



Erasmus+

LINK - Learning In a New Key.

Engaging Vulnerable Young People

In School Education

EU Project, Erasmus + (2015-2017)

Agreement No: 2015-1-UK01-KA201-013752

European Final Report\_ Impact Study 2: Appendix 1

## THE FLOW GRID FOR THE LINK PROJECT

GUIDE FOR THE OBSERVER

&

SAMPLE SCORING SHEET

by Anna Rita Addressi

University of Bologna

*Citation: Addressi, A.R. (2019). The Flow Grid for the LINK Project. Guide for the Observer & Sample Scoring Sheet, AMS ACTA. DOI: [10.6092/unibo/amsacta/6237](https://doi.org/10.6092/unibo/amsacta/6237).*

# Content

<b>THE FLOW GRID FOR THE LINK PROJECT</b>	<b>3</b>
<b>IDENTIFICATION DATA</b>	<b>4</b>
<b>THE THEORY OF FLOW</b>	<b>5</b>
<b>THE FLOW GRID</b>	<b>5</b>
References:	6
<b>DEFINITION OF THE 5 VARIABLES</b>	<b>7</b>
<b>Focused attention</b>	<b>7</b>
<b>Clear-cut feedback</b>	<b>8</b>
<b>Clear goals</b>	<b>9</b>
<b>Control of situation</b>	<b>10</b>
<b>Pleasure</b>	<b>11</b>
<b>SAMPLE SCORING SHEET (FOR AUDIO/VIDEO-ANALYSIS)</b>	<b>13</b>

## **The Flow Grid for the LINK Project**

In the framework of the LINK Project, case-studies of Class Based Activities have been carried out with the aim of identifying the state of *Flow* (Csikszentmihalyi,1990) of the participants.

The following document introduces *The Flow Grid for the LINK project. Guide for the Observer & Sample Scoring Sheet*, which was implemented during the LINK project and included as Appendix 1 in the European Final Report (2017).

*Bologna, 2 September 2019*

## Identification data

Before starting your observation, please fill in the following form.

Thank you for your collaboration.

Country:

- Italy
- Poland
- Portugal
- UK

Case-study number: ...

Total number of videos: ...

Period of data collection: ...

Date(s) of video-analysis: ...

### General data of the observer

Name of observer:

Age: 21-30  31-40  41-50  51-60  61-70  71-80

Nationality:.....

Education:.....

Profession:.....

Expertise:.....

Your role in the LINK project (teacher, trainer, researcher):.....

Do you play or have you studied an instrument?

.....

If so, what instrument(s)?.....

## The Theory of Flow

According to the theory of Csikszentmihalyi (1990, 1996, 1997, et al. 1988) the state of flow can be defined as the psychological state of maximum optimism and satisfaction that a person perceives during the course of an activity and it is closely related to the concept of creativity. The state of flow is defined as the "optimal experience" that results from the balance, perceived by the subject, between the challenge that you want to achieve and the personal skills to achieve this goal. Flow is characterized by the presence of high levels of a series of "variables", which are: focused attention, clear-cut feedback, clear goals, pleasure, control of situation, awareness merged, no worry of failure, self-consciousness disappeared, the change of the perception of time. According to Csikszentmihalyi's theory, in addition to the state of flow, other emotive states can be observed, defined as follows: arousal, control, boredom, relaxation, apathy. Also these emotive states are the result of different combinations of levels of the variables.

## The Flow Grid

The Flow Grid introduced in Addessi, Ferrari, Carlotti, & Pachet (2006) and Addessi, Ferrari, & Carugati (2015) allows to both observe and measure the Flow state of children involved in musical activities. The basic idea of this grid is that the observer does not register the flow state, but rather registers the *variables* and their intensity (from 1 to 3 levels of intensity). In accordance with Csikszentmihalyi (1996), when all variables show the highest levels of intensity (3) the state of flow is present. Other combinations of the intensity levels of behaviours determine the state of arousal, control, anxiety, relaxation, worry, boredom and apathy (for more details see the original publications).

In the first study (A,F,C,&P, 2006), 9 variables were measured for the whole observation session. In the second study (A,F,&C, 2015), the following 5 variables were registered second-by-second by means of the Observer software (Noldus copyright):

- focused attention
- clear-cut feedback
- clear goals
- control of situation
- pleasure

The grid allows to record the *presence/absence*, the *duration* and the *level of intensity* (1 = low, 2 = medium, 3 = high) of each variable.

The following elements of the grid are adapted for the Link Project:

- i) the description of the 5 variables is the same as presented in Addessi, Ferrari, & Carugati (2015), but the operational definitions will be adapted/added/modified taking into account different classroom contexts and specific class based activity carried out in the framework of the LINK project;
- ii) the observers will record the variables on the full session (as in the study of 2006) and also by selecting a specific time interval (5 minutes are suggested. However other time interval can be selected by the observer).
- iii) A new scoring sheet has been created for the LINK observers.

The final form of the Sample Scoring Sheet was partially modelled on the scoring instructions of TAI –Test of Ability to Improvise by McPherson (1993), and on its adaptations by Addessi, Anelli, Benghi, & Friberg (2017).

## References

- Addessi, A.R., Ferrari, L., Carugati, F. (2015). The Flow Grid: A technique for observing and measuring emotional state in children interacting with a flow machine. *Journal of New Music Research*, 44(2), 129-144.
- Addessi, A.R, Ferrari, L. Carlotti, S. Pachet, F. (2006) Young children musical experience with a flow machine. In: M. Baroni, et Al (Ed). *Proceedings of the 9th International Conference on Music Perception and Cognition (ICMPC9)*. Bologna: Bononia University Press.
- Addessi, A.R., Anelli, F., Benghi, D., Friberg, A. (2017). Child-computer interaction at the beginner stage of music learning: Effects of reflexive interaction on children's musical improvisation. *Front. Psychol.* 8:65. doi:10.3389/fpsyg.2017.00065
- Csikszentmihalyi M. (1997). *Finding flow: the psychology of engagement with everyday life*. New York: Basic Book.
- Csikszentmihalyi M. (1996). *Creativity: Flow and the psychology of discovery and invention*. USA: Harper-Collins Publishers.
- Csikszentmihalyi M. (1990). *Flow: the psychology of optimal experience*. Perennial Publisher.
- Csikszentmihalyi M., Csikszentmihalyi I.S. (eds.) (1988). *Optimal experience. Psychological studies of flow in consciousness*. New York: Cambridge University Press.
- Custodero, L.A (2005). Observable indicators of flow experience: A developmental perspective of musical engagement in young children from infancy to school age. *Music Education Research*, 7(2), 185-209.
- McPherson, G. E. (1993). *Factors and abilities influencing the development of visual, aural and creative performance in music and their educational implications*. Sydney, NSW: University of Sydney.

## DEFINITION OF THE 5 VARIABLES

In this section we introduce the descriptions of the 5 VARIABLES, some "operational" examples and the three levels of intensity for each of them. The operational examples concern a person playing a keyboard. However, the examples can be adapted for a different instrument or performance (for example, for dance or theatre). The observer can add further operational examples, if necessary. The levels of each variable depend on the intensity and persistence of the behaviours that characterise each variable, over time.

In order to record the observations, it is important that the observer takes into account that the state of Flow is a condition that occurs and evolves within wide time intervals, even over a minute.

### Focused attention

“Focused attention” is an analytic behaviour of great intensity, present when the person focuses on one or more particular elements. Focused attention is characterized by selective attention. The person is not distracted by the environment, the teachers, the school noises, etc., or by other objects and people. Often this behaviour is accompanied by the direction and fixed gaze of the person on an object or a gesture.

Some operational examples that characterize Focused attention:

The person: looks carefully at the musical instrument and/or other object used during the activities; s/he observes, is careful, and systematically explores some parts of the instrument or other objects: for example, plays only the black keys, or all the keys from the lowest to the highest, etc.; systematically explores some gestures to produce sounds, carefully gazing at the hand, fingers, etc., repeats the same gesture, changes it, etc..; is focused on particular (musical) ideas, thereby perpetuating the activity with concentration: for example, s/he plays a particular rhythm pattern, listens carefully to the teacher’s response, then continues to repeat and/or elaborate the pattern; listens attentively to her/his own productions and the production of the partner(s). When focused attention is directed on listening, the person may show a fixed gaze on a point, like a person listening to music with headphones; observes carefully the gestures of the teacher/partner.

If necessary, you can add further operational examples to better describe the Focused Attention in your specific observational scenario:

.....  
 .....

.....  
 .....  
 .....  
 .....

LEVELS of INTENSITY

**Level 1 = LOW:** The person shows one or more examples of behaviour that characterize the focused attention but in a not intense and in a piecemeal way, without continuing that behaviour.

**Level 2 = MEDIUM:** The person shows one or more examples of behaviour that characterize the focused attention with a medium intensity and frequency.

**Level 3 = HIGH:** The person shows one or more examples of behaviour that characterize the focused attention in a very clear, intense and persistent way over time. In some cases the behaviour may be very short but it may have a high intensity and directionality of the gesture and gaze.

**Clear-cut feedback**

"Clear-cut feedback" is defined by Csikszentmihalyi as "internalizing the field's criteria of judgement to the extent that individuals can give feedback to themselves, without having to wait to hear from experts" (1996, p. 114). In our observations we determine how the person analyses/feels/reacts to the feedbacks received from the instrument, or/and from the other musicians/actors that are playing with her/him.

Some operational examples that characterize Clear-cut feedback:

The person: listens carefully and reacts to the instrument by "self-correction" (Custodero, 2005), smiling, showing expressions of puzzlement, joy, surprise, saying something; learns to respect the turn-taking with the partner; changes her/his musical proposal/response according to the response received from the partner, for example, plays something that sounds similar but is a little different from the response of the partner; in some cases, we can observe clear-cut feedback even when the person continues to repeat the same pattern, even if the partner responds differently, as if the person wants to teach something to the partner; it may be useful to observe facial expressions or hear what the person says and comments.

If necessary, you can add further operational examples to better describe the Clear-cut feedback in your specific observational scenario:

.....  
 .....  
 .....  
 .....  
 .....

LEVELS of INTENSITY

**Level 1 = LOW:** the child becomes aware of the system’s response and reacts. The child learns to respect the turn-taking (see example described in a);

**Level 2 = MEDIUM:** the child shows one or more examples of behaviours that characterize the clear-cut feedback with medium intensity and/or in a fragmented way over time;

**Level 3 = HIGH:** the child shows one or more examples of behaviours that characterize the clear-cut feedback with high intensity and in a continuous and persistent way over time.

**Clear goals**

"Clear goals" are present in situations where “the creative process begins with the goal of solving a problem that is given to a person by someone else or is suggested by the state of the art in the domain (...). In flow we always know what needs to be done” (Csikzsentmihalyi, 1996, p.113). The goals are clear when the person’s behaviours are intentional and not accidental. When the aims are clear, the person shows the intention to find and spontaneously try strategies, ways of exploring and playing. These behaviours are acted out in a systematic (repeating the gesture or sequence of gestures) and precise way (trial and error).

Some operational examples that characterize the "clear goals”:

The person shows to have the aim of exploring the parts of the instrument. For example: s/he gazes at and plays firstly all the white keys and then the black, or all the keys from first to last, or several keys together or presses the buttons on the keyboard, etc.; shows to have the aim of exploring the different gestures to produce sounds: beats the keys with one finger, with an open hand, with elbow, arm, head, producing glissandos, etc.; shows to have the aim of exploring the "sounds" of the keyboard and/or developing a musical idea: for example, s/he plays systematically all the white keys listening carefully, or all keys in the low register; shows to have the goal of teaching to the partner(s) a particular musical pattern, such as a rhythmic pattern, or a "way" of playing, for example, more or less frenetic, agitated, funny, re-

peats this sequence until s/he hears and understands; shows to have the goal of discovering the rules of interaction and musical dialogue with the partner/s and teacher.

If necessary, you can add further operational examples to better describe the Clear goals in your specific observational scenario:

.....  
 .....  
 .....  
 .....  
 .....

LEVELS of INTENSITY

**Level 1 = LOW:** the person shows only some of the behaviours that indicate the clear goals in a not intense and fragmented way;

**Level 2 = MEDIUM:** the person shows only some of the behaviours that indicate the clear goals in a medium intensity;

**Level 3 = HIGH:** the person shows one or more examples of behaviours that characterize the clear goals with high intensity and in a continuous and persistent way over time.

**Control of situation**

According to Csikszentmihalyi, the “control of situation” is present when "we are too involved to be concerned with failure, it is like a feeling of total control" (Csikszentmihalyi 1996, p. 112). That is, the person constantly checks (monitors) her/his own actions during the performance.

Some operational examples that characterize the "control of situation”:

The person understands that s/he can start/interrupt the performance when s/he wants; “Self-assignment "(Custodero 2005), the activities (exploration, invention, performance, etc..) are started by the person; “Deliberate gesture” (Custodero 2005), the movements are well controlled, both during the listening and playing; explores and uses spontaneously, independently and with agility the instrument or other objects involved in the activity; in the performance with other persons, s/he knows how to use/manage the rules of the interaction with the other musicians, for example s/he respects the turn-taking, invents new rules of interaction and playing, etc.; s/he plays, stops, listens to the response of the partner(s) and responds by repeat-

ing/changing/proposing new musical ideas; collaborates with the partner to invent "games", creating situations of "collaborative playing".

If necessary, you can add further operational examples to better describe the Control of situation in your specific observational scenario:

.....  
.....  
.....  
.....  
.....

LEVELS of INTENSITY

**Level 1 = LOW:** the person shows some behaviours of control but in a fragmented way and the behaviours are not very intense. Sometimes the person shows that s/he can not interpret/understand the response of the teacher/partner(s);

**Level 2 = MEDIUM:** the person controls the setting, the instrument, the interaction with the partner(s)/teacher, with a medium intensity and temporal continuity;

**Level 3 = HIGH:** the person controls the setting, the instrument, the interaction with the partner(s)/teacher, and the sound dialogue in an intense, persistent and continuously way over time.

**Pleasure**

Csikszentmihalyi writes that "flow is an innately positive experience, it is known to produce intense feelings of enjoyment "(Csikszentmihaly et al. 1988, p. 35). Csikszentmihalyi refers to pleasure as a result of the state of flow, that the subject perceives when s/he rethinks about her/his own experience of flow. Pleasure can then be defined as a situation of well-being and joy.

Some operational examples that characterize "pleasure":

The person: smiles and/or laughs, s/he is calm; shows no displeasure; repeats an action that s/he likes to do, for example: exploring a musical idea, doing a particular gesture, playing sounds s/he likes; "produces" exclamations of pleasure; speaks with the teacher/partner(s) and shares with her/him/them the joy through words and gestures; when the pleasure becomes more intense and visible, the states of excitement can be observed by an increase in the intensity of the movements, of the gesture on the instrument, of the volume of voice, etc.

If necessary, you can add further operational examples to better describe the Pleasure in your specific observational scenario:

.....  
.....  
.....  
.....  
.....

LEVELS of INTENSITY

**Level 1 - LOW:** the behaviours characterizing the pleasure are not very intense and they are present in a fragmented way over time;

**Level 2 - MEDIUM:** the person shows behaviours of pleasure in a medium intensity. Moments of excitement do not appear;

**Level 3 - HIGH:** the person shows behaviours of pleasure in a high intensity and in an intense, persistent and continuous way over time. In some cases behaviours of excitement are observable.

## Sample Scoring Sheet (for audio/video-analysis)

Circle a number from 0 to 3 that indicates the presence/absence of each variable and your rating of the level of intensity for each of the assessed variables. First give your assessment for the Full Session, and then for each consecutive 5 minutes of the session. Use the *Descriptions of the variables* in order to define the assessment criteria for each variable and level of intensity.

Judgments should be made relative to one another and not according to absolute criteria. You may backtrack to the items already assessed and change your assessment. The videos can be watched as often as possible, until each judge is satisfied with her/his assessment. Where appropriate, the videos can be stopped and re-watched if any of the judges want to re-hear/watch any performance. Generally the first 3 to 5 examples of the total performances should be used as consensus items, and to familiarize yourself with the scoring methods for that particular item. The normal procedure then involves alternating between scoring up to three items in a row independently, followed by using another two or three items as consensus items. When there is a break in the scoring, judges should again use the consensus approach for the first three items at the commencement of the next session.

First assess Focused attention and Clear-cut feedback (First set of variables), and then Clear goals, Control of situation, and Pleasure (Second set of variables).

Free Comments: After completing the assessment for each video, please write your free comment about the performance: write everything you found interesting and meaningful. Take note of any particular fragments that you find more interesting.

### Assessment rating scales:

	Not present	Low intensity	Medium intensity	High intensity
Focused attention	0	1	2	3
Clear-cut feedback	0	1	2	3
Clear aims	0	1	2	3
Control of situation	0	1	2	3
Pleasure	0	1	2	3

### First Set of Variables

**Video 1.**

<b>1. FOCUSED ATTENTION</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

<b>1. CLEAR-CUT FEEDBACK</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

**Video 2.**

<b>2. FOCUSED ATTENTION</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

<b>2. CLEAR-CUT FEEDBACK</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

**Video 3.**

<b>3. FOCUSED ATTENTION</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

<b>3. CLEAR-CUT FEEDBACK</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

**Video 4.**

<b>4. FOCUSED ATTENTION</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

<b>4. CLEAR-CUT FEEDBACK</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

**Video 5.**

<b>5. FOCUSED ATTENTION</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

<b>5. CLEAR-CUT FEEDBACK</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

**Video 6.....**

<b>6. FOCUSED ATTENTION</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

<b>6. CLEAR-CUT FEEDBACK</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

**Second Set of Variables**

**Video 1.**

<b>1. CLEAR GOALS</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

<b>1. CONTROL OF SITUATION</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

<b>1. PLEASURE</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

**Video 2.**

<b>2. CLEAR GOALS</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

<b>2. CONTROL OF SITUATION</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

<b>2. PLEASURE</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

**Video 3.**

<b>3. CLEAR GOALS</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

<b>3. CONTROL OF SITUATION</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

<b>3. PLEASURE</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

**Video 4.**

<b>4. CLEAR GOALS</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

<b>4. CONTROL OF SITUATION</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

<b>4. PLEASURE</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

**Video 5.**

<b>5. CLEAR GOALS</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

<b>5. CONTROL OF SITUATION</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

<b>5. PLEASURE</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

**Video 6.....**

<b>6. CLEAR GOALS</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

<b>6. CONTROL OF SITUATION</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

<b>6. PLEASURE</b>	<b>Not present</b>	<b>Low intensity</b>	<b>Medium intensity</b>	<b>High intensity</b>
Full Session	0	1	2	3
0 to 5 minutes	0	1	2	3
6 to 10 minutes	0	1	2	3
11 to 15 minutes	0	1	2	3
16 to 20 minutes	0	1	2	3
21 to 25 minutes	0	1	2	3
26 to 30 minutes	0	1	2	3

## Free Comments

### Video 1.

**1. Free Comments:** write everything you found interesting and meaningful. Take note of the minutes/secs. of any fragments particularly interesting and meaningful.

### Video 2.

**2. Free Comments:** write everything you found interesting and meaningful. Take note of the minutes/secs. of any fragments particularly interesting and meaningful.

**Video 3.**

**3. Free Comments:** write everything you found interesting and meaningful. Take note of the minutes/secs. of any fragments particularly interesting and meaningful.

**Video 4.**

**4. Free Comments:** write everything you found interesting and meaningful. Take note of the minutes/secs. of any fragments particularly interesting and meaningful.

**Video 5.**

**5. Free Comments:** write everything you found interesting and meaningful. Take note of the minutes/secs. of any fragments particularly interesting and meaningful.

**Video 6....**

**6. Free Comments:** write everything you found interesting and meaningful. Take note of the minutes/secs. of any fragments particularly interesting and meaningful.