

Emily DenBleyker

ID #2219580

BMPF7013F: Independent study module

Project portfolio word count: 4118

Project report word count: 4837

The Singer's Journal:

developing the voice through effective practice and reflection

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Project portfolio

Introduction

As a private voice teacher working mainly with adults new to singing, I am often asked questions about the practical aspects of vocal training, such as establishing a practice routine. I have also noticed that the more elusive and intimate things that experienced singers take for granted – such as knowing what singing feels like inside their body and feeling comfortable with how they sound when singing – are not always obvious to new singers. With this in mind, I would like to create a practice journal that supports singers in mindfully engaging with their voice and creating effective practice habits, both while they are in the studio and working independently.

Context and rationale

Most studies on effective practice routines have been centered on instrumentalists at various stages of their studies: adolescent students (see da Costa, 1999; Pitts, Davidson, and McPherson, 2000; Hewitt, 2001; Cooper, 2004; Kostka, 2004; Miska, 2007; Leon-Guerrero, 2008; Cyr, 2021), undergraduate and/or graduate students (see Ericsson, Krampe, and Tesch-Römer, 1993; Nielsen, 1999; Barry, 2007; Kim, 2008; Timmins, 2008; Clark and Williamon, 2011; Cremaschi, 2012; Knowlton, 2013; McPherson *et al.*, 2019), and professional musicians (see Ericsson, Krampe, and Tesch-Römer, 1993; Hallam, 2001). In the case of the research on adolescents, the studies seek to find ways to help children practice more effectively (da Costa, 1999) or examine how young students think about their practice strategies (Leon-Guerrero, 2008). When examining professional musicians, researchers examine how these musicians' practice routines have elevated them to an expert level (Ericsson, Krampe, and Tesch-Römer, 1993).

Comparatively little literature has been written on the practice routines of singers (Ali, 2010; Rainero, 2012; Whitehead, 2013; Baughman, 2016; Baughman, 2017; Maternach, 2024). While these instrumental studies may contain transferrable practice methods, singing presents its own unique challenges that may not be considered in instrumental practice sessions:

With wind instruments, the shape of the resonator is fixed, thereby limiting the player's ability to affect the timbre of a single note. Singers, on the contrary, alter the resonator and its intrinsic harmonic spectrum with every movement of the tongue, jaw, lips, or palate. In other words, every time we change vowels, we switch instruments. (Rainero, 2012, p. 204)

Baughman (2017) also points out that practice strategies for singers may be different than the practice strategies used by instrumentalists, and calls for more research to be done on practice

for singers. Because of this, a practice journal that is designed specifically for singers learning to coordinate their unique instrument, instead of one broadly designed for all instruments, may be more helpful to beginning singers: this is the goal in creating *The singer's journal*.

Planned Program of Study

Theoretical and practical influences

Every musician utilizes different methods for practicing, based on personal preference and learning style (Pitts, Davidson, and McPherson, 2000; Whitehead, 2013; Jørgensen and Hallam, 2014). While some teachers may encourage their students to employ certain methods and approaches to their practice, there is no specific “formula for vocal practice instruction,” and teachers seem to suggest techniques that they themselves use (Baughman, 2017, p. 18). In addition, it may be difficult to confirm if and how students are actually applying these suggested methods while practicing (Barry, 2007; Ali, 2010).

Practice journals have been suggested as a way to keep track of practice in between lessons for singers of all levels, but their effectiveness has not been widely proven (Cremaschi, 2012; Baughman, 2017). This may be because, while some literature offers suggestions on certain theories to underpin practice journaling, such as self-regulated learning (Kim, 2008; Cyr, 2021) or varied practice (da Costa, 1999), it is unclear how many of the practice journals that exist today are founded on this evidence.

In order to understand how existing practice journals are encouraging musicians to engage in effective practice, I conducted a review of current practice journals readily available to musicians. The journals were discovered via keyword search on Google and in literature that recommended specific practice journals (see McLeod, 2020). The search could not be exhaustive, due to time constraints. To narrow the search, I focused on journals meeting the following three criteria:

1. The document was designed for musicians (singers or instrumentalists).
2. The document was intended to make practicing more effective.
3. The document was readily available to musicians, either through a direct website (such as a teacher's website or blog) or an online marketplace (like Amazon or Etsy).

The documents could be digital or physical and could take whatever format that the creator felt appropriate; however, because of the ease of offering digital products online, most of the evaluated journals are digital files. Ultimately, twelve relevant journals were evaluated. See Table 1 for an overview of the journals evaluated for this project.

Table 1: Journals evaluated as practical influences

Name	Author/Creator	Available at	Lesson notes	Weekly planning	Practice session planning	Practice log	Practice Session Reflection	Long-term goal planning	Repertoire list/tracking	Future repertoire	Music theory reference	Questions for teacher	Affirmations	Voice tracking	Achievement tracking	Warm-up/cool down	Blank space for notes	Blank staff paper	Creative fulfillment	Notes
Digital Music Practice Planner	Creative Creations	https://shorturl.at/wdnYp			X	X	X	X	X	X	X									Digital
Elements of Singing Guide	London Vocal Coaching	https://shorturl.at/8Alyy					X													Digital
Music Practice Journal	The Online Metronome	https://theonlinemetronome.com/practice-journal			X	X	X	X	X			X								Digital
My Voice Today	Singing Straw	https://shorturl.at/KAFRD			X								X	X		X				Digital; meant to be used specifically with the Singing Straw
Practice Journal	Muse and Mate	https://museandmate.com/en-us/products/practice-journal	X	X	X	X	X						X				X			Physical
Reflective Practice Guide	gcnotes	https://shorturl.at/FnrDq					X													Digital
Singer's Practice Journal	Jessica Schable	https://jessicaschable.com/product/singers-practice-journal/	X		X				X		X	X			X					Digital
Singer's Practice, Plan, Log, and Journal	Nancy Bos	https://shorturl.at/gZ0bh				X	X (weekly)		X	X							X	X		Physical
Singer's Vocal Journal	Cherie Mathieson	https://www.bignotesgetvotes.com/singers-vocal-journal/			X		X	X				X		X					X	Digital (link to template broken)
The Musician's Notebook	MissLsMusic Room	https://shorturl.at/kJ6SM			X	X			X											Digital
The Singer's Daily Practice Journal (Vols. I-III)	Cheri Montgomery	https://www.stmpublichers.com/instructors	X			X														Physical; mainly for teaching diction and classical technique
What my practice journal looks like	Rob Knopper	https://shorturl.at/RRKcY							X											Suggested format, no template available

One area in which the evaluated documents varied significantly was in the amount of structure that they give to the students. For example, *The digital music practice planner* (CreativaCreations, n.d.) is a highly structured journal, offering 24 areas in which students may track repertoire and practice time, create a weekly plan as well as individual practice session plans, summarize lessons, and more. However, this journal offers so many things to track and account for that it may feel overwhelming to students, especially new students who may already feel intimidated by the prospect of learning to sing. Another structured journal, *The singer's daily practice journal* (Montgomery, 2018), was created specifically for academic settings. This journal is a combination textbook, workbook, and journal. While designed to be a structured introduction to vocal technique, it is focused only on classical technique and skills, which further limits the students that may find this journal helpful.

In contrast, Knopper's (2016a, 2016b) journaling technique could be considered unstructured. He does not use a specific journaling template, but rather takes notes during practice sessions and then organizes them in a binder with the score for the piece. The notes he takes focus on identifying problems that occur, picking one problem to focus on, and writing down the solutions that he finds while practicing. This system may work well for experienced musicians (Knopper is a percussionist with the Metropolitan Opera Orchestra [Met Orchestra Musicians, n.d.]), but the ability to recognize errors and know how to correct them seems to develop as musicians receive more training (Jørgensen and Hallam, 2014), so this system may not work well for less experienced musicians, especially those who are still learning their instrument.

Some teachers have created documents that may be helpful alongside training and practicing or as part of a practice journal, but are not a complete system on their own. For example, practice logs, in which students are asked to track which pieces they practiced and for how long, exist on their own (ColdHandsWarmGoods, n.d.; PlanPrintLand, n.d.; The Online Metronome, n.d.) and as part of more complete practice journals (CreativaCreations, n.d.; Muse and Mate, n.d.). While these logs may be helpful for the student to see where they are spending their time, when they are not part of a more complete journal, they do not offer spaces for encourage effective practice strategies or allow space for students to reflect, which has been suggested as an important part of mindful learning (Boud, 2001; Hubbs and Brand, 2005; Barry, 2007; Hensley and Munn, 2020). Another document that may serve a limited use on its own is *The elements of singing guide* (LondonVocalCoaching, n.d.). This document gives students a list of 11 areas of singing and asks students to track their development in each area by giving

themselves a score in each area on three different dates. However, it does not offer space to take notes on this development or explore how to continue developing.

One practice journal specifically recommended in the literature (McLeod, 2020) and which combines many of the elements seen here is the *Singer's practice plan, log, and journal* (Bos, 2018). This journal offers space for weekly practice logs, weekly practice planning, monthly reflection, blank staff paper, and blank journaling space. However, it does not offer students dedicated space to take lesson notes or plan individual practice sessions. While these weekly overviews may work for some students, the literature suggests that some students may need more specific planning to be able to practice effectively (Hallam, 2001), and I have observed this in my own students as well.

All of the journals evaluated for this project have helpful elements for students to improve their practicing, but most journals do not support the student consistently throughout the week. Students who are able to practice effectively and continue to learn independently outside of their supervised lesson are more likely to remain engaged in music, even at an amateur level (Kotska, 2004; Regelski, 2007), and may be more successful musicians (McPherson *et al.*, 2017). While many of the journals offer space for weekly lesson notes, weekly planning, or individual practice session planning, only one offers all three (Muse and Mate, n.d.). At \$36 CAD, this journal is also currently the most expensive journal on the list and is only available in a physical copy, which may factor into a student's decision to use it, either due to price or preference for a digital journal. Little research has looked into whether physical or digital journals may give better results, and authors seem to suggest that students may use either with similar outcomes (Baughman, 2016; Hensley and Munn, 2020), but I have observed that students do tend to prefer one medium over another. Because of this, I would like to design a journal that may be used either way.

After reviewing these journals and what they offer students, I saw the opportunity to design a journal that supports a student at every stage throughout the week, provides ample space for note-taking, and which may be used physically or digitally. To better understand the underlying elements of effective practice routines to be able to integrate them into the practice journal, the theories framing this paper will consider theories such as self-regulated learning (Leon-Guerrero, 2008; McPherson *et al.*, 2017), metacognition (Bathgate, Sims-Knight, and Schunn, 2012; Jørgensen and Hallam, 2014), and mindful learning (Langer, 1993; Langer, 2000). These will be discussed further in the literature review in component two.

Methodology

This project is rooted in the belief that every human body experiences and responds to singing differently, both physically and emotionally, and because of this, every singer needs to learn to identify and evaluate what singing feels like in their own body (Acitores, 2011; Tarvainen, 2018). People have different learning styles and will approach learning to sing in different ways (Whitehead, 2013). These beliefs are grounded in ontological relativism and epistemological constructivism: the understanding that reality is individual and context-dependent, and that meaning is individually constructed (Moon and Blackman, 2014). With this philosophy as a foundation, it is assumed that the way each person will approach the act of singing (and practicing singing) will be different as well. The challenge of this project, then, is to create a practice journal that honors this uniqueness while still promoting effective practice methods that are supported by research.

The first step in creating the artifact will be a literature search to discover relevant literature on practice methods (search terms such as: “practice journal,” “practice journal + musicians,” “practice journal + singers,” “effective practice strategies for musicians,” “effective practice strategies for singers”), journaling methods (search terms such as: “mindfulness journaling,” “reflective journaling,” and “journaling methods”), and mindfulness (search terms such as: “mindfulness” and “cognitive mindfulness”). This will be done using tools like Google Scholar and the University of Wales Trinity Saint David library system, as well as searching specific journals such as *Research Studies in Music Education* and *The Journal of Singing*. This search will include literature reviewing methods for both singers and instrumentalists, as the literature addressing practice methods for singers is limited. I will then use citation chaining to uncover further relevant literature. The goal of this literature search is to achieve “conceptual saturation” (Thomas and Harden, 2008, p. 3), rather than an exhaustive systematic search. The review will include both white and grey literature (Adams, Smart, and Huff, 2017), as grey literature more often includes personal accounts of the methods described in white literature – see, for example, the personal account of journaling in Moses (2019), Boender (2021), and Ibrahim (2024) as compared to the systematic review of reflective journaling in nursing literature by Brown, Briscoe, and Grabowsky (2022).

After relevant literature is discovered, I will complete two rounds of coding. The first round of coding will utilize descriptive coding and sub-coding methods. Descriptive coding may be used to create primary codes that organize data related to the research questions on a basic level, and sub-coding creates codes that add detail to these primary codes (Saldaña, 2013). The second round of coding will utilize pattern coding, which identifies overarching patterns in

the existing codes and creates “a statement that describes a major theme, a pattern of action, a network of interrelationships, or a theoretical construct from the data” (Saldaña, 2013, p. 212).

Using the themes and patterns from the literature review, I will then create a practice journal which integrates all of these elements. I will craft the basic elements to be contained in my own artifact and then will use Canva design software to design the pages of the journal. After creating the artifact, I will reflect on my experience using Schön’s (1983, 1995) reflective model: knowing-in-action, reflection-in-action, and reflection-on-action.

At this stage, this artifact will be constructed completely theoretically; however, as a researcher-practitioner, it is my intention to one day use this artifact with my own students. The project itself was inspired by gaps that I saw in my students’ experiences and by needs expressed to me by students themselves. However, it is important that this artifact still reflects best practices in the literature and not just reactive, unfounded responses to these observations. In order to ensure that this journal is in alignment with the literature as well as personal experience, I have included an annotated version of each journal page that cites the concepts that inspired the specific element present (see Appendix B, page 43).

Aims and objectives

Aims

- Research effective practice methods and mindful learning techniques
- Create a practice journal that:
 - Helps singers establish an effective practice routine
 - Helps singers learn to sing mindfully

Objectives

- Analyze effective practice methods
- Investigate how practice journals may help students build a sustainable practice routine
- Explore mindfulness techniques that allow students to evaluate and reflect on their personal experience of singing

Expected learning outcomes

- Understand effective practice methods and be able to communicate them to students
- Understand mindful learning techniques and be able to integrate them into students’ practice routines

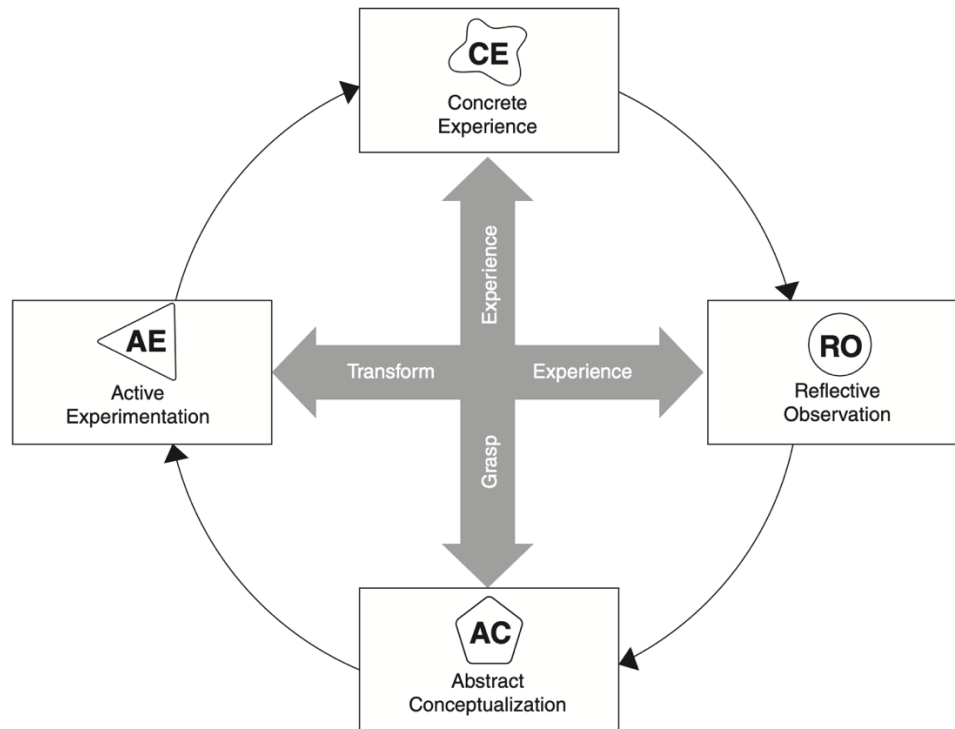
- Understand why journaling may be a helpful practice to help foster independent learning in vocal pedagogy

Timescales and review dates

	July	August	September	October	November
Decide on a topic and develop basic research design					
Write project portfolio					
Read and code relevant literature and research existing artifacts					
Develop artifact					
Write project report					
Submit rough draft					
Rewrites and submit final draft					

Critical Review

This critical review is based on the experiential learning cycle proposed by Kolb (2015; see Figure 1). Two stages of the cycle, concrete experience and abstract conceptualization, are meant to help learners “grasp” experience, and the remaining two stages, reflective observation and active experimentation, are meant to “transform” the learner’s experience (Kolb, 2015, p. 51). Kolb (2015) states that learners in this cycle are meant to “[touch] all the bases – experiencing...reflecting...thinking... and acting – in a recursive process that is sensitive to the learning situation and what is being learned” (p. 51). In these four stages, the learner is both an “actor” and an “observer,” taking active steps to learn and achieve a goal and stepping back to reflect on and analyze their actions (Kolb, 2015, p. 42).

Figure 1: Kolb's (2015) experiential learning cycle

Source: Kolb (2015), p. 51

Concrete experience

In Kolb's (2015) learning cycle, concrete (or personal) experience forms the base for experiential learning. As I was planning this project and writing this project portfolio, pulling from my personal experience was a challenge. Despite the fact that I have been taking voice lessons for almost twenty years and have a bachelor's degree in voice, I have never been consistent or strategic in my practice routine and I do not remember my teachers ever discussing practice habits or helping me to improve them. However, much like how parents want their children to make better choices than they themselves did, when students began asking me about how to create a practice routine that helped them to improve their skills, I wanted to have a solid, well-researched answer for them.

As I began to ponder how students could establish effective practice habits, track goals and achievements, and have a space to explore their singing experience, a practice journal seemed a natural fit. I had observed students taking notes during lessons to help them remember what we had discussed, as well as students who would arrive at a lesson with a list of questions and observations that had occurred to them while they were practicing. While

completing this Master of Arts course, I have also been encouraged to keep a journal to track my own research and professional development, which made me wonder if a similar document could be used with voice students. With all of this in mind, I believe it would make sense to have a formal, dedicated, and purposefully designed space to encourage these notes.

Qualitative research such as this is always influenced by the person doing the research (Denscombe, 2003), and so it is important to approach the research systematically so that the resulting artifact is valid. In the same way that my students influenced me to undertake this project, it is likely that this research will influence my own work as a voice teacher. As a voice teacher doing research in vocal pedagogy, I am considered an insider researcher (Bonner and Tolhurst, 2002). It may be that after doing the research and creating the artifact, I may choose to use the artifact with my own students, or at least offer it as an option to those who may be interested, and I may even choose to use it myself. However, at this stage in the project, it is difficult to anticipate those outcomes with any certainty.

Reflective observation

This lack of concrete experience meant that the majority of my reflective observation was done on my students' current practice habits and what they have expressed to me in lessons about their practice routines. Most of my students are adults and are balancing commitments to their jobs and families on top of learning to sing. Due to the time commitment that entails, any practice they do must be time efficient and any practice journal they may use needs to be straightforward and easy to grasp. I also considered how important the sensations of singing are to those learning to sing (Titze, 1982; Gregg, 1992). I thought that finding a way to record these sensations may make practicing more effective because students may be able to return to their notes to help them recreate these sensations. Sensations have been considered an important aspect of singing for many years and are often used by voice teachers to teach technical concepts (Patenaude-Yarnell, 2003; Michael, 2015).

I also reflected on my own experience with practice. While studying for my bachelor's degree in music, my voice teacher had me video record every lesson. During the week, I watched the recording, took notes, and turned those notes in at the next lesson. I think that this helped me to remember what corrections she had given me in the lesson and also helped me get used to listening to my own voice.

The music department required me to practice for 10 hours a week, and despite having these lesson notes, I do not know what I did in the practice room. My main goal was always to memorize my repertoire by the end of the semester (which was difficult for me) and perhaps

improve my technique along the way, but besides just repeating the pieces *ad nauseum*, I do not remember any specific strategies I used. Perhaps if I had been given further instruction on how to transfer my learning from the lesson to the practice room, I would have found practicing easier and gotten results more efficiently. With this in mind, I would like this artifact to help students understand how to take their work in the lesson and know how to continue it while practicing independently.

Abstract Conceptualization

Kolb (2015) described abstract conceptualization as the stage of learning where learners take their experiences (both practical and theoretical) and forge them into new concepts and theories; at this stage in this specific project, I am synthesizing what I have observed in the existing practice journals and what little I have read in the literature to begin to create a picture of what I would like my artifact to look like.

While evaluating the existing practice journals, I admired the many ways that the creators found to help musicians track and evaluate their practice. However, I felt that many of the journals either lacked focus or contained too little or too much structure to help musicians create an effective practice routine. In my own artifact, I hope to find a balance between giving space for the unique nature of practice while still giving support to the singers using the journal to help them build effective practice habits. The existing practice journals also feel like they merely reflect the experiences of the creator rather than being based in research; in contrast, I would like my artifact to reflect what the literature considers best practices. While observation is an important aspect of practice-based research and learning (Kolb, 2015), I would like to balance observation, experience, and tested knowledge while creating this artifact.

Because of my lack of personal knowledge of practice journals, I had to begin reading the literature to even be able to articulate the basic concepts that I would want to include in the creation of this artifact. Even before conducting the formal literature review, I have begun to see how effective practice methods, reflection, and mindful learning all carry similar themes and value the same result. For example, musicians need to be able to monitor their own practice sessions so that they may recognize when they make a mistake, what exactly that mistake is, and how to correct it. This self-evaluation is an important concept in self-regulated learning (Leon-Guerrero, 2008). Similarly, reflective journaling has been used to help students recognize and manage harmful behavior, such as procrastination (Hensley and Munn, 2020). However, I will need to continue to research and conduct formal qualitative coding to be able to cohesively synthesize these areas to create the artifact.

Active Experimentation

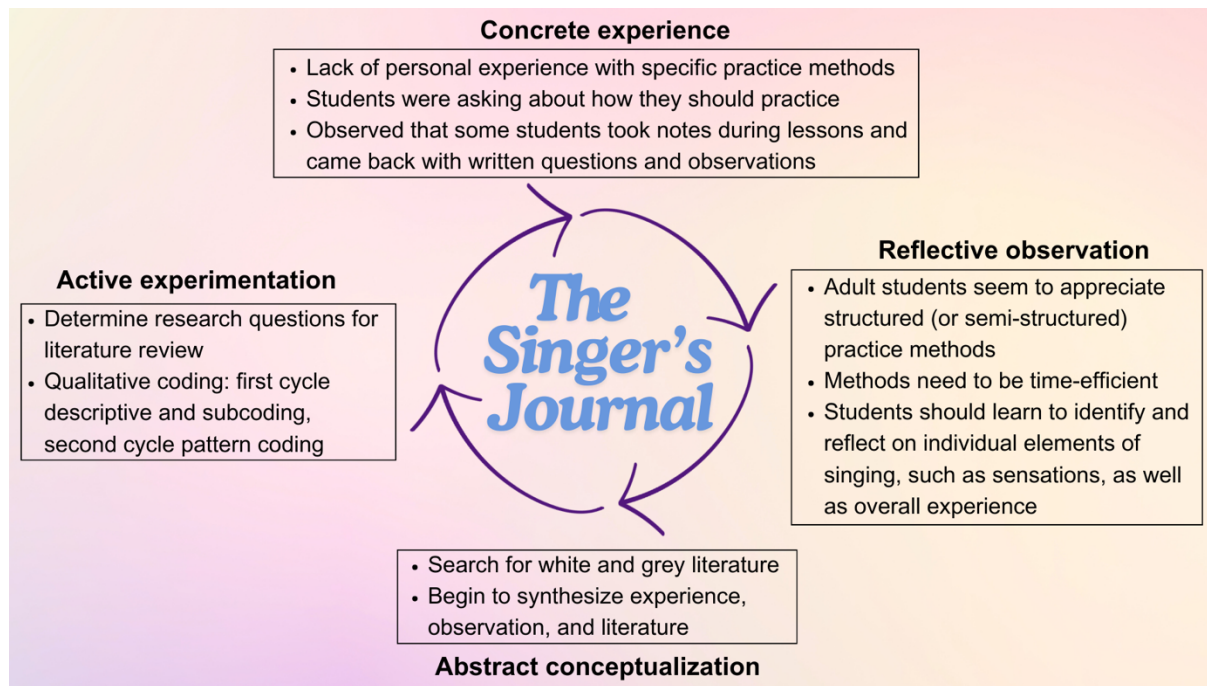
The last stage of Kolb's (2015) learning cycle is active experimentation, in which learners "use these theories [that come out of abstract conceptualization] to make decisions and solve problems" (p. 42). This stage is where the creation of the journal begins, in which I will take the concepts, themes, and theories I developed during abstract conceptualization and make them tangible – bringing Kolb's (2015) cycle back to the beginning and beginning to engage in concrete experiences with the completed journal. This cyclical nature of learning is why Kolb (2015) described his learning theory as a cycle or a spiral: "we return again to the experience and know it anew in a continuous recursive spiral of learning" (p. 61).

In choosing the topic for this project, I chose to research an area which I knew nothing about apart from my own experience. While developing the methodology for the literature review, I purposely set inclusion-exclusion criteria that would allow for a broad range of literature, so that I may understand the scope of the research and be able to articulate the questions that this review hopes to answer and identify the gap that the artifact hopes to fill. After doing some initial research in the abstract conceptualization phase, I am now able to determine specific research questions that will shape the literature review and therefore the artifact itself:

1. What elements are present in an effective practice session?
2. What is the value of mindful learning and what techniques may be used to encourage mindfulness while practicing?

This active experimentation phase also includes the coding of the data from the literature, as discussed in the methodology section, to synthesize the relevant information and uncover themes. See Figure 2 for a visual representation for how the process and methodology of this project fits into Kolb's (2015) learning cycle.

Figure 2: *The Singer's Journal* experiential learning cycle



Based on Kolb (2015), p. 51

Project report

Literature review

Practice is seen as an essential part of learning and mastering any skilled motor activity, such as singing, playing an instrument, or participating in sports (Ericsson, Krampe, and Tesch-Römer, 1993; Vellacott and Ballantyne, 2022). However, practicing effectively is a skill itself (Pitts, Davidson, and McPherson, 2000). Hallam (1997) defines effective practice as “that which achieves the desired end-product, in as short a time as possible, without interfering negatively with longer-term goals” (p. 181). Practice journals have been suggested in the literature to help musicians create practice routines that are more effective (Kim, 2008; Baughman, 2017; McLeod, 2020; Cyr, 2021; Meyer and Holding, 2021). The goal of this literature review is to develop a practice journal that helps singers create an effective and mindful practice routine.

Effective practice

Much of the research on effective practice is underpinned with the understanding that “musicians exhibit considerable diversity in the ways that they practice and...these can lead to equally successful outcomes” (Jørgensen and Hallam, 2014, p. 457; see also Hallam, 2001; Barry, 2007; Whitehead, 2013; Baughman, 2017). Despite this multiplicity, we have also come to understand that all practice is not created the same: some practice bears more favorable results and only some musicians become “expert” performers (Ericsson, Krampe, and Tesch-Römer, 1993, p. 364). This was previously attributed to natural talent, but research has suggested that it may have more to do with the quality of practice (Ericsson, Krampe, and Tesch-Römer, 1993). However, effective practice, no matter how diverse the methods, does have two elements in common: self-regulation and metacognition.

Self-regulation

Literature on effective practice often discusses self-regulated learning, “the process by which learners personally activate and sustain cognitions, affects, and behaviors that are systematically oriented toward the attainment of learning goals” (Zimmerman and Schunk, 2008, p. vii). In other words, self-regulated students are those who are able to strategically engage in their own learning experience (Williamon, 2004; Leon-Guerrero, 2008; Ali, 2010; McPherson, *et al.*, 2017). Zimmerman (1994) identified six “psychological dimensions” within self-regulated learning which correspond to certain conditions that must be met for a student to feel self-regulated (see Table 2). According to this model, self-regulated students are given agency to choose to participate, as well as controlling how, when, what, where, and with whom they

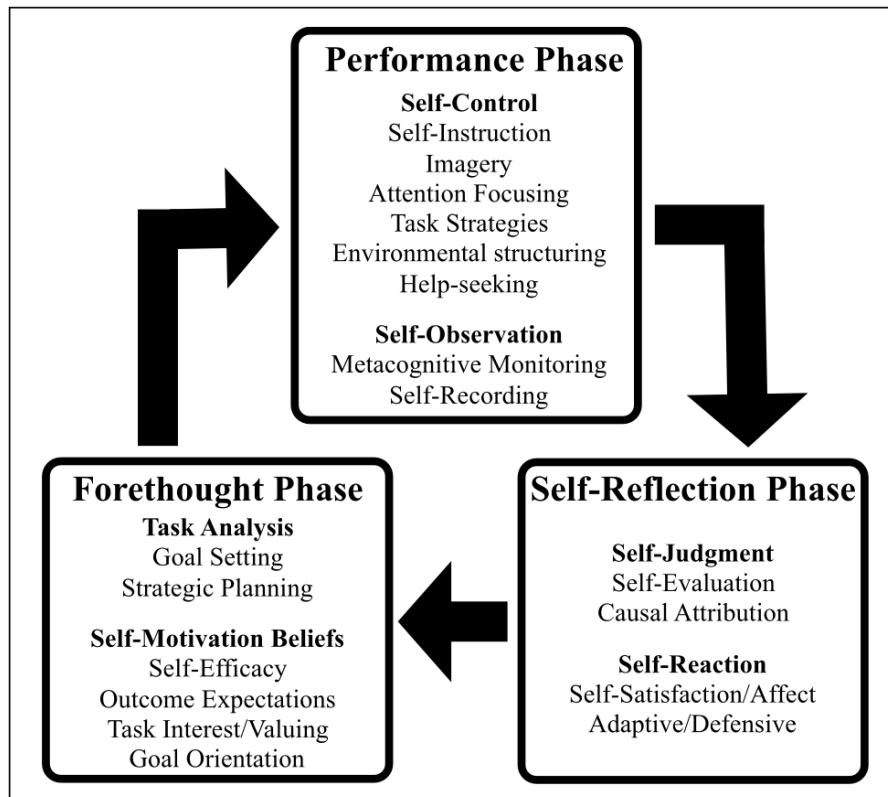
participate (Zimmerman, 1994). The artifact for this project will encourage agency by allowing students to structure their practice however they see fit, while still encouraging the use of effective practice behaviors, which will be discussed later.

Table 2: Dimensions of academic self-regulation

Scientific questions	Psychological dimensions	Task conditions	Self-regulatory attributes	Self-regulatory processes
Why?	Motive	Choose to participate	Self-motivated	Goal-setting and self-efficacy
How?	Method	Choose method	Planned or routinized	Task strategies, imagery, and self-instruction
When?	Time	Choose time limits	Timely and efficient	Time management
What?	Behavior	Choose outcome behavior	Self-aware of performance	Self-monitoring, self-evaluation, self-consequences
Where?	Physical environment	Choose setting	Environmentally sensitive and resourceful	Environmental structuring
With whom?	Social	Choose partner, model, or teacher	Social sensitive and resourceful	Selective help seeking

Source: Zimmerman (1994), p. 8

Self-regulated learning has a “cyclical nature,” in which learners engage in forethought, performance, and self-reflection (McPherson *et al.*, 2017, p. 19; see Figure 3). According to the reflective theories of Dewey (1933), Schön (1983, 1995), and Kolb (2015), reflection is an important part of experience-based learning, which arguably encompasses almost all aspects of music education. The structure of this project’s artifact taps into this cyclical phase, by asking students to plan their practice (forethought phase), notice what is working or not working during practice (performance phase), and then reflect on their experience to help inform future practice (self-reflection phase).

Figure 3: Phases of self-regulated learning

Source: McPherson *et al.* (2017), p. 20; originally from Zimmerman, B.J. and Capillo, M. (2003) 'Motivating self-regulated problem solvers', in J.E. Davidson and R.J. Sternberg (eds) *The nature of problem solving*. New York: Cambridge University Press, p. 239.

Metacognition

An important aspect of self-regulated learning is metacognition, or “thinking about one’s own thoughts,” either in terms of overall knowledge or current thoughts, actions, and emotional state (Hacker, 1998, p. 2). In music education, metacognition involves a self-awareness not only of the technical and musical requirements for a specific piece, but also the ability to plan for, monitor, and evaluate the entire learning and performative experience (Hacker, 1998; Hallam, 2001; Zhukov, 2009). Experienced musicians are more likely to exhibit metacognitive ability than novice musicians (Pitts, Davidson, and McPherson, 2000; Hallam, 2001; Bathgate, Sims-Knight, and Schunn, 2012; Jørgensen and Hallam, 2014). This is especially true in regard to structuring practice time, as well as recognizing errors in repertoire and choosing appropriate strategies for correcting those mistakes (Hallam, 2001; Bathgate, Sims-Knight, and Schunn, 2012).

An important aspect of metacognition is reflection, as it helps students “monitor and evaluate” their process and their work (Hensely and Munn, 2020, p. 1452). This may be especially important in music education, as a “[response] to the changing developments of the music profession and a navigation of the social and personal complexities this entails” (Kruse-Weber *et al.*, 2023, p. 639). Reflection also helps to encourage critical thinking (Hiemstra, 2001; Hubbs and Brand, 2005; Brown, Briscoe, and Grabowsky, 2022), which is not always a skill emphasized in music education (Costes-Onishi and Kweck, 2023). While there have been many theories and models of reflection, especially in education (see Dewey, 1933; Schön, 1983; Boud, Kough, and Walker, 1985; Kolb, 2015), the ultimate goal of reflection is to “bring our minds to the surface – it makes our experience tangible” (Moses, 2019, p. 1).

In order to advance their metacognitive skill, the literature encourages teachers to engage students in reflection, which in turn lays a foundation for self-regulated practice (Williamon, 2004; Leon-Guerrero, 2008; Bathgate, Sims-Knight, and Schunn, 2012; Baughman, 2016; McLeod, 2020). Barry (2007) found that:

the most effective teaching episodes...were those most closely corresponding to Schön's theories of reflective practice.... Perhaps, then, one of the primary objectives of the music teacher should be to teach students to engage in reflection-in-action. (Barry, 2007, p. 62)

In the artifact, reflection is encouraged on two different timescales: at the end of each practice session and at the end of the practice week. This allows the student to immediately reflect on their experience at the end of a practice session (reflection-in-action) and use those observations to plan their next practice session, as well as to reflect on the overarching experience of the week (reflection-on-action). This reflection allows the student to formulate specific questions to bring to their teacher, allowing the teacher to monitor their student's practice habits, even if they are not physically present for the practice itself.

Specific practice strategies

While self-regulated learning and metacognition are important underlying aspects of effective practice, they only set the stage for an effective practice session. The singer must still engage in specific strategies that help them improve their technical skill (Da Costa, 1999; Nielsen, 1999). These strategies fall into two categories: behavioral strategies and thought strategies. Behavioral strategies, or playing strategies, are those strategies that work directly to impact the coordination needed for the physical act of singing (Williamon, 2004). Thought strategies, or mental strategies, are those strategies used to improve skill while not actually engaging in the act of singing (Pitts, Davidson, and McPherson, 2000; Williamon, 2004).

Effective behavior strategies are meant to be employed while singing. An example of an effective behavior strategy is utilizing warm-up exercises as a “gateway” into the work that will be done in the practice session (Whitehead, 2013, p. 37). Williamon (2004) recommends asking the questions, “Why is this particular warm-up exercise necessary for me in this session? Are there other(s)...better suited for this particular practice situation?” (p. 88). Another effective behavior strategy is focusing attention on one element of a song or phrase (such as rhythm, pitches, etc.) instead of trying to master every aspect at once (Rainero, 2012; Whitehead, 2013).

Another effective behavior strategy is varied practice, in which students practice small sections of a piece with varying strategies before putting the “chunks” (Reubart, 1985, p. 70) back together to play the whole piece (Da Costa, 1999; Williamon, 2004; Miksza, 2007; Leon-Guerrero, 2008; Zhukov, 2009; Ali, 2010; Rainero, 2012; Whitehead, 2013; Jørgensen and Hallam, 2014). This is opposed to blocked (or block) practice, in which students use one strategy and do not move on until their goal is accomplished (Da Costa, 1999; Williamon, 2004; Miksza, 2007; Rainero, 2012; Whitehead, 2013; Jørgensen and Hallam, 2014; Timmins, 2018).

The literature considers varied practice to be more effective than blocked practice (Da Costa, 1999; Williamon, 2004; Jørgensen and Hallam, 2014); this variation can help keep students engaged throughout the practice session (Rainero, 2012). Timmins (2018) completed an autoethnography of her experience recovering from an injury that prevented her from playing the flute. She wrote that blocked practice would aggravate her injury and she would become frustrated that she couldn’t seem to make progress before having to stop playing. However, she found that varied practice allowed her to continue to make technical progress while still feeling motivated and encouraged to keep practicing.

Effective thought strategies are meant to “establish and activate visual, aural, and kinesthetic images of the music for use in both practice and performance” (Williamon, 2004, p. 92) and may help improve areas of musicianship such as memorization, sight reading, and playing by ear (Bathgate, Sims-Knight, and Schunn, 2012). Thought strategies could include listening to recordings of the piece (both those made by professional musicians and self-recordings), analyzing the score to plan how to practice it, and practicing silently, which gives time for the body to rest while still engaging in the cognitive activity that occurs while performing (Williamon, 2004; Zhukov, 2009; Jørgensen and Hallam, 2014).

Planning practice sessions, choosing practice strategies, and goal-setting are also considered effective thought strategies and may result in effective behavior strategies (Hallam, 2001; Williamon, 2004; Baughman, 2016). By knowing what they would like to accomplish, both

in the long term and in the immediate practice session, musicians are able to structure their practice sessions and pick appropriate behavior strategies (Williamon, 2004; Baughman, 2016). This planning may include choosing an environment that is conducive to practicing, one that is “reasonably comfortable” and private (Whitehead, 2013, p. 15). This may also help to improve the musician’s concentration, which is an important element of effective practice (Williamon, 2004; Jørgensen and Hallam, 2014). The artifact will encourage the use of effective strategies, as well as the use of varied practice, by providing an index of behavior and thought strategies. Effective practice strategies, especially the underlying themes of self-regulation and metacognition, bring attention to the importance of mindfulness (Hewitt, 2001; Leon-Guerrero, 2008; Ali, 2010; Jørgensen and Hallam, 2014; Hensley and Munn, 2020).

Mindful learning

The most common definition of mindfulness is “the awareness that emerges through paying attention...in the present moment... nonjudgmentally, to the unfolding of experience moment by moment” (Kabat-Zinn, 2003, p. 145). In mindful learning, students are actively engaged and are “noticing new things” (Langer, 2000). Langer (1993) emphasizes that mindful learning accepts that ideas are context dependent; for example, in music, belting is an appropriate technique in some, but not all, genres (Popeil, 2007).

Mindless learning comes from accepting information without considering context; ideas that are learned mindlessly are “like photographs in which meaning...is frozen” (Langer, 1993, p. 46). Mindless learning also occurs when students follow directions without understanding why they are doing so (Langer, 2014), which results in “boredom and malaise” (Langer and Moldoveanu, 2000, p. 6). It is this apathy that depletes the motivation to continue learning an instrument (Pitts, Davidson, and McPherson, 2000; Regelski, 2007). Therefore, it is the teacher’s responsibility to ensure that students are learning mindfully and staying engaged in their learning experience (Nielsen, 1999; Regelski, 2007; Leon-Guerrero, 2008; Maternach, 2024). While teachers may be able to structure their lessons in ways that promote mindful learning, practice can quickly become mindless, especially for students who are not skilled at managing their practices. Reflective journaling may help students become more mindful.

Reflective journaling

In educational settings, mindful learning is often found in the act of reflection and may be fostered through reflective journaling (Boud, 2001; Hubbs and Brand, 2005; Cengiz, 2020). This may be due to several reasons, mainly stemming from the act of writing itself. First, forming

coherent language to be able to write about an experience may better match the “pace of learning” (Yinger and Clark, 1981, p. 9). When writers try to explain an idea or describe an action, they must slow down enough to be able to describe their experience in a way that makes sense; simultaneously, they must find the words and be able to “express in symbols knowledge that was originally represented...in a different form” (Yinger and Clark, 1981, pp. 4-5). Second, externalizing an experience by writing it down can separate the writer from any negative emotions surrounding the experience, reminding the writer that progress is not always linear (Moses, 2019) and allowing the writer to re-examine the experience and their response more objectively (Martin-Cuellar, 2018). Finally, writing helps the writer reorganize and remember experiences in a rational way (Martin-Cuellar, 2018).

Hiemstra (2001) lists a number of potential benefits for reflective journaling (see Table 3, page 23). Hensley and Munn (2020) studied the effect of reflective journaling on procrastination in college students and found that reflective journals provided accountability and helped the students identify the patterns that exacerbated their habits. After keeping a personal reflective journal, Boender (2021) also observed an increase of mindfulness, self-awareness, and self-compassion.

Reflective journals in pedagogical settings and reflective practice journals may use prompts to help the student engage in reflective practice (Cengiz, 2020; Cyr, 2021). Brown, Briscoe, and Grabowsky (2022) suggest that more structured prompts lead to deeper reflection. Cengiz (2020) writes that prompts phrased as questions are especially helpful for those who are new to reflection:

[Question prompts] enable the learners to observe the meaning they have taken from the experience and investigate the underlying qualities that made the experience significant. (Cengiz, 2020, p. 37)

With this in mind, the artifact will structure the reflective prompts as open-ended questions to help guide the student in interpreting their experience.

Table 3: Hiemstra's (2001) potential benefits of reflective journaling

Potential benefit	Examples
Personal growth and development	• Integrates life experience with learning endeavors • Allows for a freedom of expression • Stimulates mental development and enhances breakthroughs • Plants seeds of ambition
Intuition and self-expression	• Learning to trust the inner voice and interpret new thoughts • Reflect personally on changes taking place • Integrate new knowledge into what they already know
Problem solving	• Emergence of new perspectives
Stress reduction and health benefits	• Releases pent-up emotions • Counter anger and frustration • Overcome or reduce stress
Reflection and critical thinking	• Clarifies values and finds meaning in what is being examined • Developing professionalism through critical judgments

Source: Hiemstra (2001), pp. 24-25

Specifically, in music education, reflective writing may help students shape their musical identity and self-concept (Knowlton, 2013). Any form of communicating about music, including writing, contributes to a person's understanding of where they fit into in a world that values music (MacDonald, Miell, and Wilson, 2005). This may be especially important when reflective journaling takes place in a practice journal, as any person working to improve their singing skill will have pre-conceived ideas about their musical identity that may shift as they learn and practice (Wise and Halpern, 2024). That identity shift and the emotions that come with learning to sing are not always easy, and having a place to write about these may help to process that progression (Whitney, 2005; McCarthy, 2007; Woody and Parker, 2012; Knowlton, 2013; Boender, 2021; Brown, Briscoe, and Grabowsky, 2022). Because of this, the artifact with

include blank pages to give the student space to work through their personal experience of singing, including any identity shift that may occur.

Practice journals

The main role of practice journals seems to be assisting the musician in reflection (Kim, 2008; McLeod, 2020; Cyr, 2021). Kim (2008), in studying the self-regulation of violin students while practicing, asked students to use a semi-structured practice journal for four weeks. The three-phase journal asked students to plan their practice session and then reflect on their practice experience (see Table 4), allowing students to set goals and plan, utilize varied practice strategies, and self-evaluate their practice session (Cremaschi, 2012; Baughman, 2017). In the end, the students felt that the journal heightened their awareness and increased their confidence during practice and helped them to achieve their goals (Kim, 2008).

Table 4: Prompts from Kim's (2008) semi-structured practice journal

Phase	Prompt/question
<u>Phase I:</u> Planning and preparation (to be completed before the practice session)	Make a list of exercises and repertoire and the time you want to allot for each item on the list.
	What are my goals for this practice session?
	What are some practice strategies that I am going to use to accomplish my goals?
<u>Phase II:</u> Execution of practice (to be completed after the practice session)	How did I instruct myself when I came across a problem?
	How did I analyze the music during this practice session?
	How did I construct an aural or visual image of the piece?
	How did I monitor myself? How did I think about the music? How did I listen to myself? How did I watch myself?
<u>Phase III:</u> Observation and evaluation of practice (to be completed after Phase II questions)	How did I sound?
	What are some problems that I encountered during this practice session? How am I going to fix them?
	Did I accomplish the goals that I set at the beginning of the practice session? Which ones?
	How did I play musically?
	What is my next plan of action?

Source: Kim (2008), pp. 35-36

Meyer and Holding (2021) advocate for using practice journals as a thought strategy, in which the singer writes about their experience of singing or while listening to a recording of themselves singing. McLeod (2020) also writes that tracking achievements in the journal may help to improve a student's motivation. Practice journals may also help teachers better understand their students' practice habits and assess student progress, and may help them better understand why students are facing certain issues (Kim, 2008; Cyr, 2021). However, in this regard, Baughman (2017) expresses that the efficacy of journals still requires further research, since it may be difficult to determine if journals are being used as intended. For this artifact, it is intended that teachers are actively involved with the practice journal and help their students develop these self-regulatory and metacognitive skills. This may make this practice journal more effective; however, it is not possible to test that for this current project.

Role of teachers

With the agency of self-regulated learning and metacognitive practice strategies, students are able and encouraged to learn independently (Kotska, 2004; Baughman, 2016; McPherson, *et al.*, 2017). This is especially desirable in music education, as students who are able to engage in independent learning are more likely to continue studying music, even informally (Regelski, 2007; Woody and Parker, 2012). With this in mind, the literature is emphatic that teachers must demonstrate and help students develop these skills (Nielsen, 1999; Hallam, 2001; Williamon, 2004; Miksza, 2007; Zhukov, 2009; Baughman, 2016; Maternach, 2024).

While, of course, every student requires personalized instruction, some authors offer ways in which teachers may support students' practice methods while in the lesson. Hallam (2001) suggests that teachers discuss metacognitive skills in relation to certain areas (see Table 5, page 26), but only after students have established "rudimentary skills" (p. 38). Conversely, Cooper (2004) says that practice skills should be introduced immediately, much like teachers introduce foundational technique from the first lesson.

Table 5: Discussion topics to encourage metacognition

Personal strengths and weaknesses
Assessing task difficulties
The selection of appropriate practicing strategies
Setting goals and monitoring progress
Evaluating performance
Ways of developing interpretation
Strategies for memorization
Time management
Improving concentration
Performance strategies

Source: Hallam (2001), p. 38

Baughman (2016) emphasizes the role of teacher-led reflection in the lesson, stating that teachers should acknowledge when students achieve a goal, such as hitting a high note, and should ask the student open-ended questions about the sensations so that they may replicate that achievement later. She also suggests that students keep a lesson journal or make a recording of their observations in the moment so that they can refer to it while they are practicing later. Baughman (2016) also suggests that teachers explain the purpose of vocal exercises and warm-ups so that students understand why they are being asked to do them. After the student has been introduced to a variety of warm-ups, she writes that teachers should ask the student to explain the purpose of the warm-ups they are doing and then create their own warm-up routine. The teacher can then give feedback on the structure of the warm-ups. This scaffolded pedagogy results in an effective warm-up routine that the student can use in their practice sessions.

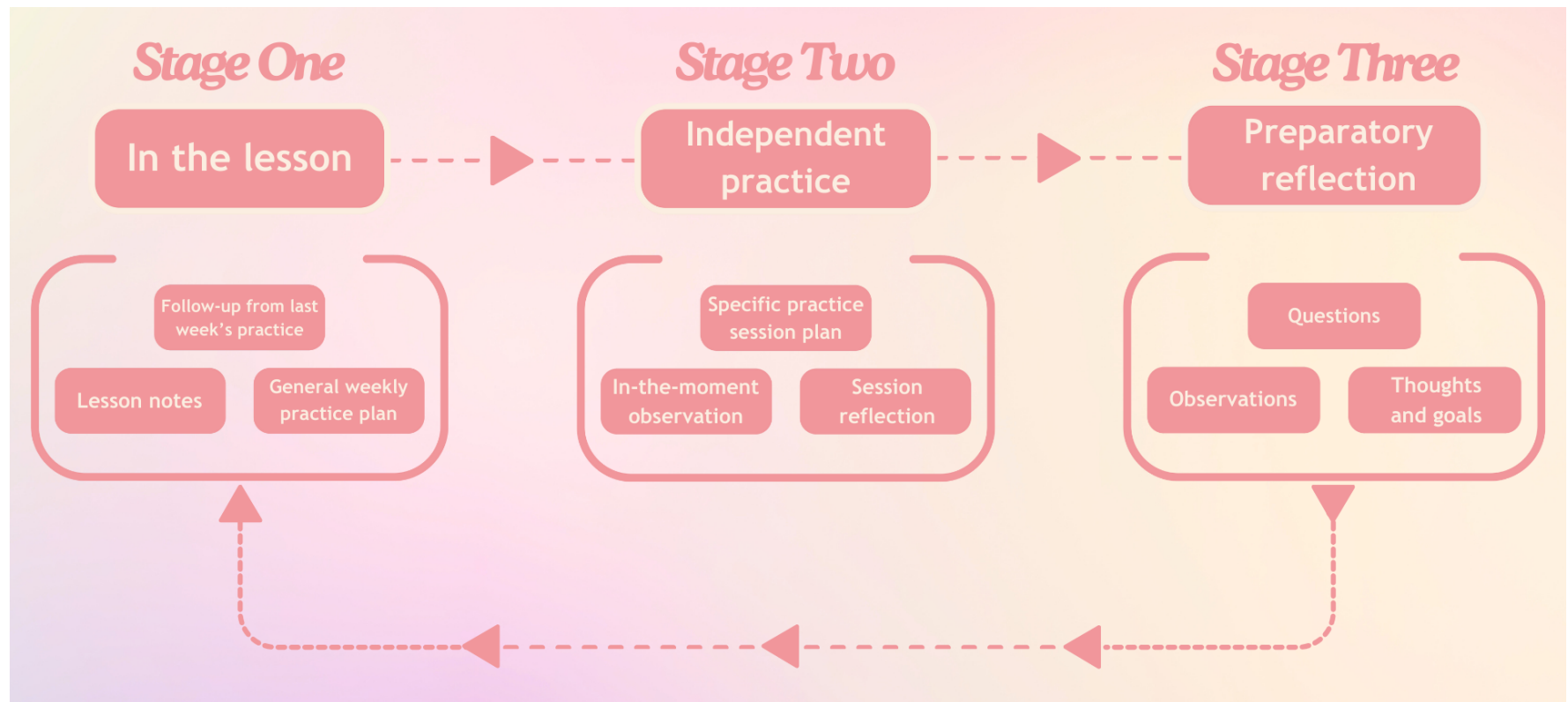
Self-assessment can be a difficult aspect of practicing, especially for new students (Leon-Guerrero, 2008; Ali, 2010; Hensley and Munn, 2020). Kotska (2004) suggests that teachers integrate “error-detection” activities in the lesson (p. 26), in which teachers make some mistakes on purpose and ask the student to identify them. The teacher and student can then discuss how to correct those errors. Teachers can also ask students to demonstrate how they handle errors while practicing, and then can offer suggestions on effective strategies to correct these errors.

In the end, the role of the singing teacher is one of a guide who facilitates a cooperative environment (Ali, 2010) and supports the student’s independent learning experience (Regelski

2007; Costes-Onishi and Kweck, 2022). Perhaps I did not know how to discuss practice skills with my students before conducting this research because my teachers never discussed them with me. It is my goal, then, that this artifact not only supports students on their journey of lifelong music making, but that it also helps teachers know how to discuss and strengthen these important skills in their students.

The singer's practice journal: in practice

Based on the information uncovered in this literature review, my artifact identifies three stages in the lesson-practice cycle and encourages the student to participate in self-regulation, metacognition, effective practice strategies in each stage (see Figure 4, page 28; the full journal may be viewed in Appendix A, page 42). These stages are informed by the phases of self-regulated learning discussed by McPherson *et al.* (2017). Stage One occurs in the lesson itself. The journal provides a space for taking lesson notes, so that the student can remember what happened in the lesson when they are practicing. It asks them to track the warm-ups used in the lesson, which allows the student to build a library of warm-ups to use in their own practice sessions. These lesson notes may be taken in the moment or the student may record their lesson and take notes afterwards.

Figure 4: Stages of *The singer's journal*

During the lesson, the student and teacher should work together to create a weekly practice plan and set goals for the week. Planning is an important aspect of self-regulated learning and metacognition (Hallam, 2001; Leon-Guerrero, 2008; Jørgensen and Hallam, 2014). The amount of support given by the teacher can vary based on student need: as the student's metacognitive skill grows, the teacher can be gradually less involved in planning. The journal also includes a space for long-term goals, as goal-setting can help foster motivation and self-regulated learning (Kim, 2008; Ali, 2010; Meyer and Holding, 2021).

Stage Two occurs when the student practices independently. Either during the lesson or from the weekly practice plan, the student plans each practice session. The journal provides a space for students to map out their warm-ups and repertoire work and pick effective behavior strategies. To help the student in choosing these strategies, the journal includes an index of ideas for effective thought and behavior strategies for students to consult when they need to try a new approach. For example, if the student is having trouble with the rhythm in one section of their song, they can turn to "Behavior Strategies: Rhythm Strategies" and choose from a list of strategies. This is supported by the research on varied practice and the importance of trying multiple strategies while building a skill (Williamon, 2004; Zhukov, 2009; Jørgensen and Hallam, 2014).

During the practice session, a blank space is provided for students to take notes on what is happening in the moment, as a form of reflection-in-action (Schön, 1983). Finally, after the practice session, students are asked to reflect on their experience, answering questions such as, "What went well? How can I repeat that? What needs more work? Does my strategy need adjusting? What else could I try?" They are also given a space to note things they want to remember before the next practice session.

Stage Three occurs in preparation for the student's next lesson. Students are provided a space to consolidate any observations or questions they would like to discuss with their teacher. This encourages them to stay mindfully engaged in their learning and reflect on their experiences in the practice session and throughout the week (Cengiz, 2020; Brown, Briscoe, and Grabowsky, 2022). When the student brings these questions and observations from their practice sessions back to the lesson, the student returns to Stage One and the cycle starts over.

Separate from any specific stage, the journal also provides blank space for the student to do with as they please. This could be used for extra notes or private journaling that does not fit elsewhere in the journal. As mentioned, identity and self-concept may be altered when students engage in music education and reflect on their musical experiences (MacDonald, Miell, and Wilson, 2005; Knowlton, 2013). Students may need a place to work through these personal

issues, and the journal, while still providing structured questions to help the student with their development, recognizes and accommodates that. While teachers are expected to help the student plan their practice in the journal, these pages must be kept private so that the student may write freely and is not concerned with their teacher's opinions (Boud, 2001). In fact, to ensure that students feel safe to express themselves in these pages, it is my recommendation that the teacher should collaborate on the journal only verbally and should never directly read or view the journal.

This journal can be used physically or digitally, according to the preferences of the student; the mode of engagement does not seem to change the benefits of journals (Baughman, 2016; Hensley and Munn, 2020; Brown, Briscoe, and Grabowsky, 2022). Overall, the journal is meant to feel modular, and students should be able to duplicate pages (via printing or duplicating digital pages) as needed. Students using a digital format for this journal may be able to integrate audio notes and recordings directly into the file with apps like Notability.

The journal's flexible format is purposefully designed so that students may create their own unique practice flow. This is also reflected in the journal's semi-structured prompts, similar to Kim's (2008), that ask the student to engage in effective practice but do not tell them specifically how to achieve it. The prompts are specific enough so that students know what is being asked, but open-ended so that they may answer them in their own way.

Because I teach mainly adults, I designed this artifact specifically with adults in mind, but it is possible for students of all ages to use the journal. Younger students may have trouble answering the open-ended questions, but because the teacher is expected to be involved, the teacher may help these students answer the questions. Since the main focus of this journal is planning and reflection, the graphic design is very basic, which may also discourage younger students from engaging with the journal.

Reflective conclusion

The three stages of the journal are reminiscent of Schön's (1983, 1995) three stages of reflective practice: knowing-in-action, reflection-in-action, and reflection-on-action. It seems appropriate, then, to use this model to reflect on my personal experience creating this journal. Schön (1983) originally only included reflection-in-action and reflection-on-action in his model of reflective practice, but later introduced the idea of knowing-in-action following Boyd's (1990) proposal for new forms of scholarship which go beyond "basic" research (Schön, 1995, p. 27).

Knowing-in-action refers to the internalized knowledge that comes from performing an action over and over again. Schön (1995) gives the example of a piano teacher who must play

through a passage themselves before knowing why a student's interpretation needs adjustment – while they knew something was wrong, they had to perform the action themselves and think about what they did before being able to articulate their answer. When I began to undertake this research on effective practice, I knew that there must be a right and a wrong (or, perhaps more accurately, an effective and an ineffective) way to practice, but I could not articulate it to my students when they asked how they should be practicing. My knowing-in-action meant that I know what I do when I practice, but I did not know how to explain to my students how I knew what to do.

While conducting this research and creating the journal, I was participating in reflection-in-action (Schön, 1983). To be able to create this journal, I had to reflect on the literature that I was reading and be able to transform it into a user-friendly format that students are able to pick up quickly and easily. In vocal pedagogy, teachers must have extensive knowledge of every aspect of singing, including vocal literature, anatomy, acoustics, and performance practice, and be able to succinctly communicate this knowledge (McCoy, 2014). This journal is similar: it must help the student build the skills of self-regulation and metacognition, as well as engage in effective practice strategies, without giving them too much information so as to make them worry about whether they are practicing “right.” In my studio, I have seen students so worried about getting something right that they shut down and instead do nothing at all. This journal is meant to guide, not to encumber.

Further research could be done to test the effectiveness of this specific journal. This journal was not tested with students and is likely to need further refinement, especially in terms of the graphic design and structure of the reflective questions, although it may still be a helpful tool for students. As Baughman (2017) mentioned, as well, more research should be done on specific practice methods and techniques for singers, as most of the literature lies in instrumental techniques. While this project and this journal do not explicitly discuss how practice methods for singers may differ from practice methods for instrumentalists, this journal or similar documents could be used to investigate how singers practice and the methods they use.

Finally, after the literature review and the journal were complete, I was able to reflect-on-action (Schön, 1983). At the beginning of the project, I set aims, objectives, and anticipated learning outcomes. Returning to those, I believe that I have been able to achieve my objectives of analyzing practice methods, investigating practice journals, and exploring mindfulness techniques. These outcomes were mainly achieved through the research conducted for the literature review and put into practice while developing the journal. I believe that at this stage, the journal reflects the concepts in the literature that have been shown to help singers practice

effectively; however, without directly testing the journal with singers, it's difficult to know if the journal that I have created fulfills its aim of helping singers establish an effective practice routine and learn to sing mindfully. I can say, however, that I feel I have achieved the learning outcomes that I set for myself, namely, that I now understand effective practice methods and mindful learning techniques and can communicate them with my students and help students integrate those into their practice, with or without the use of this particular journal. I now feel confident in giving my students specific suggestions on how to structure their practice.

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Appendix A: The Singer's Journal

View here:

https://www.canva.com/design/DAGWgXinDh4/STBur5BznkDyajvv5Th6Zg/view?utm_content=DAGWgXinDh4&utm_campaign=designshare&utm_medium=link&utm_source=editor

Appendix B: Annotated journal

View here:

<https://drive.google.com/file/d/1t2OwJMwjUbX2JyAYk0eYNKJBIS5ZSIh2/view?usp=sharing>