a panel might be more public.		
	Okay.		
	There might be other people there, whereas pitching will only generally be a group of clients.		
	Please correct me if I'm wrong. What I understand is that there are way more various, I can't say that word, variables in the panel than in a pitch.	Curiosity	Checking if we're on the same path or one different routes
	Yes. Yeah.		
	Okay.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	So a road we could take is find something that would be a layer, a strong foundation that you could rely on no matter the context. And if you were to read a statement on TV tomorrow, it would work because you can trust this, whatever this is. (Yeah) It can be your voice. (Hmm) It can be a quality that you have. It can just something that's constant, even though the voice is not always constant. Sometimes it's tired. Sometimes the throat is tense because we get stressed out, et cetera. So if you had to think about something that's constant, what could that be?	Curiosity	Giving her agency to own her learning process
	I mean, I suppose the only thing I've thought before is just like focusing on the breath or kind of on a stance or some other thing to just kind of be grounded.	Agency	
0:19:00	I love it because if you're breathing, you're alive and you can count on this 100%. Okay. That's great. Let's use this as a starting point then. So we're just going to take deep breath in through the nose and deep breath out through the mouth. We're going to do this three times. So second time, deep breath in through the nose and one more time. In and out. (Yes.) Okay. Let's try something that you could do in any environment. (Okay.) So I'm just going to count to four in a loop over and over. Let's do... Have you heard about this concept of box breathing? (No.) This is the time for me to use the little whiteboard here. And... Okay. Okay. I think you can see my whiteboard. (Yes.) Yeah. Great. So this is a box and you're going to breathe in for four beats. Hold for four, breathe out for four, and hold for four, etc. And then we can do this over and over. Are you ready?	Rapport Student's learning profile and personality Student's goals Creativity	Using a concept she mentioned as a starting point. Adapting the exercise so she can do it in the environment (panel) she mentioned. Using visual aid.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yes.		
	I'm just going to count. If at any point you feel dizzy or uncomfortable, just tell me. And before you tell me, you stop, take a break. (Okay.) I just want to make sure this is comfy. So I'm going to do four, just that will not count. And then we'll start here. This is inhale. (Yeah.) So one, two, three, four. And breathe in. Two, three, four. Hold. Two, three, four. Breathe out. Two, three, four. Hold. Two, three, four. Breathe in. Two, three, four. Hold. Two, three, four. Breathe out. Hold. Inhale. Hold. Out. Hold. In. Hold. One. Two. Three. Four. One. Two. Three. Four. Hold. And one more round. In. Hold. Breathe out. Two. Three. Four. And hold. Two. Three. And four. Okay. How do you feel right now?	Student wellbeing and needs Curiosity	Letting her know what is normal and what is not so she feels safe to try or stop.
0:37:34	Yeah. Fine. Yeah. I haven't done once before where you hold it up like when you breathe out. So it's like interesting to try and remind yourself to kind of do that.		
	Yeah. I find this bit a little bit weird too because it doesn't feel natural.	Rapport	Stating I feel the same as her.
	Yeah. Because we sort of want to just instantly breathe in.		
	Yeah. It's like you're sort of have to fight an instinct. (Yes.) How does your throat feel and how do you feel in your body?	Vocal health Curiosity	She mentioned tight throat several times: asking what about now?

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I feel okay. I feel quite relaxed.		
	Okay. So this is something that you can do anytime, anyplace because you don't need any material. (Yes.) Another tool that you can use is the fact that, well, it's not a tool, it's just breathing. When you inhale, your heartbeat tends to go faster. And when you exhale, it goes slower. So if you want to just calm, calm down before a presentation or something, just to tell your body and your nervous system that we're okay. It may feel like there's a danger, but just relax for a little bit. Your strategy could be to, oops, sorry, inhale for a smaller amount of beats and exhale for a longer amount of beats. So what we can try now is to find something that's comfortable for you. Maybe two beats, eight beats, eight beats, or maybe something that's longer, but something that you could do. Well, when you have presentations, do you usually have some time alone? Or, or do you still feel stressed in the moment?	Student's goals Student wellbeing and needs Curiosity	Exercise that she can do anywhere, so useful for her. Stating that the goal is to find something comfy for her. Trying to understand her mental state when she has to present.
	Often we didn't necessarily have time alone? Well, maybe like, you know, you can go to the loo or something, but not kind of like lots of time.		
	Got it. Sorry. My question wasn't really, my two statements weren't opposed. Let's say that you, we can find something that you can use when you're on stage in the panel and you're about to speak. (Yeah.) Would that make sense?	Student's goals	Finding an exercise relevant for her daily life.
	Yes. Yeah. That makes sense.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. So I'm going to try, let's say two and eight. So this is in, air in, air out. So you can start whenever you want. When you start, just do this so I can start counting. And then I will stop counting, but it will be gradual. Three, two, one, four, five, six, seven, eight. Big inhale. Two and out. One, two, three, four, five, six, seven, eight. Deep inhale. Two, one, two, three, four, five, six, seven, eight. Deep inhale. Two, one, two, three, two, three, five, six, seven, eight. One, two, one, two, three. One, one, two, three. One, one, two, three. One, two, three. One, one. Inhale. In, in, out, out. In, in, out, out. Last one. Seven, eight. Okay. Okay, how natural does it feel?	Student wellbeing and needs Curiosity	Letting her know she can take her time.
0:27:56	Feels like the in is really has to be really harsh to get enough breath to breathe out.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay, then let's change this. How about three and five. (Yep.) Ready? (Yeah.) Okay. One, two, three. And two, three, five. Oops, no. I forgot one. It's really hard for me to count in English for some reason. Let's do it again. And one, two, three. One, two, three. One, two, three. Four, five. One, two, three. One, two, three. One, two, three. And one. One. One, two. five, one, two, three and one, one, one, two, in, in, in and out, out, and in and out, last, one, in, out. Okay, how does this one feel?	Student wellbeing and needs Curiosity	Changing the exercise so it suits her better. Checking after.
	Yeah, that feels more natural.		
	Okay. Great. Let's try just one more and see if it changes anything. The fact that it feels natural is important because you don't want to be thinking about it too much because I guess if you don’t listen to the question you're being asked, it's going to be a problem at some point. So, we're going to go three and six. (Okay.) Okay, ready? And one, two, three, one, two, three, four, five, six, one, two, three, one, two, three, four, five, and six. In, inhale, exhale. And in, and out. In, and out. In, and out. And in, out. In, and six. Okay, how is that?	Student’s goals Curiosity	Explaining why this works for her context. Checking after.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	It doesn't feel quite as natural as the three and five. It feels like I have to kind of drag out the out breath a bit more.	Student wellbeing and needs	She states what works best for her.
	Okay, great then. So, you have your sweet spot, I guess. Just writing that down. So, inhale is three and exhale is five. Great. Okay. So, let's just try. You know what? Let's just speak as if you didn't have time to do some by yourself because if you do that on stage again, it's really weird. So, let's just read those lyrics here. Okay. I can share the screen and here it is.	Student's goals Student's interests	Using an exercise relevant to her work. Using a song she likes as a tool.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. So, just read it normally. (Yes, please.) Yeah. Okay. Show me, show me, show me how you do that trick. The one that makes me scream, she said. The one that makes me laugh, she said, and threw her arms around my neck. Show me how you do it and I promise you, I promise that I'll run away with you. I'll run away with you. Spinning on that dizzy edge, I kissed her face and kissed her head and dreamed of all the different ways we had to, I had to make her go. Why are you so far away, she said. Why won't you ever know that I'm in love with you, that I'm in love with you? You, soft and only, you, lost and lonely, you, strangers' angels, dancing in the deepest oceans, twisting in the water, you're just like a dream, you're just like a dream. Daylight licked me into shape, I must have been asleep for days, and moving lips to breathe her name, I opened up my eyes and found myself alone, alone, alone above a raging sea that stole the only girl I loved and drowned her deep inside of me. You, soft and only, you, lost and lonely, you, just like heaven.	Student's interests	Using a song she likes as a tool.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay, great. Let's say you're in a panel and I'm the concept of the public and asking you questions about the song. So if you, if you feel like you need some time to just relax, this is a good moment to do one, two, three, one, two, three, four, five. If you don't want to think too much about it, because you still have to listen to the question. Otherwise, it's weird if you don't have anything to say afterwards. You can just put one hand on your belly and make sure that the movement of your belly going out is shorter than your belly going in. So right now I have one hand on the belly and when I inhale, my belly is going out and I just want to make sure that the movement that when it goes back in is longer. So you can pick whatever feels best and then we can talk about if it can be doable or not. So my first question about the song is - you can completely make something up. What is the context in which the song was written? We don't care if it's the truth.	Student's goals Student's interests	Using a real life environment. Using a song she likes as a tool.
	Okay, that's good. I think the song was written, maybe somebody committed suicide or they had to split up in a relationship. (How does that make you feel?) I think it's sad if somebody did commit suicide, but if they just broke up in a relationship, I think that's fairly normal.	Curiosity	Checking in.
	Then you mentioned one time in your last book, for example, that this was your favorite song of all times. So how come it's higher than other songs? What makes it have this special place in your heart?	Creativity Rapport	Creating fake circumstances. Casually asking why she likes a song so much.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I think it's a really beautiful sounding song. It has really lovely lyrics. I also really like the video and The Cure, one of my favorite bands back in the 90s.		
	So we are 300 people here in the room and I bet more than half of us haven't seen the video. I know I haven't. Could you please describe it for people who never have seen it?	Creativity	Creating fake circumstances.
	So the video is set on a cliff edge and it's got lots of big scenes and crashing waves. So it's quite beautiful. It's quite scenic and big sort of strong landscapes and visions.		
	Do you know where it was filmed?		
	No, I don't know where it was filmed.		
	Okay, great. So if you had to... I need a timer. If you had to talk about the song for two full minutes, which is pretty long, how would that go?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. So this is a song which I first came across in the early 90s and it's by a band called The Cure. So it's one of their earlier songs and the video for the song is set on a cliffside in a location in England and it's got very big atmospheric sounds and they really link well with the waves that are crashing on the shore. I think it's a song about loss, about the loss of somebody that you love, and it's got a really beautiful melody and that plays throughout the song and really links up with the visuals. It's different to some of their other work in that it's a more melodic tune and I think that really fits with the atmospheric nature of the song and also of the themes of loss which run through it. Oh God, it's so hard to talk about something for two minutes. Okay, I'm going to keep trying to think of things to say.		
	You can make up stuff also, sorry.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay, that's fine. I'm going to. So the lead singer had just lost his partner at the time and she had died and that was what was the inspiration for this song was the theme of loss and that the loss everyone experiences at some point in their life, whether that's a loved one or whether that's the loss of something that is special to you. And that theme is something which is explored further in some of the later songs, but it links very much to the different band members who were in The Cure at that time. And the visuals around that and some of the imagery also reflects the loss and the sadness that goes around that loss and the themes of future and tomorrow and what that means when it's in response to something of sadness.		
	Yay, you did it. It's really tough. We're going to do it again. So I'm just trying to increase the perceived importance of this speech to see how it translates in your voice and in your throat. So we are going to talk about something else right after. But first, I want to try something in the video here. So I'm just going to change my background. And OK. Let's say someone is asking someone else a question right now in the panel and you can just focus on the breathing. OK. OK. Um, well, sorry, of course, it doesn't work. Classic technology day to day of things going wrong. I'm sorry. What did you say?	Rapport Student's goals Creativity	Congratulating her. Creating real-life circumstances + checking in on her throat-tightening issue. Using Zoom backgrounds as a tool: displaying an audience.
	It's a bad technology day where things aren't working properly.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. It's interesting sometimes, some days when something is not working, it's going to be the same for the rest of the day with different types of little issues. Um, oh, there it is. The button was really small. Okay. This is your audience. And you're going to have two minutes. I'm going to start the timer and tell you when you're at the one and 30 seconds minute mark. Uh, when it, when you have one and 30 seconds left, one minute, 30 seconds. And, uh, it's going to be, let's make it two minutes 30. And you are gonna tell every one of us about, um, what you think of the music scene of the nineties. And if you change subject, it doesn't matter. We're just trying to use the voice. Starting now.	Student's goals Creativity Student wellbeing and needs	Creating real-life circumstances. Zoom backgrounds. Reassuring.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	So I think the music scene of the nineties was very mixed. There was a lot of different styles. So I suppose one of those would be indie music, which was quite big in the nineties. And some of that was kind of from Manchester areas. Um, I'm just talking about in the UK at that point and also rock music that was quite large as well. And some of that was more of the American scene. I think looking at the scene from the UK, there was a lot of Brit pop as well as the indie music and bands like Oasis, a blur, um, happy Mondays were really big around those times. So there was a particular sound for bands coming from Manchester, which was very embodied in, in the artists coming from that area. Whereas indie had different styles to it. There was a grungy style. There was more melodic. Um, and then at the same time, towards the end of the nineties, there's quite a big dance music scene.		
	Um, and that ranged from hardcore to house to drum and bass. So lots of different styles of music. Uh, some of those were individuals, music creators, and some were more bands and artists led. Uh, there were some with singing and some that were just sound effects, uh, more made on a computer. I think technology was getting much more advanced at that time. So there was a big influx of more dance based beats, which came along with quite a lot of that music.		
	One minute left.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	So some of the big artists from around that time, I think would be, um, acts like the sugar babes. Um, it would be artists as mentioned from Manchester and maybe other ones like pulp, the verve. Um, and also Nirvana were a really big act as well, which were very influential in the UK at that point. And that really led quite a bit of a movement, I think, around the style of music. When Kurt Cobain from Nirvana died, that led to the Foo Fighters		
	30 seconds		
	with the artist who was previously in Nirvana creating a new band. And then other bands around that scene would be things like Hole, Babes in Toyland. Uh, so a whole kind of scene, which was really very Seattle based, um, which also inspired a lot of bands from the UK as well. And probably fed into some of those other scenes that we've mentioned. There would also be other scenes around them, such as obviously the pop scene where it was more kind of, uh, sugar pop, pink pop. Um, and then also goth and metal scenes as well, which were quite big around the nineties. This huge range of different styles of music.		
0:44:29	Great. Okay. Learning a lot. Okay. How does your throat feel?	Vocal health	Checking in on throat tightness.
	Yeah, it feels fine.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Great. Um, so this has nothing to do with a real, uh, context. Um, would you be interested in, um, finding little challenges in your daily life that would, uh, create sort of a mini context for you, uh, using your public speaking voice?	Student's goals	Using daily life as a tool to reach her goals.
	Um, maybe, yeah, maybe		
	We can try something and, um, and if it doesn't work, just not use it. But, um, yeah, I can think about some stuff that could help. (Okay.) Putting this idea somewhere in my brain and we don't have to think about it. Uh, again for today. So, okay. That's all good. And of course, I forgot what I wanted to say. Oh yes. Um, there is something I love about your voice. Uh, but before I share it, could you, could you please share something that you like about your voice?	Creativity Rapport Authenticity Agency Curiosity	Finding ideas. Stating something I like because it feels like "her". Giving her the opportunity to maybe state it first and see if she agrees.
	Um, I generally get told my voice is very calm, calming. Uh, like I could read, someone told me the other day that I'd be good at reading audio books. (Yeah.) Bedtime stories.	Authenticity	She says something she likes.
	Can you, can you get why?	Agency	Trying to push her to see why she can be proud of it.
	Um, not particularly cause I suppose it's weird. You hear your voice in your own head and it sounds different.		
	Yeah. And then you have to listen back and it's, it's weird, but.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. It never sounds like what you think you sound like.		
	That's, that's correct. Oh, by, by the way, um, I had the recordings of, um, uh, so I have, of course, today's recording, but last time's recording, if you want to, if you want to listen to it, um, I, I can send it. (Okay.) Uh, you don't have to, it's just some people like to, to have it. So would you like me to send this?	Student wellbeing and needs	Reassuring.
	No, I probably wouldn't listen to it.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. Um, okay. Yes. Uh, I, I, I love how, uh, call me your voice sounds and also, um, on a more, um, analytic point of view, it just, it, it's like your airflow never stops. And for example, when I talk, I do a lot of things like that. And that would not be ideal in, in public speaking, but what you're doing is perfect. And we could translate, um, or take what you're doing in your speaking voice and use it in your singing voice because this, um, consistent airflow and just, it just feels like a wave that doesn't stop. Does it make sense? (Yeah, I think so.) It's just, um, I'm trying to, uh, be a bit more clearer. I'm just going to read a bit of the lyrics here. It's just instead of, um, the one that makes me scream. She said the one that makes me laugh. She said, it's like your voice has this sort of velvet quality that just. You're breathing. You're breathing. And then the one that makes me scream. She said, the one that makes me laugh. There is no interruption of air. It's great.	Teacher's goals Student's interests	Using a quality she has in her speaking voice in her singing voice too. Using a song she likes as a tool.
	Hmm.		
	Um, so let's read it again and see if you can feel. Um, what it's like when your airflow is just flowing. Let's just do this, this bit here.	Student's interests	Using a song she likes as a tool.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. Show me, show me, show me how you do that trick. The one that makes me scream. She said, the one that makes me laugh. She said, and threw her arms around my neck. Show me how you do it. And I promise you, I promise that I'll run away with you. I'll run away with you.		
	Yeah. Can you feel that?		
	Yeah, I think as well. Cause I know the rhythm of the song. It's easy to think it in my head.		
	Um, but it happens to you when you're just like making answer, making up answers on the spot or just responding to something. It's just, so what comes to my mind is, um, uh, like I said, like a, one sort of a never ending wave or a wave that would not crash or just this velvet quality, but what image could you associate with a voice that just flows?	Creativity Agency	Analogy: sharing mine. Asking about hers.
	Probably water.		
	Yeah. Can you tell me more?	Curiosity	Understanding what's happening in her mind.
	Um, just like a steady stream, I guess. Like a kind of a brook, but not one that's fast flowing, just a kind of steady.		
	Cool. Sounds great. Let's see if we can use this image in your singing. So what would you like to sing today?	Student's learning profile and personality Agency	Using her analogy in our work. Asking her to choose a song.
	Um, I don't know.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	It can be this song. It can be something we did last week. Um, it can be, I can also suggest songs if you want.	Student wellbeing and needs	Taking off the burden if needed.
	Uh, yeah. I mean, if you have a suggestion, otherwise I can look at my choir thing and see if there's one there that is an obvious one.		
	Um, let's, let's go into the songs that you, like the bands you mentioned. So Oasis would be good, I think for your voice. Um, Blur too, but maybe it's less melodic. I, of course I don't know thousands of their songs. I don't know a lot of their songs. Um, but Oasis, one of their songs would be, would be good for today, I think. Blur too, for what I know. Yeah. Does it spark ideas?	Student's interests Agency	Suggesting a band she likes. Asking about her ideas based on that.
	Um, I'm trying to think of Oasis songs.		
	Um, here's a little list.		
	Uh, don't look back in anger, I know a little bit.		
0:51:23	Um, something came into my mind. Let me know someone saying it. I don't remember who's saying who. Uh, I just don't remember that. It will come back. Let's try this one now. (Okay.) Do you want me to send you the link?		
	Uh, let me see if I can probably just.		
	We don't care if it's this video or not.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	It's just. Yeah. Okay. I just have to close about 1 million tabs. Okay. Let me see if I can open a different browser. I don't know what is going on with my computer.		
	Oh, um, if it's on your computer, um, that I, we would need, uh, what's the word earplugs so I could hear you better. Um, or is like a source of sound that's different from your microphone source. So if, if.		
	Oh, okay. So is it better to do it on my phone? (It would, or, um, just.)		
	In the meantime, I can dive back into new memories to try and find this. I remember what the lyrics video looks like, but it's not helpful.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Look inside the eye of your mind. Don't you know you might find a better place to play? You said that you'd never been, but all the things that you've seen slowly fade away. So I start a revolution from my bed. Cause she said the brains I had went to my head. Step outside, summertime's in bloom. Stand up beside the fireplace. Take that look from off your face. You ain't ever gonna burn my heart out. And so Sally can wait. She knows it's too late as we're walking on by. And so Sally can wait. She knows it's too late. x7 But don't look back in anger. I heard you say. Take me to the place where you'd go when nobody knows if it's night or day. Please don't put your life in the hands of a rock and roll band. We'll throw it all away. I'm gonna start a revolution from my bed.Cause she said the brains I had went to my head. Step outside cause summertime's in bloom. Stand up beside the fireplace. Take that look from off your face. Cause you ain't ever gonna burn my heart out. And so Sally can wait. She knows it's too late as she's walking on by. [Keeps singing.] I heard you say. At least not today		
0:57:53	Yeah. Okay. I have. (Sorry. It's come on an advert.There we go.) Great. I have a lot of things to share, but you first.	Agency	Giving her space to share first.
	I mean, key wise, it's not too bad. It's not too high or anything.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Okay. So first thing I found in the depth of my brain, the song I was thinking about. It's if you know it, we don't have to do it now, but for some reason, I don't know. I don't even have the rationale for it, but it feels like half the word away would be great for your voice. just throwing that out there. Um, then for this song here. So it's super easy. As you said, key wise, I think it's a good excuse to work on your range though. If we change the key and make it higher and higher and higher. Um, for two reasons. So first, I just said it, you, you would work on your range. And second, I think you would maybe let go a little bit on the control you're having here. And it would give us little opportunities to, to find back the voice that you had on this one line, um, last week where it was just, wow, it just sounds like [her name]. And, um, uh, and, um, yeah. And on that topic, did you, did you try doing the, this line over and over?	Authenticity Student's goals	Naming a song I think would highlight her voice identity. Using the song to help working on her range, as she wanted to.
	Yeah, I did do it.		
	So how was that for you?	Curiosity	Understanding her reality.
	Uh, yeah, it was fine. Um, yeah, I did it with the music. Um, yeah, I think it, uh, I think when you do it, like, you just keep doing it. It's a funny, it's sort of funny for your voice to just get down and say that, but.		
	Um, did you discover something specific about your voice? Or was it just, uh, doing the song on repeat?	Curiosity	Understanding her reality.
	Um, some bits of it sort of flowed more, I think, and kind of were in like, we're a good, uh, not key, not sort of just the right kind of note, I suppose.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. Um, let's see what happens. If we change the key here, we can do that. Um, either I changed the key of the whole song. Um, with the singer and it's gonna change the, um, I can show you, it's gonna make him sound silly. Um, but at least you have something to follow. I can do that just for the music. So you wouldn't, you wouldn't hear them. Uh, the voice change because the voice wouldn't be here. And, uh, we can also find some covers that are higher keys and, uh, you can sing along. So, uh, right off the bat, is there an option you think you would prefer?	Student wellbeing and needs Agency	Giving the option to use the singer as a guide. Asking her to choose.
	Um, I'm happy to try it just with the music. Um, I'm gonna get bits wrong, but.		
0:01:30	Okay. Great. So no, no singer.		
	All right. I don't mind. Yeah. I don't mind whichever is easiest. Really?		
	Uh, it's the same. It really is the same. So, so I can, I can send you links to instrumentals or, uh, or just links to that. Just because I'm here. I just want to show you how it sounds if you change the singer's voice. Um, I know when I sing, I don't mind, but some students, they do mind. Uh, sorry, the interface is new. So I'm a little bit lost. I'm just, do you hear music?	Student wellbeing and needs	Reassuring.
	I can hear sound, not music, just like fuzzy.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. Um, audio. (Okay.) Okay. Oh, there it is. Zoom. Yeah. (Yeah.) Okay. So just. It's just a higher pitched voice. Yeah. If we have to use it for another time, it would sound like this. Um, okay. So now I will send you a link, uh, for this super cool site. That will give us the instrumental we want and change them and change the key. So if I send it this on your phone, like what's the easiest…?		
	Yeah. Um, if you send it to any of the emails on my phone is fine.		
	Yeah. Sounds good. Uh, or. Okay. Good enough. And that would be this link here. (Okay.) Uh, I'm not sure if you're going to have the, the website in English. I don't know why it's in. French for me because it's Russian. (Okay.) Oh, you can just pick it. Um. (Oh yeah.) There we go. Uh, we're just going to go here under the, uh, like sound bar and pitch. We're going to go plus three and hit process.		
	Sorry. I'm sorry. Go. Um, it says pitch is 0.0. So go what to three. (Yeah) And then click process.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	And then let's go. Do you have five more minutes? (Uh, yeah. Yeah.) Okay. So let's try like this and see how it goes. And we can finish on that.	Student wellbeing and needs	Making sure I'm not monopolising her time.
	All that you do Is only fade away So I'll start a revolution from my bed Cause she said the brains I had went to my head Step outside, summertime's in blue Stand up beside the fireplace Take that look from off your face You ain't ever gonna burn my heart out And so I can't wait She knows it's too late As we're walking on by As the home decides to wait Don't look back in anger [Sings.] Her soul slides away Don't look back in anger I heard you say Her soul slides away She knows it's too late As she's walking on by She's walking on by She's walking on by Her soul slides away Don't look back in anger Don't look back in anger I heard you say		
	Yeah, did you feel that little Vibrato at the end? Like, I heard you say		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah Some of it I just didn't quite get the note Cause it's like It's not a note That I'm Like It's a normal song I'm used to the key So I can kind of Go along with it Also there was a singer On it last time But sometimes It was hard to pitch Where the note was		
1:09:37	You seem a little bit more Cheerful After having done this Key here Do you know what changed?	Agency	Giving her the opportunity to understand first.
	I think I was laughing at myself Not being able to find the key Sometimes probably		
	Okay That's useful for us I interrupted you Sorry (No, that's okay). That's useful for us Because then You have less control And then (Yeah.) It sounds Beautiful I'm not saying that When we have control It doesn't sound beautiful But sometimes It just gives us hints Of What can be Relaxed What muscles Can be relaxed Okay Great I've got a lot of Material to Think of And And yeah I can Oh I had this All along Sorry (That's okay) It wasn't just The two of you The two of us Not the two of you Okay Yes I'm back It's just me This time Okay If you If you had to Take something With you From today's session What would that be?	Rapport Agency	Humour. Giving her the opportunity to ake her learning hers.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I think The kind of The breathing There's the Three in five Is good And I suppose Kind of playing With that pitch Was kind of fun To just Like do something Where Like you said Just Not really Feeling controlled With it So much So it was just Yeah I didn't feel Like I was Necessarily able To get it right So I was maybe More Relaxed To get it wrong	Student's learning profile and personality	She states what helped most.
	Okay That's golden Material for us Thanks Okay Do you have any Questions On what we've done Today (No.) Thanks for today It was great		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:02:15	Hi, so sorry! I was working on the computer so I completely lost track of time.		
	Just in case, it will always be the same link. (Okay.) How are you? (Yes, I'm good. Thank you. How are you doing?) Great. Thanks. Have you been able to experiment a little bit with your voice during the week?		
	I haven't managed to this week. I've had loads of deadlines. It's been a bit of a crazy week.		
	How do you think this affects your relationship with your voice? Maybe it's not even there.	Curiosity Authenticity	Trying to grasp *her* meaning(s).
	I'm not sure. I mean, I also, because I normally have my choir as well, but that's not on at the moment because it's the Easter holidays here. So it's...		
	That's right. Okay. Yeah. It's like, if I'm, if my understanding is correct, it's just your head is so busy and there's no time for anything else. Would that be…? Yeah, for the last week it has been. So how do you want this session to go?	Curiosity Agency	Not assuming, asking. Giving her the wheel for the session.
	I don't mind. I'm happy to do some of the exercises and just try some different things.		
	Are you thinking more singing or speaking voice today? (Maybe singing.) Let's just sing! Um, how about we jump right into it. Is there a specific song you had in mind? (No.) We can, uh, either. Oh yeah. Um, I'm, I'm reading, uh, I'm reading what I sent you last time. Um, we can, we could do, um, one of your choir songs or the, or the one you tried last week. What would be best?	Agency Student's goals	Clarifying what she wants. Making it relevant to choir practice.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Um, I mean, another one, I, I have got the harmony for it, but I haven't started it yet. And maybe most of it is too high, but, um, with the small group at my choir, we're going to do the Adele song rolling in the deep. (great.) Um, it's quite probably too high for a lot of it, but, uh,		
	Okay, let's, let's jump in. Then, um, I want to show you an exercise that's super useful. Um, if you don't have a lot of time (Hmm.) um, I'm just having, having a look at our notes here. I don't think we've done it. It's this: brrrrr. (Brrr.) Yeah, you got it. (Yeah.) So if you, uh, lift your cheeks up, it's going to help them to be more relaxed. So the sound will be easier. We're just going to stand a little straighter. Um, and we can try this, for example, and go, [Scale.] Let's go	Student's goals	She seems busy: knowing this exercise may be useful.
	[Sings scales]. Laughs.		
	You got it. Um, when we laugh, the cheeks tense up, and so the sound, uh, doesn't work anymore. If that happens, it's okay. Let's just, um, uh, enjoy the laugh and finish the sound, um, however it comes. (Okay.) Uh, this was a bit too easy. Let's try this instead. [Scale]	Student wellbeing and needs Rapport Teacher's goals for the student	Reassuring. Embracing the joy. Challenging.
	[Sings.]		
	Yes. Yes. Okay. It's, it's all too easy. Let's just change the, um, the scale. How about, uh, how about this one? Just having a look at your range, you can go super low. Let's do this then. [Scale.] [Demonstrates]	Teacher's goals for the student	Challenging.
0:06:56	[She sings.] (Yes!) [She sings.] (Yes!) [She sings.] (Yes!)		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Let's change it. We're going to introduce more notes. It's going to sound like this. [Demonstrates.] so we can do it step by step um can you try without the bubbles first like without the trill [Demonstrates.] [She sings.] yeah almost there let's do the bubbles now i'm going to chop it into small bits this is the beginning (sorry let's do it again). [I sing.] one two three four five six notes. Yes and now… Almost there. yeah yes okay i'm gonna do it again and count so it goes one two three four five six one two three four five six seven	Teacher's goals for the student Creativity	Challenging. Using numbers to simplify.
0:09:04	[She sings.]		
	okay yes how was that		
	yeah it was easier with the counting in my head	Student's learning profile and personality	She states counting helps.
	let's do it again uh counting, then let me write it down so one two three four five six one two three four five six. [She sings.] yes um i will do it twice the first time just for the ears and the second time so you can do it in the the meantime uh we're gonna go higher uh sorry usually i go faster [She sings.] yeah let's try to have the vowel that's hidden behind the brrr sound so you're not gonna sing brrru because you can't do both at the same time but it's like you're singing with a oo hidden behind [She sings.] yes okay i'll do it twice. Oops. And…. [She sings/I play.] Yes. And let's go higher. Yes. Yes. Yes. Just you. [She sings.] Let's try to open up there, it's gonna go [I demonstrate]. [She sings]. Okay. Yes. Okay. Let's just do ooh. It goes [I demonstrate].	Student's learning profile and personality	Using counting as it helps her specifically.
	[She sings.]		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:12:33	Let’s try this. Let’s not care about the note. Can you just do [siren]? ([She sings]) Yes! Even higher. Let’s use the arms and we go yes yes you can go even higher than this i think. (Woooh!). yeah look this is this note here you just did and um two weeks ago your highest note was here so um this one here maybe it's it's the best one just to increase your range not caring about the notes just trying to go higher and uh reaching up in the air with the arms um do you feel warmed up enough?	Creativity Teacher’s goals for the student Rapport	Using body movements. Challenging. Showing her she progressed already.
	yeah it's also very warm here today which is unusual		
	great is it um like april is usually colder		
	it can be cold it can be anything in april can be cold can be hot can snow even occasionally		
	i understand that today here i'm in calgary in alberta it's big blue sky but yesterday we had like mini uh hail		
	oh yeah same sort of changes yeah today is really hot		
	are you where are you in based in the uk i don't remember (in London) oh yeah uh this i know sometimes i hear about um smaller towns i that i don't know but no i'm right it's good		
	uh also it's us ually a bit warmer in london than it is in other places is it how come oh it's warmer than it is up north the north of england can be really cold		
	it's just because of the um uh north south location yeah um in france some cities are warmer than others because like the um uh they're in a sort of i don't have this word in a sort of um cuve		
	yeah we have a few places like that in england manchester is like that it’s weird it gets lots of rain and it's very gray		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	oh happy! um here are the lyrics do you need something else from me or on this screen to get started on the song?	Student wellbeing and needs	Asking if she needs something specific.
0:15:20	uh i can play it on a youtube thing is that the easiest (yeah sounds good) might take me to some adverts usually yeah to your name and a few small details into this website it brings up all your previous car finance agreements on screen and lets you know which one you could be owed a refund the free check okay okay okay it's gonna start let's go there's a fire starting in my heart reaching a fever pitch it's bringing me out the dark finally i can see a crystal clear go ahead and sell me out now that you're shipping i can see a crystal clear go ahead and sell me out now that i can see a crystal clear go ahead and…[Sings.] Rolling in the deep Had my heart inside your hand But you played it with a beat Throw your stole through every open door Held your blessings to find what you look for Put them out of sorrow This is your truth Pay me back in kind and read just what you saw We could have had it all We could have had it all I could have had it all Rolling in the deep You had my heart inside your hand And you played it to the beat At an hour Rolling in the deep You had my heart inside your hand And you played it to the beat		
	Yay! How was that for you?	Curiosity	

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah, some bits. I was trying to... Oh, sorry, my adverts are coming on YouTube. Hold on. Stop, stop, stop. Very good. Yeah, I was halfway through I started doing the train To think about landing on the note I wasn't doing it to start with And that did make it feel a bit easier On the higher notes		
	Great. I wouldn't say it's a high song for you, based on what we just experienced like ten minutes ago. Does it feel high, though?	Teacher's goals for the student Rapport Curiosity	Showing her she can do more than she can, boosting agency + self-perception. Checking why it still feels high.
	Some bits. The chorus bits feel high The other bits don't feel high		
	Let's have a look at that Tell me if I'm wrong It feels like your jaw is a little bit clenched, too?	Vocal health	Checking jaw tension.
	Yeah, maybe Maybe just because I'm conscious of Like thinking of it as high Also, because it's that very… It's quite a powerful song in that way (Then let's…) Sorry, someone's just come to my window I'm trying to just signal something One second (Yeah) Sorry, it's so hot It's so bizarre here		
	[Laughs] What's the silliest word you know in English or in another language?	Creativity	Picking a silly word.
	The silliest? (Yeah) Gosh I can't think for a codswallop I don't know why that comes to my mind		
	Codswallop? Is it like a fish something?		
	It means like rubbish (Oh) No one ever really says it It's like a…		
	Is it C-O-D-S-W-A-L-L-O-P?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	S-W-O-L-L-O-P I would have thought (Okay) It's not a word you'd normally write down, (I suppose It's just for the ears Okay) Yeah, my dad would have said something like that That's a load of codswallop		
0:22:00	Okay Let's use this word Just to try to Bring more silliness into the singing Because we've seen it works well with you And to make it technical We could use yum Just because yum, yum, yum, yum It would make your jaw open a little bit So I'm just gonna share this here And your new lyrics are gonna be this [silly lyrics that read "codswallop-yum-yumyum-codswallop]. Oops Throughout the whole song So let me check [I sing] Yum, codswallop Yum, yum, yum, yum Codswallop Something like this (Okay) You can have some changes and say Yummy, yummy, yum Codswallop But just have fun with that (Okay) The yum and yummy parts are for your jaw to relax a little bit, The higher the note, usually the lower the jaw So this will help And this is to make it not so serious (Yeah) So yeah, brand new words and lyrics And let's see how it goes We can do one verse and one chorus	Student's learning profile and personality Student's goals Vocal health Agency	Using silly things as it seemed to work for her last time. Working on her specific goals too (jaw tension). Leaving choice.
	Okay Let me try and make my How to work it back Oh We're gonna work about them all right So we Okay Right Uh Yum, yum, yum, yum, yum Yum, yum, yum, yum Yum, yum, yum, yum Yum, yum, yum, yum Yum, yum, yum. Yum, yum, yum, yum. Yum, yum, yum. Yum, yum, yum. Pats fly. Yummy, yummy. Pats fly. Yummy, yum, yum. Yum, yum. Pats fly. Yum, yum.		
	Okay, how do the high notes feel now?		
	That did feel a little bit better, I think, because I wasn't so focused on the sound.	Student's learning profile and personality	Silly worked.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Your sound was actually better. (Yeah.) So great, and how was your jaw?	Rapport	Encouraging.
	My jaw feels okay, actually.		
	Great. Just writing some stuff down, okay, great. Meaning that yum, yum, yum, yum, yum, yum, yum. Can you try with just yum? (Mm-hmm.) So it's going to go yum, yum, yum, yum, yum, yum. Maybe the same part or the next bit. And our goal is to find something that's bouncy enough for the jaw to be gently relaxed. (Yeah.) And what you did was perfect with relaxing with the opening on the higher notes. (Okay.) So a verse and a chorus. Let's check that.	Creativity Vocal health Rapport	Finding another bouncy idea for jaw tension. Encouraging.
0:26:35	[Sings.] Yum yum yum yum yum bouncy bouncy boucny yum yum yum		
	Okay, great. Now we're going to try to have the syllables even bouncier, like maybe the um, mum, um is going to help. You can try mum, mum, mum, mum, mum. The goal is to bring energy into the voice. And then what we're going to do is channel the energy. But first, we're just worrying about bringing it in. Does it make sense? (Yeah) Okay. So some people, they like to clap or snap in the meantime, like yum, yum, yum, yum, yum, yum, yum, yum, yum, yum. It brings more power into sound (Okay) so we can try that.	Creativity	Finding another bouncy idea.
0:28:48	[Sings.] Mum mum mum mum yum yum yum yum yum mum mum mum		
	Great. We have two options. Let me know which one you think is best so we can switch to lyrics now and keep the bounciness or keep the yum yum yum and try to channel the energy for more condensed sound now but on the yum yum	Agency Student's learning profile and personality	Leaving choice. Using silly ideas.
	I'll try with the lyrics okay		
	yeah let's try that then so super bouncy sound		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay i'll try there's a fire starting in my heart reaching a fever pitch and it's bringing me out the dark finally i can see you crystal clear go ahead and sell me out and i'll let your ship bear see how i live with every piece of you don't underestimate the things that i will do there's a fire starting in my heart reaching a fever pitch and it's bringing me out the dark the scars of your love remind me of us keep me thinking we almost had it all the scars of your love they leave me breathless can't help feeling could have had it rolling in the deep hear me hear you had my heart inside your hand and you played it to the beat baby i have no story to be told		
	we can stop here for this one. let's take a break. Oh. Let’s go then.		
	[She sings.]		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yes, great, amazing. Okay, so this energy you have here, keep it stored. And now, let's try to, I just want to get rid of this message I wrote, and I don't know how I can do that. Okay, okay, so now, here's what it feels like, I guess, or how it sounds like when we are giving little bits of energy. For example, I'm going to exaggerate. And here on the visual, can you see this? (Yeah.) [I demonstrate and sing on Audacity to "show" the different options we have with the sound.] you see that there are some, like, outbursts of energy. And now, we're going to channel this to make it more, I don't know if it will show the way it could, but more. Just was caricatural, just to make the sound a bit more condensed, channeled, more, yeah, more unified, maybe. So, you talked about the idea of landing on the note, the plane image. How could you use this image that already exists to channel your sound so it's more unified like this, and less choppy in terms of energy, especially on a song that goes, like the one you've been singing?	Creativity Student's learning profile and personality Agency	Using Audacity as a visual aid to visualise the sound. Using *her* plane image from last session. Asking her to use her plane image to correct something here.
	Yeah, I guess maybe trying to think of it as being above the whole time, rather than more kind of, rather than kind of thinking of coming down onto the notes or sort of trying to, because at the moment I'm still seeing those high notes, I think, as kind of a big stretch.	Agency	She uses her plane image for this specific challenge.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay, it's a great idea, so having the plane above the whole time. Do you have five more minutes so we can try that? (Yeah, if you have to go there for your other one, don't worry.) Maybe we can do one verse and one chorus. (Okay) And so with this idea of the plane above the whole time, and just to replace everything in, like, change perspective, the high note is nothing compared to what you have sung earlier today, because you went up to here, I think, here or here, and the high note is there. So you're good, it's like a third of your range, lower, so just have fun, plane above, let's try that.	Student wellbeing and needs Teacher wellbeing and needs Creativity	Checking I'm not monopolising her time. Putting boudaries on my own time. Showing her range on audio and virtual piano + reassuring.
0:36:22	There's a fire starting in my heart, reaching a fever pitch, and it's bringing me out the dark. [She sings.]		
	Yes, great!		
	Yeah, that was better.		
	Yeah, great. Yeah, yeah, yeah, yeah, yeah. I'm just repeating myself, but I have nothing else to say. More energy, more channeled. That's great. And a more stable sound too. Was it the plane image that helped?	Rapport Curiosity	Encouraging. Trying to understand how her brain works.
	Yes, yeah, that did help.		
	Good to know. Okay, great. So, do you want me to send you a couple of easy things to try? Or if you have time? Or just try?		
	Yeah, if you send them, I'll try and do them. (Okay.) I'll also set an alarm for my phone for next week so that I don't get caught off in my… (I'm sorry, I didn't…) I said I will set myself an alarm as well for the next session, so remember.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Oh, sounds good. Okay, so I will send that later today, which will probably during the night for you. And just having a look at my calendar here, just letting you know I'm here next week, and then I won't be here for a couple of weeks. (Okay.) So, we can have a session next week if you want, or… (Yeah, next week is good.) Is the same time good, or do you… (Yeah, the same time is good. It's only because I got caught up writing a document.) Okay. And yeah, the link will be the same, and I blocked that too. (Oh, good.) Oh, and so today we tried a shorter session. What do you think is more useful for your focus and what you take from the session?	Student wellbeing and needs Student's learning profile and personality Agency	Checking session length with her. Asking her to make a decision on session length.
	Maybe something in between the two. Like, maybe he's like, we do 45 minutes. That's probably a good…		
	Okay. So, 45 minutes next week. So, I just need to make sure that we have our timing correct because of the time difference. It will be 4.15 for you. (Yes. Yeah. Brilliant.) Great. Well see you next Wednesday then. (Okay, brilliant. Have a good week.) You too. Good job today!	Rapport	Encouraging.
	Thanks, bye! (Bye bye)		

Notes from journal	Construct	Code: What is happening here, in relation to personalisation?
I am stressing out because their session will have to be shorter than planned because I have to leave room for the post-session notes, and I have another class right after. This is uncomfortable.	Teacher wellbeing and needs	I have to be wary of my own needs to be able to be present.

Notes from journal	Construct	Code: What is happening here, in relation to personalisation?
Ongoing support: she said she was okay with me sending stuff and in the meantime I think it would be useful to do what I suggested last week that she did not have the time to look at so I'm thinking re-sending the link to her exercises on my website and recreate a full song with the words "Yummy yum" (that worked well for her jaw and projection), and another song where she is less guided like I suggest the song (or maybe she can chose) and instead of reading MY new words ("Yummy yum yum codswollop"), she picks the words. This way, with the first song she can just read and with the 2nd she can just "feel".	Student's learning profile and personality Vocal health Student's goals Agency	Using silly practical exercises as silly works well for her, both for jaw tension and her "projection" goal. Letting her pick words.

Participant 2, Session 4 - Coded session transcript

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:03:01	Oh, I just realized my video is not on. Hello, how's it going?		
	I can see you. Good. How are you?		
	Yeah, I'm good. Thank you. How are you doing?		
	Oh, sorry. You cut off a little bit. Sorry. I hope you said you were good. (Yes.) Great. Okay. And now I can hear… Can you just say something so I can make sure we're not cutting off again? What did you do today?		
	Yeah. Can you hear me okay now? (Yeah.) Today I've just been working. It's the end of the day.		
	Lovely. Thanks. And everything's working perfectly. Great. Okay. Okay. So what would you like to do today?		
	I'm happy with whatever. So we could do some warm-ups and then try something.	Student's goals	She states her goals.
	Yeah. Sounds good. Do you want to work more on speaking or singing voice? Is there something specific you had in mind besides warm-ups?	Agency	Asking for specifity.
	No, not particularly. Maybe more singing than speaking.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. Oh, good. And so we have two sessions left, including today. (Hmm) So I will be off for about two weeks because my dad's visiting. (Yes. Okay.) And so at the end of the session, I will, as usual, ask you what you think would be useful for you. And you can say nothing "I just want to take a break." But just so I can prepare something for you to have while I'm away, just in case. (Okay. Great. I'm just going to turn down my hands up because it's quite warm now.) Yeah. (Okay.) Oh, good. Great. So let's get ready for some warm-ups. What did you want to sing today?	Student wellbeing and needs	Allowing her to just say no thanks.
	I don't mind. I don't have a particular.		
	Would you like to go back to Adele's song? Or it can even be something like The Cure or another song you're doing with the choir?	Student's goals Student's interests	Choir goal. A band she loves.
	There's a song we're doing, which is Tender by Blur. Maybe you could try that one.		
	Sounds good. Great. Let's just have a listen together. Do you like the song? (Yeah.) I don't think I know that song. Could you tell me what it's about?		
0:06:03	I'm not really sure what it's about. I don't really think about it when I sing it. It's about somebody, like, being, I suppose, loving somebody.		
	Oh, that's a very long song. Is this? Yeah. That's the normal version. Do you sing the full seven minutes?		
	No, I doubt it. Seven minutes seems long.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	It does seem very long. Maybe there's a very long intro or something. Yeah, I don't know. Okay. Does it sound like the key you're singing the song at? In? (Um. I think so. No, it's hard to. No, maybe not.) Do you happen to have a recording so we can check? The original is in A. (Hold on. Yeah, it probably is.) Great. Okay, then, let's go. Is there something specific you want to work on with that song?	Student's goals Agency	Making sure we're being efficient. Giving opportunity to state what she needs help with.
	No, nothing specific.		
0:08:03	Let's just dive in then. (Okay) I'll give you a warm-up that you could do for any song this way. (Okay.) It's going to be useful anyway. Maybe how about working on your ear a little bit with this one.[Scale] ([She sings.]) Yeah, you got it. [Scales]. And now, if I use the image of the plane again, you're landing on the notes from above, but you're just, it's like your flight is very consistent and flowy. And there is no, what's the word for that? And there's no, what's the word for that?	Student's goals Teacher's goals for the student Student's learning profile and personality	Using a warm up she can use all the time. Challenging her on pitch work. Using her plane image (visualisation).
	Turbulence.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah, there's nothing like that. And instead of having an air that goes, [Scale] I'm exaggerating. That would be considered like turbulence because your air is not as stable as it could be. And instead, we're going to go for…[Scale] (She sings.) Yeah, you got it. Great. If it helps, you can do with your nose so it would sound like… If it's helpful, you can use it. If not, we'll leave it. [Scales.] Yes. I'll just play the chord, you go. Yeah, let's do it again. Perfect. Now let's add some words. Maybe I will take a phrase from the song. If you do that for another song, you can just pick any line. Let's sing "I'm waiting for that feeling." ("I'm waiting for that feeling.") Yes. I'm waiting for that feeling. And the four is the middle note. It's the highest one too. I'm waiting for… And you're really reaching for this highest note and also from what's just behind it, what's after it. It's like your momentum is not stopping. Reaching for the high note and for the very last note. I'm waiting for that feeling. (I'm waiting for that feeling.) You got it. Yes. I'll play it again.Let's do it again. I'm waiting for that feeling. And let's change for… This. This is major. (She sings) Yeah. You got it. Let's do it again. [She sings]. Yeah. You got it. Let's do it again. I'm waiting for that feeling. Let's try to make it harder. I will sing the major one and then the minor version. So this is major. And I'm changing one note. It becomes minor. So major. I'm waiting for that feeling. Let's go.	Student's learning profile and personality Student's interests Agency	Using visualisation with her plane image. Using a line from the song. Giving her tools for when she's working on her own.
0:12:25	I'm waiting for that feeling.		
	Yes. And now minor. Yes. Yeah. You got it. The second note changes. That's it. ([She sings.]) That's it. Once you've passed the second note, you're good until the second to last one. You got it. Oh. Yes. And now let's go back to major. Yes. Let's do it again. That's good. Does it make sense when I say major, minor?		
	Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I don't remember if you played an instrument.		
	I don't, but my son plays piano, so I have some understanding.		
	Right. So by going from major to minor, we're sort of changing just one or two subtle notes. (Yeah.) And it works on your ear to be more precise when you're landing with the plane. Okay. Let's make it even more complicated. Would you recognize this instantly? Instantly? What? [Scale.] Are you familiar with this?	Student's learning profile and personality Teacher's goals for the student	Using her plane image. Challenging her.
	Yes. Do re me fa sol la ti do.		
	Yeah. Exactly. You got it. Okay. I'm going to trick your ears. And we're going to change one little note. So to make it simpler, we're going to go with the first five notes. This is major. Let's sing this. Let's go. Bababababaha. [Scales] Beautiful. Higher.		
	[Scales]		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Let's do one more. I don't think you need more for the song. Yes. And going back here, I'm changing the fourth note and it becomes… Ba-ba-ba-ba-ba. ([She sings.]) Yes. Very good. Ba-ba-ba-ba-ba. Very good. Very, very good. Okay. Take pride in what you're doing. This is really good. And this is a hard exercise. Let's go higher. Ba-ba-ba-ba-ba-ba. Almost there, ba-ba-ba-ba. Ba-ba-ba-ba. Oh, this is major. This is really hard. uh i'm even i'm confused that's it [Scales.] yes almost there yes let's do uh the fourth note that's a little bit longer [Scales] yeah you got it let's go lower yes okay going back to major you got it um let's change this mode we're singing in is called uh lydian it's a major scale but the fourth note changes [visual aid] so back to lydian yes major [Scales] you got it okay um with the piano here can you tell me if this is major or um lydian you can you can look at the screen	Rapport Creativity	Stating she really can be proud. Using the virtual piano to show the change.
	major		
	yeah you got it i will stay on this area here so major is just a white note from c4 to c5 um is this major or lydian?		
	i'm not sure		
	i'll play it again		
	major		
	yes what about this		
	it's got a minor in as well		
	that's it so lydian for uh this one you got it okay um what is this one?		
	major		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah, what about this one (major) yeah this one (minor) yeah um this is lydian i will write it in the in the chat maybe i'm not pronouncing it correctly that’s a very big possibility um that's it minor would be [Plays] (okay yeah) this one uh the one we're doing is harder so (okay) um now just with your um ears i'm gonna change this is this major or lydian? (major) yeah you got it how about this one (lydian) yeah you got it great uh let's sing two more in major this way you can turn off the brain let's go [Scales] one more great okay um perfect it's i think we're ready. do you think you're ready for the song?		
0:19:09	yeah yeah		
	it doesn't seem to be too hard too high or too low so this simple warm-up should be enough um so let's just go for the song here are the lyrics i will try to follow what it is you're singing if you're not doing the full seven minutes		
	i found the one online actually which is the official music video which is five minutes 59.		
	oh thanks that's better		
	um i didn't know what milk did to wrinkles until i watched this a simple habit ruining your skin and you okay oh good too much tender is the day the demons go with lord i need to find someone who can heal my mind [Sings.] Oh my baby, oh I, oh my baby. Oh my baby, oh I, oh my baby.		
0:25:13	Sorry, I don't have the, I can't hear the, your music, is the song done? (Yeah.) Okay, thanks.		
	Well, it was just going into a random kind of like musical section.		
	That's really long. Well, it's like seven more paragraphs after that. Okay.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah, there must be different versions, I guess.		
	Okay, let's, what do you think the song is about now? I'm just curious.	Teacher's goals for the student	Wanting her to engage with the lyrics.
	Do you know, maybe like losing somebody? Waiting for, I don't know really, tenderest touch. Waiting for somebody that they love? Trying to find someone?		
	Oh yeah, they're not here.		
	Yeah. Or maybe someone you've lost and then trying to find someone else or wanting to find someone else.		
	Oh, that's bittersweet. Okay. Is there something specific you want to work on?	Agency	Giving her the opportunity to share what she wants.
	So I find it like, so when he goes really low, I like, I can't go to the notes particularly that he's going to. And in my choir, I'm like, I'd normally sing like the sort of octave above, but I find it really hard to find the note to start with. Like once I kind of get into it, it's okay. But I often, it made me realize that sometimes I am at choir and I'm like, oh, where's the note? Where am I meant to be? And I can't quite pitch my, my level compared to the other one if it's not. I think like in that, in the sort of verse, I really found it like, it was all right when the backing singers sort of started because they were on the note that I would go on to it. But when he was just singing, I couldn't just pitch my, myself, that sort of octave above. Very easy.		
	Yeah. Okay, then I just need to have a listen to that. That's interesting, because I, I wanted to ask you about how you anticipate if you do it at all, your very first note and, and so what, what you're saying makes sense. So the, what you do with the choir is [Sings]?	Rapport	Relating.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah, I would be above that. I would be like, [Sings] tender is the touch. Tender is the touch. So not as low as he is, because we've got, like, we've got tenors that would do that bit. (Okay.) But it's kind of hard to just, like, without other people there or without someone to give me that initial pitch, it's hard to find it.		
0:28:13	Do you want to work on this, on this song, so you, so you have it ready, or to work in a more general way on how you can find your own pitch if you're singing a harmony or something?	Agency Student's goals	Suggesting two paths she can choose from. Reminding of the choir use.
	Yeah, maybe more generally, because actually, you know, this one, when it is fine when I'm with all the other people from the choir who are singing in the same pitch, it just really made me realise that that's something that I do find myself standing there. Like, sometimes, like, sometimes, like, if I'm not in the right, sometimes if we're doing, like, a performance thing, you're not necessarily next to all people from your section, and I can, if I can't find that note, I can find it quite hard. Once I can't find it, it's really hard for me to pitch it until I get to a bit maybe I know really well.	Student's learning profile and personality	She gives information about what can be a barrier to her singing.
	Okay, first of all, let's just give yourself permission to sing a wrong note. If we sing harmonies and if we train that, you're going to sing wrong notes. It's okay. Now, I will sing a C, and I would love for you to sing an E. Let's do the opposite. Can you hold this? Let's sing the, let's say E.	Student wellbeing and needs	Reassuring.
	E, E, E.		
	And let's do it over and over and over.		
	E		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	and then I will join in with the C. (E) You got it. Okay, now I will start with the C and you have to join in with the E. Can you lock the sound in your head? (Yeah) Okay, C. Okay, you got it. Let's try. Have you seen a G? so if i do this can you lock the sound in your mind? it would go g (okay. G) okay think about it don't sing it i will sing a c that's here and think about the g i'll play it one more time (G) and i start with c you got it c stay in your lane g (G) i will move to another note g. okay can you sing e i will play it lock the note in your head. i will sing c and you will sing e	Curiosity	Trying to understand how her brain/mind works.
	E		
	let's go c yes okay you got it now um you're not gonna sing anything before i start singing it feels like i'm a dictator of notes i begin i start and um i will play it you are only allowed to think about the note but not sing it um let's start with e so you're going to you're going to sing this note here let me go for c c c you got it yes c yes let's do the same with g c let's go c	Rapport	Humour. I'm very funny.
	G		
	beautiful can you move to e note e c that would be a bit lower c (no) yeah you're closer you yeah yeah yeah yeah keep going c yes c e this is e e (E) yes e perfect c c yes great okay um how easy it is or how hard is it is it sorry to um to think about the note?	Curiosity	Trying to understand how her brain/mind works.
0:32:54	so it's hard when like it's fine if i hear it and i can do it but if i had to just find it then it would be hard	Student's learning profile and personality	She gives information about how she "hears".
	um if you if you had to find it and i didn't give you any um point of reference this would be hard this is what i'm understanding but (yeah) if i give you the c would you with a little bit of work be able to think about the note	Curiosity	Making sure I got it right.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	possibly but i would in my head go up i would do c d e so that i would be able to kind of think (it's okay) rather than knowing what the note was		
	okay if it works for you um let's work with that i'm gonna do it again um not give you any hint but the chord i'm gonna play the one that that's most on the left and you're gonna go for the e that's in the middle so c	Student's learning profile and personality	Using what we just learned about her learning style
	C now i'm doing c with you. E		
	yes c a little bit higher c (E) yes c a little bit higher let's do it again c yes c perfect		
	E		
	you got it okay great uh when you're uh with the choir do you have um instruments with you or a backing track is it just the voices		
	sometimes a backing track		
	um just trying to see what information you can have access to let's uh try let's try a nursery rhyme do you have a favorite you want to use	Creativity Student's interests	Using a nursery rhyme, preferably one she likes.
	not necessarily		
	i only have one in mind like baba black sheep (okay) i don't know a lot in english so oh videos for children are really creepy sometimes (yeah) do you know this one		
	yeah yes sir yes this is the three bags for one for one for the monster one for the day one for a little boy who lives down the lane		
	okay let's do it again um if you have to come up with your own harmony again we're working on your ear here um for the first phrase uh for baba black sheep have you any wool so what would be another direction your voice could take your melody could take?	Agency	Giving her space to experiment.
	actually probably lower		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay i will sing this over and over and um try to come up with some possible harmonies (okay) and uh don't worry about wrong notes (yeah) i will sing it 10 15 times let's go		
	ba-ba black sheep have you any wool		
	ba-ba black sheep have you any wool		
	You're singing the same...		
	I know, I think I'm singing the same.		
	An octave lower.		
	It's beautiful. You can sing really low. That's impressive. This is really low. I'll give you a first note you can start with. If you want to go lower. I'll give you the first four words. You can try. Black sheep. So, black sheep. Yeah.	Rapport Student's learning profile and personality	Encouraging. Helping with a first note at it seems to help.
	Ba ba Black sheep.		
	Come up with the rest of the phrase. And I will sing the… What's the word? The normal melody over and over. Do you have your line in mind?	Agency	Encouraging agency.
	Ba, ba, black sheep.		
	Yeah. Ba, ba, black sheep. You got it.		
	Ba, ba, black sheep.		
	Yes. Okay. Ready?		
	Yeah.		
	And… Ba, ba, black sheep. Have you any wool?		
	Have you any wool? No, I've lost …		
	i'll sing it again um black sheep		
0:38:47	black sheep have you any wool		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	black sheep have you have you any wool this is what you did right (yeah) you any wool let's do it again have you any wool ([She sings]) let's do it again you're going there and let's do it again black sheep yeah okay black sheep you got it let's do the second uh phrase and what's going to be tough is to come back to what you just came up with and because i will forget let me just write it down No you said bubble black sheep have you any wool okay got it um i will do yes sir yes sir three bags full in a loop yes sir yes sir three bags full yes sir yes sir three bags full yes sir yes if you do yeah your first note can be yes [Both are singing] oh you're following me this is the hard thing this is your first note yes yes (yes) yes you did it it can work how would you go if i'm not singing uh for a harmony for this one here yes sir?	Agency	Encouraging agency.
	yes sir yes sir three i'm trying to think you know		
	that would work!!! you did this yes sir yes sir that works	Student wellbeing and needs	Reassuring.
	okay yes sir yes sir yes sir three bags full yes yes sir yes sir three bags full that works		
	so let's lock that in baba black sheep have you any wool and then yes sir yes sir three bags full (She sings) let's read again the two lines		
	baba baba black sheep have you any wool [Piano] baba black sheep have you any wool wool wool yes yes sir		
	oh sorry yes yes sir three bags full yeah beautiful okay let's do the full two lines		
	baba black sheep have you any wool yes sir yes sir three bags full		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um i'm wondering if this would help um i want to i'm always lost when i have to use the white board where is it oh i have to do that and then okay so i have to stop the screen share first this is why okay um just to see if seeing it would help do you work with um do you know if you have um an auditive memory or if you're more visual	Curiosity	Trying to understand her learning style a bit more.
	i'm not sure i'm not sure		
	let's check um that would be ba ba ba ba black sheep oops sorry no have you any wool this is your first um um melody		
	okay ba ba black sheep have you any wool		
	almost there um that's ba ba oops black black sheep have you any wool [I'm drawing and writing on the white board] let's write that		
	ba ba black sheep have you any wool black sheep have you any wool		
	beautiful okay and then i won't tell you anything i will just um put some dots here how about this		
0:46:09	yes yes three packs full		
	yes perfect okay can you do it again from here i give you your first note that says ba		
	ba ba ba black sheep have you any wool		
	um disconnect from the brain and the memory of the sound just go with what you're seeing here ba		
	Yeah ba black sheep have you any wool		
	okay good		
	yes sir yes sir yes sir three bags full		
	this is really good let's do it again		
	ba ba black sheep have you any wool yes sir yes sir three bags full		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	perfect this one is a little bit lower have you have you any wool um but um but you're going low so that's what we want um let's do it again and then i will sing the the the higher harmony and you can rely on this [Drawing with dots] and see if it works	Student's learning profile and personality Creativity	Using visual aid.
	ba ba black sheep have you any wool yes sir yes sir yes sir three bags full		
	okay okay and let's go stay in your lane or follow your um little high and low notes here and let's go your first note is there ba		
	ba ba ba black sheep have you any wool yes sir yes sir yes sir three bags full		
	beautiful you got it okay		
0:48:13	it's easier seeing it like that with it with the different notes	Student's learning profile and personality	She gives information about what's easier for learning.
	okay then maybe we're on to something um do you have the music sheets when you're uh singing in a choir (no) okay um i'll try to find a way so so you can have your own um little help (mm-hm)m so that so so it's easier for you to um to stay on your (yeah) on on your thing just just so i'm sure i'm not misunderstanding what's hard is to remember the line without following other people's melodies is that it	Curiosity	Making sure I got it right.
	yeah to pitch the note in the right in the right way to pitch it in the right key if i'm near or if i'm hearing in a different key to then pitch my key at a different place		
	okay okay great then about that shape writing that down okay um this is super useful um now we just have to find a way to so you don't have to rewrite all of the lyrics of (yeah) every single song in the choir but um uh this is this is great info for us um so this is all the time we have for today what uh what do you think you you need for the following two weeks	Agency	Giving her the opportunity to share what she wants.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um i think i've still got the i've done some of the exercises that you sent the other week so i can try and do those again and		
	okay okay great then uh and that will be enough for the for the two next weeks you think		
	yeah i think so yeah i can just practice those		
	okay um so i will write a blob on your page and um and i will update it with probably just some um some ideas that came up from today um and uh and probably it's going to be there in about two or three hours		
	okay brilliant		
	and um and if you need anything in the meantime let me know	Student wellbeing and needs	Being available for her.

Notes from journal	Construct	Code: What is happening here, in relation to personalisation?
I prepared something for performance anxiety for public speaking but she wanted to sing so we did not do anything with it, I'll just put it in her webpage so it's there if needed.	Student's goals	Changing the plan based on immediate needs.

Notes from journal	Construct	Code: What is happening here, in relation to personalisation?
I really think that this could help her ear, choir practice, and pitch if I can come up with a specific tool for her to visualise her lines.	Teacher's goals for the student Student's goals Creativity	Encouraging her ear and pitch work in a real life setting. Trying to find a personalised tool.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:01:30	Yeah, good. Did you have a nice time with your dad?		
	Oh, thank you so much for asking. Yeah, it was lovely. I'm really grateful he could come. So yeah, it was great. Okay, how was how was how were those last weeks for you?		
	Yeah, good. Thank you.		
	Great. I was reading my notes from last time when we did the little drawing. So, because today is our last session. I was also looking at what you wrote in the pre intervention form and you said, I would like to extend my vocal range and confidence. Also, I sometimes have to speak in public and I would like to manage this better. So is there something that you would like us to do today so you could? Well, I want to say wrap it up, but it's never wrap up. So it helps. Well, what do you have in mind for for today?	Student's goals Agency	Checking her goals. Giving her the opportunity to lead the session's goals.
	Nothing specific, I suppose. Yeah, it was quite good doing the looking at the notes that was helpful. And so thinking about that range a little bit. So yeah, I don't really have anything specific, I suppose.	Student's learning profile	She states visual aids were useful.
	Are you leaning towards more speaking or more singing today?	Agency	Giving her the choice.
	I'm easy either way, whatever.		
	Okay. Well, I don't know. I don't know. How about what we can do is vocal exercises for your range. So you can have those. And looking at the notes, I'm still thinking of a, I mean, to recreate the melody visually, but something that would be sort of automatic. I haven't come up with anything yet, but I will still think about it. Um, how about we do exercises for vocal range and then you tell me if something comes up in your mind that you want to do for now.	Student's goals Agency	Using a plan that helps her goals and exercises that she can use on her own.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Okay, great.		
	Um, okay. So I will share my screen with the piano, have a look at what we already, uh, did. So we don't do the same thing. Okay. There's a very cool exercise that sounds like this [Scale], it's a bit long. (Hmm) So the easy version is this one, and then we can move on to the other one. And when you sing that you are singing on a full octave and a half and you don't even realize it. So that's why I like this exercise. Um, um, based on what we, we've worked on already. Do you feel like you have, um, a vowel or a sound that, that feels easier for you to sing?	Agency	Giving her the opportunity to ask herself about the exercises that help her best.
	Um, maybe a sort of A sound.		
	Let's try this one then. [Scale] Uh, that's a good one.		
	[She sings]		
	0:05:30 Yay okay let's do it again. I will break it down. So let's do. One, two, three, four, one, two, three, four, one, two, three, four, one, two, three, four, one, two, three, four. you go okay well i can't count in english i don't know why let's do one two three four one two three four so first one Aaaah	Student's learning profile	Using counting as it works well for her.
	ah ah		
	you got it and the higher you go the more um relaxed the jaw well that's not really true your jaw is always relaxed but the higher you go the more opening it needs so on this example it would go aaaah i'm exaggerating		
	Aaaah		
	yes and now if we minimize this because um this isn't high enough for us to have this opening i will do it real time aaah just a little bit		
	ah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yes i think uh based on what i hear you could drop the jaw even less (ah) that's it go with what feels good let's do it again (ah) yes now i will add part two so [Piano] aaah (aaah) that's it let's do it again aaah you're almost there and	Student wellbeing and needs	Giving agency on her wellbeing.
	it's not at the end		
	um one two three four five six. drop on six. Aaah		
	aaah		
	yeah okay almost there let's do ah ah (ah ah) okay ah ah ah [Demonstratation] (ah ah ah ah) yes yes yes yes let's do it again [Scales]		
	aaah		
	how about we count instead one two three four five	Student's learning profile	Using counting as it works well for her.
	one two three four five		
	yes let's do it again one two three four five		
	one two three four five		
	yes beautiful one two three four five six		
	one two three one two three four five six		
	that's it six would be the where you drop even more um don't get stuck on the consonants here one two three four five six it's okay if you don't um if you can't articulate just drop		
	one two three four five six		
	okay let's um enjoy the journey and the one two three four notes		
	one two one two three four		
	yes! one two three four five six		
	one two three four five six		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	you got it okay um all of these notes here are as important as those ones who are the highest ones um it's just enjoy the sound one two three four five six		
	one two three four five six		
	yes beautiful okay one two three four five six seven oh seven one two three four five six seven		
	one two three four five six seven		
	yes let's do six seven		
	six seven you got it six seven eight		
	six seven eight beautiful so all the way down uh this is far two let's do oops nine ten eleven six seven eight is it is that it so i was doing emdr with my therapist and um she asked me to count and i know how to count in english but when i have to think about it i'm just (yeah) it's and and i was just completely stuck and and i froze for about a minute and and i just couldn't do it um so six seven because you have to take it if you go from one it's okay but then if you have to go from six then	Rapport	Sharing a personal story.
	yeah		
	completely lost the six seven eight nine ten eleven and i think everything's here but i feel like i missed something (She laughs) so let's do that and and tell me if i missed the number so six seven eight nine ten eleven		
	six seven eight nine ten eleven		
	yes so you can hear		
	six seven eight nine ten eleven		
	let's do it slower		
	six seven eight		
	yes six seven eight nine		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	six seven eight nine		
	you got it six seven eight nine ten		
	six seven eight nine nine ten		
	yes yes yes yes you got it six seven eight nine ten		
	six seven eight nine ten six seven eight nine ten		
	yes eleven		
	eleven		
	yes writing down what we're doing one two three four five six		
	1 2 3 4 5 6		
	6 7 8 9 10 11		
	6 7 8 9 10 11		
	yes 1 2 3 4 5 6 7 8 9 10 11		
	1 2 3 4 5 6 7 8 9 10 11		
0:11:40	beautiful let's do it again		
	1 2 3 4 5 6 7 8 9 10 11		
	okay let's do it again and let's just do the way up 1 2 3 4 5 6		
	1 2 3 4 5 6		
	number 4 would be a teeny bit higher		
	1 2 3 4 5 6		
	let's do 1 2 3 4		
	1 2 3 4		
	you got it 1 2 3 4 5 6		
	1 2 3 4 5 6		
	beautiful let’s linger on the 4 1 2 3 4 5 6		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	1 2 3 4 5 6		
	it's perfect 1 2 3 4 5 6 7		
	1 2 3 4 5 6 7 8 9 10 11		
	you got it let's do it again		
	1 2 3 4 5 6 1 2 3 4 5 6 7 8 9 10 11		
	you got it is just number 4 uh would be higher than …		
	1 2 3 4 5 6 1 2 3 4 5 6 7 8 9 10 11		
	you got it		
	1 2 3 4 5 6 7 8 9 10 11 (yes) 1 2 3 4 5 6 7 8 9 10 11		
	that’s really good		
	one two three four five six seven eight nine ten eleven		
	let's do it again a little bit higher for the first one one two three four five six seven eight nine ten eleven		
	one two three four five six seven eight nine ten eleven		
	that's it yes we've done this exercise with the sound brrr right (yeah) and we counted uh do you remember if it was this one [Scale] or this one [Scale] oops sorry		
	the second one		
	second one we're gonna learn the second one again and see uh because when you master this one um like because it's long you don't really have the time because it's long and fast you don't really have the time to um be scared of the higher note so you just have to pass through it um so let's do the easy version the one we just did but a bit faster one two three four five six seven eight nine ten eleven		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	one two three four five six seven eight nine ten eleven		
	yes let's do aaaaah		
	Aaaaaah		
	okay now let's get rid of the H the beginning let's try pop maybe pop pop pop pop pop pop		
	pop pop pop pop		
	you got it and it's number four um that needs to be a little bit higher pop pop pop		
	Popopop pop		
	yes you got it let's do pop pop pop		
	Pop pop pop		
	i'm super happy with this sound long fourth note what do you think how does it feel?		
	it's easier with the p		
	let's keep it then okay and when you linger on the floor it sounds great okay let's go higher [Scale]		
0:16:32	sorry can you do the net again		
	yes [Scale]		
	[Scale]		
	yeah let's try the the sound B		
	Bop bop bop		
	you got it i like your posture when you start singing i should do the same bop bop bop	Rapport	Encouraging something she's doing.
	Bop bop bop		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah do you like buh or puh better	Agency	Giving her the opportunity to ask herself about the sound that helps her best.
	oh they're both fine		
	let's use buh then okay and higher [Scales]		
	[Scales]		
	let's do it again and just relax the shoulders (Scale) you got it i like buh because um it doesn't cut the sound if you do pa pa pa pa pa pa the (yeah) there's no note on but on buh there's one yeah so we can think about this flow of sound that's not interrupted because the the sound we're doing ba ba blah ba ba doesn't p p p p cut the sound so think about this flow continually maybe ba ba ba ba ba ba ba	Student's learning profile	Using visualisation as it works well for her.
	ba ba ba ba ba ba		
	yeah you got it great okay so that's the easy version you can do to you can do to increase your range and the higher you go the lower you drop (yeah) um and now if we do the other version the first half is the same let's take it here buh buh buh	Student's goals	Giving her exercises based on her goals.
	Buh buh buh		
	let's go back to numbers for this one one two three four five six	Student's learning profile	Using counting as it works well for her.
	one two three four five six		
	let's do it again one two three four five six		
	one two three four five six		
	you got it uh i'm always lost if i do it slowly oh uh let's do one two three four five six buh		
	one two three four five six buh		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yes one two three four five six buh buh		
	one two three four say one two three four five six baba		
	yes one two three four five six bababa you got it sorry		
	one two three four five six baba		
	yeah one two three four five six baba		
	one two three four five six baba ba ba ba		
	almost there yeah let's do the second part just with the ba ba ba ba		
	Ba ba ba		
	Ba ba ba		
	Ba ba ba		
	the second one b account is a bit higher ba ba ba ba ba		
	ba ba ba ba ba ba		
	ba ba ba bara		
	ba ba ba ba badoor		
	Ba		
	Ba		
	yes yes um let's come up with um a phrase with Bs in it so it's easier to remember the melody instead of doing random syllables let's ask ai i like to use it for this uh so it's seven create a phrase with seven syllables uh with uh what's the word B alliteration is that the word? (um yeah) and for the uh one two three four five six bright blue birds boldly beat breeze okay good luck okay i will write it on the screen uh share go back to the piano and annotate text and first part is two three oops four five six okay so one two three four five six	Creativity	Using AI to create a specific phrase for us.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	one two three say one two three four five six		
	bright blue birds boldly beat breeze		
	bright blue birds boldly breed breeze		
0:22:38	yes perfect okay one two three four five six		
	one two three four five six		
	careful with four one two three four a little bit higher one two three four five six		
	one two three four five six bright blue birds boldly beat breeze		
	yes okay you got it!! oops		
	one two three four five five six one two three four five six bright blue blue blue say bright blue birds boldly beat breeze		
	okay one two three four five six bright blue birds boldly beat breeze		
	one oh sorry i'm just gonna have some water		
	yeah take your time	Student wellbeing and needs	Letting her know she does not have to rush.
	one one two three four five five six one two three four five six one two three four five six bright blue birds boldly beat breeze		
	breeze		
	breeze		
	that's it the last uh the last one is the same note and feeling as the first one let's go higher one two three four five six bright blue birds boldly beat breeze		
	one two three four five six bright blue birds boldly beat breeze		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay you're almost there let's do it again uh and also let's have four longer one two three fouuur five six bright blue birds boldly beat breeze		
	one two three fouuur five six bright blue birds boldly beat breeze		
	yes perfect when when this four is longer you're perfectly there okay um writing that down okay so this exercise is super good for range and you can um we're just adding words because we're not singing brrr or bababa when we're singing real songs so it helps with uh to have real real words uh it also helps to memorize the melody but when you have the melody memorized you can just do brr or bababa or even (yeah) take i mean uh some phrases for example i don't have your lyrics here but um rolling in the deep rolling in the deep rolling in or whatever your line is and that would be a great exercise for for range okay so we have about uh 20 minutes left is there something specific you want to work on?	Creativity Student's goals Agency	Creating an exercise based on her song, that also works for her goals. Giving her the opportunity to guide what we'll be working on.
0:25:54	um not specific i mean i could do the rolling in the deep one again or a different thing if you think that would work better		
	let's do that then uh so up down so just writing what we did and what worked so i i i don't have a preference for the song it really depends on what you need and what you want to do so we're still on adele? (yeah) and lyrics um let me just check my notes so it's the same key and what we did last time we sang it was um replacing the jaw replacing the the the words with yum yum yum yeah and um like the word codswollop and we talked about opening the job for higher notes let's just do it one time and you tell me what you what you think would help you can stop whenever you want and let me know oh yeah you you can you can have the sound on your end it's going to be better	Agency	Giving her the opportunity to think about what can be useful.
	yes yeah okay i'm just gonna find the one that i've got		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	just having a look at the key yeah you're warmed up for this one so we're good okay	Vocal health	Making sure voice is ready.
	so i'm just finding the one from my choir because then it's got the bit on the… it takes a while to find everything		
	what what's the difference between the one from your choir and		
	it's just got the mid section on it rather than the whole song i can do it with the whole song but		
	so you're gonna sing uh the melody that you're doing in choir right?		
	yeah which is the main melody it's just that it's not all of the bits		
	okay got it		
	i'll try it and then we can see		
	yeah we do whatever you want okay		
	[Sings] there's a fire starting in my heart reaching a fever pitch is bringing me out the door the sky… all rolling in the deep you had my heart inside of your head		
0:32:38	yes okay is there something specific you want to work on?		
	so a bit i find the hardest is the you're gonna wish you never had met me but i find it's like my voice feels like it's weird	Student's goals	She expresses what is hard: it becomes a goal.
	(Laughs) can you tell me more what's weird?	Curiosity	Trying to understand what is beautiful or weird for her.
	like it feels like it's not strong enough or it's not kind of rounded enough		
	okay where is the part where your voice is rounded enough		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um i think the other bits so where it's the verses is fine but it's a you're gonna wish you never had met me it just feels like the endings of them they're like not quite right		
	on you and me? (yeah) okay uh let me just check can you please do it again you're gonna wish you never had met me		
	you're gonna wish you never had met me tears are gonna fall rolling in the deep you're gonna wish you never had met me tears are gonna fall (okay) it feels weird like when i say it doesn't feel like the rest of it feels like i can kind of do the notes and the words sound okay but that bit just sounds strange to me		
	if you try it here [lower] um you're gonna wish you never had met me would you have the same feeling? let's try	Curiosity	Trying to understand what is beautiful or weird for her.
	you're gonna wish you never had met me tears are gonna fall rolling in the deep no not the same feeling		
	okay is this better or?		
	it's definitely better lower it's easier and like i feel like i feel like i can round the words off i think maybe on the height like when it's higher i feel like my voice is maybe slightly strained and so i'm not rounding the word		
	is this about um like a sort of a mini fade out of the word that you would like? like them uh you know when a song is fading out like all the 80s song you don't know how to finish them you like it's just like they'll finish like this it's just the chorus that's repeated five times and		
	yeah maybe it's just like each bit is sort of like there's not any kind of it it just sort of feels like i don't know like weak somehow		
	can you tell me more?	Curiosity	Trying to understand her beliefs.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um like my voice just sort of like disappears into nothing like it just like i feel like it's not quite on key and that it's just you're gonna wish you never had met me like it's sort of the way it drops and then like my voice wish you never had met me like i think because it's short at the end it feels like just not quite right i don't know		
	can you do this one again you're gonna wish you		
	you're gonna wish you never had met me		
	yes so on this one you are um not cutting the sound off you're doing the mini fade in fade out sorry um let's do it again here [lower] and we're gonna try and bring it bring it up and up and up i just want to share my whole screen so we can have the oops piano's here yeah here so we're here and the original key would be here so let's go you're gonna wish you never had met me	Creativity	Creating an exercise to overcome the "weird voice" issue.
	you're gonna wish you never had met me		
	and this little bit of energy that you're carrying with you on the word you you're gonna wish you let's keep it and go higher you're gonna wish you keep it with you		
	wish you never had met me		
	okay would would that sound okay for you?		
	yeah that's okay		
	then let's go higher you're		
	you're gonna wish you never had met me that's when i find it it's the met me bit on that one that makes it sort of feel weird		
	let's do it again		
	you're gonna wish you never had met me still never never had met me you're gonna wish you never had met me that was a little bit better		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	sorry i'm taking all of the info you've given me and try to organize them in my head… um the directions you've been given for this part is it staccato or legato like do you have to make it percussive?		
	no not particularly so yeah we've just been given that the backing track i'll just play that a little bit um yeah we almost had the scars of your love they leave me breathless i can't help feeling so no it's not particularly staccato		
	and this is rounded for you right? you would say this is…	Curiosity	Making sure I understand her.
	yeah fairly it's sort of just sort of trail off slightly on this version but i think when i yeah when I try and sing it it just feels like it just goes really flat like you don't know where's you it's just sort of…		
	okay let's let's try and see um if we can do something with um by bringing your chest voice higher and higher let's have a hand on the chest do it here again you're gonna wish you and tell me if you feel vibrations	Creativity	Creating an exercise to overcome the "weird voice" issue.
	you're gonna wish you… yeah a little bit you're gonna wish you never had met me		
	so the higher we go the the more they're gonna disappear probably when we're on your original key they're not gonna be there but let's try to keep them with us as long as possible for as high as possible so look for the vibrations even though they may not be here in the chest you're gonna wish you never had met me		
	you're gonna wish you never had met me		
	okay higher you're		
	you're gonna wish you never had met me		
	there's a clear difference between this one and the one before is this is this what you're (yeah) okay let's do [Scale] this		
	[Scale]		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay you're gonna wish you…		
	you're gonna wish you…		
	okay you’re gonna wish you ne…		
	you're gonna wish you ne…		
0:40:33	and now let's go back here you're gonna wish you never had met me let's do it one time		
	you're gonna wish you never had met me		
	and now we're gonna snap you’re gonna wish you never	Creativity	Creating an exercise to overcome the “weird voice” issue.
	gonna wish you never had met me		
	and this should add some uh bounciness so it's not this flat and we're gonna take that um leave the chest feeling uh aside for for for now and just snap you're gonna wish you and we’re gonna do uh this this this this this so those four lines snapping		
	yeah okay uh which uh, which note		
	here one uh this one you're		
	you're gonna wish you never had met me tears are gonna fall rolling in the deep you're gonna wish you never had met me tears are gonna fall rolling in the deep		
	same here you're gonna wish you and snap		
	you're gonna wish you never had met me tears are gonna fall rolling in the deep		
	okay and now let's do the same thing but you're gonna snap with both uh hands note is here you're gonna wish you and snap	Creativity	Creating an exercise to overcome the “weird voice” issue.
	you're gonna wish you never had met me tears are gonna fall rolling in the deep		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yes did it feel still flat?	Curiosity	Trying to understand her beliefs.
	it felt better doing it with the clicking	Student's learning profile	She states what helps.
	okay that's great okay maybe you're you're onto something here uh let's keep snapping maybe let's do one hand and then the other um you're gonna wish you never had met just trying to add more movement as we go higher uh you did this one let's let's do this you're	Student's learning profile	Adapting the exercise to be in line with what she just said helps.
	you're gonna wish you never had met me tears are gonna fall rolling in the deep you're gonna wish you never have met me tears are gonna fall rolling in the deep		
	sounds great to me is it the same for you?		
	yeah it sounds a lot better it's definitely sounds less like (okay) sort of going into some weird flat thing		
0:43:14	no that's good um are you singing on a chair or standing up when you're uh (Standing up) okay let's just stand up then okay and we're going to add another movement can i stand up do you have do i have the room? maybe not so you're gonna go you're gonna wish no this is here you're gonna wish you and each um foot is gonna follow the hand that's snapping uh so even more movement and your note is here you're gonna wish you	Student's goals Creativity Student's learning profile	Creating an exercise based on what can be reproduced in a real context, based on what helps her.
	you're gonna wish you never had met me tears are gonna fall rolling in the deep		
	and now keep the movement you feel is the most useful for this one here you're gonna wish you	Agency	Giving her choice.
	you're gonna wish you never had met me tears are gonna fall rolling in the deep you're gonna wish you never had met me tears are gonna fall rolling in the deep		
	okay how was that?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah that was still good um (yeah) i tried to do it without all the clicking it i think the clicking does help it does make it kind of just maybe the rhythm of it as well		
	it really helps i think that would be the most useful um thing to do uh so it would definitely help to uh practice with the clicking (yeah) can we do do you have two more minutes (yeah sure) can we do the full song with um um let's say no clicking at first but if you if you feel like this is (yeah) too flat for what you want let's add it and and see if you can find ways to um bring the roundness back	Student wellbeing and needs	Making sure I am not monopolising her time.
	[Sings.] there's a fire starting in my heart reaching a fever pitch and it's bringing me out the dark… you have the heart inside your head and you played it you played it you played it you played it with a beat		
0:49:08	yeah okay how was that for you?		
	yeah i definitely noticed when i started doing the clicking i could feel myself going flatter and then when i started doing the clicking it was easier to kind of somehow lift it back up		
	yeah yeah yeah it sounded like this too so maybe that's something to um bring into practice and um and if you can't do it in choir uh find a discreet way of doing it or if you practice enough like do something	Student's goals	Stating she can use this in real settings.
	to kind of like create that same thing		
	yeah but maybe you would you wouldn't even need it if um uh if your if your body um was like okay well this part is rounder without without clicking it was great yeah	Rapport	Trusting her abilities.
	yeah just practicing it i guess to kind of make it more confident so that it's not just thinking that it's gonna go flat		
	yeah okay great um so what how can i be useful for your uh for the rest of your journey what can i do to to help		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um i mean all this stuff has been really useful doing all the exercises and things so i guess just for me to be able to carry on doing those so you've sent some bits of material so just things that i can kind of practice um doing like the kind of doing the range was really useful um and some of the visualization stuff is really useful as well	Agency	She states what she now knows helps
	do you need some more of this		
	um yeah i mean if there's if there's just any sort of like piano notes to just be able to kind of do that just to practice and that would be really helpful		
	um yes of course just writing that down okay great perfect do you have any questions for me?		
	uh no i don't think so i really enjoyed doing the sessions so thank you		
	yeah me too it was it was great to do it with you and um uh thanks for your trust really and for your time um if there's any question that comes up just drop me a line and…		
	good luck with all your project and everything		
	thanks thanks a lot yeah um yeah few few more months and then analyze everything uh uh but yeah let me know if you want me to send you the recordings of the sessions um and		
	i probably will never end up watching one so		
	okay then then i won't and uh yeah thank you so much any any question just let me know and I will prepare uh some more um resources for you and i let you know when it's online		
	okay brilliant well thank you very much and it's been lovely to meet you		
	yeah this same thank you so much and have a good rest of the day what time is it five is it five		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	it's like five o'clock here yeah		
	so have a good evening then		
	yes have a good day		
	thank you okay thank you bye cheers take care		

The remaining appendices are provided in a second Turnitin submission.