

## **Summary of the PhD Thesis**

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### **Effectiveness of the NOVA-Vox Method in Developing Voice Production and Reducing Stage Fright in Children Aged 8–11 Years**

Key words phrases:

voice production, children's voice development, stage fright, voice training methods, coping with stage fright, dysphonia, voice therapy, voice diagnosis, measuring stage fright

#### **Abstract**

In the doctoral dissertation, the results of research aimed at examining the impact of the NOVA-Vox method on voice production and the level of stage fright in children aged 8–11 years were presented. This research was inspired by the need to address a gap in scientific knowledge concerning the lack of scientifically verified methods for voice training and reducing stage fright in children. My professional experience in speech-language therapy and education, particularly in work with children developing their voice, also influenced this decision.

The first part of the dissertation presented the theoretical background of the researched problem, based on an analysis of literature. Discussions included the anatomical, physiological, and pedagogical foundations of voice production and development, as well as various theories related to voice creation. The focus then shifted to the development, diagnosis, and voice disorders, presenting international standards in voice diagnostics. This section discussed an interdisciplinary diagnostic protocol that contains acoustic analysis (HNR, Jitter, Shimmer, and voice scale parameters), aerodynamic assessment (MPT parameter), child's self-assessment of voice handicap (CVHI-10), parent perspective (CVHI-10-P), auditory-perceptual evaluation (GRBAS),

palpation and endoscopic assessment (VLS), and questionnaire studies measuring stage fright and its components (SFS-CY). Other controlled variables such as anxiety-trait (STAIC), neuroticism (BFQ-C), and coping strategies (JSR) were also included. The pedagogical and speech-language therapy aspects of voice training were also discussed, presenting methods of voice production training and the periodization of voice development.

The next part focused on stage fright, defining it as a factor influencing the communication process. It discussed the theoretical foundations of stage fright, its specific manifestation in children as a triad of Cognitive State – Emotions – Somatic Symptoms, and related personality aspects. The review identified a gap in existing tools for measuring stage fright levels.

The last chapter was dedicated to the proprietary NOVA-Vox method, developed to address the lack of effective methods for teaching voice production and reducing stage fright in children. This method combines voice training with techniques for reducing stage fright, emphasizing group work and a positive approach to mistakes. It also includes a therapeutic element for children with voice disorders. The methodology and sample exercises of the NOVA-Vox method were presented.

The second part of the dissertation outlined the methodological foundations of the research program, including research objectives, problems, and hypotheses. A general hypothesis was formulated, positing that participation in NOVA-Vox method classes improves voice production and reduces stage fright in children aged 8–11 years. This general hypothesis was divided into lower-order hypotheses for a thorough, multidimensional examination.

The experimental study's procedure, involving two measurements (initial and final) and the division of children into experimental (21 participants) and control (19 participants) groups, was detailed. After three months of the experimental group attending NOVA-Vox method classes, the dependent variables were measured again.

In the third part, the analysis of research results began with the verification of descriptive statistics. Student's t-test and ANOVA model with repeated measures were used for effect comparisons. Correlation and regression analyses established relationships between dependent variables. The effectiveness of the NOVA-Vox method was assessed by verifying the set research hypotheses.

The final part of the study presented research reflections and discussed the results, summarizing the impact of the NOVA-Vox method on voice production and stage fright

in children. It concluded with considerations on the practical application of the method in pedagogical and speech-language therapy practice, addressing key questions about the impact of the NOVA-Vox method.